START

Microfilmed By:

NORTHEAST DOCUMENT
CONSERVATION CENTER
Andover, MA 01810

May 1994

Camera Operator:
John Sullivan

MASTER
NEGATIVE
NUMBER:
BSO-56-031

MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO Pops	1909-1910
28	BSO Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO Pops	1911-1912
31	BSO Pops	1912-1913
32	BSO Pops	1913-1914
33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
35	BSO Pops	1916-1917
36	BSO Pops	1917-1918
37	Karl Muck	1918
38	BSO Pops	1918-1919
39	BSO Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO Pops	1920-1921
42	BSO Pops	1921-1922
43	BSO BSO Advertisements Pops Advertisements	1922-1923
44	BSO Pops	1922-1924
45	BSO Pops	1924
46	BSO BSO Advertisements Pops Advertisements	1924-1926
47	BSO Pops	1925-1926
48	BSO Advertisements Pops Advertisements	1926-1927
49	BSO Pops	1926-1928
50	BSO	1928
51	BSO Pops	1928-1929
52	BSO Pops U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops	
	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

COPYRIGHT STATEMENT

The copyright law of the Unites States - Title 17, United States Code - concerns the making of photocopies or other reproductions of copyrighted material.

Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or other reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

This institution reserves the right to refuse to accept a copy order if, in its judgment, fulfillment of the order would involve violation of the copy-right law.

TECHNICAL DATA

IMAGE PLACEMENT: [✓ IA] IB IIA IIB

REDUCTION RATIO: 14x

FILM STOCK:

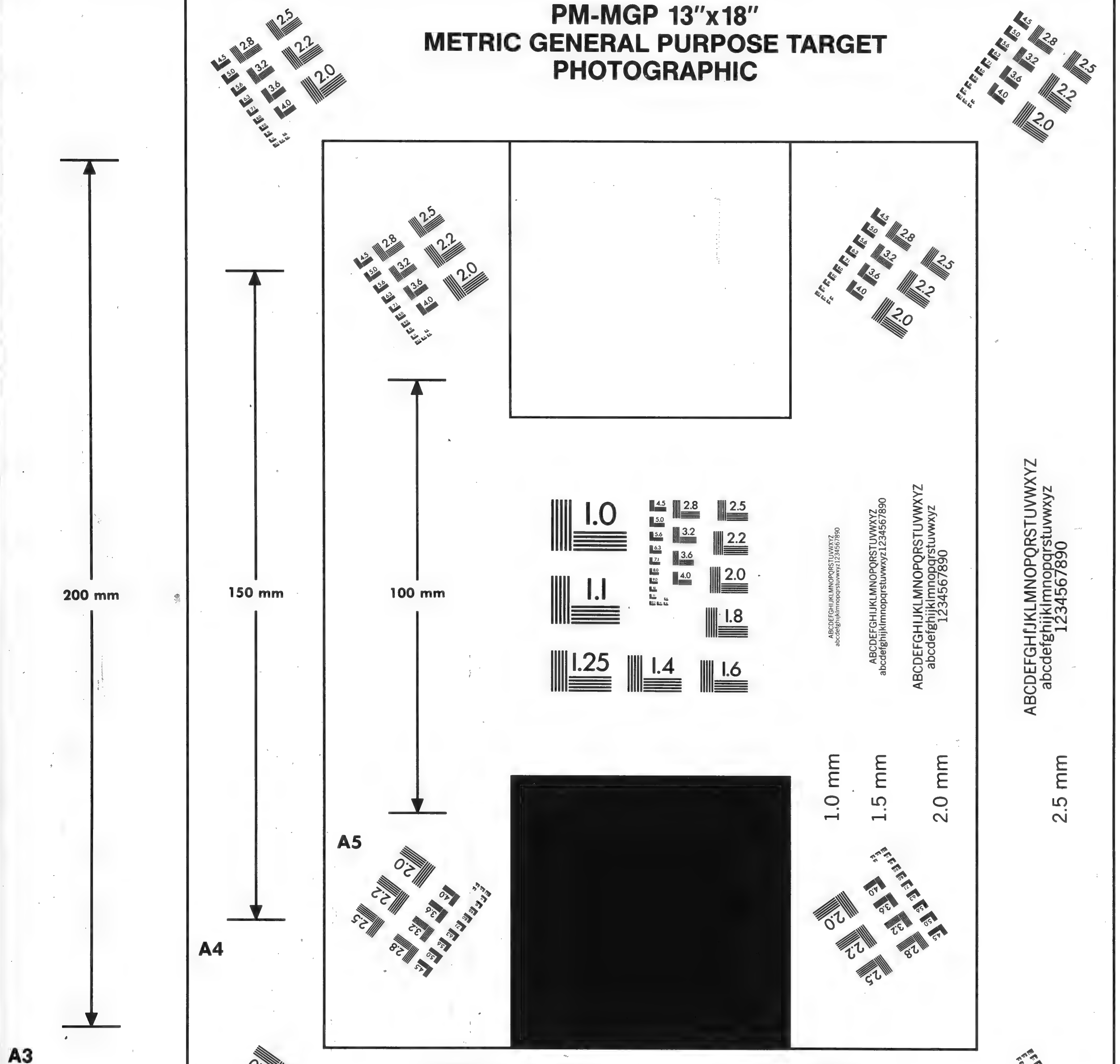
Kodak
IMAGELINK™ HQ
MICROFILM
35mm x 30.5m · 100ft
Sp 425
DEVELOP BEFORE 01/1996
1461-0334-024-07
CAT 840 3594
29-10

REEL 31

Volumes 55-56

BSO, Pops
1932-1933
to
BSO
1933-1934

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC


2.5
2.8
2.2
4.5
5.0
3.2
2.0
5.6
3.6
6.3
7.1
4.0
8.0
200 mm
150 mm
100 mm
1.0
1.1
1.25
1.4
1.6
1.8
2.0
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
1.0 mm
1.5 mm
2.0 mm
2.5 mm
A5
A4
A3

PRECISION℠ RESOLUTION TARGETS

Century
A&P

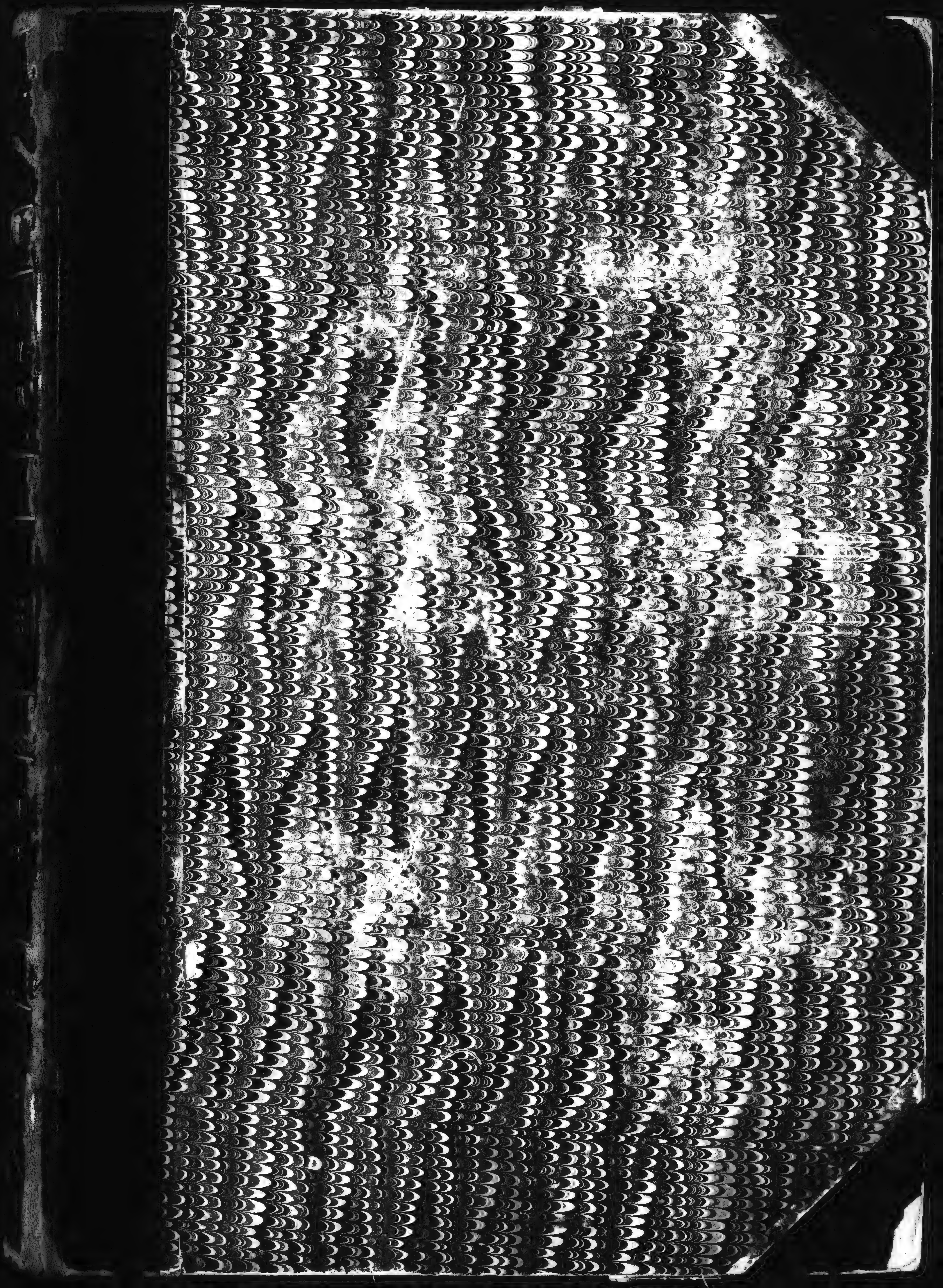
1303 Geneva Avenue
St. Paul, MN 55119

MULTIPLE EXPOSURES
DUE TO
COLOR VARIATIONS
AND OVERLAPPING
MATERIAL

VOLUME 55

BSO
Pops

1932 - 1933



THIS CLIPPING FROM
New York Herald Tribune

SEP 4 - 1932

Schmitt and Tansman Due Here This Season

Composers to Introduce Some of Their Latest Works

Florent Schmitt, French composer, and Alexander Tansman, Polish composer, will be heard in this country during the coming season as soloists with orchestra and in chamber music concerts of their own works, according to an announcement from the Bogue-Laberge concert management.

Mr. Schmitt will appear in November with the Boston Symphony under Serge Koussevitzky, giving the first performance of his new "Symphonie Concertante" for piano and orchestra. After a New York apearance under the auspices of the League of Composers he will make a transcontinental tour, taking part in chamber music programs under the auspices of Pro-Musica and other societies. He will then go to Honolulu and return to Europe via the Orient, making a Tokio appearance on the way.

Mr. Tansman, who will be here in January and February, will play his latest piano concerto with the Cleveland and St. Louis Symphonies. He will also appear as a pianist in chamber music programs in various cities under the auspices of Pro-Musica and other groups.

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS

SEP 4 1932

Famous Composers to Tour America

A number of American cities will be visited this coming season by Florent Schmidtt, French composer, and Alexander Tansman, Polish composer, it has been announced in New York.

Mr. Schmidtt will appear in November with the Boston Symphony Orchestra under Dr. Serge Koussevitsky, giving the first performance of his new "Symphonie Concertante" for piano and orchestra.

In New York he will appear under auspices of the League of Composers and later make a transcontinental tour under auspices of Pro Musica and other societies. He will travel as far as Honolulu.

Mr. Tansman will arrive in January. He will remain for two months. Already he is scheduled to appear with the Cleveland Symphony Orchestra under Nicolai Sokoloff and the St. Louis Symphony under Golshmann.

Faculty Increased

Bendetson Netzorg has announced the addition of Lillian Mumford, Emily Godard Hauss, Marjorie Nievens and Aileen Kengey Kirby to the faculty of the Netzorg School of Piano, 5415 Cass Ave.

THIS CLIPPING FROM
NEW YORK TIMES

SEP 4 1932

FLORENT SCHMITT and Alexander Tansman, European composers, will visit this country during the coming season and will play their own works with orchestra and chamber music ensembles. Mr. Schmitt will appear in November with the Boston Symphony in the first performance of his new "Symphonie Concertante" for piano and orchestra. In New York he will appear under the auspices of the League of Composers, and then will make a transcontinental tour, appearing in chamber music concerts under the auspices of Pro-Musica.

Mr. Tansman will be here in January and February. He will apear with the Cleveland and St. Louis Symphony Orchestras. He will present his latest piano concerto in Cleveland.

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

SEP 12 1932

John Alden Carpenter Busy Practicing Piano to Play at Premiere of New Opus

Composer Must Reaccustom Himself to Keys Before Boston Symphony Presents His Newest Work This Fall.

BY PENELOPE.

FURTHER reports on John Alden Carpenter's
few months will be spent
assiduously.

Mr. Carpenter has not played th
when Koussevitsky, conductor of th
the newest Carpenter opus—"Episod
pleted a few days ago—he requested
chromatics and fifths. He wants M
the piano when the Boston Symph
fall in celebration of the fiftieth anni

Most of the Carpenter friends ar
now enjoying quiet chuckles over
thoughts of the composer strugglin
with his own brilliant phrases. Something else to think about is what Mr Stock and the Chicago Symphony will do about the "Episodes." Mr. Stock presented the Carpenter "Song of Faith" the first time it was produced, last winter at Orchestra Hall.

THIS CLIPPING FROM
CALGARY, ALBERTA
HERALD

SEP 17 1932

BRITISH MUSIC NEEDS DICTATOR DIRECTOR AFFIRMS

By CYRIL FONTAINBLEAU
(Central Press Canadian)

LONDON, Sept. 17.—"British music needs a dictator," says Sir Henry Wood, famous conductor.

"The British musical public needs kicking," adds Sir Henry.

Sir Henry Wood has just begun his thirty-eighth season of promenade concerts at the Queen's Hall, London. For 50 years Sir Henry has worked for music in England, but he still despairs of making England musical.

"The British attitude towards music is infuriating," he says. "We are ashamed to mention it.

"If I go into a barber's shop in Philadelphia the barber will say to me: 'Have you heard our symphony orchestra?'

"It is the finest in the world.

"The same thing happens in Milan. But in London, no.

"Yet we British have music in us. And I have stuck to it. Two years after the war I had an offer from America to go to the Boston Symphony Orchestra. It would have made my fortune and would have enhanced my fame. But I chose to stick to it here.

"I was a fool.

"If I had my time again, I would not be such a fool.

"This is what is wrong with English music. With the nineteenth century came the industrial revolution, and this country of island pioneers sets itself to making machines, conquering nature and making money.

"Music took a back seat in the debutante's boudoir.

"The other thing wrong with music in Britain is that it is in a state of chaos. We need a man of business, we need a dictator of music.

"We want a man who will recognize talent and encourage it—who will nurse young musicians and produce them and will store up genius for the future.

"English people appreciate music—but they have to be kicked into it."

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE

SEP 19 1932

Serge Prokofieff Will Be Heard in Orchestras

Returning to this country next season after an absence of two years, Serge Prokofieff will be heard with several leading orchestras. His new piano concerto will be introduced to America by Serge Koussevitzky and the Boston Symphony Orchestra with the composer as soloist on December 30 and 31 in Symphony Hall, Boston; on January 5 and 7 in Carnegie Hall, New York, and on January 6 in the Academy of Music, Brooklyn.

THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS

SEP 17 1932

Noted Conduct
re Next Season

SERGE KOUSSEVITZKY

Conductor Lauds American Music

Koussevitzky Prepares for Season With Boston Symphony

ASKED for his impression of the musical situation in America, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, promptly replied: "A phenomenal musical renaissance."

Reporters cornered the renowned maestro in Paris during his sojourn abroad this summer. He enthusiastically cited, as specific instances of American musical development, "her 20 superb orchestras" and "her promising young composers such as Aaron Copeland, Roger Sessions and John Alden Carpenter."

STRAVINSKY INFLUENCE

Jazz will no longer threaten American music, said the conductor, outside of the realm of the dance, tho he declares Stravinsky to be the most outstanding influence in the New World of music today.

"Americans," said Koussevitzky, "have the active temperament. Everyone is active, especially the women. They have stimulated orchestral development just as they have created immense business developments. The American seems to have an extraordinary genius for growth."

NINTH SEASON

Koussevitzky is preparing his ninth consecutive season as conductor of the Boston Symphony. He will arrive in Boston several weeks before the opening of the 52d season at Symphony Hall on Oct. 7. His summer was spent mostly in the Austrian Alps, but he attended the various European musical festivals in his search for significant new music, and conducted the Vienna Philharmonic Orchestra at which he played that lovely Ravel, "Daphnis et Chloe" suite.

Koussevitzky and the Boston Symphony Orchestra will appear in Washington for a single concert next winter as one of Mrs. Wilson-Greene's attractions in Constitution Hall. While no announcement has been made, it is believed that he will introduce a number of new orchestral works to the American public this season.

THIS CLIPPING FROM
PHILADELPHIA, PA.
~~DISPATCH~~
Independent

SEP 2

I'M TELLING YOU

By
GEORGE ROSEN

OUR MOTTO — PROSPERITY IS JUST AROUND THE CIRCLE

* * *

Alexander Woollcott, dean of American raconteurs and, truth to say, a Twentieth Century Dickens, ent often reminded us in the pub-

* * *

It happened back in the days, when Karl Muck, the esteemed conductor now residing in Germany, was wielding the baton for the Boston Symphony Orchestra. Muck, though internationally celebrated for his flawless performances, was not, however, the only attraction, for audiences also flocked to the society's concerts to hear it's concertmeister, Ivan Sirovich. A finer soloist could not be heard, back in those pre-war days. Audiences were enraptured by his beautiful violin playing. But lo, Sirovich had the most ungodly habit of making the ugliest faces conceivable as he played. His face would assume the most grotesque form and naturally, these facial distortions distracted from the beauty of his playing. It was Muck, himself who, mustering up sufficient courage one day, had a talk with Sirovich to learn why he made such grimaces.

"Tell me, he said to the celebrated concertmeister, "Don't you like the audiences in Boston?"

"Why, of course, I do," was the reply. "Boston audiences are the most attentive to be found anywhere."

"Then perhaps you do not enjoy working with the other men in the orchestra?" Muck asked.

"But Mr. Muck, you are mistaken," Sirovich replied. "They are all cooperating with me and make me very comfortable."

"Then," said Muck "perhaps you

THIS CLIPPING FROM
NEW BEDFORD, M
MERCURY

SEP 30 1932

MORNING GOSSIP

FLOWER-FAITH.

Serge Koussevitzky, who arrived Wednesday on the Ile de France after a summer spent in Europe, revealed that he was planning to present his usual quota of symphonic novelties this season, his ninth as conductor of the Boston Symphony orchestra.

The new American works Mr. Koussevitzky will present are a symphony by Louis Gruenberg, the composer of the opera "Emperor Jones," which the Metropolitan will present for the first time this season; two compositions, as yet unnamed, by John Alden Carpenter, and one untitled work by Roger Sessions.

The list of new compositions by European composers is also a distinguished one. It includes "Rebus," by the youthful Russian composer, Igor Markevitch, who is living in Paris; Florent Schmitt's Symphonie Concertante, for piano and orchestra, with the composer as soloist; Serge Prokofieff's fourth piano concerte, with Profofieff as the soloist; a suite for full orchestra by Alban Berg; a new piano concerto by Arnold Bax and William Walton's "Belshazzar's Feast," a work for chorus and orchestra by a young British composer, who has been highly praised by critics abroad. The Harvard and Radcliffe Glee clubs will assist in the performance of Walton's work.

One of the most important novelties of the season will be Sibelius's Eighth symphony which Mr. Koussevitzky expects to present in February. This work was announced for performance last season, but Sibelius did not have the manuscript completed.

Mr. Koussevitzky said that it was a positive duty of American orchestras to perform American compositions, for the playing of native compositions was the strongest stimulus to the development of an indigenous art.

Except for a guest appearance with the Vienna Philharmonic orchestra in June, Mr. Koussevitzky did not conduct while abroad. He divided his time between rest in the mountains and the pursuit of new scores of interest.

NEW BEDFORD, MA
MERCURY

SEP 27 1932

SYMPHONY PROGRAMS

(Philip Hale in The Boston Herald.)

The program of the first symphony concert of the Boston Symphony orchestra (October seventh) will comprise compositions by Brahms, Strauss, Wagner, and possibly another piece. An orthodox program which undoubtedly will delight the audience.

The prospectus of the Philadelphia orchestra for this, its thirty-third season, contains a significant paragraph:

"The programs for the season will be almost entirely devoted to the acknowledged masterpieces of orchestral music. The directors of the association feel that in times such as the present the audiences prefer music which they know and love and that performances of debatable music should be postponed until a more suitable time. With these opinions the conductors fully concur."

It is also stated that "the Philadelphia Orchestra Association has not been immune to financial conditions due to the depression. In meeting these conditions the directors have made drastic economies, and all employes have willingly reduced their salaries * * * * Only the hearty support of the subscribers will make it possible for the association to overcome the difficulties of one of the most critical years of its history." And yet the Philadelphia orchestra, unlike the Boston, is heavily endowed.

It is known that some subscribers to the Boston Symphony concerts have deplored the number of ultra-modern compositions that have been introduced by Dr. Koussevitzky. Some of the complaints have been unreasonable, even silly; other complaints have been justified. If there were noteworthy works in the list, works that imperatively called for a hearing, others, foreign and domestic, did not deserve attention. Thackeray in a proposed inscription in memory of George the First said in speaking of his tastes, that he "gave an enlightened patronage to bad oysters." The Boston public has at times been served compositions that might thus be classed.

Dr. Koussevitzky in his desire to enlarge the orchestra's repertory and acquaint the public with contemporaneous music has not infrequently, in his desire to afford foreign and even domestic composers a hearing, given evidence of his generous nature at the expense of his critical judgment; perhaps the novelty of expression appealed to him even when the musical ideas were non-eexistent, or the workmanship of poor or mediocre quality. But audiences welcome unfamiliar works only when their idiom is at first more or less familiar, when their beauty is not too hard to find, when they appeal to the heart and are not for the head alone.

NEW YORK
WORLD-TELEGRAM

SEP 27 1932

Will Teach Enjoyment of Music

Olin Downes Arranges Course at Brooklyn Institute.

A COURSE in "The Enjoyment of Music," to be conducted by Olin Downes, music critic of the New York Times, will form part of the program of the new season at the Brooklyn Institute of Arts and Sciences. The course is intended for the general public.

A series of fifteen recitals has been planned. Mr. Downes will discuss the representative styles of musical composition from the eighteenth to the twentieth century. The examples selected for illustration will be performed by these artists and organizations:—

Oct. 17—Lawrence Tibbett. The making of melody and text. Early song forms. Folk song, art song and opera.

Oct. 25—Violin, Albert Spalding. History and evolution of the instrument. Development of its literature from the seventeenth century to today.

Nov. 9—The orchestra in the seventeenth and eighteenth centuries. Georges Barrere and Barrere Little Symphony.

Nov. 22—Early music of the piano and its predecessors, Jose Iturbi.

Nov. 30—Lieder, Lotte Lehmann. Schubert to Brahms and Wolf.

Dec. 20—Choral music, Schola Cantorium. Hugh Ross conducting Religious and secular music of medieval period.

Jan. 4—Opera and the coloratura soprano, Lili Pons. Florid developments of operatic style.

Jan. 23—Modern piano music, Walter Gieseking.

Feb. 8—Music for string quartet and piano, Roth String Quartet.

Feb. 16—Piano composers of the nineteenth century, Harold Bauer.

Feb. 28—Wagnerian opera and its influence upon modern song, Goeta Ljungberg.

March 7—Chamber music of the classic and romantic periods, London String Quartet.

March 21—The piano and orchestra from Handel to Bach to Beethoven, John Erskine, Ernest Schelling, Olin Downes.

March 29—The last piano sonatas of Beethoven, Josef Hofmann.

April 5—The modern symphony and symphonic poem, Boston Symphony Orchestra and Dr. Serge Koussevitzky.

THIS CLIPPING FROM
New York Herald Tribune

SEP 4 - 1932

Schmitt and Tansman Due Here This Season

Composers to Introduce Some of Their Latest Works

Florent Schmitt, French composer, and Alexander Tansman, Polish composer, will be heard in this country during the coming season as soloists with orchestra and in chamber music concerts of their own works, according to an announcement from the Bogue-Laberge concert management.

Mr. Schmitt will appear in November with the Boston Symphony under Serge Koussevitzky, giving the first performance of his new "Symphonie Concertante" for piano and orchestra. After a New York apearance under the auspices of the League of Composers he will make a transcontinental tour, taking part in chamber music programs under the auspices of Pro-Musica and other societies. He will then go to Honolulu and return to Europe via the Orient, making a Tokio appearance on the way.

Mr. Tansman, who will be here in January and February, will play his latest piano concerto with the Cleveland and St. Louis Symphonies. He will also appear as a pianist in chamber music programs in various cities under the auspices of Pro-Musica and other groups.

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS

SEP 4 1932

Famous Composers to Tour America

A number of American cities will be visited this coming season by Florent Schmidtt, French composer, and Alexander Tansman, Polish composer, it has been announced in New York.

Mr. Schmidtt will appear in November with the Boston Symphony Orchestra under Dr. Serge Koussevitsky, giving the first performance of his new "Symphonie Concertante" for piano and orchestra.

In New York he will appear under auspices of the League of Composers and later make a transcontinental tour under auspices of Pro Musica and other societies. He will travel as far as Honolulu.

Mr. Tansman will arrive in January. He will remain for two months. Already he is scheduled to appear with the Cleveland Symphony Orchestra under Nicolai Sokoloff and the St. Louis Symphony under Golshmann.

Faculty Increased

Bendetson Netzorg has announced the addition of Lillian Mumford, Emily Godard Hauss, Marjorie Nievens and Aileen Kengey Kirby to the faculty of the Netzorg School of Piano, 5415 Cass Ave.

THIS CLIPPING FROM
NEW YORK TIMES

SEP 4 1932

FLORENT SCHMITT and Alexander Tansman, European composers, will visit this country during the coming season and will play their own works with orchestra and chamber music ensembles. Mr. Schmitt will appear in November with the Boston Symphony in the first performance of his new "Symphonie Concertante" for piano and orchestra. In New York he will appear under the auspices of the League of Composers, and then will make a transcontinental tour, appearing in chamber music concerts under the auspices of Pro-Musica.

Mr. Tansman will be here in January and February. He will apear with the Cleveland and St. Louis Symphony Orchestras. He will present his latest piano concerto in Cleveland.

[i]

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

SEP 12 1932

John Alden Carpenter Busy Practicing Piano to Play at Premiere of New Opus

Composer Must Reaccustom Himself to Keys Before Boston Symphony Presents His Newest Work This Fall.

BY PENELOPE.

FURTHER reports on John Alden Carpenter's musical career: The next few months will be spent by him in practicing the piano assiduously.

Mr. Carpenter has not played the piano for the last twenty years. But when Koussevitsky, conductor of the Boston Symphony orchestra, heard the newest Carpenter opus—"Episodes for a Piano and Orchestra," completed a few days ago—he requested the composer to brush up a bit on his chromatics and fifths. He wants Mr. Carpenter to appear in person at the piano when the Boston Symphony presents his work in Boston this fall in celebration of the fiftieth anniversary of the orchestra's founding.

Most of the Carpenter friends are now enjoying quiet chuckles over thoughts of the composer struggling with his own brilliant phrases. Something else to think about is what Mr. Stock and the Chicago Symphony will do about the "Episodes." Mr. Stock presented the Carpenter "Song of Faith" the first time it was produced, last winter at Orchestra Hall.

THIS CLIPPING FROM
CALGARY, ALBERTA
HERALD

SEP 17 1932

BRITISH MUSIC NEEDS DICTATOR DIRECTOR AFFIRMS

By CYRIL FONTAINBLEAU
(Central Press Canadian)

LONDON, Sept. 17.—"British music needs a dictator," says Sir Henry Wood, famous conductor.

"The British musical public needs kicking," adds Sir Henry.

Sir Henry Wood has just begun his thirty-eighth season of promenade concerts at the Queen's Hall, London. For 50 years Sir Henry has worked for music in England but he still despairs of making England musical.

"The British attitude towards music is infuriating," he says. "We are ashamed to mention it.

"If I go into a barber's shop in Philadelphia the barber will say to me: 'Have you heard our symphony orchestra?'

"It is the finest in the world.

"The same thing happens in Milan. But in London, no.

"Yet we British have music in us. And I have stuck to it. Two years after the war I had an offer from America to go to the Boston Symphony Orchestra. It would have made my fortune and would have enhanced my fame. But I chose to stick to it here.

"I was a fool.

"If I had my time again, I would not be such a fool.

"This is what is wrong with English music. With the nineteenth century came the industrial revolution, and this country of island pioneers sets itself to making machines, conquering nature, and making money.

"Music took a back seat in the debutante's boudoir.

"The other thing wrong with music in Britain is that it is in a state of chaos. We need a man of business, we need a dictator of music.

"We want a man who will recognize talent and encourage it—who will nurse young musicians and produce them and will store up genius for the future.

"English people appreciate music—but they have to be kicked into it."

THIS CLIPPING FROM
SAN FRANCISCO, CAL.
CHRONICLE

SEP 19 1932

Serge Prokofieff Will Be Heard in Orchestras

Returning to this country next season after an absence of two years, Serge Prokofieff will be heard with several leading orchestras. His new piano concerto will be introduced to America by Serge Koussevitzky and the Boston Symphony Orchestra with the composer as soloist on December 30 and 31 in Symphony Hall, Boston; on January 5 and 7 in Carnegie Hall, New York, and on January 6 in the Academy of Music, Brooklyn.

Koussevitzky Prepares for Season With Boston Symphony

ASKED for his impression of the musical situation in America, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, promptly replied: "A phenomenal musical renaissance."

Reporters cornered the renowned maestro in Paris during his sojourn abroad this summer. He enthusiastically cited, as specific instances of American musical development, "her 20 superb orchestras" and "her promising young composers such as Aaron Copeland, Roger Sessions and John Alden Carpenter."

STRAVINSKY INFLUENCE

Jazz will no longer threaten American music, said the conductor, outside of the realm of the dance, tho he declares Stravinsky to be the most outstanding influence in the New World of music today.

"Americans," said Koussevitzky, "have the active temperament. Everyone is active, especially the women. They have stimulated orchestral development just as they have created immense business developments. The American seems to have an extraordinary genius for growth."

NINTH SEASON

Koussevitzky is preparing his ninth consecutive season as conductor of the Boston Symphony. He will arrive in Boston several weeks before the opening of the 52d season at Symphony Hall on Oct. 7. His summer was spent mostly in the Austrian Alps, but he attended the various European musical festivals in his search for significant new music, and conducted the Vienna Philharmonic Orchestra at which he played that lovely Ravel, "Daphnis et Chloe" suite.

Koussevitzky and the Boston Symphony Orchestra will appear in Washington for a single concert next winter as one of Mrs. Wilson-Greene's attractions in Constitution Hall. While no announcement has been made, it is believed that he will introduce a number of new orchestral works to the American public this season.

THIS CLIPPING FROM
PHILADELPHIA, PA.
~~DISPATCH~~
Independent

SEP 2

I'M TELLING YOU

By
GEORGE ROSEN

OUR MOTTO — PROSPERITY IS JUST AROUND THE CIRCLE

* * *

Alexander Woollcott, dean of American raconteurs and, truth to say, a Twentieth Century Dickens, ent [illegible] reminded us in the pub-

* * *

It happened back in the days, when Karl Muck, the esteemed conductor now residing in Germany, was wielding the baton for the Boston Symphony Orchestra. Muck, though internationally celebrated for his flawless performances, was not, however, the only attraction, for audiences also flocked to the society's concerts to hear it's concertmeister, Ivan Sirovich. A finer soloist could not be heard, back in those pre-war days. Audiences were enraptured by his beautiful violin playing. But lo, Sirovich had the most ungodly habit of making the ugliest faces conceivable as he played. His face would assume the most grotesque form and naturally, these facial distortions distracted from the beauty of his playing. It was Muck, himself who, mustering up sufficient courage one day, had a talk with Sirovich to learn why he made such grimaces.

"Tell me, he said to the celebrated concertmeister, "Don't you like the audiences in Boston?"

"Why, of course, I do," was the reply. "Boston audiences are the most attentive to be found anywhere."

"Then perhaps you do not enjoy working with the other men in the orchestra?" Muck asked.

"But Mr. Muck, you are mistaken," Sirovich replied. "They are all cooperating with me and make me very comfortable."

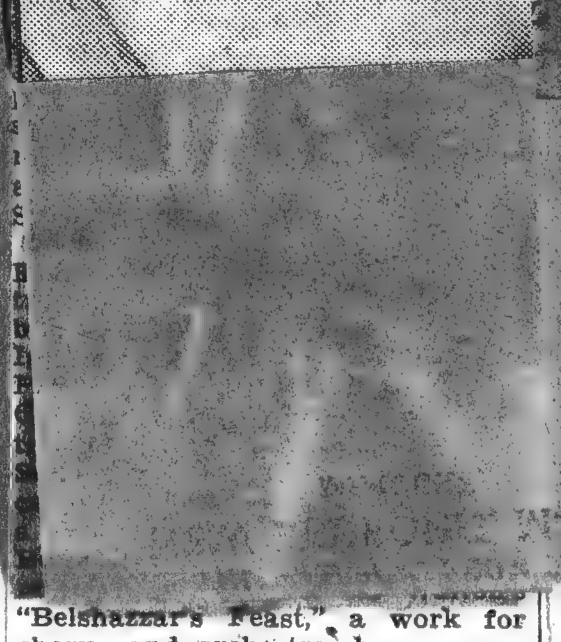
"Then," said Muck "perhaps you do not like me. Perhaps when you look at me you lose your inspiration."

"How can you say such a thing?" Sirovich asked. "You, the great Karl Muck! I've played before all the conductors in the world, but you are the finest. Why do you ask such a question?"

"Then tell me," asked the conductor. "Why is it that you make such annoying faces when you play so beautifully."

"Well, you see,' was the reply of Sirovich, "I don't like music."

* * *



"Belshazzar's Feast," a work for chorus and orchestra by a young British composer, who has been highly praised by critics abroad. The Harvard and Radcliffe Glee clubs will assist in the performance of Walton's work.

One of the most important novelties of the season will be Sibelius's Eighth symphony which Mr. Koussevitzky expects to present in February. This work was announced for performance last season, but Sibelius did not have the manuscript completed.

Mr. Koussevitzky said that it was a positive duty of American orchestras to perform American compositions, for the playing of native compositions was the strongest stimulus to the development of an indigenous art.

Except for a guest appearance with the Vienna Philharmonic orchestra in June, Mr. Koussevitzky did not conduct while abroad. He divided his time between rest in the mountains and the pursuit of new scores of interest.

NEW BEDFORD, MA
MERCURY

SEP 27 1932

SYMPHONY PROGRAMS

(Philip Hale in The Boston Herald.)

The program of the first symphony concert of the Boston Symphony orchestra (October seventh) will comprise compositions by Brahms, Strauss, Wagner, and possibly another piece. An orthodox program which undoubtedly will delight the audience.

The prospectus of the Philadelphia orchestra for this, its thirty-third season, contains a significant paragraph:

"The programs for the season will be almost entirely devoted to the acknowledged masterpieces of orchestral music. The directors of the association feel that in times such as the present the audiences prefer music which they know and love and that performances of debatable music should be postponed until a more suitable time. With these opinions the conductors fully concur."

It is also stated that "the Philadelphia Orchestra Association has not been immune to financial conditions due to the depression. In meeting these conditions the directors have made drastic economies, and all employes have willingly reduced their salaries * * * * Only the hearty support of the subscribers will make it possible for the association to overcome the difficulties of one of the most critical years of its history." And yet the Philadelphia orchestra, unlike the Boston, is heavily endowed.

It is known that some subscribers to the Boston Symphony concerts have deplored the number of ultra-modern compositions that have been introduced by Dr. Koussevitzky. Some of the complaints have been unreasonable, even silly; other complaints have been justified. If there were noteworthy works in the list, works that imperatively called for a hearing, others, foreign and domestic, did not deserve attention. Thackeray in a proposed inscription in memory of George the First said in speaking of his tastes, that he "gave an enlightened patronage to bad oysters." The Boston public has at times been served compositions that might thus be classed.

Dr. Koussevitzky in his desire to enlarge the orchestra's repertory and acquaint the public with contemporaneous music has not infrequently, in his desire to afford foreign and even domestic composers a hearing, given evidence of his generous nature at the expense of his critical judgment; perhaps the novelty of expression appealed to him even when the musical ideas were non-eexistent, or the workmanship of poor or mediocre quality. But audiences welcome unfamiliar works only when their idiom is at first more or less familiar, when their beauty is not too hard to find, when they appeal to the heart and are not for the head alone.

NEW YORK
WORLD-TELEGRAM

SEP 27 1932

Will Teach Enjoyment of Music

Olin Downes Arranges Course at Brooklyn Institute.

A COURSE in "The Enjoyment of Music," to be conducted by Olin Downes, music critic of the New York Times, will form part of the program of the new season at the Brooklyn Institute of Arts and Sciences. The course is intended for the general public.

A series of fifteen recitals has been planned. Mr. Downes will discuss the representative styles of musical composition from the eighteenth to the twentieth century. The examples selected for illustration will be performed by these artists and organizations:—

Oct. 17—Lawrence Tibbett. The making of melody and text. Early song forms. Folk song, art song and opera.

Oct. 25—Violin, Albert Spalding. History and evolution of the instrument. Development of its literature from the seventeenth century to today.

Nov. 9—The orchestra in the seventeenth and eighteenth centuries, Georges Barrere and Barrere Little Symphony.

Nov. 22—Early music of the piano and its predecessors, Jose Iturbi.

Nov. 30—Lieder, Lotte Lehmann. Schubert to Brahms and Wolf.

Dec. 20—Choral music, Schola Cantorium. Hugh Ross conducting Religious and secular music of medieval period.

Jan. 4—Opera and the coloratura soprano, Lili Pons. Florid developments of operatic style.

Jan. 23—Modern piano music, Walter Gieseking.

Feb. 8—Music for string quartet and piano, Roth String Quartet.

Feb. 16—Piano composers of the nineteenth century, Harold Bauer.

Feb. 28—Wagnerian opera and its influence upon modern song, Goeta Ljungberg.

March 7—Chamber music of the classic and romantic periods, London String Quartet.

March 21—The piano and orchestra from Handel to Bach to Beethoven, John Erskine, Ernest Schelling, Olin Downes.

March 29—The last piano sonatas of Beethoven, Josef Hofmann.

April 5—The modern symphony and symphonic poem, Boston Symphony Orchestra and Dr. Serge Koussevitzky.

sense of humor, knows how to gesture easily, speaks English which is bound to be attractive because of his accent, and on the first night showed himself to be a good sport under the most trying circumstances.

Concert-Chronicle

Carpenter-Koussevitzky

AT the second concert of the Symphony Orchestra in New York, last Saturday afternoon, Dr. Koussevitzky divided the program between the Second Symphony of Brahms, the new "Patterns" and the older "Skyscrapers" of Mr. Carpenter. About the "ballet of American life," now surviving as tone-poem, two reviewers spoke out unhesitatingly. To The Times, "it remained by far the most successful and important application of jazz on a symphonic scale that has yet been made." To The Evening Post "Skyscrapers" endures "repetition rather better than any othe American composition for orchestra written in its time (1924) except possibly Schelling's 'Impressions from an Artist's Life.' Saturday's audience saluted once more a work which draws upon everyman's technique and yet succeeds in being American—and that in spite of, quite as much as because of, its American subject."

Toward "Patterns" most of the reviewers were as well disposed. According to The Herald Tribune, "The work is deftly made, the patterns artfully designed and varied. There is charming and witty music in the score; there is an ingratiating waltz section; there is an admirable play of rhythms and of contrasted instrumental textures." By word of The Times, "One need not knit critical brows over this piece; it is frankly unpretentious; the rather sunny musings of a sensitive traveler voyaging in his mind through musical ports of call."

To The Evening Post, "'Patterns' is the music of a collector, not of books, paintings, china or postage stamps, but of patterns. The patterns color the collector's life. He gives them back with something of his inner self spun into them. If this is not important music, nor highly distinguished, it is in a sense both personal and racial. It is featly done. It holds the ear. Its substance, such as it is, has a clear and well-sounding statement." Only The Sun found "little" that was "interesting" or "stimulating" in the piece. Mr. Carpenter, again playing the piano-part, was cordially received.

N.Y. Times Sept 29

KOUSSEVITZKY BACK WITH NEW WORKS

Returns on Ile de France With Symphonic Novelties for Season With the Boston.

GRUENBERG ALSO LISTED

Stresses Need for American Orchestras to Present Native Compositions as Aid to Art.

Serge Koussevitzky, who arrived yesterday on the Ile de France after a Summer spent in Europe, revealed that he was planning to present his usual quota of symphonic novelties this season, his ninth as conductor of the Boston Symphony Orchestra.

The new American works Mr. Koussevitzky will present are a symphony by Louis Gruenberg, the composer of the opera "Emperor Jones," which the Metropolitan will present for the first time this season; two compositions, as yet unnamed, by John Alden Carpenter, and one untitled work by Roger Sessions.

The list of new compositions by European composers is also a distinguished one. It includes "Rebus," by the youthful Russian composer, Igor Markevitch, who is living in Paris; Florent Schmitt's Symphonie Concertante, for piano and orchestra, with the composer as soloist; Serge Prokofieff's fourth piano concerto, with Profofieff as the soloist; a suite for full orchestra by Alban Berg; a new piano concerto by Arnold Bax and William Walton's "Belshazzar's Feast," a work for chorus and orchestra by a young British composer, who has been highly praised by critics abroad. The Harvard and Radcliffe Glee Clubs will assist in the performance of Walton's work.

One of the most important novelties of the season will be Sibelius's Eighth symphony, which Mr. Koussevitzky expects to present in February. This work was announced for performance last season, but Sibelius did not have the manuscript completed.

Mr. Koussevitzky said that it was a positive duty of American orchestras to perform American compositions, for the playing of native compositions was the strongest stimulus to the development of an indigenous art.

Except for a guest appearance with the Vienna Philharmonic Orchestra in June, Mr. Koussevitzky did not conduct while abroad. He divided his time between rest in the mountains and the pursuit of new scores of interest.

THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS

SEP 29 1932

Koussevitzky Arrives to Start Boston Symphony Season

The Boston Symphony orchestra of 110 players, under the baton of Serge Koussevitzky, will make a brief western tour this October, giving concerts in Ann Arbor, which will be the only Michigan appearance, also New York, Cincinnati, Pittsburgh, Philadelphia and back to Boston. The Ann Arbor appearance will take place on the evening of Oct. 25.

The Ile de France, which arrives in New York Wednesday, brought from Europe Dr. Serge Koussevitsky, the renowned conductor of the Boston Symphony orchestra. Dr. Koussevitsky went immediately to Boston to assemble the 110 musicians of the orchestra for rehearsal, in preparation for the season's opening which will take place in Symphony hall Friday afternoon and Saturday evening, Oct. 7 and 8. This will be the orchestra's fifty-second season and the ninth under the conductorship of this renowned leader. Dr. Koussevitsky will thus exceed any continuous term of a previous conductor of this orchestra.

Dr. Koussevitsky, who spent the summer in Europe, enjoyed a season of recreation, dividing his time between rest in the mountains and his usual quest for new scores of importance. Save for a single concert in Vienna June 14, when he appeared as guest of the Vienna Philharmonic orchestra and was given a most brilliant reception, he made no public appearances.

NEW YORK H

Tribune Sept 29/32

Koussevitsky Arrives With Novel Scores

Boston Symphony Conductor Brings American, Foreign Works From Abroad

Praises U. S. Composers

Says They Should Be Given Every Chance to Succeed

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived here from Europe yesterday morning on the Ile de France with a list of several new works, American and European, which his orchestra is to perform during its fifty-second season, which will be its ninth under the Russian conductor.

Before departing for Boston on an afternoon train, Dr. Koussevitzky expressed his belief that it is the duty of American orchestras to give due representation to the work of American composers. "For them," he said, "the right way is to work; that will give results. They must work, and the orchestras must play their music. For a composer, it is very important to be heard. If he does not hear this work performed, he does not know how it sounds. We do not wish to claim an exclusive privilege to perform American music; we will be very happy when every American orchestra plays the works of American composers."

Finds Half Dozen Excellent Writers

Among American composers, said Dr. Koussevitzky, there are four or six whose music is of exceptional value, while he believes that American music in general offers marked promise for the future. He praised Frederick A. Stock, the leader of the Chicago Symphony, as a conductor who gives American music generous representation on his programs.

In the list of new American works to be played by the Boston Symphony in 1932-'33 are a symphony by Louis Gruenberg, whose one act opera "The Emperor Jones" is to be produced by the Metropolitan this year, two new pieces by John Alden Carpenter, and a new composition, of a type as yet undivulged, by Roger Sessions.

Dr. Koussevitzky's list of novelties also includes a work by Igor Markevitch, a nineteen-year-old Russian whose music has made a notable impression already in Europe; a symphonic concertante for piano and orchestra by the French composer, Florent Schmitt, to be played for the first time anywhere, and Serge Prokofieff's fourth piano concerto. Both Mr. Schmitt and Mr. Prokofieff will be the soloists in the American premieres of their works. The conductor praised Mr. Schmitt's attainments as a writer as well as a composer—he is music critics for "Le Temps" of Paris—and commented on the fact that many French composers have been active also in music criticism.

To Introduce Beck Suite

Dr. Koussevitzky will introduce to this country a suite by Conrad Beck, one of the works played last June in the Vienna festival of the International Society for Contemporary Music, and a suite by Alban Berg, the composer of "Wozzeck." New Britain works to be presented include a piano concerto by Arnold Bax and William Walton's oratorio, "Belshazzar's Feast," to be sung by the Harvard and Radcliffe Glee Clubs.

The first performance of the eighth symphony of the Finnish composer Jan Sibelius, long promised to this orchestra, is expected to take place in Boston in February, and the Boston Orchestra will introduce the work here later in the season. Among other contemporary Europeans who will figure in the Symphony Hall programs are Jerzy Fitelberg and Bohuslav Martinu.

Dr. Koussevitzky found the Vienna festival, in which he conducted one program with the Vienna Philharmonic, "very interesting." "But," he added, "although I am not a reactionary, much of the new music I have heard recently is not of great value." Among the more significant contributions to the festival, he mentioned a string quartet by Francesco Malipiero and a work by Berg for barytone with orchestra.

The United States, said the conductor, has the world's best orchestras. "Take care of them," he advised; "they are among America's greatest achievements in its art." Every effort, he added, should be made to keep them going during hard times.

MIAMI, FLA.
NEWS

OCT 1 1932

The Boston Symphony orchestra is using a fly swatter as a musical instrument. This should prove a help to mother next summer if she can get the children to stay home and practice their music lessons.

THIS CLIPPING FROM
New York Herald-Tribune

SEP 29 1932

Koussevitzky Arrives With Novel Scores

Boston Symphony Conductor Brings American, Foreign Works From Abroad

Praises U. S. Composers

Says They Should Be Given Every Chance to Succeed

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived here from Europe yesterday morning on the Ile de France with a list of several new works, American and European, which his orchestra is to perform during its fifty-second season, which will be its ninth under the Russian conductor.

Before departing for Boston on an afternoon train, Dr. Koussevitzky expressed his belief that it is the duty of American orchestras to give due representation to the work of American composers. "For them," he said, "the right way is to work; that will give results. They must work, and the orchestras must play their music. For a composer, it is very important to be heard. If he does not hear this work performed, he does not know how it sounds. We do not wish to claim an exclusive privilege to perform American music; we will be very happy when every American orchestra plays the works of American composers."

Among American composers, said Dr. Koussevitzky, there are four or six whose music is of exceptional value, while he believes that American music in general offers marked promise for the future. He praised Frederick A. Stock, the leader of the Chicago Symphony, as a conductor who gives American music generous representation on his programs.

In the list of new American works to be played by the Boston Symphony in 1932-'33 are a symphony by Louis Gruenberg, whose one act opera "The Emperor Jones" is to be produced by the Metropolitan this year, two new pieces by John Alden Carpenter, and a new composition, of a type as yet undivulged, by Roger Sessions.

Dr. Koussevitzky's list of novelties also includes a work by Igor Markevitch, a nineteen-year-old Russian whose music has made a notable impression already in Europe; a symphonic concertante for piano and orchestra by the French composer, Florent Schmitt, to be played for the first time anywhere, and Serge Prokofieff's fourth piano concerto. Both Mr. Schmitt and Mr. Prokofieff will be the soloists in the American premieres of their works.

Dr. Koussevitzky will introduce to this country a suite by Conrad Beck, one of the works played last June in the Vienna festival of the International Society for Contemporary Music, and a suite by Alban Berg, the composer of "Wozzeck." New British works to be presented include a piano concerto by Arnold Bax and William Walton's oratorio, "Belshazzar's Feast," to be sung by the Harvard and Radcliffe Glee Clubs.

The first performance of the eighth symphony of the Finnish composer, Jan Sibelius, long promised to this orchestra, is expected to take place in Boston in February, and the Boston Orchestra will introduce the work here later in the season.

The United States, said the conductor, has the world's best orchestras. "Take care of them," he advised; "they are among America's greatest achievements in its art." Every effort, he added, should be made to keep them going during hard times.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 1 - 1932

Conductor Back From Trip

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, returned this week from his trip to Europe. He was guest conductor for the Vienna Philharmonic Orchestra. Most of the summer he spent in retirement in the Swiss Alps.

Dr. Koussevitzky brings his orchestra of 110 musicians here Oct. 27 to play the opening concert of the series of the Symphony Club of Central Ohio. Tickets are on sale by Helen Pugh Alcorn, 34 Linwood Ave.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS-TRIBUNE

SEP 29 1932

SERGE KOUSSEVITZKY, conductor of the Boston Symphony orchestra, arrives from a summer in Europe with abundant evidence that conducting can develop almost as many differences of opinion as politics. He has always been a specialist in novelties, ready to give his baton to the service of an American or European unknown composer who seems to have something to say in a new way. So he surprised no one when he stated, on his return, that "Music must grow and improve like every living art." But this statement will not be allowed to go without argument by those who delight in debating such points, for it is directly opposed to the policy of the Philadelphia Philharmonic, where only proven masterpieces of orchestral music are to be played this season. Koussevitzky would argue that unless new music is played, whether it compare or not with the classics, there will be no development of masterpieces these days. "For a composer, it is very important to be heard. If he does not hear his work performed, he does not know how it sounds." Willing as he is to give ear to the productions of the European youngsters, he is especially anxious that the cause of American music should be forwarded. "The United States," he says, "has the world's best orchestras. They are among America's greatest artistic achievements. Take care of them. And we will be very happy when every American orchestra plays the works of American composers. We do not wish to claim the exclusive privilege."

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

OCT 1 - 1932

Boston Symphony Begins Rehearsal Under Director

Koussevitzky Immediately Becomes Busy Upon Return from Europe.

DR. SERGE KOUSSEVITZKY, renowned conductor of the Boston Symphony orchestra, arrived in America Wednesday of this week on the Ile de France, and left immediately for Boston, where he assembled the 110 members of the orchestra for rehearsal. The orchestra in its full strength will come to Buffalo Monday night, Oct. 24, opening the annual season of the Buffalo Musical foundation. As usual, its concert will be given in Elmwood Music hall.

This is the orchestra's 52d season, its eighth under the leadership of Dr. Koussevitzky. It makes its first trip outside of Boston the week of Oct. 24, and Buffalo gets the opening concert in the tour. Except for a single concert in Vienna, June 14, when he appeared as guest conductor of the Vienna Philharmonic orchestra, Koussevitzky made no public appearances in Europe.

THIS CLIPPING FROM
N. Y. Evening Post

OCT 1 - 1932

Serge Koussevitzky will open the fifty-second season of the Boston Symphony Orchestra in Symphony Hall, Boston, Friday afternoon and Saturday evening. This will be Koussevitzky's ninth season in America, and will make the longest continuous term of a Boston Symphony conductor. Save for a guest appearance as conductor of the Vienna Philharmonic Orchestra on June 14, a brilliant occasion, Koussevitzky has given no concerts in Europe this summer—dividing his time between rest in the mountains and the pursuit of new scores of interest. The New York series in Carnegie Hall by this orchestra will be given on Thursday evenings and Saturday afternoons on the following dates: November 17 and

---

THIS CLIPPING FROM
MIAMI, FLA.
NEWS

OCT 1 - 1932

The Boston Symphony orchestra is using a fly swatter as a musical instrument. This should prove a help to mother next summer if she can get the children to stay home and practice their music lessons.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

SEP 29 1932

Koussevitzky Back with New Novelties

Conductor of Boston Symphony to Present Compositions of Europeans.

NEW YORK, Sept. 29—Serge Koussevitzky, who arrived yesterday on the Ile de France after a summer spent in Europe, revealed that he was planning to present his usual quota of symphonic novelties this season, his ninth as conductor of the Boston Symphony orchestra.

The new American works Mr. Koussevitzky will present are a symphony by Louis Gruenberg, the composer of the opera "Emperor Jones," which the Metropolitan will present for the first time this season; two compositions, as yet unnamed, by John Alden Carpenter, and one untitled work by Roger Sessions.

The list of new compositions by European composers is also a distinguished one. It includes "Rebus," by the youthful Russian composer, Igor Markevitch, who is living in Paris; Florent Schmitt's Symphonie Concertante, for piano and orchestra, with the composer as soloist; Serge Prokofieff's fourth piano concerto, with Prokofieff as the soloist; a suite for full orchestra by Alban Berg; a new piano concerto by Arnold Bax, and William Walton's "Belshazzar's Feast," a work for chorus and orchestra by a young British composer who has been highly praised by critics abroad. The Harvard and Radcliffe glee clubs will assist in the performance of Walton's work.

One of the most important novelties of the season will be Sibelius' eighth symphony, which Mr. Koussevitzky expects to present in February. This work was announced for performance last season, but Sibelius did not have the manuscript completed.

Mr. Koussevitzky said that it was a positive duty of American orchestras to perform American compositions, for the playing of native compositions was the strongest stimulus to the development of an indigenous art.

Except for a guest appearance with the Vienna Philharmonic orchestra in June, Mr. Koussevitzky did not conduct while abroad. He divided his time between rest in the mountains and the pursuit of new scores of interest.

THIS CLIPPING FROM
HANOVER, PA.
SUN

OCT 1 - 1932

Music

ORCHESTRAL SEASON OPENS

Serge Koussevitzky, who returned Wednesday after a Summer spent in Europe, revealed that he was planning to present his usual quota of symphonic novelties this season, his ninth as conductor of the Boston Symphony Orchestra.

The new American works Mr. Koussevitzky will present are a symphony by Louis Gruenberg, the composer of the opera "Emperor Jones," which the Metropolitan will present for the first time this season; two compositions, as yet unnamed, by John Alden Carpenter, and one untitled work by Roger Sessions.

The list of new compositions by European composers is also a distinguished one. It includes "Rebus," by the youthful Russian composer, Igor Markevitch, who is living in Paris; Florent Schmitt's Symphonie Concertante, for piano and orchestra, with the composer as soloist; Serge Prokofieff's fourth piano concerto, with Prokofieff as the soloist; a suite for full orchestra by Alban Berg; a new piano concerto by Arnold Bax and William Walton's "Belshazzar's Feast," a work for chorus and orchestra by a young British composer, who has been highly praised by critics abroad.

N.Y. Times Sept 29

KOUSSEVITZKY BACK WITH NEW WORKS

Returns on Ile de France With Symphonic Novelties for Season With the Boston.

GRUENBERG ALSO LISTED

Stresses Need for American Orchestras to Present Native Compositions as Aid to Art.

Serge Koussevitzky, who arrived yesterday on the Ile de France after a Summer spent in Europe, revealed that he was planning to present his usual quota of symphonic novelties this season, his ninth as conductor of the Boston Symphony Orchestra.

The new American works Mr. Koussevitzky will present are a symphony by Louis Gruenberg, the composer of the opera "Emperor Jones," which the Metropolitan will present for the first time this season; two compositions, as yet unnamed, by John Alden Carpenter, and one untitled work by Roger Sessions.

The list of new compositions by European composers is also a distinguished one. It includes "Rebus," by the youthful Russian composer, Igor Markevitch, who is living in Paris; Florent Schmitt's Symphonie Concertante, for piano and orchestra, with the composer as soloist; Serge Prokofieff's fourth piano concerto, with Profofieff as the soloist; a suite for full orchestra by Alban Berg; a new piano concerto by Arnold Bax and William Walton's "Belshazzar's Feast," a work for chorus and orchestra by a young British composer, who has been highly praised by critics abroad. The Harvard and Radcliffe Glee Clubs will assist in the performance of Walton's work.

One of the most important novelties of the season will be Sibelius's Eighth symphony, which Mr. Koussevitzky expects to present in February. This work was announced for performance last season, but Sibelius did not have the manuscript completed.

Mr. Koussevitzky said that it was a positive duty of American orchestras to perform American compositions, for the playing of native compositions was the strongest stimulus to the development of an indigenous art.

Except for a guest appearance with the Vienna Philharmonic Orchestra in June, Mr. Koussevitzky did not conduct while abroad. He divided his time between rest in the mountains and the pursuit of new scores of interest.

THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS

SEP 29 1932

Koussevitzky Arrives to Start Boston Symphony Season

The Boston Symphony orchestra of 110 players, under the baton of Serge Koussevitzky, will make a brief western tour this October, giving concerts in Ann Arbor, which will be the only Michigan appearance, also New York, Cincinnati, Pittsburgh, Philadelphia and back to Boston. The Ann Arbor appearance will take place on the evening of Oct. 25.

The Ile de France, which arrives in [illegible] York Wednesday, brought from Europe Dr. Serge Koussevitsky, the renowned conductor of the Boston Symphony orchestra. Dr. Koussevitsky went immediately to Boston to assemble the 110 musicians of the orchestra for rehearsal, in preparation for the season's opening which will take place in Symphony hall Friday afternoon and Saturday evening, Oct. 7 and 8. This will be the orchestra's fifty-second season and the ninth under the conductorship of this renowned leader. Dr. Kousevitsky will thus exceed any continuous term of a previous conductor of this orchestra.

Dr. Koussevitsky, who spent the summer in Europe, enjoyed a season of recreation, dividing his time between rest in the mountains and his usual quest for new scores of importance. Save for a single concert in Vienna June 14, when he appeared as guest of the Vienna Philharmonic orchestra and was given a most brilliant reception, he made no public appearances.

NEW YORK H

Tribune Sept 29/32

Koussevitsky Arrives With Novel Scores

Boston Symphony Conductor Brings American, Foreign Works From Abroad

Praises U. S. Composers

Says They Should Be Given Every Chance to Succeed

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived here from Europe yesterday morning on the Ile de France with a list of several new works, American and European, which his orchestra is to perform during its fifty-second season, which will be its ninth under the Russian conductor.

Before departing for Boston on an afternoon train, Dr. Koussevitzky expressed his belief that it is the duty of American orchestras to give due representation to the work of American composers. "For them," he said, "the right way is to work; that will give results. They must work, and the orchestras must play their music. For a composer, it is very important to be heard. If he does not hear this work performed, he does not know how it sounds. We do not wish to claim an exclusive privilege to perform American music; we will be very happy when every American orchestra plays the works of American composers."

Finds Half Dozen Excellent Writers

Among American composers, said Dr. Koussevitzky, there are four or six whose music is of exceptional value, while he believes that American music in general offers marked promise for the future. He praised Frederick A. Stock, the leader of the Chicago Symphony, as a conductor who gives American music generous representation on his programs.

In the list of new American works to be played by the Boston Symphony in 1932-'33 are a symphony by Louis Gruenberg, whose one act opera "The Emperor Jones" is to be produced by the Metropolitan this year, two new pieces by John Alden Carpenter, and a new composition, of a type as yet undivulged, by Roger Sessions.

Dr. Koussevitzky's list of novelties also includes a work by Igor Markevitch, a nineteen-year-old Russian whose music has made a notable impression already in Europe; a symphonic concertante for piano and orchestra by the French composer, Florent Schmitt, to be played for the first time anywhere, and Serge Prokofieff's fourth piano concerto. Both Mr. Schmitt and Mr. Prokofieff will be the soloists in the American premieres of their works. The conductor praised Mr. Schmitt's attainments as a writer as well as a composer—he is music critics for "Le Temps" of Paris—and commented on the fact that many French composers have been active also in music criticism.

To Introduce Beck Suite

Dr. Koussevitzky will introduce to this country a suite by Conrad Beck, one of the works played last June in the Vienna festival of the International Society for Contemporary Music, and a suite by Alban Berg, the composer of "Wozzeck." New Britain works to be presented include a piano concerto by Arnold Bax and William Walton's oratorio, "Belshazzar's Feast," to be sung by the Harvard and Radcliffe Glee Clubs.

The first performance of the eighth symphony of the Finnish composer Jan Sibelius, long promised to this orchestra, is expected to take place in Boston in February, and the Boston Orchestra will introduce the work here later in the season. Among other contemporary Europeans who will figure in the Symphony Hall programs are Jerzy Fitelberg and Bohuslav Martinu.

Dr. Koussevitzky found the Vienna festival, in which he conducted one program with the Vienna Philharmonic, "very interesting." "But," he added, "although I am not a reactionary, much of the new music I have heard recently is not of great value." Among the more significant contributions to the festival, he mentioned a string quartet by Francesco Malipiero and a work by Berg for barytone with orchestra.

The United States, said the conductor, has the world's best orchestras. "Take care of them," he advised; "they are among America's greatest achievements in its art." Every effort, he added, should be made to keep them going during hard times.

MIAMI, FLA.
NEWS

OCT 1 1932

The Boston Symphony orchestra is using a fly swatter as a musical instrument. This should prove a help to mother next summer if she can get the children to stay home and practice their music lessons.

THIS CLIPPING FROM
New York Herald-Tribune

SEP 29 1932

Koussevitzky Arrives With Novel Scores

Boston Symphony Conductor Brings American, Foreign Works From Abroad

Praises U. S. Composers

Says They Should Be Given Every Chance to Succeed

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, arrived here from Europe yesterday morning on the Ile de France with a list of several new works, American and European, which his orchestra is to perform during its fifty-second season, which will be its ninth under the Russian conductor.

Before departing for Boston on an afternoon train, Dr. Koussevitzky expressed his belief that it is the duty of American orchestras to give due representation to the work of American composers. "For them," he said, "the right way is to work; that will give results. They must work, and the orchestras must play their music. For a composer, it is very important to be heard. If he does not hear this work performed, he does not know how it sounds. We do not wish to claim an exclusive privilege to perform American music; we will be very happy when every American orchestra plays the works of American composers."

Among American composers, said Dr. Koussevitzky, there are four or six whose music is of exceptional value, while he believes that American music in general offers marked promise for the future. He praised Frederick A. Stock, the leader of the Chicago Symphony, as a conductor who gives American music generous representation on his programs.

In the list of new American works to be played by the Boston Symphony in 1932-'33 are a symphony by Louis Gruenberg, whose one act opera "The Emperor Jones" is to be produced by the Metropolitan this year, two new pieces by John Alden Carpenter, and a new composition, of a type as yet undivulged, by Roger Sessions.

Dr. Koussevitzky's list of novelties also includes a work by Igor Markevitch, a nineteen-year-old Russian whose music has made a notable impression already in Europe; a symphonie concertante for piano and orchestra by the French composer, Florent Schmitt, to be played for the first time anywhere, and Serge Prokofieff's fourth piano concerto. Both Mr. Schmitt and Mr. Prokofieff will be the soloists in the American premieres of their works.

Dr. Koussevitzky will introduce to this country a suite by Conrad Beck, one of the works played last June in the Vienna festival of the International Society for Contemporary Music, and a suite by Alban Berg, the composer of "Wozzeck." New British works to be presented include a piano concerto by Arnold Bax and William Walton's oratorio, "Belshazzar's Feast," to be sung by the Harvard and Radcliffe Glee Clubs.

The first performance of the eighth symphony of the Finnish composer, Jan Sibelius, long promised to this orchestra, is expected to take place in Boston in February, and the Boston Orchestra will introduce the work here later in the season.

The United States, said the conductor, has the world's best orchestras. "Take care of them," he advised; "they are among America's greatest achievements in its art." Every effort, he added, should be made to keep them going during hard times.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 1 - 1932

Conductor Back From Trip

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, returned this week from his trip to Europe. He was guest conductor for the Vienna Philharmonic Orchestra. Most of the summer he spent in retirement in the Swiss Alps.

Dr. Koussevitzky brings his orchestra of 110 musicians here Oct. 27 to play the opening concert of the series of the Symphony Club of Central Ohio. Tickets are on sale by Helen Pugh Alcorn, 34 Linwood Ave.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS-TRIBUNE

SEP 29 1932

SERGE KOUSSEVITZKY, conductor of the Boston Symphony orchestra, arrives from a summer in Europe with abundant evidence that conducting can develop almost as many differences of opinion as politics. He has always been a specialist in novelties, ready to give his baton to the service of an American or European unknown composer who seems to have something to say in a new way. So he surprised no one when he stated, on his return, that "Music must grow and improve like every living art." But this statement will not be allowed to go without argument by those who delight in debating such points, for it is directly opposed to the policy of the Philadelphia Philharmonic, where only proven masterpieces of orchestral music are to be played this season. Koussevitzky would argue that unless new music is played, whether it compare or not with the classics, there will be no development of masterpieces these days. "For a composer, it is very important to be heard. If he does not hear his work performed, he does not know how it sounds." Willing as he is to give ear to the productions of the European youngsters, he is especially anxious that the cause of American music should be forwarded. "The United States," he says, "has the world's best orchestras. They are among America's greatest artistic achievements. Take care of them. And we will be very happy when every American orchestra plays the works of American composers. We do not wish to claim the exclusive privilege."

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

OCT 1 - 1932

Boston Symphony Begins Rehearsal Under Director

Koussevitzky Immediately Becomes Busy Upon Return from Europe.

DR. SERGE KOUSSEVITZKY, renowned conductor of the Boston Symphony orchestra, arrived in America Wednesday of this week on the Ile de France, and left immediately for Boston, where he assembled the 110 members of the orchestra for rehearsal. The orchestra in its full strength will come to Buffalo Monday night, Oct. 24, opening the annual season of the Buffalo Musical foundation. As usual, its concert will be given in Elmwood Music hall.

This is the orchestra's 52d season, its eighth under the leadership of Dr. Koussevitzky. It makes its first trip outside of Boston the week of Oct. 24, and Buffalo gets the opening concert in the tour. Except for a single concert in Vienna, June 14, when he appeared as guest conductor of the Vienna Philharmonic orchestra, Koussevitzky made no public appearances in Europe.

THIS CLIPPING FROM
N. Y. Evening Post

OCT 1 - 1932

Serge Koussevitzky will open the fifty-second season of the Boston Symphony Orchestra in Symphony Hall, Boston, Friday afternoon and Saturday evening. This will be Koussevitzky's ninth season in America, and will make the longest continuous term of a Boston Symphony conductor. Save for a guest appearance as conductor of the Vienna Philharmonic Orchestra on June 14, a brilliant occasion, Koussevitzky has given no concerts in Europe this summer—dividing his time between rest in the mountains and the pursuit of new scores of interest. The New York series in Carnegie Hall by this orchestra will be given on Thursday evenings and Saturday afternoons on the following dates: November 17 and 19; January 5 and 7; February 3 (Friday evening by exception) and 4; March 2 and 4, and April 6 and 8.

The Boston Symphony orchestra is using a fly swatter as a musical instrument. This should prove a help to mother next summer if she can get the children to stay home and practice their music lessons.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

SEP 29 1932

Koussevitzky Back with New Novelties

Conductor of Boston Symphony to Present Compositions of Europeans.

NEW YORK, Sept. 29—Serge Koussevitzky, who arrived yesterday on the Ile de France after a summer spent in Europe, revealed that he was planning to present his usual quota of symphonic novelties this season, his ninth as conductor of the Boston Symphony orchestra.

The new American works Mr. Koussevitzky will present are a symphony by Louis Gruenberg, the composer of the opera "Emperor Jones," which the Metropolitan will present for the first time this season; two compositions, as yet unnamed, by John Alden Carpenter, and one untitled work by Roger Sessions.

The list of new compositions by European composers is also a distinguished one. It includes "Rebus," by the youthful Russian composer, Igor Markevitch, who is living in Paris; Florent Schmitt's Symphonie Concertante, for piano and orchestra, with the composer as soloist; Serge Prokofieff's fourth piano concerto, with Prokofieff as the soloist; a suite for full orchestra by Alban Berg; a new piano concerto by Arnold Bax, and William Walton's "Belshazzar's Feast," a work for chorus and orchestra by a young British composer who has been highly praised by critics abroad. The Harvard and Radcliffe glee clubs will assist in the performance of Walton's work.

One of the most important novelties of the season will be Sibelius' eighth symphony, which Mr. Koussevitzky expects to present in February. This work was announced for performance last season, but Sibelius did not have the manuscript completed.

Mr. Koussevitzky said that it was a positive duty of American orchestras to perform American compositions, for the playing of native compositions was the strongest stimulus to the development of an indigenous art.

Except for a guest appearance with the Vienna Philharmonic orchestra in June, Mr. Koussevitzky did not conduct while abroad. He divided his time between rest in the mountains and the pursuit of new scores of interest.

THIS CLIPPING FROM
HANOVER, PA.
SUN

OCT 1 - 1932

Music

ORCHESTRAL SEASON OPENS

Serge Koussevitzky, who returned Wednesday after a Summer spent in Europe, revealed that he was planning to present his usual quota of symphonic novelties this season, his ninth as conductor of the Boston Symphony Orchestra.

The new American works Mr. Koussevitzky will present are a symphony by Louis Gruenberg, the composer of the opera "Emperor Jones," which the Metropolitan will present for the first time this season; two compositions, as yet unnamed, by John Alden Carpenter, and one untitled work by Roger Sessions.

The list of new compositions by European composers is also a distinguished one. It includes "Rebus," by the youthful Russian composer, Igor Markevitch, who is living in Paris; Florent Schmitt's Symphonie Concertante, for piano and orchestra, with the composer as soloist; Serge Prokofieff's fourth piano concerto, with Prokofieff as the soloist; a suite for full orchestra by Alban Berg; a new piano concerto by Arnold Bax and William Walton's "Belshazzar's Feast," a work for chorus and orchestra by a young British composer, who has been highly praised by critics abroad.

THIS CLIPPING FROM
New York Herald-Tribune

OCT 2 - 1932

ORCHESTRAL PROGRAMS AND AMERICAN MUSIC

By FRANCIS D. PERKINS

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, believes that it is the duty of American orchestras to give due representation to American music, and has said that he would be very happy if all our orchestras should do so. It is very important, he remarked last week when interviewed on his arrival from Europe, for a composer to be heard; if he does not hear his work performed, he will not know how it sounds.

Dr. Koussevitzky did not state just what proportion of an American orchestra's reportoire for a given season should be devoted to American compositions, but an idea of what he would consider a fair share for American music in a season's programs can probably be gained by a glance at the Bostonian repertoire for 1931-'32. In its home concerts the Boston Symphony gave eight works by eight American composers in a total repertoire of eighty-five works by forty-five composers. The Philadelphia Orchestra gave representation last season to the same number of American works and composers, but in a list of 136 works by sixty-two composers, so that the proportion of American music offered Philadelphian audiences was somewhat less. Our Philharmonic-Symphony, with a still larger repertoire of 168 works by sixty-three composers, played only five American works.

The repertoires referred to are those of the home concerts of the three orchestras, not counting their children's series, while the term American composer is used to include native-born citizens and naturalized citizens who have lived here for many years. The amount of American music offered by these and other orchestras varies, naturally, from season to season, but it has generally been the case during the last few years that, among the three major orchestras of the Atlantic seaboard, the Boston Symphony has been the most receptive to American composers and the Philharmonic-Symphony the least.

* * *

Nationality Only One Factor

AMERICAN composers will, naturally, agree warmly with Dr. Koussevitzky's sentiments in this matter, and regret, in some cases, that he does not carry them out in his program-making even further. Whether he average patron of symphony concerts is anxious to hear a large proportion of American music in his subscription series is a more debatable point. It is regrettable, but probably true, that few American works are played particularly often, and concertgoers, considered in general, do not yearn for a large percentage of unfamiliar items in their orchestral fare. But Dr. Koussevitzky's interest in American music has, for some time, merited the gratitude of those interested in the musical progress of this country, and is one of the factors in his prestige as an enlightened program-maker.

One can hardly deny that it is of inestimable value to a composer to have his music performed, not only in order that it may become known to the musical world, but so that in hearing how it actually sounds he can gain a better idea of its merits and defects, and thus advance in the mastery of his art. But, while the conductor of an American orchestra should give due consideration to the work of American composers, he must also consider his audiences; nationality is only one, and, in the last analysis, a minor one of the factors which he has to consider in choosing his repertoire.

* * *

Some Considerations

IN ATTEMPTING to define the relation between a conductor's duty toward his audiences and his duty toward American music, it might be enlightening to set forth certain general considerations. Obviously, a major, while not an exclusive part of an orchestral repertoire must be devoted to standard masterpieces. But, to vary and freshen the repertoire and give his hearers opportunity for personal acquaintance with significant contemporary creative work, a conductor should make a diligent search for new music, American and foreign, which he considers of sufficient value or importance to figure in his program. As he is in charge of an American orchestra, and serving an American musical public, he should devote a considerable part of his search for novelties to American scores, but the scope of his search should be catholic and international.

But, if American compositions are to gain a more prominent place than their present one in the repertoire of American orchestras, they must be heard more than once, and played by more than one orchestra. Thus a conductor wishing to do American composers a service should not limit his American selections to his list of novelties, but should occasionally offer other worthy works which have previously appeared in his own or in others' programs. In this connection, attention should be called to the pamphlet "American Composers of Today," compiled by Mrs. Claire Reis, of which the second edition was published last month by the United States Section of the International Society for Contemporary Music. This lists works in the larger forms produced by American composers during the last twenty years, along with information regarding the type and length of the various works, dates of completion or publication, times and places of performance, and other data of value.

* * *

What Can Be Claimed

OTHER things being equal—if it is a question, for instance, of choosing between an American and a foreign work of approximately equal merit —it is entirely legitimate to ask that the American work receive preference. But to claim that an American work should be preferred, on account of its nationality, to a foreign work of superior value would be unjustifiable from an artistic standpoint. Nor would such a chauvinistic claim prove, in the long run, advantageous to the American composer. This does not mean, of course, that a conductor can excuse himself from giving representation to American music by pointing out the superior merits of Bach, Beethoven, Brahms or Wagner.

But American composers might remark, at this point, that few, if any, have shown any tendency to be unduly kind to American music on account of its nationality, while there have been many cases in which American works have been neglected in favor of less valuable importations from abroad. And a reviewer who has heard some of the feebler specimens among the trans-Atlantic novelties played here in recent years may sometimes be inclined to wonder if there are not some American works at hand that are considerably better, and many which are at least no worse.

* * *

Handicaps Faced by American Composers

IT IS probable that American composers are still underrepresented in the programs of most of our principal symphony orchestras, not owing to actual hostility toward their music, but to circumstances which make it easier for the conductors to look for their new or unfamiliar offerings abroad. Several of our symphony leaders spend the time when they are not actively engaged in the direction of their orchestras in Europe; while here, they are busy conducting and rehearsing, and when they have leisure to contemplate new offerings for the next season they are likely to be in places where American composers and American works are rarely heard of. Conductors who have been here only for a season or two have had relatively little opportunity to become familiar with creative work here, and are naturally inclined to favor the music of their native land. Conductors who, like Dr. Koussevitzky in Boston or Mr. Stock in Chicago, devote considerable attention to the composers of their cities or neighborhoods are still in a minority.

In general, American composers stand the best chance of getting a liberal representation of their works on symphony programs from permanent conductors who have been associated with their orchestras for many years, and thus have had ample opportunity to survey the local musical field; they stand the least chance from orchestras conducted by a succession of leaders taking charge for only short periods, leaders who have had little time or opportunity thus far to become acquainted with what is going on here in the way of creative musical activity.

A conductor who should go too far in the other direction and overload his programs with third or fourth rate American works would prove no real friend of the American composer, and in the same way a music reviewer who, through a misguided friendship toward American music, should voluntarily lower his standards and hail a work which he really deems indifferent as a masterpiece would hinder rather than aid American composers in general. To be especially lenient in the appraisal of American music would be to imply that it needs to be judged by lower, less exacting standards than music from abroad, and that is the last thing that a clear-sighted American composer, in all probability, would wish. But the reviewers of this newspaper and, undoubtedly, their colleagues of other papers will be glad to hail a discriminating friendship toward American music such as that shown by Dr. Koussevitzky, to protest against undeserved handicaps in the way of American composers, and to bestow as vigorous as possible an acclaim on any American works which, in their opinion, deserve it.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 2 - 1932

Many Added To Sponsors Of Concert

With the return of opera stars and symphony conductors from abroad this week, and the early approach of the concert season, interest increases in anticipation of hearing and seeing Maria Jeritza, the Boston Symphony Orchestra, with Sergei Koussevitzky, and such other ~~celebrities~~ as Lucrezia Bori, Jascha Heifetz and Escudero, all listed for the early season in Pittsburgh.

Among the recent patronesses added to an already long list are Mrs. George Wittmer, Mrs. Paul B. Mossman, Mrs. James G. Pontefract, Mrs. Robert B. Clark, Mrs. John Z. Collier, Mrs. Arthur E. Braun, Mrs. Henry Wittmer, Mrs. J. C. C. Holding, Mrs. Robert J. Frank, Mrs. Isaac Frank and Mrs. Inslee A. Bennett.

Others are Caroll Fitzhugh, E. W. Thomson, Judge and Mrs. W. H. McNaugher, Mrs. John B. Heron, Jr., Mrs. T. Raymond Evans, Mrs. J. O. Horning, Mrs. Charles D. Doll, Rev. and Mrs. A. G. Merkens, Mrs. Charles H. Johnston, Miss Margaret G. Sander, Mrs. Herbert G. Johns, Mrs. J. C. Nevin, Mrs. George Pearson, Mrs. W. L. Mellon, Jr., Mrs. T. F. Soles and Mrs. Charles T. Marsh.

Mrs. F. A. Merrick is on the list, and so are Mrs. Josiah Cohen, Miss Mary H. Morgan, Mrs. C. V. McKaig, Mrs. A. W. Demmler, Mrs. Mae Keller, Mrs. P. W. Jenkins and Mrs. Allen Kirkpatrick.

THIS CLIPPING FROM
N. Y. TIMES

OCT 2 - 1932

THE Boston Symphony Orchestra will begin its fifty-second season at Symphony Hall in Boston with a pair of concerts on Friday and Saturday. Serge Koussevitzky, who arrived from Europe last week, will open his ninth season in this country. He continues what constitutes the longest continuous term of a Boston Symphony conductor. Excepting for a guest appearance as conductor of the Vienna Philharmonic Orchestra in June, Mr. Koussevitzky has given no concerts in Europe this Summer, dividing his time between rest in the mountains and the pursuit of new scores of interest.

The New York series in Carnegie Hall by the Boston Symphony will be presented on Thursday evenings and Saturday afternoons on the following dates: Nov. 17 and 19; Jan. 5 and 7; Feb. 3 (Friday by exception) and 4; March 2 and 4, and April 6 and 8.

Mr. Koussevitzky revealed that he has again selected a large and representative group of novelties for the Boston's programs this season. The new American works include a symphony by Louis Gruenberg, two compositions, as yet unnamed, by John Alden Carpenter; and a new composition, of a type not divulged, by Roger Sessions. The foreign noveltries include Sibelius's Eighth symphony; a new work by Igor Markevitch, the youthful Russian composer now living in Paris; Florent Schmitt's Symphonie Concertante for piano and orchestra, with the composer as soloist; Serge Prokofieff's Fourth piano concerto, with Mr. Prokofieff as soloist; a suite by Conrad Beck and one by Alban Berg, the composer of "Wozzeck"; new compositions by Jerzy Fitelberg and Bohuslav Martinu, a piano concerto by Arnold Bax and William Walton's "Belshazzar's Feast," in which the Harvard and Radcliffe Glee Clubs will take part.

THIS CLIPPING FROM
New York Herald-Tribune

OCT 2 - 1932

Serge Koussevitzky, who arrived here last Wednesday, will conduct the first concerts of the fifty-second season of the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening. Except for a concert with the Vienna Philharmonic on June 14, the Russian conductor made no orchestral appearances during his summer abroad, dividing his time between resting and the inspection of new scores. The coming season will be his ninth with the Boston Symphony, making a period of continuous service tied only by the second term of Wilhelm Gericke, 1897-1906.

For his Boston concerts Dr. Koussevitzky has a varied list of novelties, including the ballet suite "Rebus," by the nineteen-year-old Russian composer Igor Markevich, whose music has already made a marked impression abroad. Florent Schmitt will be represented by a Symphonie Concertante for piano and orchestra and Prokofieff by his fourth piano concerto, with both composers as soloists. Other new works to be introduced are a suite by Conrad Beck, performed last June in the Vienna festival of the International Society for Contemporary Music; a piano concerto by Arnold Bax, William Walton's oratorio "Belshazzar's Feast," to be sung by the Harvard and Radcliffe Glee Clubs, and Sibelius's Eighth Symphony, whose world premiere is expected to take place in Boston next February.

Among new American works to be heard are a symphony by Louis Gruenberg, two compositions by John Alden Carpenter and a work by Roger Sessions.

The Boston Symphony will give its usual five evening and five afternoon concerts here at Carnegie Hall this season. The evening series will be given on Thursdays, November 17, January 5; Friday, February 3, and Thursdays, March 2 and April 6. The afternoon concerts will be given on Saturdays, November 19, January 7, February 4, March 4 and April 8.

BOSTON SYMPHONY ORCHESTRA

SERGE KOUSSEVITZKY, Conductor

"Dr. Koussevitzky is of course a great dramatist of the symphony, an artist of true orchestral imagination, a master of color and of contrast in all its myriad inflections, whether instrumental or dynamic."—Chicago *Herald & Examiner.*

" 'Such power' dwelt yesterday in Dr. Koussevitzky; went forth from him upon his orchestra; from both upon their audience."—Boston *Evening Transcript,* April 30. 1932.

Opera House
Academy of Music

Opening Concert of Season
Friday Evening, November 18,

at 8:15 o'clock

Under the auspices of the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn, and the following

CITIZENS' COMMITTEE

Chairman

Mr. Adrian Van Sinderen

Vice-Chairmen

Mr. Frank L. Babbott
Mrs. Edward C. Blum
Hon. Frederick E. Crane
Mr. Walter H. Crittenden
Mrs. H. E. Dreier
Mrs. William H. Good
Mr. Henry A. Ingraham
Mrs. Frederic B. Pratt
Mrs. B. Herbert Smith
Mr. R. Huntington Woodman

Mr. Frederick T. Aldridge
Dr. Joseph D. Allen
Mr. Juan A. Almirall
Dr. Frank L. Babbott, Jr.
Dr. Nathan T. Beers
Dr. W. B. Brinsmade
Mrs. Charles R. Buckley
Mrs. Glentworth R. Butler
Rev. S. Parkes Cadman, D.D.
Hon. William M. Calder
Mrs. Otis Swan Carroll
Mr. J. Norman Carpenter
Mrs. George W. Chauncey
Mrs. I. Sherwood Coffin
Mrs. Frederick L. Cranford
Hon. James C. Cropsey
Hon. Norman S. Dike
Rev. Samuel M. Dorrance
Mrs. Guy DuVal
Mr. S. Raymond Estey
Mrs. Lewis W. Francis
Mr. Theodore L. Frothingham
Mr. William Peter Hamilton
Mr. Walter Hammitt
Mr. George Hewlett
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
Mr. William T. Hunter
Mr. Darwin R. James
Dr. William A. Jewett
Mr. James H. Jourdan
Mr. Charles D. Lay
Mrs. John Eadie Leech
Miss Hilda Loines
Mrs. Charles J. McDermott
Hon. George V. McLaughlin
Mrs. William W. Marshall
Mr. W. S. Morton Mead
Mr. Frank C. Munson
Mr. Charles F. Murphy
Mrs. George Notman
Mr. Neilson Olcott
Mrs. Frank H. Parsons
Mr. James H. Post
Mr. Charles E. Potts
Mrs. George H. Prentiss
Mrs. Benjamin Prince
Mrs. Donald Ross
Mrs. Clinton L. Rossiter, Jr.
Mr. H. Stavely Sammond
Mrs. Henry Spelman
Mr. Porter Steele
Mrs. Herman Stutzer
Miss Marion J. Terry
Mr. William Armour Thayer
Mr. Carl H. Tollefsen
Mrs. Walter Truslow
Mr. Paul E. Vernon
Mrs. James P. Warbasse
Mrs. Edwin Carrington Ward
Mrs. Walter F. Wells
Mrs. J. B. Whitney
Mr. Eugene A. Widman
Dr. Ralph C. Williams
Hon. George A. Wingate
Mr. Cornelius D. Wood
Mrs. W. H. Ziegler

REMAINING DATES

Friday Evening, January 6
Thursday Evening, February 2
Friday Evening, March 3
Friday Evening, April 7

SEASON TICKETS for the Series of Five Concerts: $6.00, $8.00, $10.00, $12.50; Boxes, $8.00, $10.00, $12.50.
SINGLE TICKETS for First Concert Only on Sale Monday, November 7, at 8:30 a.m., $1.25, $1.75, $2.25, $2.75; Boxes, $2.50, $3.00. No Tax.

"... the perfect union of heart and brain, that make for unforgettable achievement ..."—*N.Y. Times.*

FRITZ KREISLER

VIOLINIST

TUESDAY EVENING, NOVEMBER 1

at 8:15 o'clock

OPERA HOUSE **ACADEMY OF MUSIC**

TICKETS NOW ON SALE

To Members with Coupons	**$1.00, $1.50, $2.00, $2.50**	**To Non-Members**	**$1.50, $2.00, $2.50, $3.00**
Boxes	**$2.00, $2.50**	**Boxes**	**$2.50, $3.00**

Prices include Tax

AS OTHERS SEE US

The Boston Symphony Orchestra - Season 1932-1933

Pittsburgh

"Simply superb.

"There may be other and lengthier ways of describing it, but that is the Boston Symphony in one paragraph.

"When drawing up your list of the season's concerts, remember this opening program by Serge Koussevitzky and the Boston men - and be grateful that we can still have such incomparable music."

- Post-Gazette, October 29, 1932

Columbus

"We thought that Boston had a great orchestra under Muck; we believed it had a great orchestra when Koussevitzky came here before, but last night so happily met were the talents of the band, the skill of the conductor and his enthusiasm for a great work, in the playing of the Fifth Symphony, that we could call it nothing less than a super-orchestra."

- Dispatch, October 28, 1932

Cincinnati

"Hearing the Boston Symphony Orchestra last evening at Music Hall, Serge Koussevitzky conducting a program of marvelous worth, made such a vivid impression, so overwhelmed the emotions, that anything less than fervent praise would amount to injustice. And there are 3,500 people who were in Music Hall last night and gave demonstrative expression totheir approval."

- Enquirer, October 27, 1932

Detroit (Ann Arbor)

"Music, played by an organization that can stand with the very best both in this country and abroad, was king here tonight, and the town paid proper tribute to it."

- Detroit Free Press, October 26,1932

Hartford

"Dr. Koussevitzky offered a program at Bushnell Memorial Hall Wednesday evening that was three-quarters familiar music with a new Sibelius tone-poem added for good measure - and played the whole list as if it were new; beautifully, zestfully, appreciatively in every measure; and the huge audience that welcomed him and the orchestra gave every evidence of the most entire satisfaction with the whole concert, as well it might."

- Courant, November 17, 1932

Providence

"The Boston Symphony Orchestra last night before a crowded house gave the first of its all too short series of concerts in the Albee theatre....Impeccable in their musical excellence they are ever welcome nor can one become too familiar with their sterling qualities. Each re-hearing reveals new features less well comprehended before and with each repetition they become more completely our own."

- Bulletin, December 7, 1932

AS OTHERS SEE US

New York

"The Boston orchestra has one conductor, whose appearances are interspersed occasionally with short visits of guest leaders or the conducting of the concertmaster. That the orchestra benefits by this arrangement is obvious. No other American orchestra has today such fineness of tone and consistency of style."
- Times, January 29, 1933

Washington

"One of the largest audiences of the season welcomed the Boston Symphony Orchestra yesterday on its only visit to Washington this season. That this hearing will not be repeated is to be regretted, since two hours of superb playing the like of which has not been achieved by any visiting orchestra this year was given.

"The audience broke forth into wildest enthusiasm and applauded for many minutes after the finish of the program and seemed loath to leave even after the many acknowledgements Mr. Koussevitzky came out to make."
- Star, February 1, 1933

Reading, Pa.

"With the marvelous background of 110 tried and experienced musicians, and a well balanced program of three masters, plus a vibrant and insatiable artist to lead them in their beautiful pianissimo and stirring fortissimo passages, who could fail to designate this concert as the climax of all the musical activities ever held in Reading?"
- Pottsville Morning Paper,
January 31, 1933

Baltimore

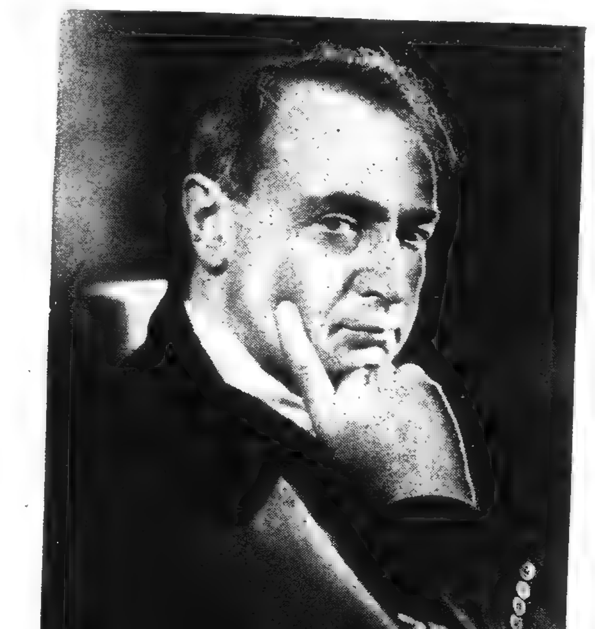
"Had there been any doubt that the Boston Symphony Orchestra was entrenched among the outstanding musical organizations of the time it would have been dispelled by the concert Mr. Serge Koussevitzky directed at the Lyric last night. The occasion had so many points of beauty that I find contemplation of it impossible without a sigh of regret for the days when its annual series of concerts were the glory of Baltimore's season.
- Post, February 2, 1933

- - - - -

The BULLETIN of the
Institute of Arts and Sciences
Brooklyn, New York City, October 8, 1932
NUMBER 3

BOSTON SYMPHONY SEASON

Dr. SERGE KOUSSEVITZKY, the famous conductor of the Boston Symphony Orchestra, returned from Europe on the *Ile de France* on September 28. Dr. KOUSSEVITZKY went immediately to Boston to assemble the one hundred and ten musicians of the Orchestra for rehearsal in preparation for the season's opening in Symphony Hall on Friday afternoon and Saturday evening, October 7 and 8. This will be the Orchestra's 52nd season and the 9th under the conductorship of KOUSSEVITZKY who will thus exceed any continuous term of a previous conductor of this famous Orchestra.



The Boston Symphony Orchestra will make its first trip outside of Boston next month for a week of concerts in the Middle West. The Orchestra will appear for its usual series of concerts at the Institute on the evenings of November 18, January 6, February 2, March 3 and April 7.

Save for a single concert in Vienna on June 14 when he appeared as guest of the Vienna Philharmonic Orchestra and was given a brilliant reception, Dr. KOUSSEVITZKY has made no public appearances in Europe this summer. He has divided his time between rest in the mountains and his usual quest for new scores of importance.

The Conductor's baggage contained some precious new scores and the promise of others from eminent European and American composers. Among these are the new Eighth Symphony which SIBELIUS, Finnish composer, has just completed; "Rebus" by MAR-

(*Continued on page* 55)

(*Continued from page* 45)

KEVITCH, a mere boy but of extraordinary talent; new piano concertos by PROKOFIEFF and FLORENT SCHMITT, with the composers as soloist in each case. A notable English score will be WALTON's choral "Belshazzar's Feast." New American works will include a new symphony of GRUENBERG, two scores by JOHN ALDEN CARPENTER, and a composition by ROGER SESSIONS. Classical music will have its due predominance on his programs, however, and will include MAHLER's Sixth and BRUCKNER's Fourth Symphonies, together with BEETHOVEN's Ninth, BERLIOZ' "Damnation of Faust," and other more familiar masterpieces. A BRAHMS Festival next Spring will commemorate the hundredth anniversary of this composer's birth.

It is Dr. KOUSSEVITZKY's belief that while Vienna may still retain "the world's most wonderful atmosphere for music," America is assuming the world's leadership in the present phase of musical history.

"No country in the world is making so great an effort toward education in music," said Dr. KOUSSEVITZKY. "The interest in orchestral music in this country is so great that it remains in spite of every interference. Music in America is not something superficial," he continued, denying that there is any ground for the extensive popular belief that musical appreciation in this country lacks the depth of Europe's appreciation for the art. "The groundwork has been so well prepared that music is absolutely a necessity here."

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 2 - 1932

Germany Applauds Doctor K.

Of Recitals and Musicians

SOME INKLING of the comparative importance of American musicians is frequently obtained only through criticism columns in newspapers abroad. Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, for instance, is the subject of the following published comment in the Vienna Neuigkeits-Welt-Blatt of June 15, this year:

"The end of Vienna's festival week brought yesterday, in the great Musikvereinssaal, a remarkable concert by the Vienna philharmonic, led by a conductor of the highest standing, Dr. Serge Koussevitzky, of Boston. In the introductory D-major concerto of Philip Emmanuel Bach. . . . the audience pricked up its ears. Especially the second movement, with the song of the solo oboe and the full resonance of the strings, came as a revelation. That Koussevitzky is an authority on modern music (especially French) was soon manifest in the subtle phrasing of the two nocturnes of Debussy, and the suite from the ballet "Daphnis and Chloe," of Ravel. A sure instinct for the texture of tone painting brought the last work in particular to an impressive clarity.

Aroused by Bach, And Also Debussy

"Koussevitzky's distinctive qualities are a noble, pulsing rhythm, drawn into dramatic power by the cumulative intensification of the surging mass of sound. The Vienna Philharmonic, spurred to a sure response by the suggestive force of the master conductor, reached its fullest eloquence. Scarcely had the last measure sounded when audience, and orchestra as well, rose spontaneously and feted the inspired conductor."

Tickets for the Columbus concert of the Boston orchestra can be obtained from Helen Pugh Alcorn, 34 Linwood avenue.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

OCT 2 - 1932

Koussevitzky Rehearsing.

THE Ile de France brought to New York during the past week Dr. Serge Koussevitzky, the renowned conductor of the Boston Symphony Orchestra, who has been sojourning in Europe, as is his custom, since the close of the 1931-32 orchestral season. Dr. Koussevitzky left New York at once for Boston to assemble the 110 musicians of the orchestra for a series of rehearsals in preparation for the opening of the orchestra's fifty-second season in Boston on Friday afternoon of the current week.

The Boston Symphony, which is ready to start its ninth consecutive season under Koussevitzky's baton, will be heard but once in Washington this coming season, when it will appear at Constitution Hall on Tuesday afternoon, January 31, at 4:30 o'clock, as the fifth and final attraction of Mrs. Wilson-Greene's 1932-33 artists' series of afternoon concerts there. The orchestra will make its first out-of-town trip this month, when it invades the Middle West for a series of six or seven concerts.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

OCT 2 - 1932

Modest Mr. Koussevitzky.

A few months ago, when Herbert Witherspoon journeyed east to Boston with the Chicago Civic Opera (of which he was artistic director) he dropped in to talk with Serge Koussevitzky, leader of the Boston Symphony. As chairman of the approaching World's Fair celebration in the Windy City Witherspoon was arranging for the appearance there of various eminent musicians, as guest conductors of the Exposition Orchestra.

Mr. Witherspoon explained that no considerable sum of money was available for any fees, which would have to be nominal. The honor factor was one to be taken into consideration. The suave Koussevitzky was charmed, even delighted at the prospect of visiting Chicago in such circumstances; and he would write Mr. Witherspoon shortly.

In a few days a letter was received from the Russian former bass-viol player in which he said that he would be pleased to conduct four performances within a week to be selected; that his fee would be $2000 for each; and that he would also expect traveling and living expenses for himself and his suite. Oh yes! there was one thing more: since hotel accommodations would be at a premium it would be wise if Mr. Witherspoon reserved those accommodations immediately....in Chicago's most expensive hotel.

Up to date Mr. Koussevitzky hasn't received a reply to his letter and probably will not.

THIS CLIPPING FROM THE
KNOXVILLE, TENN.
JOURNAL

(2)

OCT 2 1932

Music & Drama

By MALCOLM MILLER

AMERICAN COMPOSITIONS

Serge Koussevitsky, conductor of the Boston Symphony orchestra, who returned from Europe last Wednesday, says that the playing of American works is the only way to stimulate native composers to fine creative musical art, and he will feature a number of American compositions during the coming season in Boston.

Koussevitsky will play a symphonic number by Louis Gruenberg, composer of the opera "Emperor Jones," which will have its world premiere at the Metropolitan this season. He will feature two compositions by John Alden Carpenter, and one by Rogers Sessions.

Among the new European compositions to be presented by Koussevitsky this season, are: "Rebus," by Igor Markevitch, young Russian composer; Florent Schmitt's "Symphonie Concertante," for piano and orchestra, with the composer as guest soloist; Serge Prokofieff's "Fourth Piano Concerto," with Prokofieff as soloist; an orchestral suite by Alban Berg; a new piano concerto by Arnold Bax, and "Belshazzar's Feast," a work for chorus and orchestra by the young British composer, William Walton. The Harvard and Radcliffe Glee clubs will furnish the chorus for "Belshazzer's Feast."

Sibelius's "Eighth Symphony," which was postponed last season because Sibelius did not complete his manuscript in time, will be given by the Boston Symphony orchestra in February.

COLUMBUS, O.
DISPATCH

OCT 3 - 1932

Koussevitzky Prepares For Coming Season

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, was in his home city Thursday assembling his 110 musicians preparatory to the opening of the 1932-33 season in Boston, Oct. 7 and 8. He returned last week on the Ile de France from his customary summer in Europe.

The Boston Symphony orchestra will appear in Memorial hall Oct. 27 in the first concert of the season offered by the Symphony Club of Central Ohio. Program for the evening will receive the early attention of the conductor, who has been in communication with Mrs. B. G. Huntington, president of the Symphony club, concerning the always important selection of numbers.

This year marks the fifty-second season for the Boston orchestra and the ninth season under the baton of Dr. Koussevitzky.

THIS CLIPPING FROM
NEW ORLEANS, LA.
ITEM

OCT 3 - 1932

Dividends In Art?

THE conductor of the Boston Symphony Orchestra returns from Europe with some new scores, also with kind words for American composers. He will present the works of several during the coming season, and regards them as full of promise for a new musical era in this country.

There may be something in it. It is a bromide of the musical world that an individual artist only attains to "soul" in his or her performances after experiencing deep sorrows and dire tribulations in personal life. This doctrine always smacks of treacly sentimentalism, but it has many advocates. Perhaps then, by this reasoning, our people as a whole have been tempered to both the production and the appreciation of great music by some of our recent national unpleasantness. Certainly the national spirit of 1932 is vastly different from that of which we used to boast. Gone is a good deal of bumptiousness and self-confidence. Whatever humility may be worth, many of us are ready to cash in upon it. If the dividend is to come in the form of noble symphonies and operas, that won't fill our purses, but it may be one of those spiritual compensations so many of our leaders have told us would proceed from the depression.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

4 - 1932

KOUSSEVITZKY IN BOSTON

Serge Koussevitzky, who arrived in Boston last Wednesday will conduct the first concerts of the 52nd season of the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening.

THIS CLIPPING FROM
VARIETY

OCT 4 - 1932

Serge Koussevitzky, leader of Boston symphony, back with a lot of new music for his ninth season.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

OCT 5 - 1932

Arthur Fiedler, who batons great music out of a large group of the Boston Symphony orchestra to make the Symphony hall "Pops" worth the trip to Boston and who gets great results out on the Hub's Esplanade, took a holiday yesterday. Just like the postman's, too. He came to Worcester to listen to last night's Festival rehearsal, and to see his old friend, Conductor Stoessel. Mr. Fiedler brought his cousin, Joseph Zimbler, a noted 'cellist.

THIS CLIPPING FROM
N. Y. TIMES

OCT 6 - 1932

MUSIC NOTES.

A Tchaikovsky program, comprising the Andante from the Fifth symphony, a Russian dance and the "Marche Slav," will be played by Alexander D. Richardson at today's free midday organ concert at Carnegie Hall.

Doris A. Humphrey, Clara Novick and Ethel Peyser will be the speakers at a meeting of the Piano Teachers' Congress of New York today at 10 A. M. at Steinway Hall.

The Boston Symphony Orchestra will open its fifty-second season in Symphony Hall, Boston, tomorrow afternoon. Serge Koussevitzky will conduct a program consisting of Handel's Concerto Grosso in D minor for string orchestra, Debussy's "Prelude to the Afternoon of a Faun," Bach-Respighi's Passacaglia and Fugue and Brahms's Second symphony.

Page 17
[illegible] OCT_NOTICES

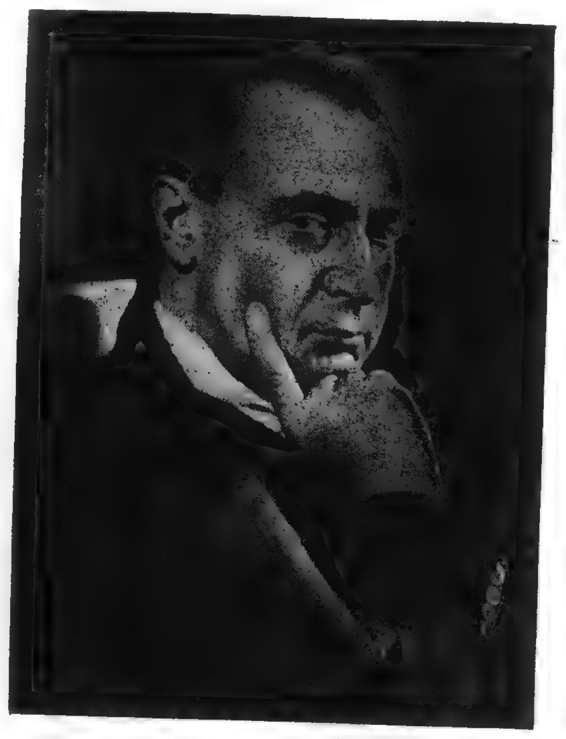
The BULLETIN of the
n Institute of Arts and Sciences

Brooklyn, New York City, October 8, 1932

NUMBER 3

BOSTON SYMPHONY SEASON

Dr. Serge Koussevitzky, the famous conductor of the Boston Symphony Orchestra, returned from Europe on the *Ile de France* on September 28. Dr. Koussevitzky went immediately to Boston to assemble the one hundred and ten musicians of the Orchestra for rehearsal in preparation for the season's opening in Symphony Hall on Friday afternoon and Saturday evening, October 7 and 8. This will be the Orchestra's 52nd season and the 9th under the conductorship of Koussevitzky who will thus exceed any continuous term of a previous conductor of this famous Orchestra.



The Boston Symphony Orchestra will make its first trip outside of Boston next month for a week of concerts in the Middle West. The Orchestra will appear for its usual series of concerts at the Institute on the evenings of November 18, January 6, February 2, March 3 and April 7.

Save for a single concert in Vienna on June 14 when he appeared as guest of the Vienna Philharmonic Orchestra and was given a brilliant reception, Dr. Koussevitzky has made no public appearances in Europe this summer. He has divided his time between rest in the mountains and his usual quest for new scores of importance.

The Conductor's baggage contained some precious new scores and the promise of others from eminent European and American composers. Among these are the new Eighth Symphony which Sibelius, Finnish composer, has just completed; "Rebus" by Markevitch, a mere boy but of extraordinary talent; new piano concertos by Prokofieff and Florent Schmitt, with the composers as soloist in each case. A notable English score will be Walton's choral "Belshazzar's Feast." New American works will include a new symphony of Gruenberg, two scores by John Alden Carpenter, and a composition by Roger Sessions. Classical music will have its due predominance on his programs, however, and will include Mahler's Sixth and Bruckner's Fourth Symphonies, together with Beethoven's Ninth, Berlioz' "Damnation of Faust," and other more familiar masterpieces. A Brahms Festival next Spring will commemorate the hundredth anniversary of this composer's birth.

(*Continued on page* 55)

(*Continued from page* 45)

It is Dr. Koussevitzky's belief that while Vienna may still retain "the world's most wonderful atmosphere for music," America is assuming the world's leadership in the present phase of musical history.

"No country in the world is making so great an effort toward education in music," said Dr. Koussevitzky. "The interest in orchestral music in this country is so great that it remains in spite of every interference. Music in America is not something superficial," he continued, denying that there is any ground for the extensive popular belief that musical appreciation in this country lacks the depth of Europe's appreciation for the art. "The groundwork has been so well prepared that music is absolutely a necessity here."

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 2 - 1932

Germany Applauds Doctor K.

◆ ◆ ◆

Of Recitals and Musicians

SOME INKLING of the comparative importance of American musicians is frequently obtained only through criticism columns in newspapers abroad. Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, for instance, is the subject of the following published comment in the Vienna Neuigkeits-Welt-Blatt of June 15, this year:

"The end of Vienna's festival week brought yesterday, in the great Musikvereinssaal, a remarkable concert by the Vienna philharmonic, led by a conductor of the highest standing, Dr. Serge Koussevitzky, of Boston. In the introductory D-major concerto of Philip Emmanuel Bach. . . . the audience pricked up its ears. Especially the second movement, with the song of the solo oboe and the full resonance of the strings, came as a revelation. That Koussevitzky is an authority on modern music (especially French) was soon manifest in the subtle phrasing of the two nocturnes of Debussy, and the suite from the ballet "Daphnis and Chloe," of Ravel. A sure instinct for the texture of tone painting brought the last work in particular to an impressive clarity.

Aroused by Bach, And Also Debussy

"Koussevitzky's distinctive qualities are a noble, pulsing rhythm, drawn into dramatic power by the cumulative intensification of the surging mass of sound. The Vienna Philharmonic, spurred to a sure response by the suggestive force of the master conductor, reached its fullest eloquence. Scarcely had the last measure sounded when audience, and orchestra as well, rose spontaneously and feted the inspired conductor."

Tickets for the Columbus concert of the Boston orchestra can be obtained from Helen Pugh Alcorn, 34 Linwood avenue.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

OCT 2 - 1932

Koussevitzky Rehearsing.

The Ile de France brought to New York during the past week Dr. Serge Koussevitzky, the renowned conductor of the Boston Symphony Orchestra, who has been sojourning in Europe, as is his custom, since the close of the 1931-32 orchestral season. Dr. Koussevitzky left New York at once for Boston to assemble the 110 musicians of the orchestra for a series of rehearsals in preparation for the opening of the orchestra's fifty-second season in Boston on Friday afternoon of the current week.

The Boston Symphony, which is ready to start its ninth consecutive season under Koussevitzky's baton, will be heard but once in Washington this coming season, when it will appear at Constitution Hall on Tuesday afternoon, January 31, at 4:30 o'clock, as the fifth and final attraction of Mrs. Wilson-Greene's 1932-33 artists' series of afternoon concerts there. The orchestra will make its first out-of-town trip this month, when it invades the Middle West for a series of six or seven concerts.

THIS CLIPPING FROM THE
KNOXVILLE, TENN.
JOURNAL

(2)

OCT 2 1932

Music & Drama

By MALCOLM MILLER

AMERICAN COMPOSITIONS

Serge Koussevitzky, conductor of the Boston Symphony orchestra, who returned from Europe last Wednesday, says that the playing of American works is the only way to stimulate native composers to fine creative musical art, and he will feature a number of American compositions during the coming season in Boston.

Koussevitzky will play a symphonic number by Louis Gruenberg, composer of the opera "Emperor Jones," which will have its world premiere at the Metropolitan this season. He will feature two compositions by John Alden Carpenter, and one by Rogers Sessions.

Among the new European compositions to be presented by Koussevitzky this season, are: "Rebus," by Igor Markevitch, young Russian composer; Florent Schmitt's "Symphonie Concertante," for piano and orchestra, with the composer as guest soloist; Serge Prokofieff's "Fourth Piano Concerto," with Prokofieff as soloist; an orchestral suite by Alban Berg; a new piano concerto by Arnold Bax, and "Belshazzar's Feast," a work for chorus and orchestra by the young British composer, William Walton. The Harvard and Radcliffe Glee clubs will furnish the chorus for "Belshazzer's Feast."

Sibelius's "Eighth Symphony," which was postponed last season because Sibelius did not complete his manuscript in time, will be given by the Boston Symphony orchestra in February.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

OCT 2 - 1932

Modest Mr. Koussevitzky.

A few months ago, when Herbert Witherspoon journeyed east to Boston with the Chicago Civic Opera (of which he was artistic director) he dropped in to talk with Serge Koussevitzky, leader of the Boston Symphony. As chairman of the approaching World's Fair celebration in the Windy City Witherspoon was arranging for the appearance there of various eminent musicians, as guest conductors of the Exposition Orchestra.

Mr. Witherspoon explained that no considerable sum of money was available for any fees, which would have to be nominal. The honor factor was one to be taken into consideration. The suave Koussevitzky was charmed, even delighted at the prospect of visiting Chicago in such circumstances; and he would write Mr. Witherspoon shortly.

In a few days a letter was received from the Russian former bass-viol player in which he said that he would be pleased to conduct four performances within a week to be selected; that his fee would be $2000 for each; and that he would also expect traveling and living expenses for himself and his suite. Oh yes! there was one thing more: since hotel accommodations would be at a premium it would be wise if Mr. Witherspoon reserved those accommodations immediately. . . in Chicago's most expensive hotel.

Up to date Mr. Koussevitzky hasn't received a reply to his letter and probably will not.

COLUMBUS, O.
DISPATCH

OCT 3 - 1932

Koussevitzky Prepares For Coming Season

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, was in his home city Thursday assembling his 110 musicians preparatory to the opening of the 1932-33 season in Boston, Oct. 7 and 8. He returned last week on the Ile de France from his customary summer in Europe.

The Boston Symphony orchestra will appear in Memorial hall Oct. 27 in the first concert of the season offered by the Symphony Club of Central Ohio. Program for the evening will receive the early attention of the conductor, who has been in communication with Mrs. B. G. Huntington, president of the Symphony club, concerning the always important selection of numbers.

This year marks the fifty-second season for the Boston orchestra and the ninth season under the baton of Dr. Koussevitzky.

THIS CLIPPING FROM
NEW ORLEANS, LA.
ITEM

OCT 3 - 1932

Dividends In Art?

THE conductor of the Boston Symphony Orchestra returns from Europe with some new scores, also with kind words for American composers. He will present the works of several during the coming season, and regards them as full of promise for a new musical era in this country.

There may be something in it. It is a bromide of the musical world that an individual artist only attains to "soul" in his or her performances after experiencing deep sorrows and dire tribulations in personal life. This doctrine always smacks of treacly sentimentalism, but it has many advocates. Perhaps then, by this reasoning, our people as a whole have been tempered to both the production and the appreciation of great music by some of our recent national unpleasantness. Certainly the national spirit of 1932 is vastly different from that of which we used to boast. Gone is a good deal of bumptiousness and self-confidence. Whatever humility may be worth, many of us are ready to cash in upon it. If the dividend is to come in the form of noble symphonies and operas, that won't fill our purses, but it may be one of those spiritual compensations so many of our leaders have told us would proceed from the depression.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

OCT 4 - 1932

KOUSSEVITZKY IN BOSTON

Serge Koussevitzky, who arrived in Boston last Wednesday will conduct the first concerts of the 52nd season of the Boston Symphony Orchestra in Symphony Hall next Friday afternoon and Saturday evening.

THIS CLIPPING FROM
VARIETY

OCT 4 - 1932

Serge Koussevitzky, leader of Boston symphony, back with a lot of new music for his ninth season.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

OCT 5 - 1932

Arthur Fiedler, who batons great music out of a large group of the Boston Symphony orchestra to make the Symphony hall "Pops" worth the trip to Boston and who gets great results out on the Hub's Esplanade, took a holiday yesterday. Just like the postman's, too. He came to Worcester to listen to last night's Festival rehearsal, and to see his old friend, Conductor Stoessel. Mr. Fiedler brought his cousin, Joseph Zimbler, a noted 'cellist.

THIS CLIPPING FROM
N. Y. TIMES

OCT 6 - 1932

MUSIC NOTES.

A Tchaikovsky program, comprising the Andante from the Fifth symphony, a Russian dance and the "Marche Slav," will be played by Alexander D. Richardson at today's free midday organ concert at Carnegie Hall.

Doris A. Humphrey, Clara Novick and Ethel Peyser will be the speakers at a meeting of the Piano Teachers' Congress of New York today at 10 A. M. at Steinway Hall.

The Boston Symphony Orchestra will open its fifty-second season in Symphony Hall, Boston, tomorrow afternoon. Serge Koussevitzky will conduct a program consisting of Handel's Concerto Grosso in D minor for string orchestra, Debussy's "Prelude to the Afternoon of a Faun," Bach-Respighi's Passacaglia and Fugue and Brahms's Second symphony.

See Page 17
for more OCT_NOTICES

Dr. Koussevitzky on The Way to Boston

His Plans for the New Year As He Outlined Them In New York

Trans. Sept 28

Special to the Transcript:

New York, Sept. 28—Returning from Paris for a ninth year as conductor of the Boston Symphony Orchestra, Dr. Serge Koussevitzky landed in New York this morning. He proceeded directly to Boston where he may be expected this evening. He will settle again in the house at Jamaica Plain that he has lately occupied. Mme. Koussevitzky and his secretary accompanied him. He has called the first rehearsal of the orchestra for Monday next, Oct. 3. The first pair of concerts in the fifty-second season will follow at Symphony Hall on Friday afternoon, Oct. 7 and Saturday evening Oct. 8.

Last June, as reported at the time in The Transcript, the conductor was guest at the Music Festival in Vienna where he led the Philharmonic Society through a concert notable in itself and notably well received. Otherwise, at his house

Continued on Page Three

Dr. Koussevitzky on The Way to Boston

Continued from Page One

at Passy in Paris or in quiet sojourn among mountains, he divided the summer between rest from the work of last season and preparation for the labor of the new symphonic year. Now he returns in full health and full ambition. He has conferred with composers and publishers; examined new scores from old and young hands; considered long-neglected music. Along these lines, with the usual leaven of "standard pieces," he has laid plans for the new season.

The first of the notable events of the new season will be a cycle of Sibelius's symphonies, beginning with the First and ending with the new Eighth. They will be played at alternate pairs of concerts. Sibelius himself has altered his mind about a visit to the United States and will not come. Dr. Koussevitzky will conduct the new Eighth Symphony which is still in the composer's hands. The second notable event will be a Brahms Festival in March to mark the centenary of the composer's birth. The programs will include familiar and unfamiliar works; for example, the Double Concerto for violin and violoncello which has not been played at Symphony Hall for years. The Requiem will be repeated with the Harvard and Radcliffe choruses.

In the course of the year there will be two remarkable choral concerts. At one of them Walton's "Belshazzar's Feast" for chorus and orchestra—the piece by the young English composer which caused so much excitement in England last fall—will be produced for the first time in America. The Cecilia will provide the chorus. At the other concert Berlioz's "Damnation of Faust," which has been long overlooked at the Symphony concerts, will be revived with the Harvard and Radcliffe choruses.

Among the important new works to be played will be a new piano concerto by Prokofiev in which the composer will play the solo part. From Prokofiev comes also a suite from his opera "The Gambler," which is now practically an independent work for the concert hall it has been so much revised. From the festival of contemporary music at Vienna comes Conrad Beck's new piece, "Innominata," which was the success of the festival. Martinu has given to Dr. Koussevitzky his concerto for string quartet and orchestra to be played in Boston for the first times anywhere. Bax's long promised concerto for piano and orchestra will at last be heard with Harriet Cohen as pianist. The conductor also has in hand music by Jerzi Fitelberg and other young composers which he will distribute through his programs. From Americans he has received a symphony by Gruenberg and two pieces by Carpenter. All three will be played for the first times. The list of new music also includes three orchestral pieces by Alban Berg, the composer of "Wozzeck." Among the distinguished guests will be Florent Schmitt, who will play the piano part in his new "Symphonie Concertante," which will be done here for the first time anywhere.

From Bruckner, Dr. Koussevitzky has chosen the Fourth Symphony, unplayed in Boston since 1899. From Mahler he will play the Sixth Symphony which is new to Boston. He intends also to revive Stravinsky's long-neglected "Sacre," and he will go back to Reger's "Hiller Variations," a celebrated piece in Dr. Muck's time. Beethoven's Ninth Symphony will be repeated at a regular pair of concerts. Among the revivals, Dr. Koussevitzky also has in mind the First Symphony of the Russian Taneiev, a work that is scarcely known in America.

In short the conductor will follow the courses that he has pursued through eight seasons in Boston. He will still encourage deserving new works, whether by old or young composers, because he believes that on such work depends the progress of music. He will choose from such relatively neglected composers as Mahler and Bruckner, for whom he has already made a public in Boston, but in no respect will he neglect the standard or classic pieces. They will have their usual honored place in the programs.

This season in particular Dr. Koussevitzky asks the warm support of the public because the concerts must in a measure contend against the depression. He believes that symphony music remains a necessity whether the times are good or bad. There will be no change in the orchestra. It remains the orchestra of last year. H. T. P.

Sept. 29-32

SYMPHONY CONDUCTOR RETURNS

Dr. Serge Koussevitzky acknowledged music lovers who gathered to [illegible] the Back Bay railroad station last night, to prepare for the 51st season of [illegible] orchestra, which opens Oct. 7.

Modern Music as Important as Old, Asserts Dr. Koussevitzky on Return

"Music must grow and improve like every living art," said Dr. Serge Koussevitzky last night in an interview at the Back Bay station when he arrived to inaugurate the 51st season of the Boston Symphony Orchestra, which opens Oct. 7.

Thus the famous conductor of the Boston Symphony Orchestra placed himself in opposition last night to the announced policy of the Philadelphia Philharmonic Orchestra which will play almost entirely this season old masterpieces of orchestral music.

As if to illustrate his point that old music should be leavened with the new, Dr. Koussevitzky brought back with him a new piece he has named "Poem for Orchestra," which he composed during the summer. It will be played here this season. He also announced that the new "Symphonic Concertante" by Florent Schmitt, which Koussevitzky considers Schmitt's masterpiece to date, will be played by the Boston Symphony Orchestra this season.

Many other announcements of intense interest to lovers of symphonic music were made by Dr. Koussevitzky after he was warmly greeted by a score of his musicians and others after he stepped from a train from Washington.

At the second concert of the orchestra, he said, the Fourth Symphony by Bruckner, which has not been played in Boston for more than 50 years, will be presented. For the first time in this city the Sixth Symphony by Mahler will be played. Berlig's "Damnation of Faust" will be given with a chorus of about 200 recruited from the Harvard Glee Club and the Radcliffe Choral Society.

Next spring in commemoration of the 100th anniversary of the death of Brahms there will be a "Brahms Festival." Also after the first of the year, the 50th anniversary of the death of Wagner will be observed with a special Wagnerian program.

Regarding his summer, the famous orchestra conductor said, "I have travelled much—all over Europe. During my vacation I conducted only one concert, for the Vienna Philharmonic orchestra."

He was accompanied from New York by W. H. Brennan, manager of the Boston Symphony orchestra, and the assistant manager, George E. Judd.

The Eighth Symphony of Sibelius, never before played by a symphony orchestra, will receive its world premier during the present season. There will also be new compositions by Gruenberg and Carpenter.

Globe Sept 29

KOUSSEVITZKY SAYS U. S. TAKES WORLD'S LEADERSHIP IN MUSIC

Boston Symphony Orchestra Conductor Returns From Europe—Has Written Symphonic Poem During Vacation—Opens Season Here Oct 7

SERGE KOUSSEVITZKY

Conductor of Boston Symphony Orchestra photographed by Globe staff photographer on his arrival at Back Bay Station last night

Confident that the future of orchestral music is brighter in this country than in any of the countries of Western Europe, because of the appreciation Americans entertain for musical culture, the conductor of the Boston Symphony Orchestra, Serge Koussevitzky, returned last night to this city, arriving at the Back Bay Station with his wife and members of his household.

He spent his Summer vacation in Europe and seemed both refreshed and eager for the opening of the symphony season here, scheduled for Friday night, Oct 7. That occasion will mark commencement of his ninth season, the longest consecutive leadership enjoyed by any leader of the noted orchestra.

It is his belief that, while Vienna may still retain "the world's most wonderful atmosphere for music," America is assuming the world's leadership in the present phase of musical history.

"No country in the world is making so great an effort toward education in music," said Mr Koussevitzky.

"The interest in orchestral music in this country is so great that it remains in spite of every interference. Music in America is not something superficial," he continued, denying that there is any ground for the extensive popular belief that musical appreciation in this country lacks the depth of Europe's appreciation for the art.

"The groundwork has been so well prepared that music is absolutely a necessity here."

His choice of programs for the coming season has been a constant thought with him during his Summer travels. Surprisingly, he said he would include no selections by Gershwin in this season's offerings because, he explained, Gershwin, while decidedly American, and also decidedly popular, has not written anything new during the past few months.

A great enthusiasm for an orchestral suite by Conrad Beck was expressed by Mr Koussevitzky, and he remarked that he intended to feature it in his programs. In addition he was attracted to several other novelties in music. He brought back a new symphony by Greenberg and an exceptional composition by a 19-year-old Russian, Igor Markevitch.

Among other surprises will be a new concerto by Sergei Prokofiev and the information that Florent Schmitt, prominent French composer, will come to this city in November to play a new concerto he has composed. Mr Schmitt plays the piano. The works of several young Americans will also be offered and two new works by Carpenter and Sessions.

Has Written Symphonic Poem

Upon urgent questioning, Mr Koussevitzky admitted reluctantly that he had written a symphonic poem for the orchestra during his vacation. He was quite undecided whether or not he would include the composition in his programs, remarking, "I am not essentially a composer. I write for myself—as a necessary outlet."

W. H. Brennan and G. E. Judd, executive officers of the Boston Symphony Orchestra, were with the leader. They met him in New York when he arrived aboard the Ile de France and accompanied him by train. After the party arrived at the Back Bay Station it proceeded to 88 Bruce st, Brookline, where Mr and Mrs Koussevitzky will make their home.

Dr. Koussevitzky on The Way to Boston

His Plans for the New Year As He Outlined Them In New York

Trans. Sept 28

Special to the Transcript:

New York, Sept. 28—Returning from Paris for a ninth year as conductor of the Boston Symphony Orchestra, Dr. Serge Koussevitzky landed in New York this morning. He proceeded directly to Boston where he may be expected this evening. He will settle again in the house at Jamaica Plain that he has lately occupied. Mme. Koussevitzky and his secretary accompanied him. He has called the first rehearsal of the orchestra for Monday next, Oct. 3. The first pair of concerts in the fifty-second season will follow at Symphony Hall on Friday afternoon, Oct. 7 and Saturday evening, Oct. 8.

Last June, as reported at the time in The Transcript, the conductor was guest at the Music Festival in Vienna where he led the Philharmonic Society through a concert notable in itself and notably well received. Otherwise, at his house

Continued on Page Three

Dr. Koussevitzky on The Way to Boston

Continued from Page One

at Passy in Paris or in quiet sojourn among mountains, he divided the summer between rest from the work of last season and preparation for the labor of the new symphonic year. Now he returns in full health and full ambition. He has conferred with composers and publishers; examined new scores from old and young hands; considered long-neglected music. Along these lines, with the usual leaven of "standard pieces," he has laid plans for the new season.

The first of the notable events of the new season will be a cycle of Sibelius's symphonies, beginning with the First and ending with the new Eighth. They will be played at alternate pairs of concerts. Sibelius himself has altered his mind about a visit to the United States and will not come. Dr. Koussevitzky will conduct the new Eighth Symphony which is still in the composer's hands. The second notable event will be a Brahms Festival in March to mark the centenary of the composer's birth. The programs will include familiar and unfamiliar works; for example, the Double Concerto for violin and violoncello which has not been played at Symphony Hall for years. The Requiem will be repeated with the Harvard and Radcliffe choruses.

In the course of the year there will be two remarkable choral concerts. At one of them Walton's "Belshazzar's Feast" for chorus and orchestra—the piece by the young English composer which caused so much excitement in England last fall—will be produced for the first time in America. The Cecilia will provide the chorus. At the other concert Berlioz's "Damnation of Faust," which has been long overlooked at the Symphony concerts, will be revived with the Harvard and Radcliffe choruses.

Among the important new works to be played will be a new piano concerto by Prokofiev in which the composer will play the solo part. From Prokofiev comes also a suite from his opera "The Gambler," which is now practically an independent work for the concert hall it has been so much revised. From the festival of contemporary music at Vienna comes Conrad Beck's new piece, "Innominata," which was the success of the festival. Martinu has given to Dr. Koussevitzky his concerto for string quartet and orchestra to be played in Boston for the first times anywhere. Bax's long promised concerto for piano and orchestra will at last be heard with Harriet Cohen as pianist. The conductor also has in hand music by Jerzi Fitelberg and other young composers which he will distribute through his programs. From Americans he has received a symphony by Gruenberg and two pieces by Carpenter. All three will be played for the first times. The list of new music also includes three orchestral pieces by Alban Berg, the composer of "Wozzeck." Among the distinguished guests will be Florent Schmitt, who will play the piano part in his new "Symphonie Concertante," which will be done here for the first time anywhere.

From Bruckner, Dr. Koussevitzky has chosen the Fourth Symphony, unplayed in Boston since 1899. From Mahler he will play the Sixth Symphony which is new to Boston. He intends also to revive Stravinsky's long-neglected "Sacre," and he will go back to Reger's "Hiller Variations," a celebrated piece in Dr. Muck's time. Beethoven's Ninth Symphony will be repeated at a regular pair of concerts. Among the revivals Dr. Koussevitzky also has in mind the First Symphony of the Russian Taneiev, a work that is scarcely known in America.

In short the conductor will follow the courses that he has pursued through eight seasons in Boston. He will still encourage deserving new works, whether by old or young composers, because he believes that on such work depends the progress of music. He will choose from such relatively neglected composers as Mahler and Bruckner, for whom he has already made a public in Boston, but in no respect will he neglect the standard or classic pieces. They will have their usual honored place in the programs.

This season in particular Dr. Koussevitzky asks the warm support of the public because the concerts must in a measure contend against the depression. He believes that symphony music remains a necessity whether the times are good or bad. There will be no change in the orchestra. It remains the orchestra of last year.

H. T. P.

Sept. 29-32

THE BOSTON HERALD, THU

SYMPHONY CONDUCTOR RETURNS

Dr. Serge Koussevitzky acknowledged music lovers who gathered to [illegible] the Back Bay railroad station last night, to prepare for the 51st season of [illegible] orchestra, which opens Oct. 7.

Modern Music as Important as Old, Asserts Dr. Koussevitzky on Return

"Music must grow and improve like every living art," said Dr. Serge Koussevitzky last night in an interview at the Back Bay station when he arrived to inaugurate the 51st season of the Boston Symphony Orchestra, which opens Oct. 7.

Thus the famous conductor of the Boston Symphony Orchestra placed himself in opposition last night to the announced policy of the Philadelphia Philharmonic Orchestra which will play almost entirely this season old masterpieces of orchestral music.

As if to illustrate his point that old music should be leavened with the new, Dr. Koussevitzky brought back with him a new piece he has named "Poem for Orchestra," which he composed during the summer. It will be played here this season. He also announced that the new "Symphonic Concertante" by Florent Schmitt, which Koussevitzky considers Schmitt's masterpiece to date, will be played by the Boston Symphony Orchestra this season.

Many other announcements of intense interest to lovers of symphonic music were made by Dr. Koussevitzky after he was warmly greeted by a score of his musicians and others after he stepped from a train from Washington.

At the second concert of the orchestra, he said, the Fourth Symphony by Bruckner, which has not been played in Boston for more than 50 years, will be presented. For the first time in this city the Sixth Symphony by Mahler will be played. Berlig's "Damnation of Faust" will be given with a chorus of about 200 recruited from the Harvard Glee Club and the Radcliffe Choral Society.

Next spring in commemoration of the 100th anniversary of the death of Brahms there will be a "Brahms Festival." Also after the first of the year, the 50th anniversary of the death of Wagner will be observed with a special Wagnerian program.

Regarding his summer, the famous orchestra conductor said, "I have travelled much—all over Europe. During my vacation I conducted only one concert, for the Vienna Philharmonic orchestra."

He was accompanied from New York by W. H. Brennan, manager of the Boston Symphony orchestra, and the assistant manager, George E. Judd.

The Eighth Symphony of Sibelius, never before played by a symphony orchestra, will receive its world premier during the present season. There will lso be new compositions by Gruenberg nd Carpenter.

Globe Sept 29

THE BO

KOUSSEVITZKY SAYS U. S. TAKES WORLD'S LEADERSHIP IN MUSIC

Boston Symphony Orchestra Conductor Returns From Europe—Has Written Symphonic Poem During Vacation—Opens Season Here Oct 7

SERGE KOUSSEVITZKY

Conductor of Boston Symphony Orchestra photographed by Globe staff photographer on his arrival at Back Bay Station last night

Confident that the future of orchestral music is brighter in this country than in any of the countries of Western Europe, because of the appreciation Americans entertain for musical culture, the conductor of the Boston Symphony Orchestra, Serge Koussevitzky, returned last night to this city, arriving at the Back Bay Station with his wife and members of his household.

He spent his Summer vacation in Europe and seemed both refreshed and eager for the opening of the symphony season here, scheduled for Friday night, Oct 7. That occasion will mark commencement of his ninth season, the longest consecutive leadership enjoyed by any leader of the noted orchestra.

It is his belief that, while Vienna may still retain "the world's most wonderful atmosphere for music," America is assuming the world's leadership in the present phase of musical history.

"No country in the world is making so great an effort toward education in music," said Mr Koussevitzky.

"The interest in orchestral music in this country is so great that it remains in spite of every interference. Music in America is not something superficial," he continued, denying that there is any ground for the extensive popular belief that musical appreciation in this country lacks the depth of Europe's appreciation for the art.

"The groundwork has been so well prepared that music is absolutely a necessity here."

His choice of programs for the coming season has been a constant thought with him during his Summer travels.

Surprisingly, he said he would include no selections by Gershwin in this season's offerings because, he explained, Gershwin, while decidedly American, and also decidedly popular, has not written anything new during the past few months.

A great enthusiasm for an orchestral suite by Conrad Beck was expressed by Mr Koussevitzky, and he remarked that he intended to feature it in his programs. In addition he was attracted to several other novelties in music. He brought back a new symphony by Greenberg and an exceptional composition by a 19-year-old Russian, Igor Markevitch.

Among other surprises will be a new concerto by Sergei Prokofiev and the information that Florent Schmitt, prominent French composer, will come to this city in November to play a new concerto he has composed. Mr Schmitt plays the piano. The works of several young Americans will also be offered and two new works by Carpenter and Sessions.

Has Written Symphonic Poem

Upon urgent questioning, Mr Koussevitzky admitted reluctantly that he had written a symphonic poem for the orchestra during his vacation. He was quite undecided whether or not he would include the composition in his programs, remarking, "I am not essentially a composer. I write for myself—as a necessary outlet."

W. H. Brennan and G. E. Judd, executive officers of the Boston Symphony Orchestra, were with the leader. They met him in New York when he arrived aboard the Ile de France and accompanied him by train. After the party arrived at the Back Bay Station it proceeded to 88 Bruce st, Brookline, where Mr and Mrs Koussevitzky will make their home.

8

As Others See Us

The B. S. O.

Season 1932-1933

[illegible]

1 [illegible]

2 [illegible]

3 [illegible]

4 [illegible]

5 [illegible]

6 [illegible]

7 [illegible]

8 [illegible]

5

traffic flow

Monita Sept 15 '32

Economy vs. New Music

A PHILADELPHIA ORCHESTRA season without notable novelties is forecast by official announcement. The usual special performances of opera or ballet, given in recent years by the orchestra in the Metropolitan Opera houses of Philadelphia and New York, will be omitted. Programs for the thirty-third season will be devoted "almost entirely" to the "acknowledged masterpieces" of orchestral music. "This decision is based on the belief of the directors of the association that in times such as the present, audiences prefer music which they know and love, and that performances of debatable music should be postponed until a more suitable time. With these opinions the conductors fully concur."

Such a Philadelphia season is difficult to visualize. The Philadelphia Orchestra has a reputation which has been won not only by the excellence of its playing but also by the interest of its programs. Mr. Leopold Stokowski, its principal conductor, is famous not only for his interpretive powers but for his daring curiosity in new music. And the adventures of this orchestra and the Philadelphia Grand Opera Company in modern opera have made Philadelphia the musical center of the United States for those primarily interested in new productions on the lyric stage.

If Mr. Stokowski "fully concurs" in the decision to abandon all this prestige, his concurrence must have been obtained with some difficulty. For he and the management must know that no such policy is likely to be adopted by the orchestras of Boston, Chicago or New York. Dr. Koussevitzky, there can be little doubt, will continue to devise programs which keep his public familiar with the classics and introduce to them the most promising of the new scores. Dr. Stock in Chicago, although he has returned from Hollywood convinced of the increased strength of "serious" music, does not purpose to rely wholly on classic masterpieces. And Mr. Toscanini, no doubt, will continue to produce novelties by minor Italians, and his audiences will continue to receive with gratitude whatever he vouchsafes them.

The Philadelphia Orchestra announcement seems to connect this new attitude with a policy of "drastic economies." But surely the expenditure for new scores is among the least of orchestral expenses; one, it is possible to argue, that an important orchestra can hardly afford to curtail.

But possibly there is in the announcement what the legislators call a "joker." "Acknowledged masterpieces" is the term used to describe the music that will be heard in Philadelphia this season. Masterpieces acknowledged by whom? If by Mr. Stokowski, then we need apprehend no scarcity of novel pieces.

SYMPHONY PROGRAMS

9/6 '32

By PHILIP HALE

The program of the first symphony concert of the Boston Symphony orchestra (October seventh), will comprise compositions by Brahms, Strauss, Wagner, and possibly another piece. An orthodox program which undoubtedly will delight the audience.

The prospectus of the Philadelphia orchestra for this, its thirty-third season, contains a significant paragraph:

"The programs for the season will be almost entirely devoted to the acknowledged masterpieces of orchestral music. The directors of the association feel that in times such as the present the audiences prefer music which they know and love and that performances of debatable music should be postponed until a more suitable time. With these opinions the conductors fully concur."

It is also stated that "the Philadelphia Orchestra Association has not been immune to financial conditions due to the depression. In meeting these conditions the directors have made drastic economies, and all employes have willingly reduced their salaries. . . . Only the hearty support of the subscribers will make it possible for the association to overcome the difficulties of one of the most critical years of its history." And yet the Philadelphia orchestra, unlike the Boston, is heavily endowed.

It is known that some subscribers to the Boston Symphony concerts have deplored the number of ultra-modern compositions that have been introduced by Dr. Koussevitzky. Some of the complaints have been unreasonable, even silly; other complaints have been justified. If there were noteworthy works in the list, works that imperatively called for a hearing, others, foreign and domestic, did not deserve attention. Thackeray in a proposed inscription in memory of George the First said in speaking of his tastes, that he "gave an enlightened patronage to bad oysters." The Boston public has at times been served compositions that might thus be classed.

Dr. Koussevitzky in his desire to enlarge the orchestra's repertory and acquaint the public with contemporaneous music has not infrequently, in his desire to afford foreign and even domestic composers a hearing, given evidence of his generous nature at the expense of his critical judgment; perhaps the novelty of expression appealed to him even when the musical ideas were non-existent, or the workmanship of poor or mediocre quality. But audiences welcome unfamiliar works only when their idiom is at first more or less familiar, when their beauty is not too hard to find, when they [illegible]peal to the heart and are not for the head [illegible]ne.

SYMPHONY CONDUCTOR HOME AGAIN

Post Sept 29

Dr. Koussevitzky Will Give New Music Hearings

BY WARREN STOREY SMITH

"The Symphony Orchestra will go on as usual." Thus spake Dr. Sergei Koussevitzky, about to enter upon his ninth season as conductor of the Boston band, as he arrived at the Back Bay station last evening from New York, where he had disembarked yesterday morning from the Ile de France, his favorite liner.

Continued on Page 7 — Sixth Col.

KOUSSEVITZKY BACK FOR NINTH SEASON

Continued From First Page

By "as usual" the conductor meant not only that the customary number of concerts in and out of town would be given by an orchestra virtually unchanged as to personnel, but also that its musical policies would not be altered. The recent announcement that the Philadelphia Orchestra would perform no new music during the forthcoming season had prompted some to believe that the same conservative regime might be followed here.

As in the past, however, Dr. Koussevitzky's programmes, now world-renowned for their liberality and catholicity, will embrace every era of orchestral composition, including our own.

Composers as Soloists

New concertos for piano and orchestra are promised from Prokofieff and Florent Schmitt, with the composer in each case as soloist. The as yet unplayed Eighth Symphony of Sibelius will receive its world premier under Dr. Koussevitzky's direction, and all of its predecessors will be heard in advance of it during the season. There will be new works from the pens of the Americans, Gruenberg and Carpenter, and from sundry Europeans of advanced tendencies.

During the summer Dr. Koussevitzky took his recreation in mountain climbing, gave thought to his new programmes and studied scores.

A Poem From Own Pen

He also found time to indulge in an activity rare for him, namely composing. A poem for orchestra is now ready, but the conductor would not say just when it will be played. As conductor, he made but one appearance during his absence from Boston, and that was in June when he was heard to general acclaim as leader of the Vienna Philharmonic.

After greeting those of his friends and colleagues that had gathered at the station to meet him, Dr. Koussevitzky, in company with Mme. Koussevitzky and his secretary, left for the house on Druce street, Brookline, that was his home last season.

Inadvertent omissions haunt long lists, especially when they are telephoned in haste from one city to another, two hundred miles apart. In The Transcript's announcement, last Wednesday, of Dr. Koussevitzky's new pieces for the Symphony Concerts, such an oversight passed by "Rebus," music for an imaginary ballet, by Igor Markevitch, the Russian, not yet in his twenties, who, these two years, has set the Parisians agog. Fortunately, he and it were described at length in The Transcript last June. There is a possibility also that his Concerto for Piano and Small Orchestra will be heard this season at Symphony Hall. . . . It should be added as well that the conductor confidently expects a new orchestral work from Roger Sessions, the composer out of New England, whose First Symphony did not pass unnoticed at these concerts a few years ago.

MUSIC AND MUSICIANS

Globe Sept 1

A New Symphony Season Begins

Friday afternoon will see the beginning of the Boston Symphony Orchestra's 52d season, with Dr Koussevitsky returned for a ninth year as conductor. The program begins with a Handel Concerto Grosso in D minor for string orchestra, Op 6, No. 10; and includes Debussy's "Afternoon of a Faun," Brahm's D major Symphony and a free transcription for orchestra by Respighi of Bach's Organ Passacaglia. This last score has not previously been played in Boston.

The orchestra this season remains practically unchanged. In this maintenance from year to year of virtually the same players, we have something for which to be grateful, for it is only through such long periods of working together that a first rate orchestra can be evolved. This has been the case in Boston for the past three seasons, and the Boston Symphony now stands recognized as one of the finest orchestras in the world, and one sensitive to the eloquent personal interpretations of Dr Koussevitzky.

Although at least one major symphony orchestra in the United States has declared for a policy of only familiar classic music this season, Dr Koussevitzky continues on his commendable path of presenting such new music as he thinks worthy of performance. He has promised for the coming season a new suite by Conrad Beck, an unspecified work by Igor Markevitch, 19-year-old Russian who has lately been a "sensation" of musical Paris; a new piano concerto by Prokofieff, and a new symphony by Gruenberg. Florent Schmitt will come here personally in November to be soloist in a performance of his new "Symphonie Concertante" for piano and orchestra. In addition, new music by John Alden Carpenter and Roger Sessions, both Americans, will figure on Dr Koussevitzky's programs.

Not all this new music will please everybody; it would, indeed, be strange if it should. Not all of it may ultimately prove to have been worthy of the great pains which the conductor always expends upon rehearsing new music. But modern composers will have been given hearings and Boston Symphony audiences will have had opportunity to follow the drift of modern music. That is what counts.

On the other hand, Dr Koussevitzky can be counted upon, from his record of eight years, to give us the best of music, which has proved its right to stay in the repertory. Not the least part of the conductor's success in this country has been gained through his exceptional ability as a program maker. The old and the new find place together on nearly all his programs, but seldom it is that his choices seem incongruous.

Beyond the engagement of Mr Schmitt, nothing has been said about soloists who may appear, or whether there will be any extended observance of the 100th anniversary of the birth of Johannes Brahms.

Performances of Roussel's G minor Symphony and Honegger's Symphony, both played during the orchestra's 50th anniversary year, and of Mahler's "Song of the Earth" would be doubly welcome, should Dr Koussevitzky find opportunity to play them.

University Extension Music Courses Begin This Week

Music courses for adults figure prominently this Fall in the Boston class schedule of the University Extension Division, State Department of Education. Of the 12 early evening courses which are offered, two will start this week in Music Appreciation and Appreciation of Symphonies. A special folder describing the complete music program is now available at the University Extension office, 217 State House.

New courses are offered in Narration in Music and The Use of the Singing Voice. In addition to these subjects there are classes in Modern Music, Harmony, Voice Training for Singing, Piano Playing, The Teaching of Public School Music, and Pre-School Music. Most of these courses carry collegiate credit.

Music Appreciation, which will open Tuesday at 6:30 p m in the Boston Public Library lecture hall, will be given by Alfred H. Meyer of the faculties of the Boston Conservatory of Music and the Boston University College of Music. The course consists of four parts of eight weekly lectures each, and will trace the development of music by considering in historical sequence the masterpieces of great composers. The lectures will be illustrated.

The course in appreciation of symphonies, which is offered for the ninth year, will start next Thursday at 5:15 p m in the lecture hall of the Boston Public Library. The course will, as usual, be based upon the programs of the Boston Symphony Orchestra. Visiting composers will again cooperate in explaining their own works. The complete course comprises three parts of eight weekly sessions each. Richard G. Appel, of the music division of the Boston Public Library, will serve as course leader.

The chief aims of the new course in narration in music will be to show in various familiar compositions the composer's method of telling his story.

Dorothy Tremble Moyer will instruct. She will give the first of the eight lectures on Friday, Oct 14, at 6 p m in the Boston Public Library lecture hall.

Stephen S. Townsend, of the Boston University College of Music, will instruct in the use of the singing voice. This new course, which will begin Tuesday, Nov 15, at 7:45 p m at the Crypt, 136 Tremont st, is intended especially for supervisors of music, choir masters, chorus conductors and members of choirs and choruses.

Kreisler to Open Symphony Hall Sunday Concerts

Fritz Kreisler will open the season of Sunday concerts in Symphony Hall on the afternoon of Oct 30. This will be the first concert of the course of five, which will include Lily Pons, Josef Hofmann, John McCormack and the English Singers. Fritz Kreisler is appearing instead of Dr Serge Koussevitzky, who was to give a double-bass recital on Oct 23, but has been compelled to cancel the engagement.

There will also be a course of five concerts on Tuesday and Saturday evenings, with the following artists: Lotte Lehmann, Yehudi Menuhin, John Charles Thomas, Sergei Rachmaninoff and the Don Cossacks.

6

Plays and Pl

The Chronicle Of the Waking Concert Halls

Koussevitzky's First Program, Wellesley and Worcester, The Times and Music

Trans. Oct. 3

THE prediction of one of our eldest soothsayers that Dr. Koussevitzky's first program for the Symphony Concerts would contain music of Wagner, Strauss and Brahms, along with a fourth number, hit the mark at only one piece. Brahms's lyrical Symphony in D major (No. 2) will end the concerts of next Friday and Saturday, as though to mark at the outset the composer's centenary year. Otherwise the conductor chooses Handel's Concerto Grosso in D minor (Op. 6, No. 10)—long-familiar music in which the string choir of the orchestra excels; Debussy's Prelude to Mallarmé's Eclogue, "The Afternoon of a Faun," in which beauty of instrumental tone has often matched the beauty that the composer may have imagined as he wrote; the orchestral transcription of Bach's Passacaglia for organ, made by Mr. Respighi, handed to Mr. Toscanini, first heard at the Philharmonic Concerts in New York in the spring of 1930. In short, a program well within the tradition for the beginning of a new symphonic year—a classic German symphony that repetition has not staled and that gives immediate pleasure; a modern French masterpiece through which conductor and orchestra shine; the stately, songful Handel, virtuosi-fashion; one of the sonorous, rich-colored transcriptions from Bach, now in vogue.

Mr. Respighi labels his arrangement an "orchestral interpretation." He scores it for full modern orchestra, less the harps and the percussion; woodwinds in fours; six horns; an organ-pedal. After the statement of the theme, the advance through the first twelve variations are "a crescendo of orchestral richness and dynamic intensification." By the same testimony, the fourteenth and the fifteenth variations, suggesting the original draft of the Passacaglia for harpsichord, are "delightfully" handled. "The organ-pedal is added, at the seventeenth, to the wood and brass; while by the time we reach the nineteenth, the full orchestra, with timpani roll, is bearing us in a crescendo toward the climactic final variation, scored, of course, for all the instruments, fortissimo." In New York excited audiences heard the piece.

Comparisons

It is stimulating to find Dr. Koussevitzky beginning the symphonic year in the usual fashion and preparing to continue it with a second program that will contain a new and notable piece. It is also stimulating to hear no wailing from Symphony Hall as to the times. Out of experience most of us know what they are. The Symphony Orchestra, like every other orchestra in America and Europe, has not wholly escaped them. The powers that be prefer, however, to play the man's part; to face the hour resolutely, to proceed courageously; to do no repining in public. Ostentatious wringing of hands and quavering in the throat may be carried a bit too far, as witness these paragraphs from the prospectus of the Philadelphia Orchestra for the new season:

> **The programs for the season will be almost entirely devoted to the acknowledged masterpieces of orchestral music. The directors of the association feel that in times such as the present the audiences prefer music which they know and love and that performances of debatable music should be postponed until a more suitable time. With these opinions the conductors fully concur. Soloists will be announced from time to time, and special performances will probably be given.**
>
> **The Orchestra Association has not been immune to financial conditions due to the depression. In meeting these conditions the Directors have made drastic economies, and all employees have willingly reduced their salaries. By planning wisely the Association has been enabled to make large savings without in any way sacrificing the high musical standard of past years. Only the hearty support of the subscribers will make it possible for the Association to overcome the difficulties of one of the most critical years of its history.**

It is hard to imagine Mr. Stowkowski "fully concurring" in eighteen programs—his share of the Philadelphian concerts—that will contain no "debatable music," since violently "debatable music" has long been his habit and distinction. Cynics of the concert-hall might also suggest that much music which a subscription audience "knows and loves" is also music to which it usually listens impassively. Rather, the point is that these paragraphs run in the whining undertone with which Europeans, looking overseas, are wont to reproach us. As far as may be, why not keep out of music-making the depression that we still love to roll under our tongues?

Mr. Toscanini seems to be like-minded with Dr. Koussevitzky. He is proceeding as usual with the Philharmonic Concerts in New York, from Thursday and Friday next. Brahms, with the Symphony in F major (No. 3); Debussy, with "The Sea," also stand on his first program; while his novel numbers are four Polish Dances by Alexander Tansman. As Dr Koussevitzky borrows from Mr. Toscanini Respighi's arrangement of Bach's Passacaglia, so the Philharmonic Society takes from the Boston orchestra's repertory Schönberg's transcription of Bach's Prelude and Fugue in E-flat, heard at Symphony Hall three years ago next winter.

"Discriminating Friendship"

Apropos Dr. Koussevitzky's return, last week, to New York and Boston, The Herald Tribune had a word to say about his cultivation of American composers: "Serge Koussevitzky, conductor of the Boston Symphony Orchestra, believes that it is the duty of American orchestras to give due representation to American music, and has said that he would be very happy if all our orchestras should do so. It is very important, he remarked, for a composer to be heard; if he does not hear his work performed, he will not know how it sounds. Dr. Koussevitzky did not state just what proportion of an American orchestra's repertory for a given season should be devoted to American compositions, but an idea of what he would consider a fair share for American music in a season's programs can probably be gained by a glance at the Bostonian repertory for 1931-'32.

"In its home concerts the Boston Symphony gave eight works by eight American composers in a total repertory of eighty-five works by forty-five composers. The Philadelphia Orchestra gave representation last season to the same number of American works and composers, but in a list of 136 works by sixty-two composers, so that the proportion of American music offered Philadelphian audiences was somewhat less. Our Philharmonic, with a still larger repertory of 163 works by sixty-three composers, played only five American works. . . . Dr. Koussevitzky's interest in American music has, for some time, merited the gratitude of those interested in the musical progress of this country, and is one of the factors in his prestige as an enlightened program-maker."

Gershwin

Trans. Oct. 5

John Alden Carpenter, the Chicagcan composer, best recalled by his Suite, "Adventures in a Perambulator," and his ballet of American life, "Skyscrapers," will be guest of the Symphony Orchestra at its concerts on Oct. 21 and 22. His new Suite for Piano and Orchestra will then be played for the first times, with Mr. Carpenter as pianist. "Skyscrapers," as tone-poem, will also have place. For four years it has not been heard at Symphony Hall. The new Suite was intended for the jubilee year of the orchestra.

For the second pair of Symphony Concerts, on Oct. 14 and 15. Dr. Koussevitzky announces the first performances in Boston through thirty years of Bruckner's Fourth Symphony, in E-flat major. He labelled it his 'Romantic" Symphony and legend rather than fact derives it from the woodlands around Vienna. More tangibly, all four parts spring from the chief theme of the First Movement.

Items of the Day Trans Oct 5

Sir Hamilton Harty, conductor of the Hallé Orchestra at Manchester and of the London Symphony Orchestra, will revisit the United States at midwinter. He is already engaged as guest in Cleveland and other Western cities. There is at least a possibility that he will conduct in Boston where he was well received when he led the orchestra of The Pops through a concert on a Sunday evening in June, 1931.

Foreword for The Incoming Musical Year

Trans — Oct 6

The First Symphony Concerts, The Public and the Times, Bach via Respighi

THE concerts of tomorrow afternoon and Saturday evening will begin the fifty-second year of the Boston Symphony Orchestra. For a ninth season Dr. Koussevitzky continues as conductor. Outside one minor replacement the personnel of the orchestra is unchanged. It remains at the height of the prestige to which, in New York as well as in Boston, Dr. Koussevitzky has restored it. He keeps and enlarges his renown as a program-maker both catholic and discreet; as an encourager of young composers, even though they be American or modernist or both. Since Dr. Muck's years at Symphony Hall no conductor in Boston has so warmly revitalized ancient or modern classics; while none before him has been as vigilant, generous and open-minded toward music of this immediate day, expressing our time and ourselves, bearing witness to an art that from Apollo and Orpheus to Stravinsky and Sibelius has ever been in flux. No other has been more diligent in the recall to the active repertory of unduly neglected composers and compositions; in return to music by living hands that deserves more than first, and only, performance. The orchestra works in Dr. Koussevitzky's image. Since Dr. Muck's time, again, in ability, quality and reputation it has never stood so high. The present conductor has not only re-made it and the repertory. He has given the Symphony Concerts a policy and standards. None need go far from Boston by land or by sea, to discover that many know the city by the just fame of its orchestra.

The only change to be recorded at the outset of this fifty-second year is a slight and inevitable diminution of public support. The audience for symphony concerts of the first rank is necessarily limited. In a great capital like New York, it is estimated at no more than 12,000 persons. In the smaller, but singular, Boston, it may easily be less numerous. Whatever the numbers, it is a public bound to feel the stress of the times. Economies, willing, reluctant or unescapable, are the order of the day; among them the foregoing of tickets to the Symphony Concerts, or the division of them, as The Transcript's advertising columns bear weekly witness, among many holders. Yet the repercussion in the box-office at Symphony Hall has been less than there was reason to fear.

While there are no more waiting lists for the subscription concerts, nearly every available place has now been taken for the Friday matinées. For Saturday evenings hardly more than a hundred seats remain—a condition not wholly to be deplored since it gives opportunity at last to those who prefer the pleasures of symphonic music occasionally rather than serially. The audiences at the Symphony Concerts have so long been narrowly limited to subscribers that many may hardly realize that the doors are again open to a new and wider public. As it is, the trustees, the conductor and the management may proceed along usual or unusual courses with firm resolution and good hearts. In half a century of existence the Symphony Concerts have withstood more than one "depression." Again they are preserving themselves, though the test of the annual guarantee fund has still to come. By agreeing testimony, there is more money in Boston than in most American cities to spend on music and the theater—and more willingness so to spend it.

Dr. Koussevitzky's first program follows the tradition of inaugural concerts: a classic German symphony, well remembered and immediately pleasurable, the lyrical second Symphony, in D major, of Brahms; a French masterpiece of beauty to which stage and auditorium have long been responsive, Debussy's "Afternoon of a Faun"; return to the perennial ancients with a familiar Concerto Grosso for Strings by Handel, No. 10, in D minor; a new transcription for orchestra by Mr. Respighi of Bach's vast Passacaglia for Organ. When it was produced in the spring of 1930 by Mr. Toscanini at the Philharmonic Concerts in New York, Mr. Lawrence Gilman wrote at length about it in the Herald Tribune. He may now be quoted, passim, for the preparation of Bostonian hearers:

"Transcriptions of any kind are perilous things to offer a certain type of musician or music-lover. . . . You would think, to hear them talk, that transcriptions are always and necessarily disreputable. But surely it depends on the transcriber and the transcription. Esser's transcription of Bach's Passacaglia is one thing; Mr. Stokowski's is quite another thing, Mr. Respighi's yet another. . . . As for the impenitent Bach, he was probably the most persistent, if not the most skillful, transcriber in the history of music. He did not hesitate to arrange his own works and those of other composers as he saw fit. . . . So far as the Passacaglia is concerned, the work was transcribed by Bach himself. The version in which we possess it, for organ, was not its original form. Bach wrote it in the first instance for a two-manual clavicembalo, or harpsichord, with pedals, and afterward arranged it for organ.

"Mr. Respighi will probably be reproached ,as Mr. Stokowski has been for transcribing the work for orchestra. It may be said that what was permissible to Bach is not permissible to others. But the fact remains that Bach left us his towering Passacaglia, one of the greatest works of the musical imagination that we possess, in a form that restricts it to givers of and listeners to organ recitals—which, in this country at least, made it virtually unknown to the general musical public until its reincarnation as an orchestral work was accomplished by Mr. Stokowski, some eight years ago, and by Mr. Respighi the other day. As Mr. Stokowski has truly pointed out, 'the musical content of the work is so full and significant that the medium of expression is of relative unimportance.'

"Imitation of organ effects by the orchestra has not been the aim of Respighi. He calls his transcription an 'interpretazione orchestrale.' His translation of Bach's musical subject-matter into terms of the orchestra has been made with skill and with true orchestral imagination. . . . His scoring of the first twelve variations is a crescendo of orchestral richness and dynamic intensification. The statement of the theme, forte, is by the string basses, organ pedal, two trombones, bass tuba, three bassoons and double-bassoon. The first variation is scored for strings alone; the second adds clarinet and bassoons. The third is for solo viola, 'cellos, double-basses, flute, bassoon, horn and English horn. The fourth and fifth are for strings, woodwind and horn. All these are, for the most part, marked piano or pianissimo. At the sixth variation, Respighi brings in a trumpet, trombone and tuba, together with the string basses, and begins a long crescendo. The instrumentation becomes progressively fuller, and at the eleventh variation the theme (in the upper voice) is given to violins, violas and trumpet in unison, with the figuration for sixteenth-notes in the other strings. The twelfth variation is for full orchestra fortissimo. But for the thirteenth (where the theme is in a middle voice) Respighi withdraws most of his instruments and uses only strings and woodwind.

"At the fourteenth variation Bach has reminded us that his Passacaglia was composed originally for the harpsichord. This and the following variation, as Mr. Grace justly observes in his book on the organ works, 'so clearly belong to **the cembalo that they seem mere fidgety trifling on the organ.'** He even **advocates the elimination of these two variations in performance—'as with superfluous** numbers in any other set of variations.' They do not seem superfluous in Respighi's transfer of them to the orchestra. He scores the fourteenth, pianissimo, for divided strings, two flutes and bass clarinet, and the fifteenth for divided strings, woodwind, trombones and tuba, used softly. The effect is delightful.

"The sixteenth variation is given to woodwind, horns, trombones, tuba and double basses, fortissimo. The organ pedal is added, at the seventeenth, to the wood and brass, and by the time we reach the nineteenth, the full orchestra, with timpani roll, is bearing us in a crescendo toward the climactic final variation, scored, of course, for all the instruments, fortissimo. The beginning of the attendant Fugue is lost, as it is in the organ form of the piece. Respighi gives the opening note of the subject to a bassoon, which is buried in the fortissimo roar of the C-minor chord that closes the final variation. We hear it in the next measure, thanks to the sudden hushing of the music, against its counter-subject, which Respighi gives to the violas.

"The first half-hundred measures of the Fugue are scored with a moderate use of tone and orchestral color. Only the strings, woodwind and horn are employed. The double-shake at the 101st and 102d measures (scored for clarinet, bass-clarinet, oboes, and English horn) sounds better from the orchestra than it does on the organ—where, as a matter of fact, it is often grotesque. The final entry of the principal subject is given to the four trumpets in unison and from here to the end we get the full glory of the orchestra, triple forte, irradiating the topless grandeur of that edifice wherewith Bach proves to us once again that his music is 'builded of all heights, all depths, and all immensities.' "

Concert-Chronicle

Trans. [illegible]

Ourselves and Others

THE symphonic year begins this week in three major cities: Boston, New York, Philadelphia. In the fourth, Chicago, Mr. Stock and his orchestra will not be heard until next Thursday and Friday. Dr. Koussevitzky's program for the Boston Orchestra runs:

Concerto Grosso, Op. 6, No. 10, in D minor for String Orchestra	Handel
Prelude to Mallarmé's Eclogue, "The Afternoon of a Faun"	Debussy
Passacaglia for Organ (Scored for Orchestra by Respighi)	Bach
Symphony, No. 2, in D major	Brahms

In New York, Mr. Toscanni and the Philharmonic Society are playing:

Prelude and Fugue in E minor (Scored for Orchestra by Schönberg)	Bach
Symphony, No. 3, in F major	Brahms
Four Polish Dances	Tansman
Symphonic Sketches, "The Sea"	Debussy

From Mr. Stokowski and his orchestra the Philadelphians will hear:

Fugue in C minor (Scored for Orchestra by Stokowski)	Bach
Symphony, No. 7, in A major	Beethoven
Prelude to Mallarmé's Eclogue, "The Afternoon of a Faun"	Debussy
Jungle	Josten

The curious in such matters may note that each of these "inaugural" programs contains an orchestral transcription from Bach; that all three find room for Debussy; that on two Brahms is preferred to Beethoven as ceremonial German symphonist.

Oct 7

BOSTON EVENING TRANSCRIPT, FRIDAY

Plays and Playe

In The Daily Round

Serge Koussevitzky

From a Photograph Taken in Boston This Week by Boris, Which Pleases Those with Whom He Works at Symphony Hall

---

Symphony Opens 52d Season

The Boston Symphony Orchestra began its 52d season at Symphony Hall yesterday afternoon under the baton of Serge Koussevitzky, who is now in his ninth year as conductor. The program, which was arranged on a more or less conservative basis befitting the occasion, was made up of Handel's Concerto Grosso in D minor, Debussy's "Prelude to the Afternoon of a Faun," the Bach Passacaglia and Fugue in C minor, orchestrated by Respighi (first time in Boston) and the Brahms second symphony.

When Mr. Koussevitzky walked on the stage at the beginning of the concert he was enthusiastically applauded by the audience, which rose to do him honor. The good will continued throughout the concert, for the applause after each number gained in steady crescendo.

An unexpectedly loud outburst followed the concluding notes of the Respighi transcription, inspired by the sonorous finale. This orchestration, which was based on the organ version of the Bach work, but which—in Respighi's own words—did not attempt to imitate organ effects, was brilliantly conceived, and was, in fact, an "orchestral interpretation" of an old work written for another medium. That probably explains why it brought the house down, while the original might have left a modern audience cold.

In this work, as in the others making up the program, Mr. Koussevitzky and his orchestra played brilliantly. The Handel Concerto displayed the brilliant and euphonious string section of the orchestra at its best. The various solo parts, also, were beautifully played. H. M.

Amusements

Trans. Oct 8

Play

Through Four Who Are Not To Be Denied

From Bach and Handel On To Brahms and Debussy Runs The Symphony Concert

IN the fitness of things went, yesterday, the first Symphony Concert of the new musical year. . . . In spite of forebodings, now happily put to rout, there were no signs of a diminished audience. An empty chair there, an empty chair here; but no more than is usual on any Friday afternoon at Symphony Hall from October to May. Frequent, however, were the tokens of a changed audience. Divide the floor into little squares, as maps are sometimes divided. Fill each square with a group of subscribers long accustomed to each other's weekly presence. Glance along those squares, at this beginning of the fifty-second year of the Symphony Concerts, and there were plentiful newcomers. So have renounced or divided subscriptions—the times in short—altered the face of these long-standing matinées.

But not the habits or the moods of those that frequent them. When Dr. Koussevitzky came to his place to join the risen orchestra, a partially rising audience greeted him with the clapping of familiar good will rather than of eager effusion. It renewed these plaudits at his every return to the podium; but for excitement in these things the onlooker must await the evening concert. Not one of the four pieces that filled the afternoon failed to please a company, warmest toward Debussy's "Afternoon of a Faun" and Brahms's Second Symphony; less stirred than was expected by the surging close of Respighi's transcription of Bach's Passacaglia in C-minor. The surprise of the day, however, the proof, perhaps, of newness, was the neglect to call the orchestra to its feet. Back came the conductor, once and twice, after the Passacaglia and the Symphony; but the applause was too brief to warrant the usual signal to the players. Perhaps the first audience of 1932-33 believed it had done its duty when it clapped the entering Burgin on his way to the Concert-Master's seat. Or let the fervent hand-clasping between conductor and leader speak for it.

For the occasion Dr. Koussevitzky was not only the admirable but the well-nigh perfect program-maker. Even at the first concert of a new symphonic year he did not forego his novel number. But the unimpeachable Bach had made and signed this Passacaglia in or about 1717; whereas Respighi, who does not often go unscathed, had "merely" clothed it in an orchestral dress of these nineteen-thirties. To Bach add Handel, in one of those Ten Concerti Grossi for Strings, oftener played in Symphony Hall than in any other symphonic seat that comes readily to mind. The choice lighted upon Number Ten, in D minor. As with much eighteenth-century music, it is hard for memory to distinguish among the set, but, alike from Dr. Koussevitzky and his predecessors, none is more familiar or better remembered. The grave and stately Overture sounds sonorously the note of ceremony. The succeeding air leads in Euterpe in singing robes. In the two lighter movements (as the conductor arranges the Concerto) her subjects, on stage and in auditorium, rejoice politely in her presence and works renewed. Bach and Handel, the everlasting, in a single concert! How much more to be desired than the dead and dying mediocrities—Dvorák and Grieg are convenient examples—that used to litter even "inaugural" programs!

And is Brahms displacing Beethoven as the symphonist par excellence for the beginning of a new musical year? Often in Dr. Koussevitzky's house, and oftener than not in Mr. Toscanini's. As Beethoven was to conductors and audiences in the Victorian generations so is Brahms in ours. No classic composer now exceeds him in public favor. Where is another upon whom the race of conductors more loves to exercise its powers? The Brahms Festivals to signal the centenary year of his birth promise to be as many and fervent as those that marked, within memory, the hundredth year after Beethoven's death. One for Boston, next spring, seems not only inevitable, but also desirable. . . . Debussy, too, is becoming French master and world master for these "inaugural" occasions. In New York yesterday Mr. Toscanini was playing his sea-pieces while Dr. Koussevitzky was transforming the stage of Symphony Hall into the Faun's bosky retreat. Debussy did his work and died his death and left no small treasure behind within easy recollection of men not yet old. It is tonic to be reminded that our over-belittled time has also produced eminent composers. There are Debussy . . . and Strauss . . . and Sibelius . . . and, maybe, at the top of his powers, a certain Igor Stravinsky.

Note as well with many a hearer, the unlessened freshness, the ever-renewed vitality, the persistent appeal to ear and imagination of this Faun of Debussy and this Symphony of Brahms. As we listeners ripen in them, so do we the more enjoy them. True, our enjoyment yesterday owed much to Dr. Koussevitzky and the orchestra. The orchestral tone, throughout Debussy's Prelude, was at once luminous and sensuous. The pattern of the music, the melody, the rhythm, unfolded through the golden haze of the harmonic and instrumental color. Every element in the facture was justly blended in the performance. The conductor's pacing and phrasing, the orchestra's skill and sensibility, all contributed to the glamouring, poetizing end. "The Afternoon of a Faun" is forty years old; Debussy finished the manuscript in 1892. Through nearly thirty seasons it has been intermittent piece at Symphony Hall. A horde of composers have fastened upon the Debussyan inventions; assimilated, as best they might the Debussyan procedures. Yet it is still possible to hear the Prelude with the thrill of first acquaintance no less than the deeper delights of many meetings.

With Brahms's Symphony in D major conductor and orchestra likewise excelled. The tonal afterglow upon the end of the first movement; the drooping gesture with which the slow movement stills into pathos; the swift leaps of the

Continued on Following Page

Symphony Concert

Continued from Preceding Page

Allegretto out of lyric sweetness into rhythmic light; the crescendo of quickening pace and brightening color through the finale, were alike instant upon the listening ear, vivid upon the waiting imagination. If the orchestra had outspread Debussy's shimmering textures, it was not less susceptible to the more substantial and subdued Brahms. Dr. Koussevitzky, moreover, was perceptive and just in the reading of the Symphony. He does not play it as the pretty music that the composer, in ironic raillery, liked to call it. He will not hear it as the pastoral symphony for which label only the Allegretto gives warrant. Nor will he have it a music of serenity, sweetness, suavity—in the Brahmsian degrees of those qualities—which obviously through many a measure it is not. Rather, he divines the blending within of warmth and tenderness, resignation and energy, melancholy and ardor. The sun shines, but clouds are not far away. The summer earth sings; but sadness veils the watching eyes and touches the listening heart of the tone-poet. So conceiving the Symphony, the conductor found the just means to sustain its songful voice, to clarify its changing moods. (It were hard to imagine a performance more transparent of tone, more sensitive of phrase.) Fifty years on, Brahms's Second Symphony remains, like Debussy's Prelude, a timeless music.

For the novel number—to the debate over the wisdom or the unwisdom of orchestral arrangements of Bach's clavier and organ pieces this article shall not contribute. Of a truth and of a verity that quarrel has no end so long as pens may scratch paper and tongues wag in club-corners. In this particular instance suffice it to say that had not the Passacaglia and Fugue in C minor been transcribed by the handy Esser, the adequate Stock, the impetuous Stokowski, and now by the just and masterful Respighi, few frequenters of symphony concerts would have any acquaintance with a manifold and mighty music. Making his version, Respighi is more than mature master of orchestral resource. He uses that mastery with orchestral imagination. He is more also than the scholar searching out and pondering the original Passacaglia. As he transfuses it into a new medium, he is the fellow-composer who, in kind and degree, may enter penetratingly and with sympathy. Always there have been reservations when Respighi would draw his music out of himself. There have been next to none when he works up [illegible] the music of other men, be it written for lutes in a rich Italian palace or for organ in a poor German church.

Throughout the transcribed Passacaglia Respighi's orchestral means are abundant and flexible. Throughout he piles them with a rare mingling of readiness and discretion. By a fellow-composer's insight he preserves Bach's structure and substance. The impression is as though the original organ-piece had been melted down like an ingot; then reminted into the orchestral transcription. Blending composer's imagination with technician's skill, Respighi gives to each variation a distinctive color; yet through the twenty rarely falls into monotony. Never, besides, does he let the ear forget the persisting ground-bass. The mounting and deepening sonority of the final variations is foil to the preceeding richness and diversity of orchestral texture. Nowhere does Respighi stay Bach's flooding fertility, his propulsive sweep forward and upward. Save in two or three of the lighter variations, everywhere is splendor. For orchestra, as for organ, the Passacaglia rises in a passion of creation, mind and soul together. Through the Fugue, from the trumpet-proclamation of the principal subject to the surge of the final close sound "the surge and thunder of the Apocalypse." The sternest purist may agree that, if transcriptions are to be made at all, Respighi has made his superlatively well. In these days for the grandeurs of Bach no organ may suffice. The medium, if they are to strike home to us, is the multi-tongued and puissant orchestra.

H. T. P.

Oct 7

BOSTON EVENING TRANSCRIPT, FRIDAY

Plays and Playe

In The Daily Round

Serge Koussevitzky

From a Photograph Taken in Boston This Week by Boris, Which Pleases Those with Whom He Works at Symphony Hall

---

Symphony Opens 52d Season

[illegible]

The Boston Symphony Orchestra began its 52d season at Symphony Hall yesterday afternoon under the baton of Serge Koussevitzky, who is now in his ninth year as conductor. The program, which was arranged on a more or less conservative basis befitting the occasion, was made up of Handel's Concerto Grosso in D minor, Debussy's "Prelude to the Afternoon of a Faun," the Bach Passacaglia and Fugue in C minor, orchestrated by Respighi (first time in Boston) and the Brahms second symphony.

When Mr. Koussevitzky walked on the stage at the beginning of the concert he was enthusiastically applauded by the audience, which rose to do him honor. The good will continued throughout the concert, for the applause after each number gained in steady crescendo.

An unexpectedly loud outburst followed the concluding notes of the Respighi transcription, inspired by the sonorous finale. This orchestration, which was based on the organ version of the Bach work, but which—in Respighi's own words—did not attempt to imitate organ effects, was brilliantly conceived, and was, in fact, an "orchestral interpretation" of an old work written for another medium. That probably explains why it brought the house down, while the original might have left a modern audience cold.

In this work, as in the others making up the program, Mr. Koussevitzky and his orchestra played brilliantly. The Handel Concerto displayed the brilliant and euphonious string section of the orchestra at its best. The various solo parts, also, were beautifully played.

H. M.

Amusements

Trans. Oct

Play

Through Four Who Are Not To Be Denied

From Bach and Handel On To Brahms and Debussy Runs The Symphony Concert

IN the fitness of things went, yesterday, the first Symphony Concert of the new musical year. . . . In spite of forebodings, now happily put to rout, there were no signs of a diminished audience. An empty chair there, an empty chair here; but no more than is usual on any Friday afternoon at Symphony Hall from October to May. Frequent, however, were the tokens of a changed audience. Divide the floor into little squares, as maps are sometimes divided. Fill each square with a group of subscribers long accustomed to each other's weekly presence. Glance along those squares, at this beginning of the fifty-second year of the Symphony Concerts, and there were plentiful newcomers. So have renounced or divided subscriptions—the times in short—altered the face of these long-standing matinées.

But not the habits or the moods of those that frequent them. When Dr. Koussevitzky came to his place to join the risen orchestra, a partially rising audience greeted him with the clapping of familiar good will rather than of eager effusion. It renewed these plaudits at his every return to the podium; but for excitement in these things the onlooker must await the evening concert. Not one of the four pieces that filled the afternoon failed to please a company, warmest toward Debussy's "Afternoon of a Faun" and Brahms's Second Symphony; less stirred than was expected by the surging close of Respighi's transcription of Bach's Passacaglia in C-minor. The surprise of the day, however, the proof, perhaps, of newness, was the neglect to call the orchestra to its feet. Back came the conductor, once and twice, after the Passacaglia and the Symphony; but the applause was too brief to warrant the usual signal to the players. Perhaps the first audience of 1932-33 believed it had done its duty when it clapped the entering Burgin on his way to the Concert-Master's seat. Or let the fervent hand-clasping between conductor and leader speak for it.

For the occasion Dr. Koussevitzky was not only the admirable but the well-nigh perfect program-maker. Even at the first concert of a new symphonic year he did not forego his novel number. But the unimpeachable Bach had made and signed this Passacaglia in or about 1717; whereas Respighi, who does not often go unscathed, had "merely" clothed it in an orchestral dress of these nineteen-thirties. To Bach add Handel, in one of those Ten Concerti Grossi for Strings, oftener played in Symphony Hall than in any other symphonic seat that comes readily to mind. The choice lighted upon Number Ten, in D minor. As with much eighteenth-century music, it is hard for memory to distinguish among the set, but, alike from Dr. Koussevitzky and his predecessors, none is more familiar or better remembered. The grave and stately Overture sounds sonorously the note of ceremony. The succeeding air leads in Euterpe in singing robes. In the two lighter movements (as the conductor arranges the Concerto) her subjects, on stage and in auditorium, rejoice politely in her presence and works renewed. Bach and Handel, the everlasting, in a single concert! How much more to be desired than the dead and dying mediocrities—Dvorák and Grieg are convenient examples—that used to litter even "inaugural" programs!

And is Brahms displacing Beethoven as the symphonist par excellence for the beginning of a new musical year? Often in Dr. Koussevitzky's house, and oftener than not in Mr. Toscanini's. As Beethoven was to conductors and audiences in the Victorian generations so is Brahms in ours. No classic composer now exceeds him in public favor. Where is another upon whom the race of conductors more loves to exercise its powers? The Brahms Festivals to signal the centenary year of his birth promise to be as many and fervent as those that marked, within memory, the hundredth year after Beethoven's death. One for Boston, next spring, seems not only inevitable, but also desirable. . . . Debussy, too, is becoming French master and world-master for these "inaugural" occasions. In New York yesterday Mr. Toscanini was playing his sea-pieces while Dr. Koussevitzky was transforming the stage of Symphony Hall into the Faun's bosky retreat. Debussy did his work and died his death and left no small treasure behind within easy recollection of men not yet old. It is tonic to be reminded that our over-belittled time has also produced eminent composers. There are Debussy . . . and Strauss . . . and Sibelius . . . and, maybe, at the top of his powers, a certain Igor Stravinsky.

Note as well with many a hearer, the unlessened freshness, the ever-renewed vitality, the persistent appeal to ear and imagination of this Faun of Debussy and this Symphony of Brahms. As we listeners ripen in them, so do we the more enjoy them. True, our enjoyment yesterday owed much to Dr. Koussevitzky and the orchestra. The orchestral tone, throughout Debussy's Prelude, was at once luminous and sensuous. The pattern of the music, the melody, the rhythm, unfolded through the golden haze of the harmony and instrumental color. Every element in the facture was justly blended in the performance. The conductor's pacing and phrasing, the orchestra's skill and sensibility, all contributed to the glamouring, poetizing end. "The Afternoon of a Faun" is forty years old; Debussy finished the manuscript in 1892. Through nearly thirty seasons it has been intermittent piece at Symphony Hall. A horde of composers have fastened upon the Debussyan inventions; assimilated, as best they might the Debussyan procedures. Yet it is still possible to hear the Prelude with the thrill of first acquaintance no less than the deeper delights of many meetings.

With Brahms's Symphony in D major conductor and orchestra likewise excelled. The tonal afterglow upon the end of the first movement; the drooping gesture with which the slow movement stills into pathos; the swift leaps of the

Continued on Following Page

Symphony Concert

Continued from Preceding Page

Allegretto out of lyric sweetness into rhythmic light; the crescendo of quickening pace and brightening color through the finale, were alike instant upon the listening ear, vivid upon the waiting imagination. If the orchestra had outspread Debussy's shimmering textures, it was not less susceptible to the more substantial and subdued Brahms. Dr. Koussevitzky, moreover, was perceptive and just in the reading of the Symphony. He does not play it as the pretty music that the composer, in ironic raillery, liked to call it. He will not hear it as the pastoral symphony for which label only the Allegretto gives warrant. Nor will he have it a music of serenity, sweetness, suavity—in the Brahmsian degrees of those qualities—which obviously through many a measure it is not. Rather, he divines the blending within of warmth and tenderness, resignation and energy, melancholy and ardor. The sun shines, but clouds are not far away. The summer earth sings; but sadness veils the watching eyes and touches the listening heart of the tone-poet. So conceiving the Symphony, the conductor found the just means to sustain its songful voice, to clarify its changing moods. (It were hard to imagine a performance more transparent of tone, more sensitive of phrase.) Fifty years on, Brahms's Second Symphony remains, like Debussy's Prelude, a timeless music.

For the novel number—to the debate over the wisdom or the unwisdom of orchestral arrangements of Bach's clavier and organ pieces this article shall not contribute. Of a truth and of a verity that quarrel has no end so long as pens may scratch paper and tongues wag in club-corners. In this particular instance suffice it to say that had not the Passacaglia and Fugue in C minor been transcribed by the handy Esser, the adequate Stock, the impetuous Stokowski, and now by the just and masterful Respighi, few frequenters of symphony concerts would have any acquaintance with a manifold and mighty music. Making his version, Respighi is more than mature master of orchestral resource. He uses that mastery with orchestral imagination. He is more also than the scholar searching out and pondering the original Passacaglia. As he transfuses it into a new medium, he is the fellow-composer who, in kind and degree, may enter penetratingly and with sympathy. Always there have been reservations when Respighi would draw his music out of himself. There have been next to none when he works upon the music of other men, be it written for lutes in a rich Italian palace or for organ in a poor German church.

Throughout the transcribed Passacaglia Respighi's orchestral means are abundant and flexible. Throughout he piles them with a rare mingling of readiness and discretion. By a fellow-composer's insight he preserves Bach's structure and substance. The impression is as though the original organ-piece had been melted down like an ingot; then re-minted into the orchestral transcription. Blending composer's imagination with technician's skill, Respighi gives to each variation a distinctive color; yet through the twenty rarely falls into monotony. Never, besides, does he let the ear forget the persisting ground-bass. The mounting and deepening sonority of the final variations is foil to the preceeding richness and diversity of orchestral texture. Nowhere does Respighi stay Bach's flooding fertility, his propulsive sweep forward and upward. Save in two or three of the lighter variations, everywhere is splendor. For orchestra, as for organ, the Passacaglia rises in a passion of creation, mind and soul together. Through the Fugue, from the trumpet-proclamation of the principal subject to the surge of the final close sound "the surge and thunder of the Apocalypse." The sternest purist may agree that, if transcriptions are to be made at all, Respighi has made his superlatively well. In these days for the grandeurs of Bach no organ may suffice. The medium, if they are to strike home to us, is the multi-tongued and puissant orchestra.

H. T. P.

8.

Herald Oct 8

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The first concert of the Boston Symphony Orchestra, Dr. Koussevitzky, conductor, took place in Symphony hall yesterday afternoon, the opening concert of the orchestra's 52d season. The program was as follows: Handel, Concerto Grosso, D minor, for string orchestra, op. 6, No. 10 (Seiffert's edition). Debussy, prelude to the "Afternoon of a Faun." Bach, Passacaglia and Fugue in C minor, transcribed for orchestra by Respighi. Brahms, Symphony No. 2, D major.

Dr. Koussevitzky was greeted with warm and long continued applause, and audience and orchestra paid him the compliment of standing as he came upon the platform.

Composers will not let Bach alone. They will transcribe his organ pieces for the piano or orchestra; miscellaneous smaller pieces for various instruments. If they are reproached for doing this, they reply: "Bach did not hesitate to arrange or transcribe the works of other composers and even some of his own pieces he arranged for other instruments than those he had originally chosen." Mr. Toscanini asked Respighi to transcribe Bach's Passaciglia. It was written originally for a two manual clavicembalo with pedals; later Bach turned it into an organ piece. There are other transcriptions of this work: Heinrich Esser's, Leopold Stokowski's, Frederick Stock's, but Mr. Toscanini wished one by Respighi, possibly for the glory of Italy. This new version was brought out by the Philharmonic-Symphony orchestra at New York in April, 1930. Mr. Toscanini put it on programs when he conducted this orchestra on its European tour.

Esser endeavored to reproduce organ effects in his transcription. Respighi did not try to do this. He gave his version the high-sounding title "Interpretazione Orchestrale." He is acknowledged to be a master of instrumentation; perhaps he will be best known in years to come as an arranger of other men's works. One can hear him saying when he accepted the Passacaglia: "Now I'll show them what I can do to old man Bach." Well, to use a slang expression, he didn't do a thing to him. His "interpretation" is a swollen, monstrous affair, which in spite of his indisputable skill as a transcriber, is at times uninteresting if not actually dull; nor did his skill enable him to differentiate the variations so that they wholly escape the reproach of monotony. The brass may shout; the strings may alternately scrape or sigh—one is weary before the fugue is reached, and even forgets to count the variations. As at the end there is a general orchestral roar, with tumult at its height, the audience was naturally excited to rapturous applause, for even a Boston audience dearly loves an instrumental din.

It was Oliver Goldsmith who said that Dr. Johnson if he wrote about little fishes would turn them into whales. What was the need of laying violent hands on poor Bach's Passacaglia?

It is pleasanter to remember Respighi as the discreet arranger of the beautiful old Italian airs which have delighted hearers in Symphony hall.

Dr. Koussevitzky is always fortunate in his interpretation of Handel's music; the nobility, the quiet grandeur, the stirring allegros, the tenderness, and the solemnity peculiar to this composer appeal to him and he communicates his feeling to the audience.

There was a singularly poetic performance of Debussy's "Prelude," one of the most significant and charming compositions of the last 40 years.

In the first years of Brahms's Second Symphony, his admirers agreed in describing it as music of an idyllic character. They spoke of its tenderness, its serenity. Hanslick rejoiced that Brahms had returned to the earth, "the earth that laughs and blossoms in the vernal months." Yet there were some who demanded of Brahms music that was something more than "very pretty." Today deep thinkers in Germany find in this symphony an undercurrent of tragedy; music that at times is "ominous," with "ghostly elements, spectral and supernatural visions." One is tempted to change slightly the saying of a German philosopher a hundred or more years ago: "Next to hearing music the most disagreeable thing is to read opinions about it." The audience yesterday enjoyed the performance greatly and was not disturbed by "ominous" passages, nor did it shudder at the "spectral visions."

The concert will be repeated tonight. The program of next week, as now announced, will be as follows: Bruckner, Symphony No. 4 E flat, "Romantic." Strauss, "Don Juan," tone poem. Wagner, prelude to "The Mastersingers of Nuremberg."

Post Oct 8

SYMPHONY BEGINS ITS 52D YEAR

Respighi's Orchestration of Bach Fugue the Feature

BY WARREN STOREY SMITH

Dr. Koussevitzky's programme for the opening concerts of this, the 52d season of the Boston Symphony Orchestra, and the ninth of his conductorship, neither spectacular nor especially imposing, is a list which might have served for any pair of concerts in midseason. The symphonic year may hence be said to have begun soundly if not excitingingly. Yet there were memorable moments in the concert of yesterday afternoon.

BRAHM'S GREAT FINALE

One of these moments came in the great climax at the end of the Passacaglia in Bach's C minor Passacaglia and Fugue as orchestrated by Respighi at Mr. Toscanini's behest and played yesterday for the first time in this city. The climax of the Fugue brought another, and that of the Finale of Brahm's Second Symphony, the last piece on the programme, a third.

Not always has the end of this Second Symphony seemed so completely to crown the work. Often it has been easy to take greater pleasure in the romantically songful first movement, the grave and brooding Adagio or the graceful Allegretto. Yesterday the Finale disclosed a new spiritedness and vigor, as of a Brahms become unexpectedly forceful and dynamic. An audience plainly stirred responded to the increasing intensities, the mounting sonorities of these final pages and could not hear the last ringing D major chord through before it let loose a tumult of applause.

Matchless Strings

A characteristic of Dr. Koussevitzky's programmes for occasions such as these opening concerts is the presence upon them of one piece for strings alone. Yesterday that piece, and incidentally the first music of the afternoon, was Handel's Concerto Grosso in D minor, the 10th of the familiar set of 12.

The performance of it, in which Messrs. Burgin, Theodorowicz and Bedetti shone as soloists, reminded us that the string section of the Boston Symphony Orchestra is, in a degree which those of few other orchestras can match, possessed of all the virtues which properly belong to such a choir. And that their colleagues of the woodwind and horns can ravish the ears with euphonies exquisite was proved again in the ensuing piece, Debussy's Prelude to "The Afternoon of a Faun."

Respighi's Task Well Done

Possibly it was a preoccupation with euphony for its own sake on the part of Dr. Koussevitzky and the orchestra that caused this Prelude yesterday to seem more tonal contrivance than tonal poetry. For once the music sounded quite definitely "dated" and remote, infinitely remoter than did that of Bach which immediately followed it, the natives splendor and majesty of his ideas enhanced by the sonorous and effective yet never incongruous orchestral dress fashioned for them by the resourceful Italian.

Let those who will protest against the orchestral transcription of the master's organ pieces. For some of us the modern orchestra has few nobler duties to perform than the clothing of these inspired thoughts in a fitting instrumental garb.

Globe Ed

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Boston Symphony Orchestra began its 52d season auspiciously in Symphony Hall yesterday afternoon.

Dr Koussevitzky was greeted heartily by an audience which rose to its feet and applauded until the conductor, gesturing gracefully, requested order. The demonstration of approval which met his subsequent appearances upon the stage were significant of the esteem and affection with which he is regarded in Boston. He returns for his ninth consecutive year, the longest unbroken tenure of any conductor of the Boston Symphony, and one exceeded only by that of Wilhelm Gericke, who served altogether 12 years.

There are but few changes in the personnel of the orchestra this season. Dr Koussevitzky has fashioned his players into an ensemble sensitive to his wishes, one in which he and Bostonians may rejoice.

No diminution of the value of the Symphony has occurred in the minds of Boston music lovers, to judge by the subscriptions to the regular concerts. The Friday afternoon series is sold out, and only a few seats remain for the Saturday concerts.

The concert yesterday began with a familiar Concerto Grosso in D minor, Op 6, No. 10, by Handel, a work which Dr Koussevitzky has played frequently. The strings sounded with the wondrously rich tone and moved with the impeccable unanimity and flexibility that are to be had only from a first rank orchestra. Handel's sturdy counterpoint was at all times clear and his lyrical melodies were sunk with the intensity which is a salient part of all Dr Koussevitzky's readings.

Remaining numbers were the "Prelude to the Afternoon of a Faun" of Debussy, Ottorino Respighi's transcription for orchestra of Bach's mighty organ Passacaglia in C minor and its concluding Fague, and Brahms D major Symphony.

The flute melody in Debussy's ethereal masterpiece was played beautifully; the clarity of the performance and the delicacy of the evanescent harmonies evoked the suggestion of other worldliness—Louis Laloy called it a "better world"—which this music always creates.

Respighi's transcription had not before been played in Boston. It was written by request of Toscanini and was first performed by the New York Philharmonic Orchestra two years ago last April. This Passacaglia has been transcribed for orchestra by at least two others: Heinrich Esser, a 19th Century German musician, and Leopold Stokowski, conductor of the Philadelphia Orchestra.

Respighi's call his transcription an "interpretazione orchestrale," which may indicate that he has added orchestral detail to the original organ version. He scored with taste and skill, obtaining a wide variety of effects. In only one spot did his fondness for sonority get the best of him; the concluding variation for full orchestra including kettle drum, is played as loudly as possible, and in a few measures just before the beginning of the Fugue are turgid. But Respighi has otherwise proved that orchestral transcriptions, made by able hands, are not only justified but desirable, particularly in this case, for how often would this Passacaglia be heard, and by how many, as Bach left it?

Dr Koussevitzky's reading of Brahms' Symphony was the lyrical and powerful one which has long been familiar here. He is in sympathy with Brahms' music and plays it eloquently, minimizing the effect of those interludes when the composer's inspiration seemed to leave his science of composition to shift for itself. Particularly notable were the graceful moulding of the songlike melodies and the imperceptibility of the changes in rhythm.

Next week Bruckner's Fourth Symphony, called the "romantic," will be revived; Strauss' "Don Juan" and the prelude to Wagner's "The Mastersingers of Nuremberg" are also scheduled.

C. W. D.

Boston Symphony Opens Season

Monitor Oct 8 '3

By L. A. SLOPER

WITH the initial program of the Boston Symphony Orchestra's fifty-second season, Dr. Serge Koussevitzky, entering upon his ninth year as Duce, began the introduction of novelties. New to a Boston audience, that is, was the Respighi transcription of Bach's Passacaglia and Fugue in C minor, heard on the afternoon of Oct. 7 in Symphony Hall, Boston. Mr. Respighi, whatever you may think of his marching Legions, Pines and Fountains, is without dispute a master of orchestration. His present contribution, first played by Mr. Toscanini in New York, is not perhaps so earth-shaking as Mr. Stokowski's version of the Passacaglia, nor so incandescent as the Schönberg instrumentation of the Prelude and Fugue in E flat; but it does sound, and above all, it marches.

The conductor, who was received with the usual rites by a standing orchestra and audience, began his program with the Handel Concerto Grosso in D minor, op. 6, No. 10, continued it with the Debussy "Afternoon of a Faun," and concluded it with Brahms's Second Symphony, in D major.

One of the many advantages of an orchestra which possesses a permanent conductor and a permanent personnel—only one or two minor alterations in the membership have been made this year—is that the concerts open with mid-season quality of performance. Thus, the Debussy Prelude was played with a beauty of tone and a subtlety of nuance that this chronicler does not remember to have heard surpassed. Nor does Dr. Koussevitzky allow anyone to go away with the notion that Debussy is a bloodless echo of Wagner; in his exposition, the Frenchman is seen as Gallic indeed in his restraint, but by no means anæmic.

Similarly, the conductor seems to agree with Niemann that the Brahms Second Symphony is not merely an expression of gayety, as some would have it. Do we call Tchaikovsky's Sixth Anacreontic because it contains scenes of merrymaking? The undertone of struggle is as apparent in the first two movements of the Brahms D major as is the note of triumph in the last.

At a time when so many musical institutions seem to be crumbling, and when Mr. Bodanzky apprehends that soon we may all be sitting in the trees, there is something very reassuring in seeing this orchestra starting as usual upon its new season with unlowered standards and with plans for a festival next spring in honor of the Brahms centenary. As Mr. Coolidge might have said, "The Boston Orchestra—there she stands!"

American Music in Prospect

Oct 9

By Morris Hastings

IN A DAY when the musician is prone to wear a face longer than his hair, it is heartening to hear the conductor of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, express his deep faith in the power of music to rise above present tribulations.

Balancing a cup of tea in one hand while describing graceful figures in the air with the other, the dynamic and eloquent conductor chatted with this correspondent about his plans for the coming season, which he believes will be one of considerable importance.

He talked of the public's enthusiastic response to the music of such late-romantic composers as Bruckner and Mahler and what that enthusiasm indicates..

More particularly, he spoke of music in America, a subject ever close to his heart.

"The growth of music in America," said Dr. Koussevitzky, **"has been slow but none the less sure. It has already attained notable height in the unrivalled American symphony orchestra which, along with her architecture, constitute America's outstanding contribution to modern civilization. The support these marvelous orchestras have received shows that Americans have a profound love of music. They must not let that love wane even in times of stress.**

"While it now may be argued that that love is a passive one (note the decline in sales of sheet music), **I firmly believe that conditions will change. True, mechanical music has made it easier for people to listen rather than to perform for themselves. It has also led to a finer understanding of music. The good influences of mechanical music will remain; the more regrettable features are passing even now. The time will come again, and that very shortly, when amateurs will rediscover the incomparable joy of playing themselves, however badly, music they love."**

Despite the fact that no American composer has yet produced a master-work, Dr. Koussevitzky is still his staunch and enkindling champion. Witness his schedule for the season, which lists new compositions by John Alden Carpenter, Aaron Copland, Roger Sessions and others.

"Although we expect nationalistic schools of music in Europe, we must not look for that sort of thing from American composers. Why?" Dr. Koussevitzky smiled. **"Simply because America is peopled by representatives of all nations of the world. When American composers fully find themselves, their music will transcend boundaries; they will write a truly international music. In the meantime don't forget that you have here composers of exceptional ability, notably Sessions, Copland, Taylor and Carpenter.**

"In the literature of America, it is true, one can detect qualities that are typically American. But music, like architecture, is an abstract art. One cannot say that either skyscrapers or music by American composers is representative of America. It may be that in a hundred or so years there will be an 'American school' of music; but I, for one, look for something greater."

At the Boston Symphony concerts this week Dr. Koussevitzky and his men play Bruckner's seldom heard fourth symphony. During the season there will be more music by this late-romanticist and by his pupil, Mahler.

"The great interest in these men's music at the present time," said Dr. Koussevitzky, **"does not represent a reaction, as some would have it, against the 'unmelodic' trend of more recent music. It goes deeper than that. During the war and the years following it, audiences were too restless and unsettled to sit through the tremendous lengths of these composer's works. Now, the public is calmer and less impatient. It can better understand the beauties of this remarkable music."**

Concert-Chronicl

Trans Oct

Second Beginning

CONDUCTOR, orchestra and audi outdid themselves at the Symph Concert of Saturday evening. was as though the new symphonic y had two beginnings—the second mu more inspiriting than the first. At cas al glance the audience seemed again t fill Symphony Hall. Closer scrutiny disclosed a few vacant chairs, almost all among the more costly seats. The two balconies presented the solid fronts of old. As for the floor, who may say whether an autumn week-end or lacking subscriptions gave reason for the empty seats. . . . Long, loud and nearly unanimously upon its feet the audience applauded the entering Koussevitzky; multiplied its plaudits at the end of each number; clapped congratulations to distinctive players in the Concerto Grosso of Handel and Debussy's "Afternoon of a Faun"; at the end of Bach's Passacaglia (according to Respighi) and of Brahms's Symphony hailed the standing orchestra. On Friday the collective mind of the audience seemed to wander from the concert. On Saturday it was intent on nothing else. The matinée audience hastens to escape from the weekly rite. The evening audience lingers to testify to the weekly pleasure.

Consequently an orchestra the more on its mettle. Resonance and breadth distinguished the string choir through Handel's stately Overture; warmth and depth of tone, curve upon curve, through the succeeding Air. With the quicker movements it was light-fingered and supple. Remarkable throughout was the precision of attack, release and rhythmic accent. . . . In Debussy's Prelude, sensuous tone and subtle shadings went hand in hand. The transition from the song of the flute to the echoing horns and the flooding harps was new-old impact of beauty. . . . Respighi taxes the orchestra through his arrangement of Bach's Passacaglia. It failed him neither in his largest sonorities nor his minutest suggestion. . . . In Brahms's Second Symphony there was reason again to marvel at the richness and fluidity of the orchestral tone, the precision and suppleness of the orchestral medium, the vitalizing quality within.

As for the conductor, Dr. Koussevitzky renewed the fine perception, the poetizing sensibility that have long distinguished him in Debussy's music of the faun. In the Passacoglia he could be the conductor of power unfolding a manifold music in larger and larger ascent, through Respighi's technical exactions, holding fast to the substance and structure, the sweep and the splendor of Bach's monumental music. With Brahms he found the golden mean that releases the singing voice and the brooding poetry, yet does not soften the rugged surfaces or tame the mental energies along the way. The performance was Brahms given voice, not Brahms overdone. In a single concert the range of musical speech, individuality and style from Bach and Handel, over Brahms, to Debussy. Yet each composer and each piece went charactered. At the outset of a ninth season together, conductor, orchestra and audience re-affirmed themselves.

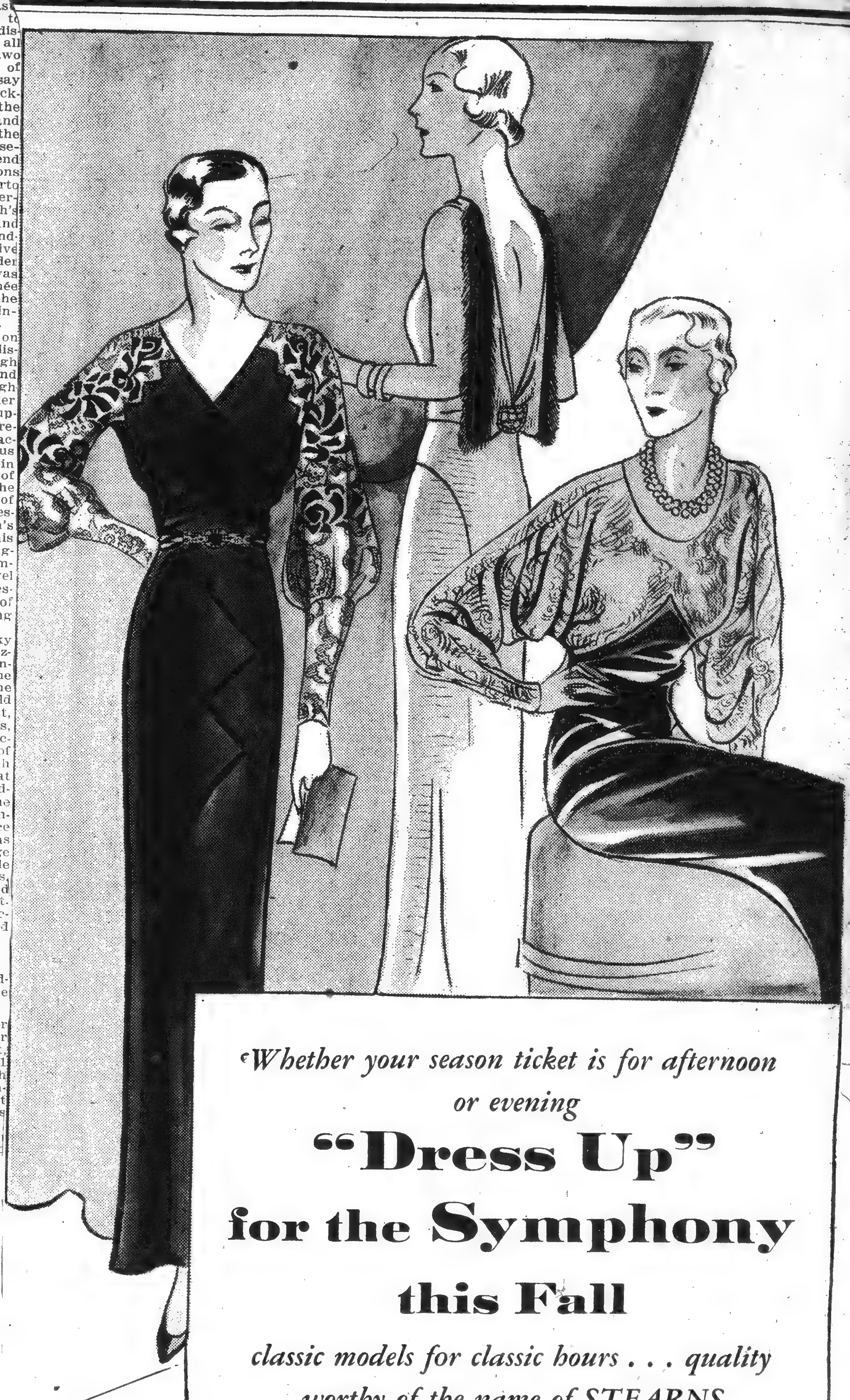
Memoranda

A table of contents now guides readers through the program-book of the Symphony Concerts.

With a little searching Mr. Carpenter has found a title that suits his piece for piano and orchestra, in one movement, to be played at the concerts of Oct. 21 and 22. He names it "Patterns," which is quite in the present fashion of nonpictorial labels. . . . Miss Harriet Cohen, the London pianist, who has played in Cambridge, but not in Boston, will come to Symphony Hall next month o play the piano-part in a new Concerto y Arnold Bax.

H. T. P.

Tran



BOSTON
SYMPHON
ORCHESTR
INC.
FIFTY-FIRST SEASON
1931-1932
PROGRAM

Whether your season ticket is for afternoon or evening

"Dress Up" for the Symphony this Fall

classic models for classic hours . . . quality worthy of the name of STEARNS

The love of beautiful things which is expressed in the appreciation of good music, also finds an outlet in the selection and wearing of graceful gowns. The three types of gowns sketched above are typical of our individual and few-of-a-kind fashions featuring velvets, rough satins, metal cloths, lace and sheers. Gowns, fourth floor.

Sketched at left: Heavy sheer Vionnet wrap-around sash, novelty buckle. Sapphire, brown, wine and black in women's sizes. **$39.75**

Sketched in center: Rough satin. Low back decolletage. Beige in sizes 16 and 44, pink in 42, white in 38. **$49.75**

Sketched at right: Velvet dress with top and sleeves of metal. Wine in size 38 and [illegible] in size 40. **$69.75**

R. H. STEARNS CO.

American Music in Prospect

OCT 7

By Morris Hastings

IN A DAY when the musician is prone to wear a face longer than his hair, it is heartening to hear the conductor of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, express his deep faith in the power of music to rise above present tribulations.

Balancing a cup of tea in one hand while describing graceful figures in the air with the other, the dynamic and eloquent conductor chatted with this correspondent about his plans for the coming season, which he believes will be one of considerable importance.

He talked of the public's enthusiastic response to the music of such late-romantic composers as Bruckner and Mahler and what that enthusiasm indicates..

More particularly, he spoke of music in America, a subject ever close to his heart.

"The growth of music in America," said Dr. Koussevitzky, **"has been slow but none the less sure. It has already attained notable height in the unrivalled American symphony orchestra which, along with her architecture, constitute America's outstanding contribution to modern civilization. The support these marvelous orchestras have received shows that Americans have a profound love of music. They must not let that love wane even in times of stress.**

"While it now may be argued that that love is a passive one (note the decline in sales of sheet music), **I firmly believe that conditions will change. True, mechanical music has made it easier for people to listen rather than to perform for themselves. It has also led to a finer understanding of music. The good influences of mechanical music will remain; the more regrettable features are passing even now. The time will come again, and that very shortly, when amateurs will rediscover the incomparable joy of playing themselves, however badly, music they love."**

Despite the fact that no American composer has yet produced a master-work, Dr. Koussevitzky is still his staunch and enkindling champion. Witness his schedule for the season, which lists new compositions by John Alden Carpenter, Aaron Copland, Roger Sessions and others.

"Although we expect nationalistic schools of music in Europe, we must not look for that sort of thing from American composers. Why?" Dr. Koussevitzky smiled. **"Simply because America is peopled by representatives of all nations of the world. When American composers fully find themselves, their music will transcend boundaries; they will write a truly international music. In the meantime don't forget that you have here composers of exceptional ability, notably Sessions, Copland, Taylor and Carpenter.**

"In the literature of America, it is true, one can detect qualities that are typically American. But music, like architecture, is an abstract art. One cannot say that either skyscrapers or music by American composers is representative of America. It may be that in a hundred or so years there will be an 'American school' of music; but I, for one, look for something greater."

At the Boston Symphony concerts this week Dr. Koussevitzky and his men play Bruckner's seldom heard fourth symphony. During the season there will be more music by this late-romanticist and by his pupil, Mahler.

"The great interest in these men's music at the present time," said Dr. Koussevitzky, **"does not represent a reaction, as some would have it, against the 'unmelodic' trend of more recent music. It goes deeper than that. During the war and the years following it, audiences were too restless and unsettled to sit through the tremendous lengths of these composer's works. Now, the public is calmer and less impatient. It can better understand the beauties of this remarkable music."**

Concert-Chronicle

Trans Oct 10

Second Beginning

CONDUCTOR, orchestra and audience outdid themselves at the Symphony Concert of Saturday evening. It was as though the new symphonic year had two beginnings—the second much more inspiriting than the first. At casual glance the audience seemed again to fill Symphony Hall. Closer scrutiny disclosed a few vacant chairs, almost all among the more costly seats. The two balconies presented the solid fronts of old. As for the floor, who may say whether an autumn week-end or lacking subscriptions gave reason for the empty seats. . . . Long, loud and nearly unanimously upon its feet the audience applauded the entering Koussevitzky; multiplied its plaudits at the end of each number; clapped congratulations to distinctive players in the Concerto Grosso of Handel and Debussy's "Afternoon of a Faun"; at the end of Bach's Passacaglia (according to Respighi) and of Brahms's Symphony hailed the standing orchestra. On Friday the collective mind of the audience seemed to wander from the concert. On Saturday it was intent on nothing else. The matinée audience hastens to escape from the weekly rite. The evening audience lingers to testify to the weekly pleasure.

Consequently an orchestra the more on its mettle. Resonance and breadth distinguished the string choir through Handel's stately Overture; warmth and depth of tone, curve upon curve, through the succeeding Air. With the quicker movements it was light-fingered and supple. Remarkable throughout was the precision of attack, release and rhythmic accent. . . . In Debussy's Prelude, sensuous tone and subtle shadings went hand in hand. The transition from the song of the flute to the echoing horns and the flooding harps was new-old impact of beauty. . . . Respighi taxes the orchestra through his arrangement of Bach's Passacaglia. It failed him neither in his largest sonorities nor his minutest suggestion. . . . In Brahms's Second Symphony there was reason again to marvel at the richness and fluidity of the orchestral tone, the precision and suppleness of the orchestral medium, the vitalizing quality within.

As for the conductor, Dr. Koussevitzky renewed the fine perception, the poetizing sensibility that have long distinguished him in Debussy's music of the faun. In the Passacoglia he could be the conductor of power unfolding a manifold music in larger and larger ascent, through Respighi's technical exactions, holding fast to the substance and structure, the sweep and the splendor of Bach's monumental music. With Brahms he found the golden mean that releases the singing voice and the brooding poetry, yet does not soften the rugged surfaces or tame the mental energies along the way. The performance was Brahms given voice, not Brahms overdone. In a single concert the range of musical speech, individuality and style from Bach and Handel, over Brahms, to Debussy. Yet each composer and each piece went charactered. At the outset of a ninth season together, conductor, orchestra and audience re-affirmed themselves.

Memoranda

A table of contents now guides readers through the program-book of the Symphony Concerts.

With a little searching Mr. Carpenter has found a title that suits his piece for piano and orchestra, in one movement, to be played at the concerts of Oct. 21 and 22. He names it "Patterns," which is quite in the present fashion of nonpictorial labels. . . . Miss Harriet Cohen, the London pianist, who has played in Cambridge, but not in Boston, will come to Symphony Hall next month o play the piano-part in a new Concerto by Arnold Bax.

H. T. P.

---

omen

upon the Rain

vould have put
0 upon the co
created enormo
. They would
iveness of the
would have led
merican worker
n the hands o
ing our tariff s
nation. They
very safeguar
to prevent por
we not been a
they would
they would
foundations
uilding.

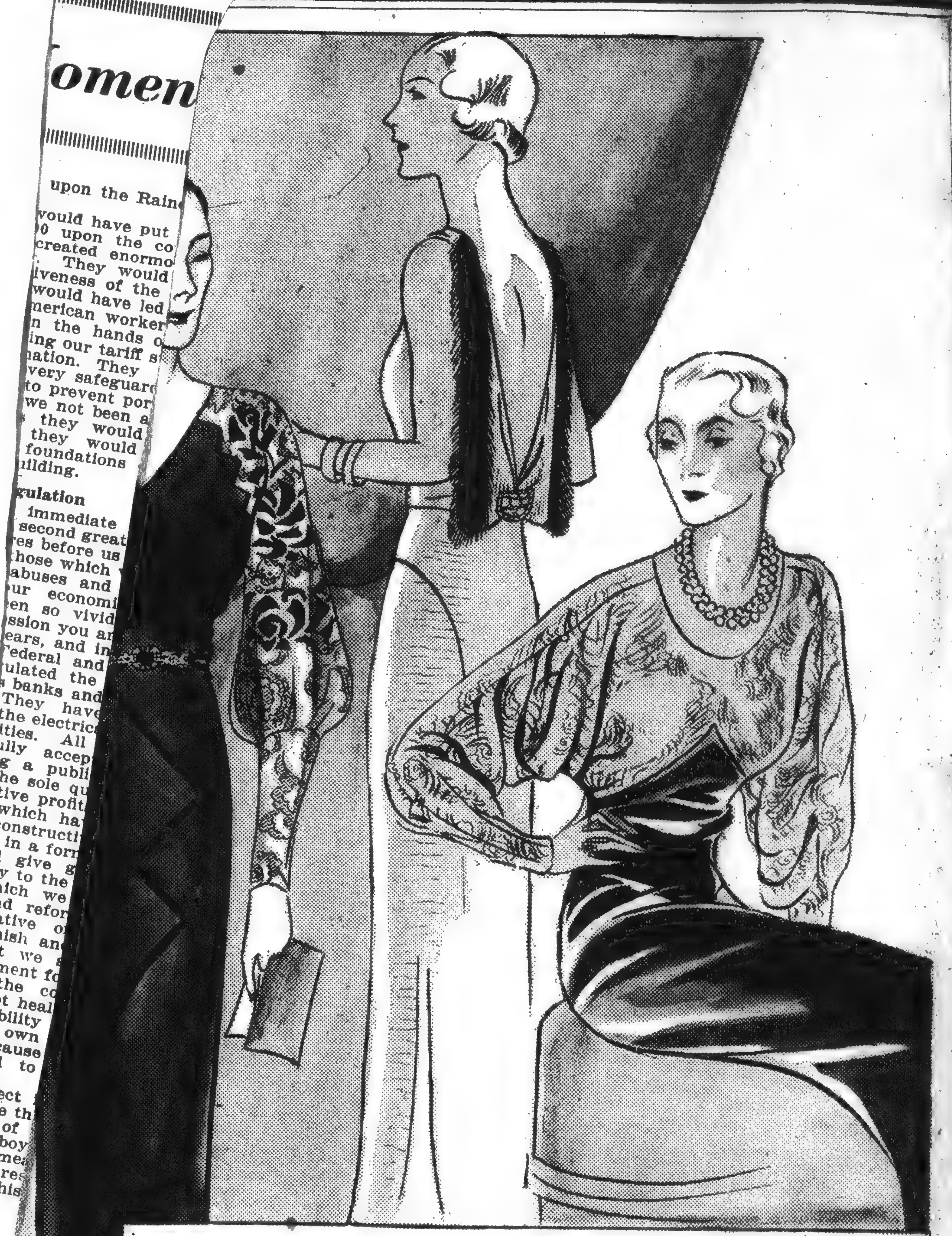
gulation

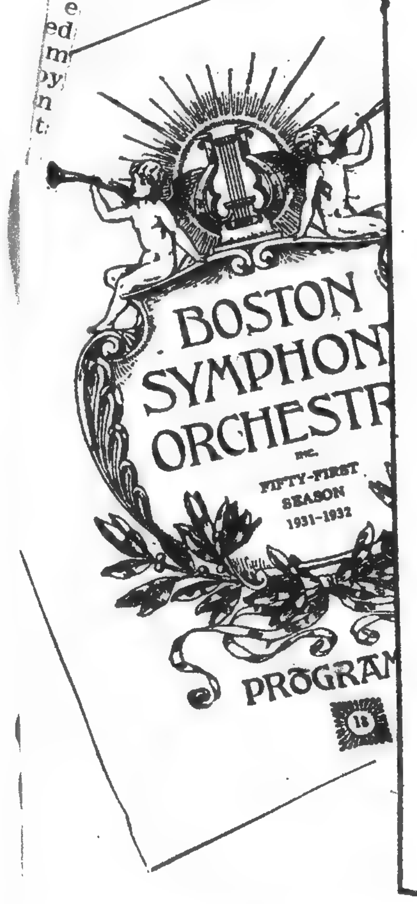
immediate
second great
es before us
hose which
abuses and
ur economi
en so vivid
ssion you ar
ears, and in
Federal and
ulated the
banks and
They have
the electric
ities. All
ully accep
g a publi
the sole qu
itive profit
which ha
constructi
s in a for
ill give g
ity to the
which we
and refor
tiative o
unish an
nat we
rnment fo
the co
not heal
ability
its own
because
nful to

direct
volve th
ity of
ur boy
ich mea
out res
in this

nity

blems
hould
amitie
y to th
annot
our
uch
ntal s
too
No
depre
had i
s loos
to as
wra
mitie
past
ty is
orld.
ay in
str
pea
veen
enta
in
tu





Whether your season ticket is for afternoon or evening

"Dress Up" for the Symphony this Fall

classic models for classic hours . . . quality worthy of the name of STEARNS

The love of beautiful things which is expressed in the appreciation of good music, also finds an outlet in the selection and wearing of graceful gowns. The three types of gowns sketched above are typical of our individual and few-of-a-kind fashions featuring velvets, rough satins, metal cloths, lace and sheers. Gowns, fourth floor.

Sketched at left: *Heavy sheer Vionnet wrap-around sash, novelty buckle. Sapphire, brown, wine and black in women's sizes.* **$39.75**

Sketched in center: *Rough satin. Low back decolletage. Beige in sizes 16 and 44, pink in 42, white in 38.* **$49.75**

Sketched at right: *Velvet dress with top and sleeves of metal. Wine in size 38 and* [illegible] *in size 40.* **$69.75**

R. H. STEARNS CO.

10

Through Four Who Are Not To Be Denied

From Bach and Handel On To Brahms and Debussy Runs The Symphony Concert

Trans Oct 9

IN the fitness of things went, yesterday, the first Symphony Concert of the new musical year. . . . In spite of forebodings, now happily put to rout, there were no signs of a diminished audience. An empty chair there, an empty chair here; but no more than is usual on any Friday afternoon at Symphony Hall from October to May. Frequent, however, were the tokens of a changed audience. Divide the floor into little squares, as maps are sometimes divided. Fill each square with a group of subscribers long accustomed to each other's weekly presence. Glance along those squares, at this beginning of the fifty-second year of the Symphony Concerts, and there were plentiful newcomers. So have renounced or divided subscriptions—the times in short—altered the face of these long-standing matinées.

But not the habits or the moods of those that frequent them. When Dr. Koussevitzky came to his place to join the risen orchestra, a partially rising audience greeted him with the clapping of familiar good will rather than of eager effusion. It renewed these plaudits at his every return to the podium; but for excitement in these things the onlooker must wait for the evening concert. Not one of the four pieces that filled the afternoon failed to please a company, warmest toward Debussy's "Afternoon of a Faun" and Brahms's Second Symphony; less stirred than was expected by the surging close of Respighi's transcription of Bach's Passacaglia in C-minor. The surprise of the day, however, the proof, perhaps, of newness, was the neglect to call the orchestra to its feet. Back came the conductor, once and twice, after the Passacaglia and the Symphony; but the applause was too brief to warrant the usual signal to the players. Perhaps the first audience of 1932-33 believed it had done its duty when it clapped the entering Burgin on his way to the Concert-Master's seat. Or let the frevent hand-clasping between conductor and leader speak for it.

For the occasion Dr. Koussevitzky was not only the admirable but the well-nigh perfect program-maker. Even at the first concert of a new symphonic year he did not forego his novel number. But the unimpeachable Bach had made and signed this Passacaglia in or about 1717; whereas Respighi, who does not often go unscathed, had "merely" clothed it in an orchestral dress of these nineteen-thirties. To Bach and Handel, in one of those Ten Concerti Grossi for Strings, oftener played in Symphony Hall than in any other symphonic seat that comes readily to mind. The choice lighted upon Number Ten, in D minor. As with much eighteenth-century music, it is hard for memory to distinguish among the set, but, alike from Dr. Koussevitzky and his predecessors, none is more familiar or better remembered. The grave and stately Overture sounds sonorously the note of ceremony. The succeeding air leads in Euterpe in singing robes. In the two lighter movements (as the conductor arranges the Concerto) her subjects, on stage and in auditorium, rejoice politely in her presence and works renewed. Bach and Handel, the everlasting in a single concert! How much more to be desired than the dead and dying mediocrities—Dvorák and Grieg are convenient examples—that used to litter even "inaugural" programs!

And is Brahms displacing Beethoven as the symphonist par excellence for the beginning of a new musical year? Often in Dr. Koussevitzky's house, and oftener than not in Mr. Toscanini's. As Beethoven was to conductors and audiences in the Victorian generations so is Brahms in ours. No classic composer now exceeds him in public favor. Where is another upon whom the race of conductor more loves to exercise its powers? The Brahms Festivals to signal the centenary year of his birth promise to be as many and fervent as those that marked, within memory, the hundredth year after Beethoven's death. One for Boston, next spring, seems not only inevitable, but also desirable. . . . Debussy, too, is becoming French master and world master for these "inaugural" occasions. In New York yesterday Mr. Toscanini was playing his sea-pieces while Dr. Koussevitzky was transforming the stage of Symphony Hall into the Faun's bosky retreat. Debussy did his work and died his death and left no small treasure behind within easy recollection of men not yet old. It is tonic to be reminded that our over-belittled time has also produced eminent composers. There are Debussy . . . and Strauss . . . and Sibelius . . . and, maybe, at the top of his powers, a certain Igor Stravinsky.

Note as well with many a hearer, the unlessened freshness, the ever-renewed vitality, the persistent appeal to ear and imagination of this Faun of Debussy and this Symphony of Brahms. As we listeners ripen in them, so do we the more enjoy them. True, our enjoyment yesterday owed much to Dr. Koussevitzky and the orchestra. The orchestral tone, throughout Debussy's Prelude, was at once humorous and sensuous. The pattern of the music, the melody, the rhythm, unfolded through the golden haze of the harmonic and instrumental color. Every element in the facture was justly blended in the performance. The conductor's pacing and phrasing, the orchestra's skill and sensibility, all contributed to the glamouring, poetizing end. "The afternoon of a Faun" is forty years old; Debussy finished the manuscript in 1892. Through nearly thirty seasons it has been intermittent piece at Symphony Hall. A horde of composers have fastened upon the Debussyan inventions; assimilated, as best they might, the Debussyan proceedures. Yet it is still possible to hear the Prelude with the thrill of first acquaintance no less than the deeper delights of many meetings.

With Brahms's symphony in D major conductor and orchestra likewise excelled. The tonal afterglow upon the end of the first movement; the drooping gesture with which the slow movement stills into pathos; the swift leaps of the Allegretto out of lyric sweetness into rhythmic light; the crescendo of quickening pace and brightening color through the finale were all instant upon the listening ear, vivid upon the answering imagination. If the orchestra had outspread Debussy's shimmering textures, it was not less susceptible to the more substantial and subdued Brahms. Dr. Koussevitzky, moreover, was perceptive and just in the reading of the Symphony. He does not play it as the pretty music that the composer, in ironic raillery, liked to call it. He will not hear it as the pastoral symphony for which label only the Allegretto gives warrant. Nor will he have it a music of serenity, sweetness, suavity—in the Brahmsian degrees of those qualities—which obviously through many a measure it is not. Rather, he divines the blending within of warmth and tenderness, resignation and energy, melancholy and ardor. The sun shines, but clouds are not far away. The summer earth sings; but sadness veils the watching eyes and touches the listening heart of the tone-poet. So conceiving the Symphony, the conductor found the just means to sustain its songful voice, to clarify its changing moods. (It were hard to imagine a performance more transparent of tone, more sensitive of phrase.) Fifty years on, Brahms's Second Symphony remains, like Debussy's Prelude, a timeless music.

For the novel number—to the debate over the wisdom or the unwisdom of orchestral arrangements of Bach's clavier and organ pieces this article shall not contribute. Of a truth and of a verity that quarrel has no end so long as pens may scratch paper and tongues wag in club-corners. In this particular instance suffice it to say that had not the Passacaglia and Fugue in C minor been transcribed by the handy Esser, the adequate Stock, the impetuous Stokowski, and now by the just and masterful Respighi, few frequenters of symphony concerts would have any acquaintance with a manifold and mighty music. Making his version, Respighi is more than mature master of orchestral resource. He uses that mastery with orchestral imagination. He is more also than the scholar searching out and pondering the original Passacaglia. As he transfuses it into a new medium, he is the fellow-composer who, in kind and degree, may enter penetratingly and with sympathy. Always there have been reservations when Respighi would draw his music out of himself. There have been next to none when he works upon the music of other men, be it written for lutes in a rich Italian palace or for organ in a poor German church.

Throughout the transcribed Passacaglia Respighi's orchestral means are abundant and flexible. Throughout he plies them with a rare mingling of readiness and discretion. By a fellow-composer's insight he preserves Bach's structure and substance. The impression is as though the original organ-piece had been melted down like an ingot; then re-minted into the orchestral transcription. Blending composer's imagination with technician's skill, Respighi gives to each variation a distinctive color; yet through the twenty rarely falls into monotony. Never, besides, does he let the ear forget the persisting ground-bass. The mounting and deepening sonority of the final variations is foil to the preceeding richness and diversity of orchestral texture. Nowhere does Respighi stay Bach's flooding fertility, his propulsive sweep forward and upward. Save in two or three of the lighter variations, everywhere is splendor. For orchestra, as for organ, the Passacaglia rises in a passion of creation, mind and soul together. Through the Fugue, from the trumpet-proclamation of the principal subject to the surge of the final close sound "the surge and thunder of the Apocalypse." The sternest purist may agree that, if transcriptions are to be made at all, Respighi has made his superlatively well. In these days for the grandeurs of Bach no organ may suffice. The medium, if they are to strike home to us, is the multi-tongued and puissant orchestra.

H. T. P.

Concert-Chronicle

By Mr. Loeffler Trans Oct 13

FOR not too distant performance at th Symphony Concerts Dr. Koussevit ky has in mind Mr. Loeffler's "Evo cation," the only one of his major o chestral works yet unheard in Bosto It was written for the dedication of th new hall of the Cleveland Symphony O chestra, a year ago last winter; has sinc been played nowhere else. If recollectio serves, it also enlists a small chorus o women's voices to sing the lines of a ancient poet. "Evocation" is at the op posite pole from the usual dedicator "pièce d'occasion." Characteristically Mr. Loeffler hallows, not a new music room, but the art of music that is t sound within it. So minded, he subl mates both the end and the means.

Incidents and Prospects

The Bostonian public that has lon heard with pleasure the music of Mo sieur Ravel, the fewer Bostonians t whom he is personally known in Par or by his visits to their city, will lear with sympathy that he was hurt, las Sunday, in a taxi-cab collision. His hea and chest were injured and he was take to a hospital. The wounds are sufficien ly grave but not critical.

The third pair of Symphony Concert on Friday and Saturday of next week wi be divided between two classics and tw pieces by Mr. John Alden Carpenter wh will be double guest—as composer an as pianist. The classics are Weber' Overture to his opera, "Oberon," an Franck's favorite Symphony in D mino For Mr. Carpenter, his new "Patterns for Piano and Orchestra and his Ameri can ballet, "Skyscrapers," as concert piece.

Among the concert-going public here abouts there is a discoverable desire t hear Mme. Sigrid Onegin when she r turns to America next winter. Her débu at Symphony Hall, some years ago, wa impressive. Yet she has returned seldom and then semi-privately, as last autum to the Morning Musicales at the Statle There she was warmly received.

The usual course of prefatory lecture on the programs of the Symphony Co certs is proceeding at the Public Librar on Thursday afternoons, before each pai at five-fifteen o'clock. Mr. Appel of th Brown Musical Library and Mr. Mey of The Transcript's staff are the expo tors with occasional assistance from co posers and resident "authorities." M sical illustrations intersperse each lectur

---

CLASSIC BILL AT SYMPHONY

Bruckner's imposing "Romantic" symphony, together with Richard Strauss' "Don Juan" tone poem and Wagner's "Mastersinginers" prelude, provided the Symphony Hall matinee audience with an all-classic second program. Dr. Koussevitzky and his men performed all three pieces with rousing artistry. The same program will be repeated tonight.

Next week John Alden Carpenter will be guest star at the Symphony concerts. The Chicago composer will play the piano part in his new work, "Patterns." His "Skyscrapers" ballet is also on the program. Weber's "Oberon" overture and Franck's D minor symphony are the other works listed.

Fourth Bruckner Symphony

By MOSES SMITH

The first important revival of the season graces the second program of the Boston Symphony Orchestra, played at Symphony Hall under Serge Koussevitzky's direction yesterday afternoon, and to be repeated this evening. The novelty—for such it was to most persons in the audience, since it had not been heard here in many years—was the Fourth Symphony of Bruckner, the retiring German musician of the last century, whose music spoke for him, often in thundering tones.

In this work there is little thundering. There are brilliant climaxes, but they are exceptional. The prevailing style is lyric, musing, contemplative, even sentimental. Not without reason has the work been dubbed "Romantic." The call of the hunting horn is a dominant motive. There are rich harmonies from the brasses as well as strings. The orchestration is, on the whole, much lighter than is customary in a Bruckner score, but by its transparence is none the less charming.

The performance of yesterday seemed well-prepared, sympathetic, often eloquent. Especial mention ought to be made of the horn solos of Mr. Boettcher. But the orchestra as a whole, under Mr. Koussevitzky's illuminating and discerning influence, played beautifully. The work was received with great cordiality by the audience.

There are two other numbers on the program, which is well arranged with music of kindred styles—"Don Juan" by Strauss, and the Prelude to "Die Meistersinger" by Wagner. The tone poem of Strauss was read by Mr. Koussevitzky imaginatively, with romantic ardor, with fire and brilliance. Nor did this ardor go to excess, as the temptation is in such a work. The conductor seemed particularly happy in his choice and maintenance of tempi.

A Best Seller And Much More

Just Plea for the Symphony Of Franck, To Be Heard Again Next Week

Trans Oct 15

THE popularity of Franck's Symphony — to be played anew at the Symphony Concerts next week—is not easily accounted for. What makes a symhpony prevail? Why do the great symphonic favorites hold their sway over the popular heart? It is the theory of Mr. Compton Mackenzie (a novelist who stoops to music) that the best loved symphonies have won their place because of a legend or a name that has commended them to the general fancy—the Fifth of Beethoven because of the story about Fate knocking at the door; the "Unfinished" because of its title; the "Pathetic," both because of the title and of the story that links it with Chaikovsky's legendary suicide; the "Eroica" because of the Napoleonic association; the Seventh because of Wagner's "Apotheosis of the Dance" tag. Frankly, we take little stock in this theory. The C minor of Brahms is as remote from legend, from any extra-musical suggestion, as any work in the symphonic list; yet in a Philadelphia voting contest it came within thirty-seven votes of tying Beethoven's C minor for second place; and today in New York and Boston this symphony of Bahms is prime favorite with audiences.

As for César Franck's symphony, which has so long held first position in the affections of Philadelphia's voters, what is its legend, name or tag? It has none. It is a symphony; it is in the key of D minor; that is all we know, or need to know, apparently, in order to hold it in our hearts. And what is there in the texture of the music itself to explain its popularity? This score has nothing of the overwhelming emotionalism of the "Pathetic"; nothing of the dramatic puissance and directness of Beethoven's Fifth. In this case, as in others, it might be said, in paraphrase of the comment in a different field, that here the public taste is itself part of the problem, and that the patience or impatience of three thousand auditors, shaking down into certain lines of liking or indifference, is a sort of artistic verdict. Yet the interest and the oddity of the verdict remain.

It is a little more than forty years since Gounod at the première of Franck's symphony (Paris, Feb. 17, 1889) delivered his amusing verdict upon the new score: "He fulminated," writes d'Indy, "a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths." If only the music had had the grace to confirm the admirable wit of the composer of "Faust"! If this is "incompetence," how many a music-maker high-placed and valorous would not have prayed for a like disability!

The essential nature of Franck, the man and the musician, was very sim indicated by Claude Debussy in one of excursions as critic. "Franck," he sa "was a man without guile. The discove of a beautiful harmony was sufficient make him as happy as the day was lon . . . A great deal has been said abou his genius without ever mentioning it unique quality of ingenuousness. Thi man, who was unfortunate, unrecognized possessed the soul of a child, and one so ineradicably good that neither contradictory circumstances nor the wickedness of others could ever make him feel bitter . . . He wrote, . . . so to speak, face to face with the spirit of music, before whom he would kneel, uttering at the same time the most profoundly touching prayer that ever fell from human lips. César Franck served his art with steadfast devotion. . . . No power on earth could force him to break off a period which seemed to him right and necessary, however lengthy it might be. . . . In this, Franck affiliates himself with the great composers for whom sounds had distinct meaning in their sonorous phraseology. . . . He served music without ever asking it for renown."

It is necessary to remember, too, wha Debussy did not find it within the scop of his remarks to recall; namely, tha Franck was not French. In one o Flaubert's letters to Madame X, he com plains somewhat petulantly that "th French mind has such a rage for amuse ment that it is necessary for it alway to be seeing things!" Is there somethin in the French mind, some passion fo externalization and objectivity, that, o its musical side, has seemed to disincline it toward the essential inwardness of the symphony—that type of symphony which is an exposition of spiritual history; not the dramatizing, pictorializing symphony of Berlioz? "In France," said Duparc, pupil of Franck, "we have too great a love for dramatic music. Dramatic music is an . . . inferior species, which does not allow the artist to express himself directly, to reveal freely the beautiful soul."

Certainly it is a significant commentary upon the trend of the French musical mind that a symphony which was composed only six years after the aging necromancer of Bayreuth had added the last touches to the score of "Parsifal," should still remain, more than a generation later, in unchallenged pre-eminence as the crown of symphonic art in France. And this symphony was written by a composer born in Liège. There are, of course, other and variously admirable French symphonies besides the outstanding one that was composed by a Belgian. Among those of our time there are the symphonies of Lalo, Saint-Saëns, Magnard, Chausson, Ropartz, d'Indy, Dukas, Roussel, to name but a few. Yet the fact remains that, speaking with rough truth, there is still, for the contemporary concert-world, but one French symphony that is sufficiently compensating to reward inexhaustibly, year after year, the attention of performers and listeners, and that is the D-minor Symphony of Franck.

"Majestic, plastic, perfectly beautiful," are d'Indy's characterizing words for his master's score. But one can think of other symphonies that are majestic and plastic and perfect in beauty. It is less, one fancies, because of the quality of its musical tissue, than because of that which the music conveys to us, that music-lovers return to Franck's symphony again and again without satiety. "I shall go on with them as soon as I get better," said he on his deathbed thinking of the uncompleted versicles of his "Magnificat"—or else," he added in a lower tone, "perhaps God will let me finish them in His eternity to come."

In another man, the remark might have been the semi-mechanical repetition of a pious formula; but for Franck the words unquestionably corresponded to a deep and intense conviction of the spirit. Romain Rolland, who knew him well—"well enough to love him," as he says, "and to catch a glimpse of the beauty and serenity of his soul"—has told us how remarkable was the completeness and assurance of Franck's religious faith; a faith which knew no doubts, which was the mainspring of his life. The purity, the otherworldliness, the exalted mysticism of Franck the man, are reflected in much of his music—in the "Beatitudes," in the "Redemption," in portions of the symphony. Through this music, to the imagination of his pupil, d'Indy (himself a man of faith and aspiration, a medieval Christian), stream "troops of angels as purely imagined as Filippo Lippi's or Fra Angelico's."

It is easy for the sympathetic to perceive in this often spiritualized and touching music those luminous beings that brightened the shadows of the or-

Continued on Following Page

A Best Seller

Continued from Preceding Page

gan-loft where the devout and humb Franck mused and played and mus again. One visions him as he sat the for so many years, alone, but not alo companioned by ineffable presences, absorbed above his keyboard, "singing forth in a low voice," like that old mystic of so different a type, Jonathan Edwards, his "contemplations of the Creator"; for to Franck all life and all nature discoursed of divine and immortal things.

Yet Monsieur Rolland thinks that perhaps there was more trouble in the depths of Franck's heart than the mysti-cal serenity of his exterior would lead one to believe, and he warns us particularly in the case of the Symphony to beware of seeking in it only the expression of a transfigured and rapturous exaltation. "I ask those who love this music because they find some of their own sadness reflected there," says Monsieur Rolland, "whether they have not felt the secret tragedies that some of his passages unfold—those phrases that seem to rise in supplication to God and often fall back in sadness and in tears? It is not all light in that soul; but the light that is there does not affect us less because it shines from afar."

No doubt it is the wide emotional range—the blend of passionate humanity, of exaltation, of spiritual tenderness—that everyone feels in this symphony of Franck. It is that which makes its appeal so sure and so constant. The meditations of Franck the mystical rhapsodist, of Franck the troubled dreamer, touch us again and again by their sincerity and their intensity; and in the loftiest moments of their tonal utterance his expression achieves an unforgettable noble distinction of contour and gesture—as in the concluding nine measures of the first movement, where the ancient device of imitation lifts the music to a magnificent peroration.

His singing-robes, at their best, were woven of cloth of gold pearl-strewn and gorgeous. How splendid is the texture of his music when it is most radiant, as in certain pages of this symphony, when Franck draws himself up to his full imaginative height, faces the morning sun and realizes that he himself, as Omar so hearteningly remarked, is Heaven and Hell! For here you get the Franck of perfect faith—that music-making Primitive, modest, lovable, divinely simple, who was so definitely the captain of his soul.

LAWRENCE GILMAN

(Reprinted from the New York Herald Tribune)

10

Through Four Who Are Not To Be Denied

From Bach and Handel On To Brahms and Debussy Runs The Symphony Concert

Trans Oct 9

IN the fitness of things went, yesterday, the first Symphony Concert of the new musical year. . . . In spite of forebodings, now happily put to rout, there were no signs of a diminished audience. An empty chair there, an empty chair here; but no more than is usual on any Friday afternoon at Symphony Hall from October to May. Frequent, however, were the tokens of a changed audience. Divide the floor into little squares, as maps are sometimes divided. Fill each square with a group of subscribers long accustomed to each other's weekly presence. Glance along those squares, at this beginning of the fifty-second year of the Symphony Concerts, and there were plentiful newcomers. So have renounced or divided subscriptions—the times in short—altered the face of these long-standing matinées.

But not the habits or the moods of those that frequent them. When Dr. Koussevitzky came to his place to join the risen orchestra, a partially rising audience greeted him with the clapping of familiar good will rather than of eager effusion. It renewed these plaudits at his every return to the podium; but for excitement in these things the onlooker must wait for the evening concert. Not one of the four pieces that filled the afternoon failed to please a company, warmest toward Debussy's "Afternoon of a Faun" and Brahms's Second Symphony; less stirred than was expected by the surging close of Respighi's transcription of Bach's Passacaglia in C-minor. The surprise of the day, however, the proof, perhaps, of newness, was the neglect to call the orchestra to its feet. Back came the conductor, once and twice, after the Passacaglia and the Symphony; but the applause was too brief to warrant the usual signal to the players. Perhaps the first audience of 1932-33 believed it had done its duty when it clapped the entering Burgin on his way to the Concert-Master's seat. Or let the frevent hand-clasping between conductor and leader speak for it.

For the occasion Dr. Koussevitzky was not only the admirable but the well-nigh perfect program-maker. Even at the first concert of a new symphonic year he did not forego his novel number. But the unimpeachable Bach had made and signed this Passacaglia in or about 1717; whereas Respighi, who does not often go unscathed, had "merely" clothed it in an orchestral dress of these nineteen-thirties. To Bach and Handel, in one of those Ten Concerti Grossi for Strings, oftener played in Symphony Hall than in any other symphonic seat that comes readily to mind. The choice lighted upon Number Ten, in D minor. As with much eighteenth-century music, it is hard for memory to distinguish among the set, but, alike from Dr. Koussevitzky and his predecessors, none is more familiar or better remembered. The grave and stately Overture sounds sonorously the note of ceremony. The succeeding air leads in Euterpe in singing robes. In the two lighter movements (as the conductor arranges the Concerto) her subjects, on stage and in auditorium, rejoice politely in her presence and works renewed. Bach and Handel, the everlasting in a single concert! How much more to be desired than the dead and dying mediocrities—Dvořák and Grieg are convenient examples—that used to litter even "inaugural" programs!

And is Brahms displacing Beethoven as the symphonist par excellence for the beginning of a new musical year? Often in Dr. Koussevitzky's house, and oftener than not in Mr. Toscanini's. As Beethoven was to conductors and audiences in the Victorian generations so is Brahms in ours. No classic composer now exceeds him in public favor. Where is another upon whom the race of conductors more loves to exercise its powers? The Brahms Festivals to signal the centenary year of his birth promise to be as many and fervent as those that marked, within memory, the hundredth year after Beethoven's death. One for Boston, next spring, seems not only inevitable, but also desirable. . . . Debussy, too, is becoming French master and world master for these "inaugural" occasions. In New York yesterday Mr. Toscanini was playing his sea-pieces while Dr. Koussevitzky was transforming the stage of Symphony Hall into the Faun's bosky retreat. Debussy did his work and died his death and left no small treasure behind within easy recollection of men not yet old. It is tonic to be reminded that our over-belittled time has also produced eminent composers. There are Debussy . . . and Strauss . . . and Sibelius . . . and, maybe, at the top of his powers, a certain Igor Stravinsky.

Note as well with many a hearer, the unlessened freshness, the ever-renewed vitality, the persistent appeal to ear and imagination of this Faun of Debussy and this Symphony of Brahms. As we listeners ripen in them, so do we the more enjoy them. True, our enjoyment yesterday owed much to Dr. Koussevitzky and the orchestra. The orchestral tone, throughout Debussy's Prelude, was at once humorous and sensuous. The pattern of the music, the melody, the rhythm, unfolded through the golden haze of the harmonic and instrumental color. Every element in the facture was justly blended in the performance. The conductor's pacing and phrasing, the orchestra's skill and sensibility, all contributed to the glamouring, poetizing end. "The afternoon of a Faun" is forty years old; Debussy finished the manuscript in 1892. Through nearly thirty seasons it has been intermittent piece at Symphony Hall. A horde of composers have fastened upon the Debussyan inventions; assimilated, as best they might, the Debussyan procedures. Yet it is still possible to hear the Prelude with the thrill of first acquaintance no less than the deeper delights of many meetings.

With Brahms's Symphony in D major conductor and orchestra likewise excelled. The tonal afterglow upon the end of the first movement; the drooping gesture with which the slow movement stills into pathos; the swift leaps of the Allegretto out of lyric sweetness into rhythmic light; the crescendo of quickening pace and brightening color through the finale were all instant upon the listening ear, vivid upon the answering imagination. If the orchestra had outspread Debussy's shimmering textures, it was not less susceptible to the more substantial and subdued Brahms. Dr. Koussevitzky, moreover, was perceptive and just in the reading of the Symphony. He does not play it as the pretty music that the composer, in ironic raillery, liked to call it. He will not hear it as the pastoral symphony for which label only the Allegretto gives warrant. Nor will he have it a music of serenity, sweetness, suavity—in the Brahmsian degrees of those qualities—which obviously through many a measure it is not. Rather, he divines the blending within of warmth and tenderness, resignation and energy, melancholy and ardor. The sun shines, but clouds are not far away. The summer earth sings; but sadness veils the watching eyes and touches the listening heart of the tone-poet. So conceiving the Symphony, the conductor found the just means to sustain its songful voice, to clarify its changing moods. (It were hard to imagine a performance more transparent of tone, more sensitive of phrase.) Fifty years on, Brahms's Second Symphony remains, like Debussy's Prelude, a timeless music.

For the novel number—to the debate over the wisdom or the unwisdom of orchestral arrangements of Bach's clavier and organ pieces this article shall not contribute. Of a truth and of a verity that quarrel has no end so long as pens may scratch paper and tongues wag in club-corners. In this particular instance suffice it to say that had not the Passacaglia and Fugue in C minor been transcribed by the handy Esser, the adequate Stock, the impetuous Stokowski, and now by the just and masterful Respighi, few frequenters of symphony concerts would have any acquaintance with a manifold and mighty music. Making his version, Respighi is more than mature master of orchestral resource. He uses that mastery with orchestral imagination. He is more also than the scholar searching out and pondering the original Passacaglia. As he transfuses it into a new medium, he is the fellow-composer who, in kind and degree, may enter penetratingly and with sympathy. Always there have been reservations when Respighi would draw his music out of himself. There have been next to none when he works upon the music of other men, be it written for lutes in a rich Italian palace or for organ in a poor German church.

Throughout the transcribed Passacaglia Respighi's orchestral means are abundant and flexible. Throughout he plies them with a rare mingling of readiness and discretion. By a fellow-composer's insight he preserves Bach's structure and substance. The impression is as though the original organ-piece had been melted down like an ingot; then re-minted into the orchestral transcription. Blending composer's imagination with technician's skill, Respighi gives to each variation a distinctive color; yet through the twenty rarely falls into monotony. Never, besides, does he let the ear forget the persisting ground-bass. The mounting and deepening sonority of the final variations is foil to the preceeding richness and diversity of orchestral texture. Nowhere does Respighi stay Bach's flooding fertility, his propulsive sweep forward and upward. Save in two or three of the lighter variations, everywhere is splendor. For orchestra, as for organ, the Passacaglia rises in a passion of creation, mind and soul together. Through the Fugue, from the trumpet-proclamation of the principal subject to the surge of the final close sound "the surge and thunder of the Apocalypse." The sternest purist may agree that, if transcriptions are to be made at all, Respighi has made his superlatively well. In these days for the grandeurs of Bach no organ may suffice. The medium, if they are to strike home to us, is the multi-tongued and puissant orchestra.

H. T. P.

Concert-Chronicle

By Mr. Loeffler Trans Oct 13

FOR not too distant performance at th Symphony Concerts Dr. Koussevitzky has in mind Mr. Loeffler's "Evocation," the only one of his major or chestral works yet unheard in Boston It was written for the dedication of th new hall of the Cleveland Symphony Or chestra, a year ago last winter; has sinc been played nowhere else. If recollectio serves, it also enlists a small chorus o women's voices to sing the lines of a ancient poet. "Evocation" is at the op posite pole from the usual dedicator "pièce d'occasion." Characteristically Mr. Loeffler hallows, not a new music room, but the art of music that is t sound within it. So minded, he subli mates both the end and the means.

Incidents and Prospects

The Bostonian public that has lon heard with pleasure the music of Mon sieur Ravel, the fewer Bostonians t whom he is personally known in Pari or by his visits to their city, will lear with sympathy that he was hurt, las Sunday, in a taxi-cab collision. His hea and chest were injured and he was take to a hospital. The wounds are sufficien ly grave but not critical.

The third pair of Symphony Concert on Friday and Saturday of next week wi be divided between two classics and tw pieces by Mr. John Alden Carpenter wh will be double guest—as composer an as pianist. The classics are Weber' Overture to his opera, "Oberon," an Franck's favorite Symphony in D minor For Mr. Carpenter, his new "Patterns for Piano and Orchestra and his Ameri can ballet, "Skyscrapers," as concer piece.

Among the concert-going public here abouts there is a discoverable desire t hear Mme. Sigrid Onegin when she re turns to America next winter. Her débu at Symphony Hall, some years ago, wa impressive. Yet she has returned seldon and then semi-privately, as last autum to the Morning Musicales at the Statler There she was warmly received.

The usual course of prefatory lecture on the programs of the Symphony Con certs is proceeding at the Public Library on Thursday afternoons, before each pai at five-fifteen o'clock. Mr. Appel of th Brown Musical Library and Mr. Meye of The Transcript's staff are the expos tors with occasional assistance from com posers and resident "authorities." M sical illustrations intersperse each lectur

---

CLASSIC BILL AT SYMPHONY

Bruckner's imposing "Romantic" symphony, together with Richard Strauss' "Don Juan" tone poem and Wagner's "Mastersinginers" prelude, provided the Symphony Hall matinee audience with an all-classic second program. Dr. Koussevitzky and his men performed all three pieces with rousing artistry. The same program will be repeated tonight.

Next week John Alden Carpenter will be guest star at the Symphony concerts. The Chicago composer will play the piano part in his new work, "Patterns." His "Skyscrapers" ballet is also on the program. Weber's "Oberon" overture and Franck's D minor symphony are the other works listed.

Fourth Bruckner Symphony

Am Oct

By MOSES SMITH

The first important revival of the season graces the second program of the Boston Symphony Orchestra, played at Symphony Hall under Serge Koussevitzky's direction yesterday afternoon, and to be repeated this evening. The novelty—for such it was to most persons in the audience, since it had not been heard here in many years—was the Fourth Symphony of Bruckner, the retiring German musician of the last century, whose music spoke for him, often in thundering tones.

In this work there is little thundering. There are brilliant climaxes, but they are exceptional. The prevailing style is lyric, musing, contemplative, even sentimental. Not without reason has the work been dubbed "Romantic." The call of the hunting horn is a dominant motive. There are rich harmonies from the brasses as well as strings. The orchestration is, on the whole, much lighter than is customary in a Bruckner score, but by its transparence is none the less charming.

The performance of yesterday seemed well-prepared, sympathetic, often eloquent. Especial mention ought to be made of the horn solos of Mr. Boettcher. But the orchestra as a whole, under Mr. Koussevitzky's illuminating and discerning influence, played beautifully. The work was received with great cordiality by the audience.

There are two other numbers on the program, which is well arranged with music of kindred styles—"Don Juan" by Strauss, and the Prelude to "Die Meistersinger" by Wagner. The tone poem of Strauss was read by Mr. Koussevitzky imaginatively, with romantic ardor, with fire and brilliance. Nor did this ardor go to excess, as the temptation is in such a work. The conductor seemed particularly happy in his choice and maintenance of tempi.

A Best Seller And Much More

Just Plea for the Symphony Of Franck, To Be Heard Again Next Week

Trans Oct. 15

THE popularity of Franck's Symphony — to be played anew at the Symphony Concerts next week—is not easily accounted for. What makes a symhpony prevail? Why do the great symphonic favorites hold their sway over the popular heart? It is the theory of Mr. Compton Mackenzie (a novelist who stoops to music) that the best loved symphonies have won their place because of a legend or a name that has commended them to the general fancy—the Fifth of Beethoven because of the story about Fate knocking at the door; the "Unfinished" because of its title; the "Pathetic," both because of the title and of the story that links it with Chaikovsky's legendary suicide; the "Eroica" because of the Napoleonic association; the Seventh because of Wagner's "Apotheosis of the Dance" tag. Frankly, we take little stock in this theory. The C minor of Brahms is as remote from legend, from any extra-musical suggestion, as any work in the symphonic list; yet in a Philadelphia voting contest it came within thirty-seven votes of tying Beethoven's C minor for second place; and today in New York and Boston this symphony of Bahms is prime favorite with audiences.

As for César Franck's symphony, which has so long held first position in the affections of Philadelphia's voters, what is its legend, name or tag? It has none. It is a symphony; it is in the key of D minor; that is all we know, or need to know, apparently, in order to hold it in our hearts. And what is there in the texture of the music itself to explain its popularity? This score has nothing of the overwhelming emotionalism of the "Pathetic"; nothing of the dramatic puissance and directness of Beethoven's Fifth. In this case, as in others, it might be said, in paraphrase of a comment in a different field, that here the public taste is itself part of the problem, and that the patience or impatience of three thousand auditors, shaking down into certain lines of liking or indifference, is a sort of artistic verdict. Yet the interest and the oddity of the verdict remain.

It is a little more than forty years since Gounod at the première of Franck's symphony (Paris, Feb. 17, 1889) delivered his amusing verdict upon the new score: "He fulminated," writes d'Indy, "a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths." If only the music had had the grace to confirm the admirable wit of the composer of "Faust"! If this is "incompetence," how many a music-maker high-placed and valorous would not have prayed for a like disability!

The essential nature of Franck, the man and the musician, was very sim indicated by Claude Debussy in one of excursions as critic. "Franck," he sa "was a man without guile. The discove of a beautiful harmony was sufficient make him as happy as the day was lon . . . A great deal has been said abo his genius without ever mentioning it unique quality of ingenuousness. Th man, who was unfortunate, unrecognized possessed the soul of a child, and one so ineradicably good that neither contradictory circumstances nor the wickedness of others could ever make him feel bitter . . . He wrote, . . . so to speak, face to face with the spirit of music, before whom he would kneel, uttering at the same time the most profoundly touching prayer that ever fell from human lips. César Franck served his art with steadfast devotion. . . . No power on earth could force him to break off a period which seemed to him right and necessary, however lengthy it might be. . . . In this, Franck affiliates himself with the great composers for whom sounds had distinct meaning in their sonorous phraseology. . . . He served music without ever asking it for renown."

It is necessary to remember, too, wha Debussy did not find it within the scop of his remarks to recall; namely, tha Franck was not French. In one o Flaubert's letters to Madame X, he com plains somewhat petulantly that "th French mind has such a rage for amuse ment that it is necessary for it alway to be seeing things!" Is there somethin in the French mind, some passion fo externalization and objectivity, that, o its musical side, has seemed to disincline it toward the essential inwardness of the symphony—that type of symphony which is an exposition of spiritual history; not the dramatizing, pictorializing symphony of Berlioz? "In France," said Duparc, pupil of Franck, "we have too great a love for dramatic music. Dramatic music is an . . . inferior species, which does not allow the artist to express himself directly, to reveal freely the beautiful soul."

Certainly it is a significant commentary upon the trend of the French musical mind that a symphony which was composed only six years after the aging necromancer of Bayreuth had added the last touches to the score of "Parsifal," should still remain, more than a generation later, in unchallenged pre-eminence as the crown of symphonic art in France. And this symphony was written by a composer born in Liège. There are, of course, other and variously admirable French symphonies besides the outstanding one that was composed by a Belgian. Among those of our time there are the symphonies of Lalo, Saint-Saëns, Magnard, Chausson, Ropartz, d'Indy, Dukas, Roussel, to name but a few. Yet the fact remains that, speaking with rough truth, there is still, for the contemporary concert-world, but one French symphony that is sufficiently compensating to reward inexhaustibly, year after year, the attention of performers and listeners, and that is the D-minor Symphony of Franck.

"Majestic, plastic, perfectly beautiful," are d'Indy's characterizing words for his master's score. But one can think of other symphonies that are majestic and plastic and perfect in beauty. It is less, one fancies, because of the quality of its musical tissue, than because of that which the music conveys to us, that music-lovers return to Franck's symphony again and again without satiety. "I shall go on with them as soon as I get better," said he on his deathbed thinking of the uncompleted versicles of his "Magnificat"—or else," he added in a lower tone, "perhaps God will let me finish them in His eternity to come."

In another man, the remark might have been the semi-mechanical repetition of a pious formula; but for Franck the words unquestionably corresponded to a deep and intense conviction of the spirit. Romain Rolland, who knew him well—"well enough to love him," as he says, "and to catch a glimpse of the beauty and serenity of his soul"—has told us how remarkable was the completeness and assurance of Franck's religious faith; a faith which knew no doubts, which was the mainspring of his life. The purity, the otherworldliness, the exalted mysticism of Franck the man, are reflected in much of his music—in the "Beatitudes," in the "Redemption," in portions of the symphony. Through this music, to the imagination of his pupil, d'Indy (himself a man of faith and aspiration, a medieval Christian), stream "troops of angels as purely imagined as Filippo Lippi's or Fra Angelico's."

It is easy for the sympathetic to perceive in this often spiritualized and touching music those luminous beings that brightened the shadows of the or-

Continued on Following Page

A Best Seller

Continued from Preceding Page

gan-loft where the devout and humble Franck mused and played and mused again. One visions him as he sat there for so many years, alone, but not alone, companioned by ineffable presences, absorbed above his keyboard, "singing forth in a low voice," like that old mystic of so different a type, Jonathan Edwards, his "contemplations of the Creator"; for to Franck all life and all nature discoursed of divine and immortal things.

Yet Monsieur Rolland thinks that perhaps there was more trouble in the depths of Franck's heart than the mystical serenity of his exterior would lead one to believe, and he warns us particularly in the case of the Symphony to beware of seeking in it only the expression of a transfigured and rapturous exaltation. "I ask those who love this music because they find some of their own sadness reflected there," says Monsieur Rolland, "whether they have not felt the secret tragedies that some of his passages unfold—those phrases that seem to rise in supplication to God and often fall back in sadness and in tears? It is not all light in that soul; but the light that is there does not affect us less because it shines from afar."

No doubt it is the wide emotional range—the blend of passionate humanity, of exaltation, of spiritual tenderness—that everyone feels in this symphony of Franck. It is that which makes its appeal so sure and so constant. The meditations of Franck the mystical rhapsodist, of Franck the troubled dreamer, touch us again and again by their sincerity and their intensity; and in the loftiest moments of their tonal utterance his expression achieves an unforgettably noble distinction of contour and gesture—as in the concluding nine measures of the first movement, where the ancient device of imitation lifts the music to a magnificent peroration.

His singing-robes, at their best, were woven of cloth of gold pearl-strewn and gorgeous. How splendid is the texture of his music when it is most radiant, as in certain pages of this symphony, when Franck draws himself up to his full imaginative height, faces the morning sun and realizes that he himself, as Omar so hearteningly remarked, is Heaven and Hell! For here you get the Franck of perfect faith—that music-making Primitive, modest, lovable, divinely simple, who was so definitely the captain of his soul.

LAWRENCE GILMAN

(Reprinted from the New York Herald Tribune)

INFORMATION OBSCURED

10

Through Four Who Are Not To Be Denied

From Bach and Handel On To Brahms and Debussy Runs The Symphony Concert

Trans Oct 9

IN the fitness of things went, yesterday, the first Symphony Concert of the new musical year. . . . In spite of forebodings, now happily put to rout, there were no signs of a diminished audience. An empty chair there, an empty chair here; but no more than is usual on any Friday afternoon at Symphony Hall from October to May. Frequent, however, were the tokens of a changed audience. Divide the floor into little squares, as maps are sometimes divided. Fill each square with a group of subscribers long accustomed to each other's weekly presence. Glance along those squares, at this beginning of the fifty-second year of the Symphony Concerts, and there were plentiful newcomers. So have renounced or divided subscriptions—the times in short—altered the face of these long-standing matinées.

But not the habits or the moods of those that frequent them. When Dr. Koussevitzky came to his place to join the risen orchestra, a partially rising audience greeted him with the clapping of familiar good will rather than of eager effusion. It renewed these plaudits at his every return to the podium; but for excitement in these things the onlooker must wait for the evening concert. Not one of the four pieces that filled the afternoon failed to please a company, warmest toward Debussy's "Afternoon of a Faun" and Brahms's Second Symphony; less stirred than was expected by the surging close of Respighi's transcription of Bach's Passacaglia in C-minor. The surprise of the day, however, the proof, perhaps, of newness, was the neglect to call the orchestra to its feet. Back came the conductor, once and twice, after the Passacaglia and the Symphony; but the applause was too brief to warrant the usual signal to the players. Perhaps the first audience of 1932-33 believed it had done its duty when it clapped the entering Burgin on his way to the Concert-Master's seat. Or let the frevent hand-clasping between conductor and leader speak for it.

For the occasion Dr. Koussevitzky was not only the admirable but the well-nigh perfect program-maker. Even at the first concert of a new symphonic year he did not forego his novel number. But the unimpeachable Bach had made and signed this Passacaglia in or about 1717; whereas Respighi, who does not often go unscathed, had "merely" clothed it in an orchestral dress of these nineteen-thirties. To Bach and Handel, in one of those Ten Concerti Grossi for Strings, oftener played in Symphony Hall than in any other symphonic seat that comes readily to mind. The choice lighted upon Number Ten, in D minor. As with much eighteenth-century music, it is hard for memory to distinguish among the set, but, alike from Dr. Koussevitzky and his predecessors, none is more familiar or better remembered. The grave and stately Overture sounds sonorously the note of ceremony. The succeeding air leads in Euterpe in singing robes. In the two lighter movements (as the conductor arranges the Concerto) her subjects, on stage and in auditorium, rejoice politely in her presence and works renewed. Bach and Handel, the everlasting in a single concert! How much more to be desired than the dead and dying mediocrities—Dvorák and Grieg are convenient examples—that used to litter even "inaugural" programs!

And is Brahms displacing Beethoven as the symphonist par excellence for the beginning of a new musical year? Often in Dr. Koussevitzky's house, and oftener than not in Mr. Toscanini's. As Beethoven was to conductors and audiences in the Victorian generations so is Brahms in ours. No classic composer now exceeds him in public favor. Where is another upon whom the race of conductor more loves to exercise its powers? The Brahms Festivals to signal the centenary year of his birth promise to be as many and fervent as those that marked, within memory, the hundredth year after Beethoven's death. One for Boston, next spring, seems not only inevitable, but also desirable. . . . Debussy, too, is becoming French master and world master for these "inaugural" occasions. In New York yesterday Mr. Toscanini was playing his sea-pieces while Dr. Koussevitzky was transforming the stage of Symphony Hall into the Faun's bosky retreat. Debussy did his work and died his death and left no small treasure behind within easy recollection of men not yet old. It is tonic to be reminded that our over-belittled time has also produced eminent composers. There are Debussy . . . and Strauss . . . and Sibelius . . . and, maybe, at the top of his powers, a certain Igor Stravinsky.

Note as well with many a hearer, the unlessened freshness, the ever-renewed vitality, the persistent appeal to ear and imagination of this Faun of Debussy and this Symphony of Brahms. As we listeners ripen in them, so do we the more enjoy them. True, our enjoyment yesterday owed much to Dr. Koussevitzky and the orchestra. The orchestral tone, throughout Debussy's Prelude, was at once humorous and sensuous. The pattern of the music, the melody, the rhythm, unfolded through the golden haze of the harmonic and instrumental color. Every element in the facture was justly blended in the performance, The conductor's pacing and phrasing, the orchestra's skill and sensibility, all contributed to the glamouring, poetizing end. "The afternoon of a Faun" is forty years old; Debussy finished the manuscript in 1892. Through nearly thirty seasons it has been intermittent piece at Symphony Hall. A horde of composers have fastened upon the Debussyan inventions; assimilated, as best they might, the Debussyan proceedures. Yet it is still possible to hear the Prelude with the thrill of first acquaintance no less than the deeper delights of many meetings.

With Brahms's Symphony in D major conductor and orchestra likewise excelled. The tonal afterglow upon the end of the first movement; the drooping gesture with which the slow movement stills into pathos; the swift leaps of the Allegretto out of lyric sweetness into rhythmic light; the crescendo of quickening pace and brightening color through the finale were all instant upon the listening ear, vivid upon the answering imagination. If the orchestra had outspread Debussy's shimmering textures, it was not less susceptible to the more substantial and subdued Brahms. Dr. Koussevitzky, moreover, was perceptive and just in the reading of the Symphony. He does not play it as the pretty music that the composer, in ironic raillery, liked to call it. He will not hear it as the pastoral symphony for which label only the Allegretto gives warrant. Nor will he have it a music of serenity, sweetness, suavity—in the Brahmsian degrees of those qualities—which obviously through many a measure it is not. Rather, he divines the blending within of warmth and tenderness, resignation and energy, melancholy and ardor. The sun shines, but clouds are not far away. The summer earth sings; but sadness veils the watching eyes and touches the listening heart of the tone-poet. So conceiving the Symphony, the conductor found the just means to sustain its songful voice, to clarify its changing moods. (It were hard to imagine a performance more transparent of tone, more sensitive of phrase.) Fifty years on, Brahms's Second Symphony remains, like Debussy's Prelude, a timeless music.

For the novel number—to the debate over the wisdom or the unwisdom of orchestral arrangements of Bach's clavier and organ pieces this article shall not contribute. Of a truth and of a verity that quarrel has no end so long as pens may scratch paper and tongues wag in club-corners. In this particular instance suffice it to say that had not the Passacaglia and Fugue in C minor been transcribed by the handy Esser, the adequate Stock, the impetuous Stokowski, and now by the just and masterful Respighi, few frequenters of symphony concerts would have any acquaintance with a manifold and mighty music. Making his version, Respighi is more than mature master of orchestral resource. He uses that mastery with orchestral imagination. He is more also than the scholar searching out and pondering the original Passacaglia. As he transfuses it into a new medium, he is the fellow-composer who, in kind and degree, may enter penetratingly and with sympathy. Always there have been reservations when Respighi would draw his music out of himself. There have been next to none when he works upon the music of other men, be it written for lutes in a rich Italian palace or for organ in a poor German church.

Throughout the transcribed Passacaglia Respighi's orchestral means are abundant and flexible. Throughout he plies them with a rare mingling of readiness and discretion. By a fellow-composer's insight he preserves Bach's structure and substance. The impression is as though the original organ-piece had been melted down like an ingot; then re-minted into the orchestral transcription. Blending composer's imagination with technician's skill, Respighi gives to each variation a distinctive color; yet through the twenty rarely falls into monotony. Never, besides, does he let the ear forget the persisting ground-bass. The mounting and deepening sonority of the final variations is foil to the preceeding richness and diversity of orchestral texture. Nowhere does Respighi stay Bach's flooding fertility, his propulsive sweep forward and upward. Save in two or three of the lighter variations, everywhere is splendor. For orchestra, as for organ, the Passacaglia rises in a passion of creation, mind and soul together. Through the Fugue, from the trumpet-proclamation of the principal subject to the surge of the final close sound "the surge and thunder of the Apocalypse." The sternest purist may agree that, if transcriptions are to be made at all, Respighi has made his superlatively well. In these days for the grandeurs of Bach no organ may suffice. The medium, if they are to strike home to us, is the multi-tongued and puissant orchestra.

H. T. P.

Concert-Chronicle

By Mr. Loeffler Trans Oct 13

FOR not too distant performance at th Symphony Concerts Dr. Koussevitzky has in mind Mr. Loeffler's "Evocation," the only one of his major o chestral works yet unheard in Bosto It was written for the dedication of th new hall of the Cleveland Symphony O chestra, a year ago last winter; has sinc been played nowhere else. If recollectio serves, it also enlists a small chorus o women's voices to sing the lines of a ancient poet. "Evocation" is at the opposite pole from the usual dedicator "piéce d'occasion." Characteristically Mr. Loeffler hallows, not a new musi room, but the art of music that is t sound within it. So minded, he subl mates both the end and the means.

Incidents and Prospects

The Bostonian public that has lon heard with pleasure the music of Mor sieur Ravel, the fewer Bostonians t whom he is personally known in Pari or by his visits to their city, will lear with sympathy that he was hurt, las Sunday, in a taxi-cab collision. His hea and chest were injured and he was take to a hospital. The wounds are sufficien ly grave but not critical.

The third pair of Symphony Concert on Friday and Saturday of next week wi be divided between two classics and tw pieces by Mr. John Alden Carpenter wh will be double guest—as composer an as pianist. The classics are Weber Overture to his opera, "Oberon," an Franck's favorite Symphony in D mino For Mr. Carpenter, his new "Patterns for Piano and Orchestra and his Amer can ballet, "Skyscrapers," as concer piece.

Among the concert-going public here abouts there is a discoverable desire t hear Mme. Sigrid Onegin when she r turns to America next winter. Her débu at Symphony Hall, some years ago, wa impressive. Yet she has returned seldon and then semi-privately, as last autum to the Morning Musicales at the Statle There she was warmly received.

The usual course of prefatory lecture on the programs of the Symphony Co certs is proceeding at the Public Librar on Thursday afternoons, before each pai at five-fifteen o'clock. Mr. Appel of th Brown Musical Library and Mr. Mey of The Transcript's staff are the expo tors with occasional assistance from co posers and resident "authorities." M sical illustrations intersperse each lectur

CLASSIC BILL AT SYMPHONY

Bruckner's imposing "Romantic" symphony, together with Richard Strauss' "Don Juan" tone poem and Wagner's "Mastersinginers" prelude, provided the Symphony Hall matinee audience with an all-classic second program. Dr. Koussevitzky and his men performed all ree pieces with rousing artistry. The same program will be repeated tonight.

Next week John Alden Carpenter will be guest star at the Symphony concerts. The Chicago composer will play the piano part in his new work, "Patterns." His "Skyscrapers" ballet is also on the program. Weber's "Oberon" overture and Franck's D minor symphony are the other works listed.

Fourth Bruckner Symphony

Am Oct 15

By MOSES SMITH

The first important revival of the season graces the second program of the Boston Symphony Orchestra, played at Symphony Hall under Serge Koussevitzky's direction yesterday afternoon, and to be repeated this evening. The novelty—for such it was to most persons in the audience, since it had not been heard here in many years—was the Fourth Symphony of Bruckner, the retiring German musician of the last century, whose music spoke for him, often in thundering tones.

In this work there is little thundering. There are brilliant climaxes, but they are exceptional. The prevailing style is lyric, musing, contemplative, even sentimental. Not without reason has the work been dubbed "Romantic." The call of the hunting horn is a dominant motive. There are rich harmonies from the brasses as well as strings. The orchestration is, on the whole, much lighter than is customary in a Bruckner score, but by its transparence is none the less charming.

The performance of yesterday seemed well-prepared, sympathetic, often eloquent. Especial mention ought to be made of the horn solos of Mr. Boettcher. But the orchestra as a whole, under Mr. Koussevitzky's illuminating and discerning influence, played beautifully. The work was received with great cordiality by the audience.

There are two other numbers on the program, which is well arranged with music of kindred styles—"Don Juan" by Strauss, and the Prelude to "Die Meistersinger" by Wagner. The tone poem of Strauss was read by Mr. Koussevitzky imaginatively, with romantic ardor, with fire and brilliance. Nor did this ardor go to excess, as the temptation is in such a work. The conductor seemed particularly happy in his choice and maintenance of tempi.

A Best Seller And Much More

Just Plea for the Symphony Of Franck, To Be Heard Again Next Week

Trans Oct 15

THE popularity of Franck's Symphony — to be played anew at the Symphony Concerts next week—is not easily accounted for. What makes a symhpony prevail? Why do the great symphonic favorites hold their sway over the popular heart? It is the theory of Mr. Compton Mackenzie (a novelist who stoops to music) that the best loved symphonies have won their place because of a legend or a name that has commended them to the general fancy—the Fifth of Beethoven because of the story about Fate knocking at the door; the "Unfinished" because of its title; the "Pathetic," both because of the title and of the story that links it with Chaikovsky's legendary suicide; the "Eroica" because of the Napoleonic association; the Seventh because of Wagner's "Apotheosis of the Dance" tag. Frankly, we take little stock in this theory. The C minor of Brahms is as remote from legend, from any extra-musical suggestion, as any work in the symphonic list; yet in a Philadelphia voting contest it came within thirty-seven votes of tying Beethoven's C minor for second place; and today in New York and Boston this symphony of Bahms is prime favorite with audiences.

As for César Franck's symphony, which has so long held first position in the affections of Philadelphia's voters, what is its legend, name or tag? It has none. It is a symphony; it is in the key of D minor; that is all we know, or need to know, apparently, in order to hold it in our hearts. And what is there in the texture of the music itself to explain its popularity? This score has nothing of the overwhelming emotionalism of the "Pathetic"; nothing of the dramatic puissance and directness of Beethoven's Fifth. In this case, as in others, it might be said, in paraphrase of a comment in a different field, that here the public taste is itself part of the problem, and that the patience or impatience of three thousand auditors, shaking down into certain lines of liking or indifference, is a sort of artistic verdict. Yet the interest and the oddity of the verdict remain.

It is a little more than forty years since Gounod at the première of Franck's symphony (Paris, Feb. 17, 1889) delivered his amusing verdict upon the new score: "He fulminated," writes d'Indy, "a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths." If only the music had had the grace to confirm the admirable wit of the composer of "Faust"! If this is "incompetence," how many a music-maker high-placed and valorous would not have prayed for a like disability!

The essential nature of Franck, the man and the musician, was very simply indicated by Claude Debussy in one of his excursions as critic. "Franck," he said, "was a man without guile. The discovery of a beautiful harmony was sufficient to make him as happy as the day was long. . . . A great deal has been said about his genius without ever mentioning its unique quality of ingenuousness. This man, who was unfortunate, unrecognized possessed the soul of a child, and one so ineradicably good that neither contradictory circumstances nor the wickedness of others could ever make him feel bitter. . . . He wrote, . . . so to speak, face to face with the spirit of music, before whom he would kneel, uttering at the same time the most profoundly touching prayer that ever fell from human lips. César Franck served his art with steadfast devotion. . . . No power on earth could force him to break off a period which seemed to him right and necessary, however lengthy it might be. . . . In this, Franck affiliates himself with the great composers for whom sounds had distinct meaning in their sonorous phraseology. . . . He served music without ever asking it for renown."

It is necessary to remember, too, what Debussy did not find it within the scope of his remarks to recall; namely, that Franck was not French. In one of Flaubert's letters to Madame X, he complains somewhat petulantly that "the French mind has such a rage for amusement that it is necessary for it always to be seeing things!" Is there something in the French mind, some passion for externalization and objectivity, that, on its musical side, has seemed to disincline it toward the essential inwardness of the symphony—that type of symphony which is an exposition of spiritual history; not the dramatizing, pictorializing symphony of Berlioz? "In France," said Duparc, pupil of Franck, "we have too great a love for dramatic music. Dramatic music is an . . . inferior species, which does not allow the artist to express himself directly, to reveal freely the beautiful soul."

Certainly it is a significant commentary upon the trend of the French musical mind that a symphony which was composed only six years after the aging necromancer of Bayreuth had added the last touches to the score of "Parsifal," should still remain, more than a generation later, in unchallenged pre-eminence as the crown of symphonic art in France. And this symphony was written by a composer born in Liège. There are, of course, other and variously admirable French symphonies besides the outstanding one that was composed by a Belgian. Among those of our time there are the symphonies of Lalo, Saint-Saëns, Magnard, Chausson, Ropartz, d'Indy, Dukas, Roussel, to name but a few. Yet the fact remains that, speaking with rough truth, there is still, for the contemporary concert-world, but one French symphony that is sufficiently compensating to reward inexhaustibly, year after year, the attention of performers and listeners, and that is the D-minor Symphony of Franck.

"Majestic, plastic, perfectly beautiful," are d'Indy's characterizing words for his master's score. But one can think of other symphonies that are majestic and plastic and perfect in beauty. It is less, one fancies, because of the quality of its musical tissue, than because of that which the music conveys to us, that music-lovers return to Franck's symphony again and again without satiety. "I shall go on with them as soon as I get better," said he on his deathbed thinking of the uncompleted versicles of his "Magnificat"—or else," he added in a lower tone, "perhaps God will let me finish them in His eternity to come."

In another man, the remark might have been the semi-mechanical repetition of a pious formula; but for Franck the words unquestionably corresponded to a deep and intense conviction of the spirit. Romain Rolland, who knew him well—"well enough to love him," as he says, "and to catch a glimpse of the beauty and serenity of his soul"—has told us how remarkable was the completeness and assurance of Franck's religious faith; a faith which knew no doubts, which was the mainspring of his life. The purity, the otherworldliness, the exalted mysticism of Franck the man, are reflected in much of his music—in the "Beatitudes," in the "Redemption," in portions of the symphony. Through this music, to the imagination of his pupil, d'Indy (himself a man of faith and aspiration, a medieval Christian), stream "troops of angels as purely imagined as Filippo Lippi's or Fra Angelico's."

It is easy for the sympathetic to perceive in this often spiritualized and touching music those luminous beings that brightened the shadows of the or-

Continued on Following Page

A Best Seller

Continued from Preceding Page

gan-loft where the devout and humble Franck mused and played and mused again. One visions him as he sat there for so many years, alone, but not alone, companioned by ineffable presences, absorbed above his keyboard, "singing forth in a low voice," like that old mystic of so different a type, Jonathan Edwards, his "contemplations of the Creator"; for to Franck all life and all nature discoursed of divine and immortal things.

Yet Monsieur Rolland thinks that perhaps there was more trouble in the depths of Franck's heart than the mysti-

al serenity of his exterior would lead ne to believe, and he warns us particularly in the case of the Symphony to beware of seeking in it only the expression f a transfigured and rapturous exaltation. "I ask those who love this music cause they find some of their own sadss reflected there," says Monsieur Rolland, "whether they have not felt the secret tragedies that some of his passages unfold—those phrases that seem to rise in supplication to God and often fall back in sadness and in tears? It is not all light in that soul; but the light that is there does not affect us less because it shines from afar."

No doubt it is the wide emotional range—the blend of passionate humanity, of exaltation, of spiritual tenderness—that everyone feels in this symphony of Franck. It is that which makes its appeal so sure and so constant. The meditations of Franck the mystical rhapsodist, of Franck the troubled dreamer, touch us again and again by their sincerity and their intensity; and in the ftiest moments of their tonal utterance expression achieves an unforgettably distinction of contour and gesture in the concluding nine measures of t movement, where the ancient de imitation lifts the music to a mag peroration.

ging-robes, at their best, were cloth of gold pearl-strewn and How splendid is the texture when it is most radiant, as ges of this symphony, when himself up to his full imagi- faces the morning sun and e himself, as Omar so marked, is Heaven and you get the Franck of music-making Primi ble, divinely simple, ly the captain of his

LAWRENCE GILMAN

ew York Herald Tribune)

Trans

CTOBER 15, 1932

Musicians —

The Day Of Bruckner At Symphony Hall

His Fourth Symphony Revived And Superlatively Played, Contrasting Numbers

CONDUCTOR and orchestra, at the Symphony Concert yesterday afternoon, spared neither zeal nor pains upon the resurrected Fourth Symphony of Bruckner. Never before had it sounded across Symphony Hall. The one preceding performance "at these concerts" dated back to February, 1899, in the old Music Hall, now the Orpheum Picture House, in the first year of Gericke's second reign. It was, therefore, new piece played in new circumstance to a new symphonic generation. Turn and turn about, advantage aided, disadvantage hampered, it. The Fourth is one of the shorter symphonies of Bruckner. Lessened by a few skillful, insignificant cuts, the performance fell within an hour—a length to which less debatable symphonists and tone-poets long since accustomed twentieth-century hearers. It is also one of Bruckner's earlier symphonies, composed in 1874, revised and re-written, especially in the last two movements, through the next six years, finally produced at Vienna in 1881. Being such, it differs appreciably from the Seventh. Eighth and Ninth that audiences of the present day are better accustomed to hear.

It is not only shorter, it is also slighter. Thereby it escapes the swollen proportions, the overblown substance, the too ponderous and too hollow climaxes that are recurring blemish upon the later works. Bruckner, the mystical seer who released his soul in music-making, was the composer of these symphonic monuments. Bruckner, the Austrian peasant who also wrote music, drew this Fourth Symphony from the naive romantic strain within him, from loved landscape and the folk upon it, from the simple-hearted visions with which his imagination also peopled it. A mystical tone-poet is relatively independent of time and place. He may prevail the world over. A peasant tone-poet, enkindled romantically by his own countryside, is circumscribed in comparison. The listener must project himself into the outflowing music or it is of none effect.

Therefore, as Dr. Koussevitzky readily perceived, Bruckner's "Romantic" Symphony, to an American audience in these days, requires a deal of playing. From first measure to last it received it. (Seemingly this assiduous preparation had so consumed rehearsals that the ensuing "Don Juan" of Strauss lacked the graphic detail, the flooding, driving fire, that usually animate its every repetition at Symphony Hall.) Here, there and everywhere in the symphony Bruckner employs the horns sympathetically, artfully, poetically. Mr. Boettcher and his colleagues of the choir have seldom played with more tonal beauty and sensibility; or Dr. Koussevitzky been finer-eared to their voices. Already Bruckner is cultivating his Wagnerian predilection for the other brass. It gave out a clear, mellowed sonority, rich to hear. Being an organist become composer and tone-poet, Bruckner loves pedal-points and the even flow of the melodic stream. In neither did the string choir fail him; while it was as swift as he would speed it through the so-called "Hunting Scherzo." In this Fourth Symphony, besides, Bruckner is unusually susceptible and fanciful with the wind choir. In flawless tone it gave him what he asked, even when in the slow movement the imitation of a singing bird in the forest momentarily, and childishly, delights him. Throughout the orchestra excelled itself as fused and plastic ensemble, quick to every sonority that sang in the composer's ear and heart.

The rest was the conductor's doing. He was notably apt in disguising the idiosyncrasies and mannerisms with which Bruckner wearies the eagerest and most sympathetic hearer. Through large parts of this Fourth Symphony, he composes in paragraphs, separated by pauses rather than linked by transitions. Dr. Koussevitzky measured these halts so adroitly that the overtones of the orchestra

Continued on Following Page

Day of Bruckner

Continued from Preceding Page

seemed to veil them. It is Bruckner's too frequent way to proceed in sequences and to overwork them. By skillful shading, by instinctive sympathy, the conductor often lessened that monotony. Bruckner strews the Fourth Symphony with measures that melt upon the ear, touch the heart, set imagination in answering glow. The conductor and his orchestra burnished or deepened this beauty and poetry. Between are the platitudes, the empty repetitions, the simplicities, bland, child-like and sometimes endearing, of this earlier Bruckner. The conductor misted them, as much as might be, with the orchestral tone; in the slow movement and the scherzo lent them a sort of apologetic grace.

Unless genuine and sustained inspiration, as through many a page in the later symphonies, possessed Bruckner's mind, and turned it molten, it lacked the co-ordinating faculty. Too often it cannot assimilate, adjust, unify, progress. It sets upon the staves one thing after another, be it inventive or commonplace, charged or insignificant; then lets it go at that. This fault haunts the Fourth Symphony. Again the conductor's intensive sympathy, again the web of tone, half-hid such shortcoming. It was as though the conductor's ardor would achieve that in which the composer had failed. Dr. Koussevitzky almost persuaded us that Bruckner would transplant into his symphonies not only Wagnerian sonorities but unfolding Wagnerian line; that, like Franck, out of a few germinating notes, he would evolve first his theme, then his expanding melody. Bruckner's apocalyptic voice in his later symphonies commits him, in our habit and anticipation, to fervors everywhere. Yet this early Fourth is often gentle, musing, day-dreamish music. Once more Dr. Koussevitzky's warmths averted disillusion, while he tempered them to Bruckner's softer musical speech. For the hour the simple composer had found his prophet in the sophisticated conductor. The applause at the end testified as much.

This Fourth Symphony harked back to an earlier Bruckner than we usually hear; tapped him in fresh veins; reminded us that he was romantic before he was apocalyptic; that he could transfuse into music sensations from the world without as well as visions from the soul within. By so much it gave pleasure and deserved revival. The Parsifal of the cherished Wagner saw the knights down the forest-vistas, and his heart leapt within him. Simpler minded, Bruckner saw them threading the Vienna woods, and wove into his first movement the magic of the sight. The peasant in Bruckner walks the shady paths; hears in the filtering light the sounds around him; finds himself pensive, wistful, melancholy; goes home; turns composer; writes a slow movement. The hunt that of old flashed through the tree-trunks, the folk that danced in the glades—and he has the contrasts of the scherzo. Likely enough Bruckner forgot through the finale "the program" he thought to follow. The composer conquers both the peasant and the woodland poet. Patterns and sonorities possess and suffice him.

Winding here and there through the symphony the charm with which the Vienna woods and the Austrian forests spell the Vienna and the Austrian folk; the tenderness in which simple souls remember them. Schubert, who was also simple-minded composer, knew both and sang of both, as diffusely withal as the symphonic Bruckner. So far, so good. But the veritable and universal Bruckner, seer, mystic, tone-poet before whom the heavens opened that he might make music of celestial visions and divine things, abides in the final symphonies.

The other two numbers of the afternoon—Strauss's tone-poem of "Don Juan"

and Wagner's prelude to his comedy of medieval Nuremberg—are the familiarest of repertory pieces. Times out of mind conductors and orchestra at Symphony Hall have proved their valor with Strauss's voluptuous scene, his fires of desire, his ashes of disgust. Or with Wagner's web of counterpoint woven rich, glamorous, inexhaustible, around master singers and apprentices, a poet-knight, a goldsmith's impetuous daughter, midsummer eve and midsummer day. Times out of mind listeners have thrilled to them as once more did yesterday's audience. But heard in sequence to Bruckner's Symphony both now pointed a contrast and a moral. Without designing mind, directed imagination, considered means, there is no making a masterpiece of music like Strauss's poem or Wagner's prelude. No doubt Wagner knew what we poorly and vaguely call inspiration, when, at his work-table above the sun-bathed Rhine, he put to paper in an afternoon his first draft. No doubt it came and went upon the younger Strauss, through a year in Munich "toiling terribly" at his score. But minds well-stocked, long-prepared and firm-disciplined, ordered and sifted the workings of that inspiration. It was the misfortune of Bruckner to possess a composing soul and to miss a composing intellect.

SYMPHONY ORCHESTRA IN BENEFIT CONCERT

For the benefit of the victims of the recent Puerto Rican hurricane, Arthur Fiedler and the full Boston Symphony orchestra will give a concert in Symphony hall, Sunday afternoon, Oct. 23. Jesus Maria Sanroma, a noted Puerto Rican pianist, will add a recital to the orchestral program.

Fiedler and Sanroma called on Mayor Curley yesterday and to display his interest in the concert he purchased $100 worth of tickets which will be distributed among the boys forming the band of the House of Angel Guardian. The mayor also accepted the invitation to be honorary chairman of the committee which will sponsor the benefit concert.

Herald Oct 15

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The program of the second concert of the Boston Symphony Orchestra, which took place yesterday afternoon in Symphony hall, Dr. Koussevitzky conductor, was as follows: Bruckner, Symphony No. 4 (The "Romantic"), E flat major; Strauss, Tone Poem "Don Juan"; Wagner, Prelude to the "Mastersingers of Nuremberg."

Bruckner's symphony was performed by this orchestra in Boston on Feb. 10, 1899 under Wilhelm Gericke. It is known that after Bruckner had completed the symphony in 1874—it was not produced in Vienna until 1881—he revised it and wrote a wholly new Scherzo. The original Scherzo will be performed for the first time next Wednesday in Vienna. We have not heard it, of course; we have not seen the score; but we prefer it to the Scherzo heard yesterday, with its commonplace hunting-calls and general jubilation.

There has been a gallant effort of late to impress audiences with the worth of Bruckner's music. There is even an "International Bruckner Society." It has been said that conductors enjoy the symphonies of this man. They certainly put them on programs without regard for the feelings of the hearers. Bruckner, the man, was a singular and in many respects a pathetic character. He was outrageously abused by the Brahmsites led by the persecuting Hanslick. "In heavenly minds can such resentment dwell?" He was overpraised by the Wagnerites who opposed him as a symphonist to Brahms.

Personal characteristics of the man, as his simplicity, real and sometimes affected; his peasant shrewdness, his worship of Wagner, are revealed in certain pages of his works. He could be tiresome and common in the development of themes that had genuine force and beauty; he could also have splendid visions, but of lamentably short duration. He could be respectably trivial. When a hearer is led for the moment to echo the praise of his fanatical admirers, he is quickly disappointed, for Bruckner often commits the unpardonable sin in music, the sin not to be forgiven by Apollo, nor by Jones, Brown, and Robinson: he is irritatingly dull. He lacked the art of building a firm and enduring structure. He would fritter away the effect of a fine thought by meaningless pauses, by tiresome repetitions, by insignificant episodes when there should be continuity moving toward grandeur or an intensely emotional outburst. Nor in the symphony played yesterday is there knit strength or a long flight of beauty. To say that Bruckner had honorable intentions, that he at times succeeded in surprising his enemies in art, is no more to the purpose than the dwelling on his "sincerity"—how many musical crimes are committed with this word!—or the reminder that he was a devout man who purposed to dedicate his incomplete and last symphony to God.

It is possible that Strauss will be remembered gratefully in the years to come by his "Don Juan," "Till Eulenspiegel" and his opera the "Rosenkavalier." Some might add his songs, though they are uneven in quality and many of them are too evident bids for popular favor. The performance of "Don Juan" yesterday may fairly be described as spirited, dramatic, strenuous, applause-inciting, but a little more relief from the vigor and the brilliance would have been welcome. Even in the love-song sung expressively by the oboe, the orchestral accompaniment should have been more subdued, an amorous murmur. But the performance aroused the audience from the apathy, if not to say the somnolence incited by the symphony—in spite of the intervening intermission—and a rousing—that is the word for it—reading of Wagner's overture dismissed the audience in a happy mood.

The concert will be repeated tonight. The program of next week will be as follows: Weber, Overture to "Oberon"; Franck, Symphony; Carpenter, "Patterns" for orchestra and piano, first performance (the composer will play the piano part), and Carpenter's "Skyscrapers," a ballet of modern American life.

Globe Oct 15

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Anton Bruckner's Fourth Symphony, in E-flat, was heard at a Boston Symphony concert, yesterday afternoon, for the first time in 33 years, Dr Koussevitzky having given it the place of honor on the program of the second concert of the season. The two remaining numbers were Strauss' tone poem "Don Juan," and Wagner's prelude to "The Mastersingers of Nuremberg."

This "Romantic" symphony, as it is called, was performed here only once previously, by Mr Gericke in February, 1899. It then met with a generally favorable reception, according to printed record, although some expressed their failure to understand what the composer was driving at in the last movement. Today the symphony is no longer in the "extreme modern style," but the finale remains as obscure as ever.

The work has been popularly referred to as a "nature" symphony, and Bruckner himself gave out a "program" for it. Whether or not it succeeds in conveying to listeners the thoughts that Bruckner claimed for it is beside the point, for most listeners commendably make their own mental "programs." Indeed Bruckner might well have called it "Field Day of a Brass Section," for those instruments are used unsparingly in all four movements. At the conclusion of the work yesterday, a row of crimson faces in the rear of the orchestra testified to the pulmonary exertion which had been necessary.

Bruckner was during his life a subject of controversy, and conflict regarding the merits of his music has reigned since he died. Brahms, according to Richard Specht, in 1897 called Bruckner a "swindle" and referred contemptuously to his music as "symphonic boa constrictors." Like most extreme views, this is probably unjust, but Bruckner is not now generally regarded as one of the major German composers of the 19th Century, nor does it seem likely that he will be accorded such place in the future. His music, to one listener, does not have the distinction of material, the profundity, or the vitality to be expected of a first-rank composer, such as Brahms. And while Bruckner may have written out of a full heart, his emotion is by no means expressed as clearly and forcefully as that of Brahms.

The "Romantic" symphony is very long, requiring nearly an hour to play. The four movements have a certain unity, in that all are built more or less on one theme, a horn call. This call, however, is repeated too frequently, and by the end of the work is done to death. The first movement is the most interesting in development, the most consistently moving, and the most sustained in mood.

Although the symphony is said to reach a climax in the finale, this last movement, for all its pretentious, bombastic sounding of brass, is singularly empty of feeling and substance. The storm and stress is relieved intermittently by quasi-pastoral interludes, which not only interrupt the continuity, but appear, in contrast, ridiculously out of proportion. Bruckner, when outlining his "program," said he had forgotten just what he was thinking about when he composed this finale. The andante, however, is very tastefully and delicately written, and paradoxically suggests the spirit, if not the style of 18th Century music.

Strauss' "Don Juan" has as much fire and vigor as on the day it was finished. It is one of the master's greatest compositions and takes rank with "Till Rulenspiegel," "Thus Spake Zarathrusta" and "Death and Transfiguration." For all its echoes of Wagner and Liszt, it heralds eloquently the audacious, pioneering Strauss of maturity.

The performance of all these works was, of course, of extraordinarily high order. Dr Koussevitzky strove valiantly with the symphony and made it resplendent and sonorous if not forceful. The glorious soarings of the strings and the infectious rhythms in "Don Juan" were something to cherish in memory. And one would have to go far to hear a better performance of Wagner's prelude than that of yesterday. For once the intricate polyphony was perfectly clear.

John Alden Carpenter will be piano soloist next week in the first public performance of his new "Patterns." His ballet "Skyscrapers," Franck's D minor Symphony, and the overture to Weber's "Oberon" will also be played.

C. W. D.

Post

DAY, OCTOBER 15,

SYMPHONY RESTORES BRUCKNER

Fourth, Unheard Since 1899, Well Liked in 1932

BY WARREN STOREY SMITH

On Feb. 10 and 11, 1899, Wilhelm Gericke conducted at a pair of concerts of the Boston Symphony Orchestra Anton Bruckner's Fourth Symphony in E flat major, styled the "Romantic." Yesterday afternoon at the hands of Dr. Koussevitzky and his men that symphony received its third hearing in this city. Will this evening's performance be both its fourth and its last?

IS MELODIOUS MUSIC

That this Symphony should have gone unplayed during the interim is not altogether understandable. It contains much that is agreeable; and passages which today sound old-fashioned might not have made that impression 20 years ago. But for those whose practical acquaintance with Bruckner's symphonies is confined to the Seventh, Eighth and Ninth, this Symphony of yesterday may have brought its surprises. In it are neither the majesty, the profundity, the rich and glowing harmonies, nor yet that involved form, which the unthinking mistake for formlessness, typical of those mighty works, save perhaps, in the last movement and in portions of the first, where come hints of the true and characteristic Bruckner.

Instead yesterday's audience heard a straightforward and melodious music, truly romantic as that word was understood in the Vienna of the seventies and betraying in certain passages for the woodwind, or brass, a knowledge of and sympathy with what was then known as the orchestral methods of one Richard Wagner.

Powerful Last Movement

In the later Bruckner symphonies, the outstanding movements are always the second and the third. Such Adagios and Scherzos had been written by no other composer since Beethoven. In the Symphony of yesterday, the first and last movements—and particularly the latter, with its chief theme that none of Bruckner's contemporaries could possibly have imagined—are the strongest.

The second movement, a Schubertian Andante, is pleasant, but of no especial significance. The famous "Hunting" Scherzo is, as the New Englander says, "no great shakes."

Second Theme Cut

Dr. Koussevitzky conducted this Symphony with understanding and enthusiasm, and the applause at the end, which returned him to the platform until he bade the players rise and bow, proved that his efforts had not been in vain. Yet granted that the Symphony is full long—it consumed nearly an hour yesterday—Dr. Koussevitzky's omission of the second theme in the recapitulation of the first Allegro did violence to the formal structure of this movement. And here the composer deserved better of one who may be numbered among his contemporary champions and disciples.

Strauss' tone poem, "Don Juan," and Wagner's Prelude to "The Mastersingers" completed an afternoon of orchestral sumptuousness and of brilliant playing.

12

Dr. Koussevitzky's Bow to Cambridge

Trans Oct 14

THE opening of the Cambridge series of symphony concerts last evening was ceremonial occasion comparable to that of the first concert of the Saturday series in Boston. A floral piece of dark red rosebuds backed by lace-like greenery hung suspended from the conductor's stand. The orchestra was standing when Dr. Koussevitzky reached the podium. At his first bow the audience rose to a man to extend its greeting; resumed seats only at the repeated gesture of the conductor. Quickly the orchestra swung into the grave strains of Handel's Concerto Grosso in D minor—and the new season was under way. The program assembled numbers from that of last week and of this week at Symphony Hall—Handel's concerto for strings already mentioned; Debussy's prelude, "To the Afternoon of a Faun"; the prelude to Wagner's opera, "The Mastersinger's of Nürnberg"; Brahms's Symphony No. 2 in D major.

Dr. Koussevitzky has long been at his best in the concertos of Handel. Last evening he once more gave evidence of the kindling spirit which he can and does infuse into them. Be it in solemn introductory gravities, or in crisp sparkling Allegros, now the frank play and interplay of contrapuntal "voices," now the capricious cavortings of the dance measures of the day, now the whimsies of slight-textured muted strings, or be it in an air proceeding in large and ever more largely conceived phrases that culminate eventually in chorale-like periods—the conductor seems to be the very spirit of this music, to create (with the men) it over again in the likeness of the composer who with his mind's ear first heard it. Nor must one forget the players upon solo instruments—the "concertino"—whose polished tones furnish so important a detail in the whole scheme of the Handelian concerto—violinists Burgin and Theodorowicz, and 'cellist Bedetti.

Likewise with Debussy is Dr. Koussevitzky most sympathetic interpreter. Debussyian suavities and subtleties are also Koussevitzkian suavities and subtleties. One reveled last night in the kaleidescopic successions of tonal colors, in the gentle play of light and shade, in the modulations of pace and rhythm, until one felt the illusion of being at one with the half-conscious, crazy imaginings of the sodden, sleepy woodland faun who was first Mallarmé's, then Debussy's, and for us last evening, Koussevitzky's. Once more one records the skill and sensibility of a solo player of more than casual importance in this music—Flutist Laurent.

Always suitable for an opening night is the music of Wagner's great prelude. It is a music ceremonial in nature, a music of pomp and circumstance, but also a music of the overpowering vitality and force of fresh and youthful inspiration as opposed to pedantry and traditionalism. In a long crescendo this music went last evening beginning at a point already high, but mounting higher and ever higher to climax supreme.

And what of Brahms? No music, not even that of his beloved "moderns," does the conductor favor more than that of Brahms. With loving care he makes his players "sing" it, with the warmth of his own heart he causes them to color it, until this music, once thought "gray" and "drab" in its colorings, assumes tonal richness, generates passion. Last evening was no exception. Last evening served only to renew impressions long since made. And this Second Symphony brought to conclusion an evening of masterful Brahms, masterful Wagner, masterful Debussy, masterful Handel.

A. H. M.

Bruckner and Boston

Mon Oct 15

Written for The Christian Science Monitor

A FAVORITE pastime in central Europe is to dispute over the merits of Bruckner and Mahler. The heats of these controversies are not felt on the barbarous shores of North America. There the natives think of Mahler as a great conductor who had a queer notion that he was also a great composer; and of Bruckner, if at all, as that quaint old Austrian peasant who had such a gift, you know, but hardly knew what to do with it. And indeed, if you happen not to be Austrian, your feeling toward both these composers is likely to be marked by more respect than enthusiasm.

Dr. Serge Koussevitzky, in his commendable purpose to keep his audiences acquainted with all worthy music, old and new, went back nearly 60 years to find his novelty for the second pair of the season's concerts by the Boston Symphony Orchestra at home (Oct. 14-15). Bruckner's Fourth Symphony, in E flat, was novel, that is to say, in the sense that it had not been heard in Boston for 33 years. If we add that this score seems destined to gather dust on the shelves of Symphony Hall for 33 years longer, we do not mean to condemn it as music. Its integrity and sincerity do honor to its author. It says with faithfulness that which has been said much better by Beethoven and Schubert and Brahms and Wagner.

But how could it have been thought, even in 1881, that Bruckner was a dangerous innovator? Those who so judged him must have been influenced by his reputed theories rather than by this score. This is truly "Romantic" music, but it is not exciting. Later, Bruckner wrote music far more individual, such as the Eighth Symphony, which has been played in Boston by Dr. Koussevitzky, and the Ninth, which was announced by him and withdrawn. But the conductor should not be blamed for placing the "Romantic" Symphony on his programs, especially since he and his virtuoso orchestra played it most persuasively. It is music that the generation should hear—once.

One of the most vital creations of the early-blooming Richard Strauss ("Don Juan") and that other orchestral masterpiece, the "Meistersinger" Overture of Richard Wagner, both brilliantly performed, concluded the program.

L. A. S.

Asked recently what were the things she liked best about the Barrymores, Miss Ethel Barrymore is reported to have replied: "The Drews."

AUSTIN
Organ Company
HARTFORD, CONN.

DESIGNERS and Builders of Pipe Organs of the Finest Quality and Character.

THREE CELEBRATED MUSICAL ARTISTS who are to appear in the series of concerts to be given during the coming season in Alumni Hall, Wellesley College, beginning on Wednesday of this week, and continuing through until March 16, 1933. (Above, left) Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, who will open the season. (Above, right) Ignace Jan Paderewski, the famous Polish pianist. (At right) Sophie Braslau, the noted contralto singer.

(Boston Herald-Koussevitsky, Bachrach; Paderewski, NBC Artists' service. Braslau, NBC Artists' service.)

Post Oct 16

More than once in the past the members of the Boston Symphony Orchestra have given their services in behalf of worthy charities. Next Sunday afternoon they will play at Symphony Hall for the benefit of the sufferers from the Puerto Rican hurricane of Sept. 26. The one directly responsible for this concert is the Boston pianist, Jesus Maria Sanroma, himself a native of Puerto Rico, to whom came a direct appeal from Covernor James J. Beverly for assistance in raising the required sum of $180,000. Of this amount only $80,000 has thus far been forthcoming. Mr. Sanroma will be the soloist next Sunday and he is giving his services, as does Arthur Fiedler, who will conduct. The programme will comprise Wagner's Overture to "Rienzi" and "Siegfried Idyl," Ravel's "Bolero" and the two pieces in which Mr. Sanroma will be the soloist; Rachmaninoff's Second Pianoforte Concerto, and Gershwin's Rhapsody in Blue. Tickets priced at 50 cents, $1 and $1:50, tax free, will be on sale at Symphony Hall tomorrow.

* * * *

Due to arrive today from Europe for his autumn tour of America, Fritz Kreisler will shortly be returning thither for the premiere in Vienna this winter of his new operetta, "Sissy." Meanwhile he will be heard at Symphony Hall two weeks from today, Oct. 30, in one of the first appearances of this curtailed visit to our shores.

* * * *

The performances at Symphony Hall last Friday afternoon and Saturday evening of Bruckner's Fourth or "Romantic" Symphony very nearly coincided with the Bruckner Festival to be held in Vienna under the auspices of the International Bruckner Society from the 19th through the 23d of this month. The opening concert there will present this same Fourth Symphony with the inclusion of an earlier version of the Scherzo, replaced in the published score and in ordinary performances of the work by the one heard in Symphony Hall last week. Dr. Koussevitzky has now become an active participant in the widely spreading movement to give the Austrian composer his due as symphonist.

* * * *

Impending at the Symphony concerts is a performance of the only important orchestral composition of Charles Martin Loeffler yet unheard in this city, the piece entitled, "Evocation," which the Boston composer wrote for the dedication of the new home of the Cleveland Symphony Orchestra some two years ago.

* * * *

SYMPHONY CONCERTS

At the Symphony concerts of this week the distinguished Chicagoan composer, John Alden Carpenter, will be both soloist and guest of honor. Mr. Carpenter will play the solo part in a new piece for piano and orchestra which he calls "Patterns," expressly written for the Boston Symphony Orchestra and but lately completed. Mr. Carpenter's ballet "Skyscrapers," already familiar to frequenters of the Symphony concerts, likewise has place on the programme, and the list also includes the "Oberon" Overture of Weber and Franck's Symphony in D minor.

Prologue to The Revival Of Bruckner

Thirty-Three Years Afterward His 'Romantic Symphony' To Be Re-Played

Trans Oct 18

FOR his first unfamiliar symphony, this season, Dr. Koussevitzky does not essay a "modern," but makes his selection from the half-forgotten but notable music of the past. Fate, chance—call it what you will—has been none too kind to more than one composer who deserved better than he got. Anton Bruckner (whose Fourth Symphony, called the "Romantic," will be played this week) was such a composer. He lived in the day when in Austria and Germany the "progressive" Lisztians and Wagnerians, and the "conservative" Brahmsians made violent war upon each other. Poor honest Bruckner found himself unable fully to satisfy the expectations of either camp. His sympathies were wholly with the progressives. His Third Symphony is actually dedicated to Richard Wagner, who was to Bruckner the "master" of the time. In novel harmonies and musical ideas, to some extent in the treatment of the orchestra, Wagner and Bruckner trod paths by no means unrelated. In fact, in the minds of many, Bruckner is regarded as a disciple of Wagner working in the symphonic field. Such may be surprised to learn that modern musical scholarship has proved more than one of Bruckner's "Wagnerian" passages to date earlier than the passages in Wagner which they resemble!

Though Bruckner was of the progressive camp, he was congenitally indisposed, and by education and early environment unfitted, to travel the whole road with his progressive colleagues. At the pinnacle of progressive doctrine of the day stood the esthetic theory of the ever widening expressive powers as exemplified in the symphonic poem, the program-symphony, program-music in general. Bruckner had great faith in the correctness of these theories, but was by nature unsuited to practise them. Speaking the language of the moderns of his day, he was unable to use it in the service of the forms in which that language most aptly expressed itself. Thus to many a progressive he was not of the vanguard; while to the conservatives he remained one of the opposing camp. The unfortunate composer fell between two stools. He was too conservative for the group with which he allied himself; too progressive for the conservatives. With only a few partisans among progressives and none among conservatives, his works were not too often heard, established no tradition.

Especially in America, a later age championing its own heroes and its own new ideas, has not found time to yield him the belated deserts which his peculiar position denied him during his lifetime. Result: to the general musical public in America Bruckner is more a name than a living reality. Thanks, then, to Dr. Koussevitzky for making him further known to us.

Boston has heard six of Bruckner's symphonies, Nos. 7, 8, 9, in several performances; Nos. 3 4, 5 once each. The Fourth, or Romantic, Symphony, was played at the concerts of the Boston Symphony Orchestra under Gericke in 1899. It was first heard in this country in 1888 under Seidl; was also made known in Chicago by Thomas. The first performance anywhere occurred in 1881 at Vienna under Richter. It was composed in 1874. A drastic revision, through the years 1878-80, discarded the original scherzo in favor of a wholly new one.

This Fourth Symphony comes as near to being program-music as anything Bruckner ever wrote. Wherefore Bruckner's attitude toward program-music may well be more closely examined. Ernst Decsey in his "Bruckner, Versuch eines Lebens," has this to say: "Bruckner lacked sufficient literary background (perhaps fortunately) to be a composer of program-music. . . . A less steadfast nature would hardly have resisted the then modern symphonic poem. Nevertheless, Bruckner was continually intrigued by the tendency to increase the range of musical expression. He held this new type of music as probably the 'higher' and 'nobler,' and thus, occasionally, here and there, he supplied programs, or rather, naively imagined fantasias which he took to be programs. He sometimes proffered 'explanations' which did not explain anything; but these were always addressed to the laity, never to musicians. And they were always made with an air of the greatest mystery, as if Bruckner were imparting some weighty secret."

Decsey illustrates his point by citing an explanation which Bruckner once made of the beginning of the "Romantic Symphony" (the only existing "program" of this reputedly "programmatic" work) "'A medieval city—dawn—morning fanfares from the city towers—the city portals open—mounted on proud steeds the knights dash out into the open, the magic of nature surrounding them—forest murmurs—bird-songs—and thus the romantic picture continues to develop. . . .' "And the other movements," continues Decsey, "also had a sort of 'program,' for in his own hand Bruckner designated the Ländler-like trio of the scherzo as

………

H. T. P.

Concert-Chronicle

Trans Oct 17

The Turn to Bruckner

STRANGE as it seems, in both Boston and New York, to the elder generation of reviewers and listeners, a new audience is now hearing the symphonies of Bruckner, hearing them without prepossession or prejudice, seemingly receiving pleasure from them. Frequenters of the Symphony Concerts know by heart the signs of boredom or distaste—the recurring rustle through the auditorium, the reading of the program-book page by page, the wandering eyes, the vacant faces, the waning attention. Not one was conspicuous when Dr. Koussevitzky revived the Fourth Symphony last Friday afternoon; while on Saturday evening composer, conductor and orchestra held the audience intent. On both occasions applause answered generally and warmly. The two performances, last spring, of Bruckner's longer, more exacting, more uneven, Eighth Symphony, brought no less interested and cordial response. In New York Mr. Toscanini and the Philharmonic Society were as fortunate with the Seventh; while within a few weeks they will set out the Fourth as well.

At the beginnings of Bruckner in America, as some like to believe, his symphonies displeased reviewers more than they did lay listeners. Soon the scribes—and a few Pharisees—evolved a formula for discourse about them. It arrayed at length the composer's limitations and weaknesses. It noted less spaciously, with a certain air of weariness, the signal and highly individual qualities that offset them. It implied, and usually asserted, that he and all his works were dull. Whatever the symphony in hand, this formula returned. There was no attempt to examine each one as a separate entity with its own particular quality. By dint of repetition upon hearers with little discernment and less courage of their own, the formula gradually prevailed as the verdict of American audiences upon Bruckner.

Pause ensued during which conductors next to never ventured his symphonies. Then the present return to them—by Dr. Koussevitzky and Mr. Toscanini annually in Boston and New York; by Mr. Stokowski and Mr. Stock more occasionally in Philadelphia and Chicago. Forthwith, a new generation that knew nothing of the old reviewing formula, and shared none of the prejudices it had bred, listened to Bruckner for himself; heard each proffered symphony according to its kind and degree, usually took pleasure in it. Enlightened and persevering conductors have not kept in vain their faith in Bruckner. In Boston and in New York in these nineteen-thirties, he has, decidedly, a present and a future—the "old crowd" (as the young amiably call it) to the contrary notwithstanding.

Incidents and Prospects

The soothsayers have believed that the only centenary or semi-centenary likely to alter the course of symphony concerts this season was the hundredth anniversary in May next of the birth of Brahms. The Germans—trust them for it!—have discovered another. Fifty years ago, on Feb. 13, 1883, Wagner died in Venice. By much precedent Dr Koussevitzky should not fail to remember at Symphony Hall. There are Symphony Concerts on Feb. 17 and 18.

Mr. Kreisler has returned to Beethoven's Kreutzer Sonata and is likely to play it at his concert in Symphony Hall on Sunday afternoon, Oct. 30. In December he will suspend his present tour that he may return to Vienna and oversee the final rehearsals of his operetta, "Sissy," about the Empress Elizabeth of Austria.

H. T. P.

12

Dr. Koussevitzky's Bow to Cambridge

14

THE opening of the Cambridge series of symphony concerts last evening was ceremonial occasion comparable to that of the first concert of the Saturday series in Boston. A floral piece of dark red rosebuds backed by lace-like greenery hung suspended from the conductor's stand. The orchestra was standing when Dr. Koussevitzky reached the podium. At his first bow the audience rose to a man to extend its greeting; resumed seats only at the repeated gesture of the conductor. Quickly the orchestra swung into the grave strains of Handel's Concerto Grosso in D minor—and the new season was under way. The program assembled numbers from that of last week and of this week at Symphony Hall—Handel's concerto for strings already mentioned; Debussy's prelude, "To the Afternoon of a Faun"; the prelude to Wagner's opera, "The Mastersinger's of Nürnberg"; Brahms's Symphony No. 2 in D major.

Dr. Koussevitzky has long been at his best in the concertos of Handel. Last evening he once more gave evidence of the kindling spirit which he can and does infuse into them. Be it in solemn introductory gravities, or in crisp sparkling Allegros, now the frank play and interplay of contrapuntal "voices," now the capricious cavortings of the dance measures of the day, now the whimsies of slight-textured muted strings, or be it in an air proceeding in large and ever more largely conceived phrases that culminate eventually in chorale-like periods—the conductor seems to be the very spirit of this music, to create (with the men) it over again in the likeness of the composer who with his mind's ear first heard it. Nor must one forget the players upon solo instruments—the "concertino"—whose polished tones furnish so important a detail in the whole scheme of the Handelian concerto—violinists Burgin and Theodorowicz, and 'cellist Bedetti.

Likewise with Debussy is Dr. Koussevitzky most sympathetic interpreter. Debussyian suavities and subtleties are also Koussevitzkian suavities and subtleties. One reveled last night in the kaleidescopic successions of tonal colors, in the gentle play of light and shade, in the modulations of pace and rhythm, until one felt the illusion of being at one with the half-conscious, crazy imaginings of the sodden, sleepy woodland faun who was first Mallarmé's, then Debussy's, and for us last evening, Koussevitzky's. Once more one records the skill and sensibility of a solo player of more than casual importance in this music—Flutist Laurent.

Always suitable for an opening night is the music of Wagner's great prelude. It is a music ceremonial in nature, a music of pomp and circumstance, but also a music of the overpowering vitality and force of fresh and youthful inspiration as opposed to pedantry and traditionalism. In a long crescendo this music went last evening beginning at a point already high; but mounting higher and ever higher to climax supreme.

And what of Brahms? No music, not even that of his beloved "moderns," does the conductor favor more than that of Brahms. With loving care he makes his players "sing" it, with the warmth of his own heart he causes them to color it, until this music, once thought "gray" and "drab" in its colorings, assumes tonal richness, generates passion. Last evening was no exception. Last evening served only to renew impressions long since made. And this Second Symphony brought to conclusion an evening of masterful Brahms, masterful Wagner, masterful Debussy, masterful Handel.

A. H. M.

Bruckner and Boston

Written for The Christian Science Monitor

A FAVORITE pastime in central Europe is to dispute over the merits of Bruckner and Mahler. The heats of these controversies are not felt on the barbarous shores of North America. There the natives think of Mahler as a great conductor who had a queer notion that he was also a great composer; and of Bruckner, if at all, as that quaint old Austrian peasant who had such a gift, you know, but hardly knew what to do with it. And indeed, if you happen not to be Austrian, your feeling toward both these composers is likely to be marked by more respect than enthusiasm.

Dr. Serge Koussevitzky, in his commendable purpose to keep his audiences acquainted with all worthy music, old and new, went back nearly 60 years to find his novelty for the second pair of the season's concerts by the Boston Symphony Orchestra at home (Oct. 14-15). Bruckner's Fourth Symphony, in E flat, was novel, that is to say, in the sense that it had not been heard in Boston for 33 years. If we add that this score seems destined to gather dust on the shelves of Symphony Hall for 33 years longer, we do not mean to condemn it as music. Its integrity and sincerity do honor to its author. It says with faithfulness that which has been said much better by Beethoven and Schubert and Brahms and Wagner.

But how could it have been thought, even in 1881, that Bruckner was a dangerous innovator? Those who so judged him must have been influenced by his reputed theories rather than by this score. This is truly "Romantic" music, but it is not exciting. Later, Bruckner wrote music far more individual, such as the Eighth Symphony, which has been played in Boston by Dr. Koussevitzky, and the Ninth, which was announced by him and withdrawn. But the conductor should not be blamed for placing the "Romantic" Symphony on his programs, especially since he and his virtuoso orchestra played it most persuasively. It is music that the generation should hear—once.

One of the most vital creations of the early-blooming Richard Strauss ("Don Juan") and that other orchestral masterpiece, the "Meistersinger" Overture of Richard Wagner, both brilliantly performed, concluded the program.

L. A. S.

Asked recently what were the things she liked best about the Barrymores, Miss Ethel Barrymore is reported to have replied: "The Drews."

AUSTIN
Organ Company
HARTFORD, CONN.
DESIGNERS and Builders of Pipe Organs of the Finest Quality and Character.

THREE CELEBRATED MUSICAL ARTISTS who are to appear in the series of concerts to be given during the coming season in Alumni Hall, Wellesley College, beginning on Wednesday of this week, and continuing through until March 16, 1933. (Above, left) Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, who will open the season. (Above, right) Ignace Jan Paderewski, the famous Polish pianist. (At right) Sophie Braslau, the noted contralto singer.

(Boston Herald-Koussevitsky, Bachrach; Paderewski, NBC Artists' service, Braslau, NBC Artists' service.)

---

night

Post 10-16

More than once in the past the members of the Boston Symphony Orchestra have given their services in behalf of worthy charities. Next Sunday afternoon they will play at Symphony Hall for the benefit of the sufferers from the Puerto Rican hurricane of Sept 26. The one directly responsible for this concert is the Boston pianist, Jesus Maria Sanroma, himself a native of Puerto Rico, to whom came a direct appeal from Covernor James J. Beverly for assistance in raising the required sum of $180,000. Of this amount only $80,000 has thus far been forthcoming. Mr. Sanroma will be the soloist next Sunday and he is giving his services, as does Arthur Fiedler, who will conduct. The programme will comprise Wagner's Overture to "Rienzi" and "Siegfried Idyl," Ravel's "Bolero" and the two pieces in which Mr. Sanroma will be the soloist; Rachmaninoff's Second Pianoforte Concerto, and Gershwin's Rhapsody in Blue. Tickets priced at 50 cents, $1 and $1:50, tax free, will be on sale at Symphony Hall tomorrow.

* * * *

Due to arrive today from Europe for his autumn tour of America, Fritz Kreisler will shortly be returning thither for the premiere in Vienna this winter of his new operetta, "Sissy." Meanwhile he will be heard at Symphony Hall two weeks from today, Oct. 30, in one of the first appearances of this curtailed visit to our shores.

* * * *

The performances at Symphony Hall last Friday afternoon and Saturday evening of Bruckner's Fourth or "Romantic" Symphony very nearly coincided with the Bruckner Festival to be held in Vienna under the auspices of the International Bruckner Society from the 19th through the 23d of this month. The opening concert there will present this same Fourth Symphony with the inclusion of an earlier version of the Scherzo, replaced in the published score and in ordinary performances of the work by the one heard in Symphony Hall last week. Dr. Koussevitzky has now become an active participant in the widely spreading movement to give the Austrian composer his due as symphonist.

* * * *

Impending at the Symphony concerts is a performance of the only important orchestral composition of Charles Martin Loeffler yet unheard in this city, the piece entitled, "Evocation," which the Boston composer wrote for the dedication of the new home of the Cleveland Symphony Orchestra some two years ago.

* * * *

SYMPHONY CONCERTS

At the Symphony concerts of this week the distinguished Chicagoan composer, John Alden Carpenter, will be both soloist and guest of honor. Mr. Carpenter will play the solo part in a new piece for piano and orchestra which he calls "Patterns," expressly written for the Boston Symphony Orchestra and but lately completed. Mr. Carpenter's ballet "Skyscrapers," already familiar to frequenters of the Symphony concerts, likewise has place on the programme, and the list also includes the "Oberon" Overture of Weber and Franck's Symphony in D minor.

Prologue to The Revival Of Bruckner

Thirty-Three Years Afterward His 'Romantic Symphony' To Be Re-Played

Trans Oct 18

FOR his first unfamiliar symphony, this season, Dr. Koussevitzky does not essay a "modern," but makes his selection from the half-forgotten but notable music of the past. Fate, chance—call it what you will—has been none too kind to more than one composer who deserved better than he got. Anton Bruckner (whose Fourth Symphony, called the "Romantic," will be played this week) was such a composer. He lived in the day when in Austria and Germany the "progressive" Lisztians and Wagnerians, and the "conservative" Brahmsians made violent war upon each other. Poor honest Bruckner found himself unable fully to satisfy the expectations of either camp. His sympathies were wholly with the progressives. His Third Symphony is actually dedicated to Richard Wagner, who was to Bruckner the "master" of the time. In novel harmonies and musical ideas, to some extent in the treatment of the orchestra, Wagner and Bruckner trod paths by no means unrelated. In fact, in the minds of many, Bruckner is regarded as a disciple of Wagner working in the symphonic field. Such may be surprised to learn that modern musical scholarship has proved more than one of Bruckner's "Wagnerian" passages to date earlier than the passages in Wagner which they resemble!

Though Bruckner was of the progressive camp, he was congenitally indisposed, and by education and early environment unfitted, to travel the whole road with his progressive colleagues. At the pinnacle of progressive doctrine of the day stood the esthetic theory of the ever widening expressive powers as exemplified in the symphonic poem, the program-symphony, program-music in general. Bruckner had great faith in the correctness of these theories, but was by nature unsuited to practise them. Speaking the language of the moderns of his day, he was unable to use it in the service of the forms in which that language most aptly expressed itself. Thus to many a progressive he was not of the vanguard; while to the conservatives he remained one of the opposing camp. The unfortunate composer fell between two stools. He was too conservative for the group with which he allied himself; too progressive for the conservatives. With only a few partisans among progressives and none among conservatives, his works were not too often heard, established no tradition.

Especially in America, a later age championing its own heroes and its own new ideas, has not found time to yield him the belated deserts which his peculiar position denied him during his lifetime. Result: to the general musical public in America Bruckner is more a name than a living reality. Thanks, then, to Dr. Koussevitzky for making him further known to us.

Boston has heard six of Bruckner's symphonies, Nos. 7, 8, 9, in several performances; Nos. 3 4, 5 once each. The Fourth, or Romantic, Symphony, was played at the concerts of the Boston Symphony Orchestra under Gericke in 1899. It was first heard in this country in 1888 under Seidl; was also made known in Chicago by Thomas. The first performance anywhere occurred in 1881 at Vienna under Richter. It was composed in 1874 A drastic revision, through the years 1878-80, discarded the original scherzo in favor of a wholly new one.

This Fourth Symphony comes as near to being program-music as anything Bruckner ever wrote. Wherefore Bruckner's attitude toward program-music may well be more closely examined Ernst Decsey in his "Bruckner, Versuch eines Lebens," has this to say: "Bruckner lacked sufficient literary background (perhaps fortunately) to be a composer of program-music. . . . A less steadfast nature would hardly have resisted the then modern symphonic poem. Nevertheless, Bruckner was continually intigued by the tendency to increase the range of musical expression. He held this new type of music as probably the 'higher' and 'nobler,' and thus, occasionally, here and there, he supplied programs, or rather, naively imagined fantasias which he took to be programs. He sometimes proffered 'explanations' which did not explain anything; but these were always addressed to the laity, never to musicians. And they were always made with an air of the greatest mystery, as if Bruckner were imparting some weighty secret."

Decsey illustrates his point by citing an explanation which Bruckner once made of the beginning of the "Romantic Symphony" (the only existing "program" of this reputedly "programmatic" work) " 'A medieval city—dawn—morning fanfares from the city towers—the city portals open—mounted on proud steeds the knights dash out into the open, the magic of nature surrounding them—forest murmurs—bird-songs—and thus the romantic picture continues to develop. . . .' "And the other movements," continues Decsey, "also had a sort of 'program,' for in his own hand Bruckner designated the Ländler-like trio of the scherzo as

……

H. T. P.

Concert-Chronicle

Oct 17

The Turn to Bruckner

STRANGE as it seems, in both Boston and New York, to the elder generation of reviewers and listeners, a new audience is now hearing the symphonies of Bruckner, hearing them without prepossession or prejudice, seemingly receiving pleasure from them. Frequenters of the Symphony Concerts know by heart the signs of boredom or distaste—the recurring rustle through the auditorium, the reading of the program-book page by page, the wandering eyes, the vacant faces, the waning attention. Not one was conspicuous when Dr. Koussevitzky revived the Fourth Symphony last Friday afternoon; while on Saturday evening composer, conductor and orchestra held the audience intent. On both occasions applause answered generally and warmly. The two performances, last spring, of Bruckner's longer, more exacting, more uneven, Eighth Symphony, brought no less interested and cordial response. In New York Mr. Toscanini and the Philharmonic Society were as fortunate with the Seventh; while within a few weeks they will set out the Fourth as well.

At the beginnings of Bruckner in America, as some like to believe, his symphonies displeased reviewers more than they did lay listeners. Soon the scribes—and a few Pharisees—evolved a formula for discourse about them. It arrayed at length the composer's limitations and weaknesses. It noted less spaciously, with a certain air of weariness, the signal and highly individual qualities that offset them. It implied, and usually asserted, that he and all his works were dull. Whatever the symphony in hand, this formula returned. There was no attempt to examine each one as a separate entity with its own particular quality. By dint of repetition upon hearers with little discernment and less courage of their own, the formula gradually prevailed as the verdict of American audiences upon Bruckner.

Pause ensued during which conductors next to never ventured his symphonies. Then the present return to them—by Dr. Koussevitzky and Mr. Toscanini annually in Boston and New York; by Mr. Stokowski and Mr. Stock more occasionally in Philadelphia and Chicago. Forthwith, a new generation that knew nothing of the old reviewing formula, and shared none of the prejudices it had bred, listened to Bruckner for himself; heard each proffered symphony according to its kind and degree, usually took pleasure in it. Enlightened and persevering conductors have not kept in vain their faith in Bruckner. In Boston and in New York in these nineteen-thirties, he has, decidedly, a present and a future—the "old crowd" (as the young amiably call it) to the contrary notwithstanding.

Incidents and Prospects

The soothsayers have believed that the only centenary or semi-centenary likely to alter the course of symphony concerts this season was the hundredth anniversary in May next of the birth of Brahms. The Germans—trust them for it!—have discovered another. Fifty years ago, on Feb. 13, 1883, Wagner died in Venice. By much precedent Dr Koussevitzky should not fail to remember at Symphony Hall. There are Symphony Concerts on Feb. 17 and 18.

Mr. Kreisler has returned to Beethoven's Kreutzer Sonata and is likely to play it at his concert in Symphony Hall on Sunday afternoon, Oct. 30. In December he will suspend his present tour that he may return to Vienna and oversee the final rehearsals of his operetta, "Sissy," about the Empress Elizabeth of Austria.

H. T. P.

13

'Dance during the meal at the hunt,' and a copy of the finale bears the title, 'Folk-festival.' Decsey also quotes an earlier biographer, Theodore Helm, as having serious misgivings about this last designation, in that the music obviously goes far beyond that of folk-festival. Max Auer, one of the most recent and most complete of Bruckner's biographers, adds amusingly that later, when Bruckner was one pressed for a fuller explanation of this last movement, he replied in his Austrian German, "Und im letzten Satz, ja da weisz i selber nimmer mehr, was i dabei denkt hab' " ("In the last movement I don't remember myself just what I thought.") And Decsey himself, at the end of his study of this phase of Bruckner's activity, comes to the sensible conclusion that "Many of the programmatic explanations of the master must be taken only cum grano salis."

This last movement was the only one to which American reviewers took exception when the symphony was first played in this country toward the end of the last century. They found it too long, too complicated, in some cases unintelligible. But it must be remembered that Bruckner's symphonies are of the finale-type, in which the last movement is true climax and culmination of all that has gone before. Bruckner himself felt strongly on this point. Decsey writes, concerning the finale of the Fourth Symphony: "It was one of Bruckner's greatest pleasures to have some one prefer the last movement of this symphony to the others, which, however, happened infrequently. With transfigured countenance he was quick to confirm such an opinion with 'Es ist der beste Satz' ('It is the best movement')."

All commentators appear to be in agreement that the Fourth Symphony is a nature symphony, that its romance is that of forest-mystery and forest-charm. The magic of the dawn, the glamour of the forest may indeed be heard in the trembling strings, the horn-motif with which the first movement begins. This four-note motif is at the basis of the principal themes of all four movements. In the first movement a solo-horn weaves spell with it. In the second it forms the beginning of an expressive 'cello melody. In the hunting scherzo, in livelier rhythm, its intervals form the dominating trumpet-figure. In the finale, it again enters near the beginning, in further modified form, with a trio of horns. Once more in heavy brass as climax of the section devoted to the principal theme.

In the first movement, after horns and wood-winds have completed their romancing with this motif, another, for full orchestra, is heard—probably the one that Bruckner had in mind when he spoke of knights charging from city gates on fiery steeds. Its peculiar rhythm (two quarters followed by three triplet-quarters) is also much used in succeeding movements. Following this, a long-sustained "F" ushers in the group of contrasting themes. As is so often the ase in Bruckner's second-theme sections, is in the form of a duet. His own improvised explanations again give a cue. y report he was accustomed to call the per voice (strings) the "Vogel Zi-zi-be," e., the Austrian titmouse. Beneath his twittering bird-music one hears a blissful melody in the violas, which Bruckner interpreted as "the feeling of joy which flowed through the human heart at hearing this bird-song. Nature and man are both portrayed." Development and recapitulation are fairly regular. A proud, stately choral, in itself climax of the development, ushers in the reprise. In this re-statement, the two voices of the duet are inverted—the song of human emotion is heard in a higher voice than that of Bruckner's bird! There is a considerable coda on the principal motif.

The slow movement is an Andante rather than the more usual Brucknerian Adagio. The 'cello melody is set against a slow, march-like background. Violas sing the principal contrasting melody, still supported by similar rhythms. These two melodies alternate rondo-fashion, with strong climax at the last appearance of the principal theme. The "hunting scene" Scherzo moves with great rapidity. The origin of theme and the character of trio have already been indicated.

The finale is superb example of how a last movement may rise above and include all that has gone before; how it may be true climax. The first-theme section includes the theme of the first movement and the rhythm of the scherzo; yet is dominated by its own mighty theme (measure 43, unison of the whole orchestra). The second-theme section returns to the march-like rhythm and general mood of the slow movement, though it, too, has its own independent group of themes. The sonata-form is used. It is to be noted that the main theme of the movement, as it appears in the recapitulation, is an inversion of the form in which it is found in the exposition; that, whereas it enters fortissimo in the exposition after a long, cumulative introduction, it now begins the recapitulation at once, without further introduction, and pianissimo. The theme of the movement rather than of the symphony is the chief basis of the coda. A. H. M.

The Return of Mr. Carpenter, Bearing Gifts

His "Patterns" To Be Heard At the Symphony Concerts, Opera Again in Chicago

THIS week the Symphony Concerts bring to first performance a new piece from a notable American composer—"Patterns" by Mr. John Alden Carpenter. . . . "Patterns" is just itself. It is neither symphony, suite, concerto, overture, nor tone-poem. It runs in a single movement of, say, seventeen or eighteen minutes' duration; is therefore neither symphony nor suite. Following the tendencies of the day, it is a self-contained music, wholly without program, and therefore not a tone-poem. Again, as a child of its age, the formal scheme is far less pre-determined, far more spontaneous than that of an overture. "Patterns" is written for solo-piano and orchestra. But the piano-part is less prominent than that of a solo-instrument in a concerto, though of considerably more importance than an orchestral voice. In short, "Patterns" is entirely itself, a piece of music original in matter, in treatment, in the details of the formal scheme it employs.

Mr. Carpenter gives information that he chose the title with much care, after considerable thought. A look at the score, a hurried ramble through it at the elbow of the composer, persuade one that he chose shrewdly and well. For the third time one refers to the piece as exemplifying the era out of which it grew—this time for the frankness of title. After all, is not a thoroughly self-contained music always a pattern-music? Certainly much of the music of Mozart, and of Bach, is unalloyed play with patterns. In Bach's Inventions, Preludes and shorter Fugues, this quality is almost too obvious to mention. In the larger Fugues the process of patterning is carried along on more extensive lines. The purely classical symphony carries the matter still farther. One need only cite the play of an exceedingly small pattern in Mozart's G-minor symphony or in Beethoven's Fifth. And the very kernal of the modern "cyclic" symphony is the process of employing a "pattern" throughout the several movements. It has remained for an American composer of these nineteen-thirties to acknowledge all this frankly by a title for one of his own compositions.

Mr. Carpenter himself contributes this program-note to The Transcript: "The title, 'Patterns,' has no literary or programatic significance, but it is my hope that the suitability of the title will be as apparent to the average auditor as it is to me. The piece is in one movement and plays about eighteen minutes. It is not primarily a show-piece for the pianist. The strictly 'solo' bits are short and infrequent. There is a slow middle section for solo-violin with the piano as the principal element in the orchestral support. There is a highly sentimental waltz-bit, and short fleeting passages with jazz implications, as well as an absurd bubbling-up of my concealed Spanish blood. You can judge from this that the 'patterns' are at least various.

"The work was begun two years ago, but there were interruptions and I was unable to complete it in time for the anniversary programs [of the Boston Orchestra]. I took it up again in March of ths year and completed it in June."

"Patterns" is, therefore, as far as the design in the large is concerned, substantially an expanded three-part song-form. The "pattern" which is most frequently used is found at the very beginning, and has the shape of a "wedge." The direction of the several notes is up, down, up, down, each "up" and each "down" a tone or a semi-tone higher or lower than the preceding one. This wedge-pattern is not an entirely new one. (What motif in this day and age can be entirely new?) An organ Fugue of Bach in E minor is built, for example, on a rigorously constructed "wedge" subject. But Mr. Carpenter's treatment of his pattern (the all-important matter) is highly original. Indeed the subject itself is more flexible, more subtle, less mechanically a "wedge" than that of Bach. The many uses to which Mr. Carpenter puts it proceed in kind. A second "pattern," a smiling little theme with lilting rhythm, marked "Grazioso" in the score, follows shortly; is also frequently and charmingly used in subsequent developments. A third, with gently persistent rhythmic reiteration and gently delicious dissonances, completes the list of "patterns" in this first portion of the piece.

It is not to the point to expand the composer's list of patterns in the slow division—the violin solo, the waltz (introduced by English horn), the slight references to jazz (which is apparently taking proper place as merely one among many colors or designs in composers' palettes, rather than as matter for separate treatment), or the Spanish suggestions. Be it said, however, that the piano-support to the solos, of which Mr. Carpenter writes, is colorful, rippling embellishment, delightfully conceived passage-work. The final division brings new developments of the "patterns" of the first, somewhat enlarged and expanded, climactically treated in general.

The orchestra of "Patterns" is used colorfully, but is not notably large: wood-winds in twos, four horns, three trumpets, the usual quartet of trombones and tuba, strings. The percussion "choir" includes bass-drum, snare-drum, cymbals, tympani, gong, glockenspiel, bells. Mr. Carpenter will be soloist at a piano which he modestly places in the orchestra, in the position where it is usuall found when used as an orchestral voic

Of especial interest is Mr. Carpenter free, supple and fanciful treatment rhythm. Igor the Great, the outstandin example in such matters, has never gor farther in rhythmic flexibility and va ety—all along the line from minute d tail to broad aspects. Not only are the frequent measures of 5-8 and similar regular units, there are also such tric measures as 2½-8. The writer has nev seen a score in which changes of tem are more frequent. The middle divisi is marked by numerous phrases sat rated with dynamic force and vigor, swellings of tone often proceeding great speed. The effect is bound to one of full freedom and flexibility, the untrammeled play of pure imagi-

tion. One harks back to the fantasia of Bach and of Mozart as a possib parallel, and only a partial parallel a that.

In "Patterns" form is made to take th place of servant, doing the bidding c the imaginative processes, not once mas tering or cramping them. Flights o imaginative fancy, often becoming im passioned, are here in control. Forma considerations may no longer dictat matter or manner; must take secondar place. This, in short, is the gospel o the neo-classicism of the present day affirming that music may be entirely self contained, yet as free and spontaneous as ever was tone-poem or rhapsody.

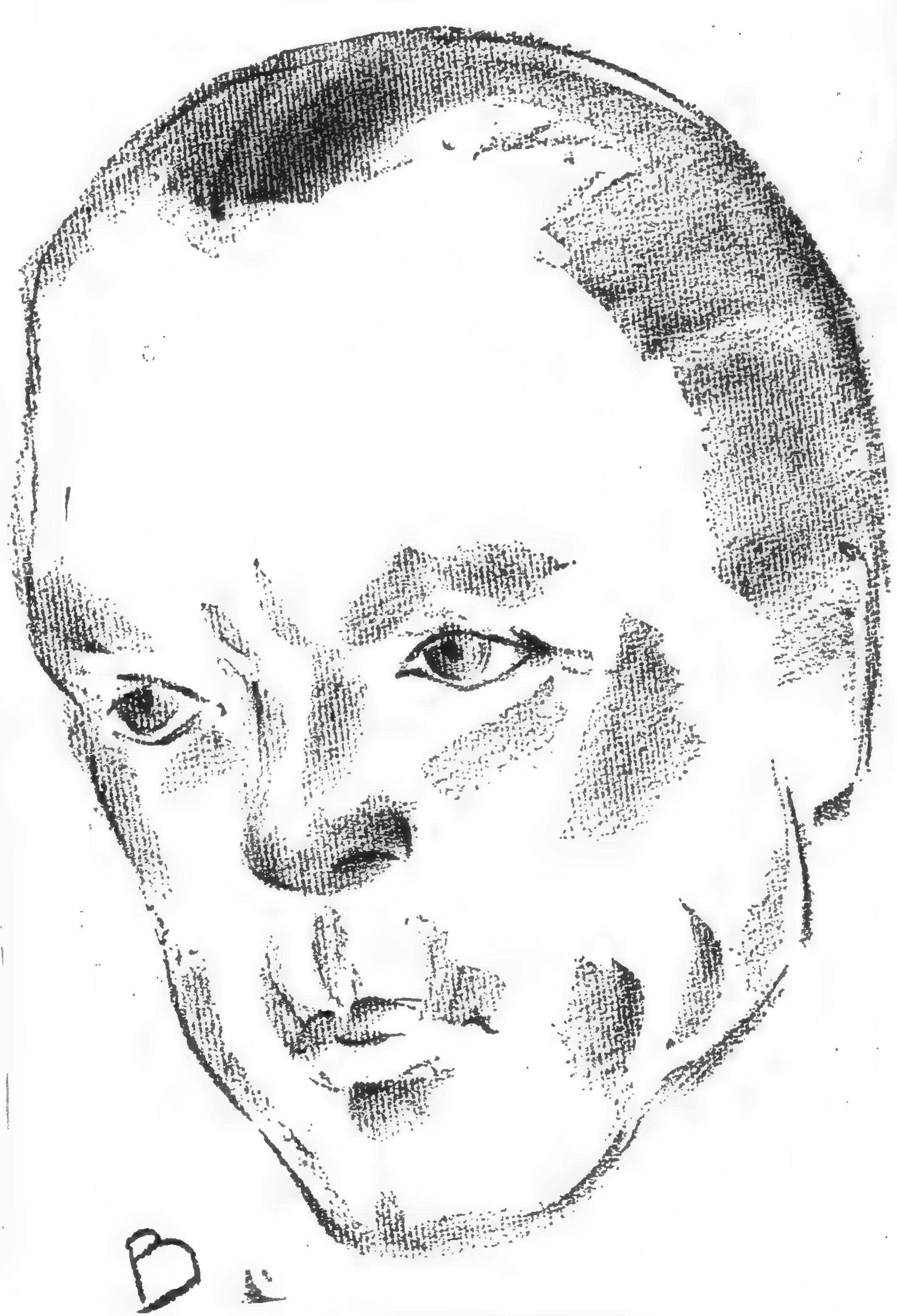
Since Mr. Carpenter is a Chicagoan, a director of the Chicago Opera Company, and since Bostonians are particularly interested in all matters pertaining to opera in Chicago, the interviewer ventured a cautious question. Mr. Carpenter answered without hesitation and without reluctance. From the conversation emerged these points: (1) that in any case after the Insull debacle it would have been impossible to effect the necessary re-organiztaion in time to make opera possible for the present season; (2) that a competent committee is at present hard at work upon a comprehensive study of all matters relating to opera in Chicago; (3) that he himself feels, beyond a doubt, that the Chicago Opera Company will resume in the season of 1933-34; (4) that opera in Chicago in the future will probably proceed in a new direction. (Asked whether he meant a new repertory by this phrase, he replied. "Yes, but only incidentally. What I mean is opera that will be thoroughly restudied and remounted so as to make it better theater; opera in which the staging will receive much more careful attention than in the past, taking all the more recent developments and experiments into consideration.") (5) That, in his opinion, opera in Chicago is unlikely to return to the huge mausoleum in Wacker Drive. A. H. M.

BOSTON EVENING TRANSCRIPT, FRIDAY,

Oct 21

Plays and Playe

Chicago's Child



John Alden Carpenter

Guest-Composer, Today and Tomorrow, at the Symphony Concerts. From a Quick Sketch Made at Rehearsal

---

Concert-Chronicle

Trans Oct 21

New: from Sibelius

ONE of the later and larger works of Sibelius is announced for first performance in Boston at the Symphony Concerts of Nov. 4 and 5—"Tapiola: Tone-Poem for Full Orchestra Op. 112," published in 1925. In his recent book about the composer, Mr. Cecil Gray says of it:

" 'Tapiola' is in many respects the culminating point of Sibelius's entire creative activity, and a consummate masterpiece which could only be the outcome of a long process of spiritual growth and development. It is music of extraordinary simplicity and directness, yet there is not one bar in it, from first to last, that could possibly have been written by any other composer.

"The work takes its name from Tapio, the forest god of Finnish mythology—the Old Man of the Woods, the Elder of the Hills, the Master of the Wasteland—and the motto prefixed to the score is:

Widespread they stand, the Northlands dusky forests,
Ancient, mysterious, brooding savage dreams,
Within them dwells the Forest's mighty God
And woodsprites in the gloom weave magic secrets.

"No words can hope to convey one tithe of the grandeur and sublimity, the sheer originality and imaginative power, which inform the whole work both in broadest outline and in the minutest details of the scoring."

Ourselves and Others

For the Symphony Concerts of today and tomorrow, Dr. Koussevitzky proposes these pieces:

Overture to the Opera, "Oberon"........Weber
Symphony in D minor..................Franck
"Patterns," for Piano and Orchestra..Carpenter
(Pianist: The Composer)
"Skyscrapers," Ballet of American Work and Play.............................Carpenter

For the Philharmonic Concerts in New York, Mr. Toscanini sets this program:

Symphony in C major, No. 28..........Mozart
Variations for Orchestra and Piano, "An Artist's Life"....................Schelling
(Pianist: The Composer)
Prelude, Chorale and Fugue............Franck
(Scored for Orchestra by G. Pierné)
Siegfried's Rhine-Journey from the Opera, "Götterdämmerung"................Wagner

The Philadelphia Orchestra, Mr. Ormandy of Minneapolis conducting, will be heard in these numbers:

Overture to the Opera, "Euryanthe"....Weber
Symphony in D major ("The Clock")..Haydn
Variations over an Hungarian Theme....Zador
Tone-Poem, "Pines of Rome"..........Respighi

For the concerts of the Chicago Orchestra, Mr. Stock chooses these items:

Suite, No. 2, in B minor for Flute and Strings
Bach
Symphony, No. 1, in E minor..........Sibelius
Tone-Poem, "Traffic"...................Eppert
Spanish Caprice ....Rimsky-Korsakov

From Symphony Hall

From Dr. Koussevitzky comes this program for the fourth pair of Symphony Concerts on Nov. 4 and 5 next:

Suite from the Opera, "The Gamblers" Prokofiev
(After Dostoievsky)
Tone-Poem, "Tapiola"..................Sibelius
Tone-Poem, "A Hero-Life"...............Strauss

Dr. Koussevitzky Now at Wellesley

Trav- Oct 20

IN every respect, the concert of the Boston Symphony Orchestra in Alumnæ Hall at Wellesley last evening followed a conservative course. Dr. Koussevitzky and the players received the cordial welcome customarily extended to frequent and familiar visitors; it might have been more effusive, but it could not have conveyed more of mutual confidence and understanding. Despite the storm, which is a seldom-failing presence on symphonic Wednesdays in Wellesley, the usual capacity audience attended. Rather less familiar than these other circumstances was the background of light-green hangings behind the orchestra. Whether they softened the body of sound, particularly as regards the brass, was a question which the listener frequently considered. The program contained repertory pieces which have contributed greatly to Dr. Koussevitzky's distinctive reputation as a conductor.

The five repertory pieces were ordered with familiar Koussevitzkian discernment. The brief "Classical" Symphony of Prokofiev was an ideal opening piece—good-humored, sparkling, and exhibiting an urbane polish which derives from its sophisticated, twentieth-century imitation of eighteenth-century simplicities. The two Nocturnes of Debussy ("Clouds" and "Fêtes") displayed the special talents of the Boston musicians in tone-painting. Strauss's "Don Juan" furnished dramatic contrast. Brahms's First Symphony (in C minor), finally, renewed, in a performance of sustained eloquence the more substantial virtues of an orchestra which has become the sensitively-responsive instrument of its single directing genius.

With Prokofiev's little symphony, players and audience alike have become perhaps too familiar. When played in the smaller confines of Sanders Theater at Harvard, it still exerts an intimate and stimulating appeal. Last evening it seemed to have lost some of its familiar lustre. At least, the applause for this number, in view of its important first-place upon the program, was of disappointing volume.

The performance of the two Nocturnes from Debussy was a Koussevitzkian model of delicate shading, exquisite tonal blending and captivating motion. In "Clouds," the misty shapes of sound dispelled, from wood winds and strings, their wispy vapors; with the basses and 'cellos, dimly gave image to larger and darker forms moving distantly. In "Fêtes," sound became the aural impression of a festival; made tonal patterns of the fantastic soldier parade; with fanciful harmonies, pictured bizarre scenes. In the exacting and pleasure-making services which this music required, the players renewed their special skill of previous years. At the close, the increase in applause was instant and noteworthy.

With Strauss's tone-poem, Dr. Koussevitzky was more conservative than is his wont. He invoked the soaring ardors, the softer love-melodies, the recurring moods of disgust in due Straussian order and style. But the familiar brilliance and vigor were lacking.

The Symphony of Brahms made the memorable impression of the evening. Dr. Koussevitsky applied himself to the interpretative task with intense concentration. From the outset, the opening movement obtained and held the attention. The sustained melodies of the Andante flowed in close-linked and ever more meaningful continuity. The delightful tempo of the Allegretto was maintained with the most refined feeling for pulse. The joyous final movement exhibited Dr. Koussevitzky's powers to excellent advantage. N. M. J.

~~Trav. Oct 22~~

Symphony Plays Carpenter Works

With John Alden Carpenter, Chicagoan, as guest composer and soloist, the Boston Symphony Orchestra, Serge Koussevitzky conducting, yesterday presented a program of bright newness, tempered with the hallowed old, in which the offerings ran the gamut from the time-honored compositions of another century to the vibrant, living art of today.

From the mellow note of Oberon's horn in Weber's overture to the opera, through the mystery-shrouded tones in the first movement of Franck's symphony in D minor, to the massive chords in the climax of this great hymn of triumphant faith, the program was standard. Beyond the intermission it became highly provocative, and at length, exhilarating.

In its first performance, Mr. Carpenter's "Patterns," with the composer at the piano, was unimpressive. Gently, even half-heartedly dissonant, and aspiring to no particular form, it proved commonplace music. And the piano part, intentionally subdued, was strangely plain even in the few brief solo passages. Despite an efficient, if not enthusiastic performance, "Patterns" was only politely received.

The same composer's ballet, "Skyscrapers," however, on the occasion of its third reading in Boston, demonstrated that though the novelty has worn away, it is still capable of arousing enthusiasm in an audience. True the vocal soloists, Clara Shear and Rulon Y. Robison, were at times lost in the clash of the off-beat cymbal, but with its striking figures, its saxophone solos and its muted trumpet "breaks" in the accepted jazz fashion, "Skyscrapers" proved refreshing.

Mr. Carpenter walks the middle path. A modern, still he avoids the lean hardness, the utterly irritating idiom of the radical; and a firm believer in jazz, still he escaped the lush romanticism of

---

Afternoon Of New Carpenter Vs. Old Franck

"Patterns" and "Skyscrapers" Fresh from the American, A Staled Symphony

Oct 22 Trans

FOR a second time within easy memory, John Alden Carpenter was guest-composer, yesterday, at the Symphony Concerts. It is Dr. Koussevitzky's wisdom and pleasure so to distinguish American music-makers, setting them, in the rites of symphonic hospitality, on equal terms with European. Join to Mr. Carpenter and Mr. Hill from the middle generation, Mr. Loeffler from the elder, Mr. Copland from the younger, and the conductor may appear more fortunate with major native than with minor foreign guests. For this occasion, as stately worded progarms like to say, Mr. Carpenter brought with him a new composition, "Patterns," officially described at last as "for Orchestra with Piano Obbligato." In his honor also the concert-version of his ballet, "Skyscrapers," was played for the fifth time within five years at Symphony Hall. So, again, it is Dr. Koussevitzky's wisdom and pleasure to give the representative work of American composers place in the "standard repertory"—a deserved position too often lacking.

For the first time, also, playing this "obbligato" and taking his place within, and not outside the orchestra, Mr. Carpenter appeared in public as pianist. A professional, or an orchestral, pianist would undoubtedly have made the phrases for the instrument more resonant, and therefore more salient. On the other hand, he would hardly have fitted them so sensitively and felicitously into the design of the piece. For a composer, playing his own piano-part, may have in his head a sensibility that an assisting pianist, however illustrious, knows only in his fingers. At his entrance, to begin the second part of the concert, Mr. Carpenter was familiarly and warmly received. His new work is not of the obvious sort; here and there it may have baffled hearers; but the applause at the end was general and cordial. As for "Skyscrapers," it won, even from a matinée audience, the ovation that music and performance both deserved. Ovation, a word out of the American vernacular, goes well with a ballet derived from the common American life.

"Patterns," originally invited for the jubilee year of the Symphony Concerts but put to paper only last spring, is excellent and individualized example of the so-called "neo-classicism" now suffusing the European and the American air. (Mr. Carpenter has long been sensitive to the tendencies of the musical hour.) That is to say, it is a self-contained piece, with no substance or suggestion outside itself, proceeding by purely musical means to purely musical impression. In form it is a plastic design expanding internally into the patterns of the artful title, along the way co-ordinating and unifying them. In substance it is the development and inter-relation of a few well-invented motivs as the composer's thought and mood play progressively upon them, as his creative resource and technical sensibility answer to the expressive means.

As Mr. Carpenter shuns programatic or external suggestion, so he renounces the ardent courses, the lush procedures, of what we call romantic music. While he is no assertive modernist, thumb at nose or, maybe, tongue in cheek, he writes in distinctively modern idiom. So doing he prefers to be adroit, rather than flagrant, with dissonance; to take no atonal or polytonal chances. (Are not both slipping perceptibly out of fashion?) None the less his sense and appliance of harmonic and instrumental color are unmistakably of the present hour; while he is by no means insensitive to his American disposition and environment. If he is a "neo-classicist" in "Patterns," he is also an American practitioner within that school.

To write these things is not to invite the inference that Mr. Carpenter has written a dryly cerebral music or arrayed along his staves a species of mathematics in tones. Into that pit which more than one European composer is now digging assiduously for himself, he is too mature, too sensitive, too American, to fall. He is aware that, while music is an action of the creative mind upon the receiving minds of those that hear, it is also addressed—and often primarily—to their imaginations and emotions. If there is a mental and a technical mechanism in play—to put it at the lowest terms—there must also be thought or fantasy to animate it, warmths of the creative spirit to invest and propel it. Consequently, the listener finds the "patterns" of the first division of Mr. Carpenter's piece pleasurable, as well as logical, flow of forms and fancies, imaginatively conceived and artfully accomplished—no work of genius such as we are all too often and all too fondly seeking, but the product of a

the "popular" writer. Whether the way he has chosen will lead to the heights or to oblivion, who would now dare venture to say? H. C. C.

while the fancies become as a ripple and a spray of ornament, from the piano, upon the eddies into quasi-solo measures. Nor will he fail to note the hint of jazz caught for an instant out of the American air; the brief flash of the Spanish idiosyncrasy that Mr. Carpenter likes to effect; the sense of rhythm as still the essential attribute to a music of American flavor and suggestion. In the third and climactic division this listener will observe the composer working by larger means, in ampler voice, with warmer feeling, as though he would concentrate and in measure glorify his materia musica before he and his audience take leave of it. Throughout, moreover, the connoisseur will have noted frequent felicities of harmonic and instrumental color, in particular the alert and adroit flair for strokes from the percussion corner. Once and for all, finally, he will bless our American stars for an American composer who, at will, can ply a light mind, imagination and hand—seriously, which is to say without cheapness, commonness or emptiness in matter or means. Mr. Carpenter escapes altogether the frequent American—and European—delusion that a vast ferment of superficial musical energy is prevailing substitute for an inner musical life.

Of "Skyscrapers" there is only to renew the familiar praises. Even in the concert-hall, here sounds one of the musics, as yet few on either side of the Atlantic, refuting the notion that the long-standing, time-worn forms of stage-music—the opera and the ballet—may not be adapted to the life of the present place and hour. We work vehemently—or we believe we do—in this America of ours. Mr. Carpenter's rhythms at beginning and end rise and fall with this vehemence. We make awkward, restless, transitions from work to play, lacking the English savoir faire, the French ease, the German plunge, in such matters. In form, rhythm and color Mr. Carpenter's transitional passages are mirrors to our habit. We play energetically, insistently, but without an easeful gayety; in crowds for a common, restless, nervous excitement. Graphically, recognizably, the "Coney-Island" pages of "Skyscrapers" concentrate and diffuse this American temper. When we are "fed up," we loll about, lazy and hazy, waiting for something to catch our ears and soothe our over-exertion. Mr. Carpenter's answer is the brief interlude of wistful negro song. (Yesterday Miss Shear and Mr. Robison were the singers.)

All this in our American atmosphere, resonant with rhythm, flagrant with sentiment. The "Coney-Island" music beats hard with the one; sways and drips with the other; thins not a whit with repetition. "Gorgeous" the young gentlemen from the university were saying as they emerged semi-articulate with pleasant excitement. More critically, "Skyscrapers" is one of the few American attempts at stage-music—except in the lighter forms—that is also achievement. In the concert-hall into which the inertia of our opera companies has let it lapse, it is stout and significant enough musically to maintain itself. Besides, Dr. Koussevitzky once more released it with an insight and sympathy rare in a Parisian-Russian. But in his cosmopolitan temperament, as his performances of our music have often shown, America is also one of his countries. As for the orchestra, what other in America is comparable with it when jazz-tinged rhythms and melodies are in hand? For Mr. Carpenter, by ingrained instinct, refines musically upon the matter he would assimilate. Wisely he leaves a jazz less tempered to our Mr. Gershwin and his various compeers.

Two "repertory pieces" filled the first half of the concert: Weber's overture to his opera, "Oberon"; Franck's Symphony. Once more the overture began, in introduction, with the songful mysteries of romantic music; ended, in peroration, with the rushing, glowing ardors thereof. Yet again, the crashing staccato chord for full orchestra divided them; was sounded flawlessly; brought thrill to many an old ear and young imagination. The implacable forerunners of a new musical age have already, and with shouts, proclaimed Wagner as old, and tedious, "hat." Yet for their stern ears the romantic fires of the lesser Weber are not quite extinguished. Lobby gossip said that they were to be discovered openly clapping this overture to "Oberon."

In point of fact, Franck and his Symphony, as the brief and slender applause testified, are in far worse case. The Symphony has been over-repeated until it has staled; over-extolled until many that hear have ceased to believe even their ears. It needs retirement as preface to recovery. As it is, the too accustomed listener notes only defects; hears oftenest banalities; repines under the repetitious Franckian formula; forgets the purity and elevation of the Franckian spirit; is deaf to a music that veritably ascends from brooding tonal darkness into gladsome tonal light. For such, sheer surfeit damns that principal and too recurrent theme. But in their ennui they may give thanks for a Koussevitzky who still prefers to over-dramatize rather than over-sentimentalize a too tempting music. H T. P.

Post

DAY, OCTOBER 22,

SYMPHONY PERFORMS NEW MUSIC

Carpenter's "Patterns" With Composer at Piano

BY WARREN STOREY SMITH

The most stimulating Symphony concert that the present season has offered, that of yesterday afternoon, brought the first performance anywhere of John Alden Carpenter's new piece for orchestra, with piano obbligato, "Patterns," in which the composer was the pianist, together with a repetition of the music for his ballet, "Skyscrapers," now familiar at Symphony Hall.

AN EXCITING FRANCK

Mr. Carpenter's compositions filled the second half of the concert. In the first came Weber's Overture to "Oberon," once more poetized and romanticized, and here and there a trifle inflated, by Dr. Koussevitzky, and after it the Symphony of Cesar Franck.

For all its flagrant heterodoxy the performance of Franck's Symphony was a singularly enthralling one. When Dr. Koussevitzky's highly individual version of the music was first made known to us many rebelled at what might be described as the transforming of a Gothic cathedral into a sort of Aladdin's palace.

Made Very Human

Dr. Koussevitzky's interpretation, now more unified and coherent, deserves respectful consideration even if the unconvinced might dub the Symphony as it emerges from his hands the Belgian "Pathetique." The Franck of Dr. Koussevitzky is a man who, as other men, loved, suffered and aspired, whose thoughts were not always of angels.

From yesterday's performance there emerged an absorbing tonal document and the orchestra, as though in complete sympathy with the conductor's conception of the music, played like men inspired. Very possibly it was not the true Franck that we listeners heard yesterday, but it was moving and exciting none the less.

Carpenter's Music

It was not altogether kind to Mr. Carpenter to place his "Patterns," which seemed better to deserve the title "Patchwork," immediately after the masterpiece of Franck. But the ensuing "Skyscrapers" has played an important part in the movement to give our music a distinctive national flavor.

The music of "Skyscrapers" is American, not merely in its occasional jazz, which sounds triter on each hearing, but in its suggestion both of our industrial energy and of the vision behind it. The vocal parts yesterday were entrusted to Clara Shear, soprano, and Rulon Robison, tenor, resident singers of competence, who had not been publicly paired since they sang in Anglicized opera at the Arlington Theatre some 10 years ago. Miss Shear, whose voice has grown since she was heard here with the Chicago Opera Company, sang yesterday with infectious gusto.

"Patterns" Brisk, Anyway

"Patterns" will not add materially to Mr. Carpenter's reputation. It fills 18 minutes pleasantly enough. The music evinces an exhiliarating briskness offset by a lush but not particularly distinguished lyricism. Structurally, however, the piece is overmuch of a hodgepodge, and its melodic ideals are by no means memorable. Like many another composer, Mr. Carpenter needs a poetic idea to give wings to his musical fancy. As a composer of absolute music he has never been more than half successful.

Yesterday's audience received him warmly both as pianist and as composer.

Herald

TURDAY, OCTOBER 22, 19

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The third concert of the Boston Symphony orchestra, Dr. Koussevitzky conductor, took place yesterday afternoon. The program was as follows: Weber, Overture to "Oberon." Franck, Symphony in D minor. Carpenter, "Patterns" for orchestra with piano obbligato (first performance), and "Skyscrapers." Mr. Carpenter played the piano part in "Patterns"; Clara Shear, soprano and Rulon Y. Robison, tenor, sang the few measures for voices in "Skyscrapers."

It was a great pleasure to hear Weber's overture again, familiar as it is. There is a chivalric spirit in Weber's music that is peculiar to him. William Foster Apthorp used to speak of the "Weberisch flourish"—that entered in to the expression of this spirit. Not even Mendelssohn was so much at home in fairyland as Weber: The horns of Elfland faintly blowing. Only Berlioz in his "Queen Mab" Scherzo is unrivalled; Mendelssohn's fairies in comparison wear rubber boots when they trip it in the dew. And we were glad to find Dr. Koussevitzky going back to the old fashioned order in the program: Overture—if possible a lively, merry one to put the audience in a happy, receptive mood. Then the symphony. There are so many overtures worth the hearing, nor should the better ones of Auber be thought beneath the dignity of the occasion. Conductors and orchestras in these days are inclined to take music too seriously.

Mr. Carpenter's "Patterns" was intended, it is said, for the jubilee of the orchestra, but it was not completed in time. He wrote modestly about the composition for the program book and naturally did not find much to say about the music. He spoke of a "highly sentimental waltz bit"—there is a decidedly sentimental rather than emotional streak in this composer's musical nature—of "short fleeting passages with jazz implications"—one could wish longer passages with jazz prominent; not merely implied—and "an absurd bubbling up of my concealed Spanish blood"; for some of us the Spanish blood was not concealed; it was congealed. As Mr. Carpenter says "Patterns" is not a show piece for the piano. He might add that when the piano has the say what is says is of little significance. The audience enjoyed this music, which, unfortunately perhaps, was crushed, obliterated by "Skyscrapers" following immediately.

For "Skyscrapers" is a joyous, at times rowdy, often noisy expression of American life. The music no doubt would be still more effective if the ballet were on the stage. Perhaps the putting of the orchestra in overalls to remind the audience of riveters and other laborers would be an aid to appreciation, though the music itself is here adroitly imitative; but for the scenes in "any Coney Island" stage settings and characters are essential. Here music alone gives no illusion of the island life: the Negro sweeper going to sleep, comic policemen, or tingle-tangle booths and barkers. Even ultra-modern music has its limitations in suggesting, much less expressing, scenes in everyday life. But as a suite "Skyscrapers" is amusing; it is a genuine contribution to American music and not merely because it was composed by a man who happened to be born and educated in this country.

Cesar Franck's symphony has been played here many times; by various conductors who have as many ideas about the tempi and the degrees of dynamic force. There might be a discussion concerning the pace at which the last movement was taken yesterday. Some might have wished a slightly slower tempo as indicated by the composer; allowing a more majestic song of triumph over doubt. There were times when the brass did not allow the violin passages to be heard. It was a great day for the brass choir, especially in "Skyscrapers." There were moments when one longed for a banjo solo (Mr. Carpenter included one in his orchestra), with the men from Harlem dancing a double shuffle, cutting pigeon-wings with other Harlemities "patting Juba."

One might ask, now that the fanatical Franckites are comparatively quiet, if the first movement of the symphony could not bear judicious cutting: for example, the repetition of the opening, questioning measures. In the performance yesterday the second and third movements—in spite of the excited pace of the finale—gave unalloyed pleasure.

The concert will be repeated tonight. There will be no concert next week. The program of Nov. 4-5 will be as follows: Prokofieff, Four Character Portraits from the Opera, "The Gambler" (first time in the United States). Sibelius, tone poem "Tapiola" (first time in Boston). Strauss, "Ein Heldenleben." This program is subject to a slight change.

Dr. Koussevitzky Now at Wellesley

Trans. Oct 21

In every respect, the concert of the Boston Symphony Orchestra in Alumnæ Hall at Wellesley last evening followed a conservative course. Dr. Koussevitzky and the players received the cordial welcome customarily extended to frequent and familiar visitors; it might have been more effusive, but it could not have conveyed more of mutual confidence and understanding. Despite the storm, which is a seldom-failing presence on symphonic Wednesdays in Wellesley, the usual capacity audience attended. Rather less familiar than these other circumstances was the background of light-green hangings behind the orchestra. Whether they softened the body of sound, particularly as regards the brass, was a question which the listener frequently considered. The program contained repertory pieces which have contributed greatly to Dr. Koussevitzky's distinctive reputation as a conductor.

The five repertory pieces were ordered with familiar Koussevitzkian discernment. The brief "Classical" Symphony of Prokofiev was an ideal opening piece—good-humored, sparkling, and exhibiting an urbane polish which derives from its sophisticated, twentieth-century imitation of eighteenth-century simplicities. The two Nocturnes of Debussy ("Clouds" and "Fêtes") displayed the special talents of the Boston musicians in tone-painting. Strauss's "Don Juan" furnished dramatic contrast. Brahms's First Symphony (in C minor), finally, renewed, in a performance of sustained eloquence the more substantial virtues of an orchestra which has become the sensitively-responsive instrument of its single directing genius.

With Prokofiev's little symphony, players and audience alike have become perhaps too familiar. When played in the smaller confines of Sanders Theater at Harvard, it still exerts an intimate and stimulating appeal. Last evening it seemed to have lost some of its familiar lustre. At least, the applause for this number, in view of its important first-place upon the program, was of disappointing volume.

The performance of the two Nocturnes from Debussy was a Koussevitzkian model of delicate shading, exquisite tonal blending and captivating motion. In "Clouds," the misty shapes of sound dispelled, from wood winds and strings, their wispy vapors; with the basses and 'cellos, dimly gave image to larger and darker forms moving distantly. In "Fêtes," sound became the aural impression of a festival; made tonal patterns of the fantastic soldier parade; with fanciful harmonies, pictured bizarre scenes. In the exacting and pleasure-making services which this music required, the players renewed their special skill of previous years. At the close, the increase in applause was instant and noteworthy.

With Strauss's tone-poem, Dr. Koussevitzky was more conservative than is his wont. He invoked the soaring ardors, the softer love-melodies, the recurring moods of disgust in due Straussian order and style. But the familiar brilliance and vigor were lacking.

The Symphony of Brahms made the memorable impression of the evening. Dr. Koussevitsky applied himself to the interpretative task with intense concentration. From the outset, the opening movement obtained and held the attention. The sustained melodies of the Andante flowed in close-linked and ever more meaningful continuity. The delightful tempo of the Allegretto was maintained with the most refined feeling for pulse. The joyous final movement exhibited Dr. Koussevitzky's powers to excellent advantage. N. M. J.

Trans. Oct 22

Symphony Plays Carpenter Works

With John Alden Carpenter, Chicagoan, as guest composer and soloist, the Boston Symphony Orchestra, Serge Koussevitzky conducting, yesterday presented a program of bright newness, tempered with the hallowed old, in which the offerings ran the gamut from the time-honored compositions of another century to the vibrant, living art of today.

From the mellow note of Oberon's horn in Weber's overture to the opera, through the mystery-shrouded tones in the first movement of Franck's symphony in D minor, to the massive chords in the climax of this great hymn of triumphant faith, the program was standard. Beyond the intermission it became highly provocative, and at length, exhilarating.

In its first performance, Mr. Carpenter's "Patterns," with the composer at the piano, was unimpressive. Gently, even half-heartedly dissonant, and aspiring to no particular form, it proved commonplace music. And the piano part, intentionally subdued, was strangely plain even in the few brief solo passages. Despite an efficient, i-
thusiastic perfor

swers to New England women's questions make up the New England Kitchen program.

are the only parts not eaten. The
green substance is the liver.

still capable of arousing enthusiasm in an audience. True the vocal soloists, Clara Shear and Rulon Y. Robison, were at times lost in the clash of the off-beat cymbal, but with its striking figures, its saxophone solos and its muted trumpet "breaks" in the accepted jazz fashion, "Skyscrapers" proved refreshing.

Mr. Carpenter walks the middle path. A modern, still he avoids the lean hardness, the utterly irritating idiom of the radical; and a firm believer in jazz, still he escaped the lush romanticism of

---

Afternoon Of New Carpenter Vs. Old Franck

"Patterns" and "Skyscrapers" Fresh from the American, A Staled Symphony

Oct 22 Trans

For a second time within easy memory, John Alden Carpenter was guest-composer, yesterday, at the Symphony Concerts. It is Dr. Koussevitzky's wisdom and pleasure so to distinguish American music-makers, setting them, in the rites of symphonic hospitality, on equal terms with European. Join to Mr. Carpenter and Mr. Hill from the middle generation, Mr. Loeffler from the elder, Mr. Copland from the younger, and the conductor may appear more fortunate with major native than with minor foreign guests. For this occasion, as stately worded progarms like to say, Mr. Carpenter brought with him a new composition, "Patterns," officially described at last as "for Orchestra with Piano Obbligato." In his honor also the concert-version of his ballet, "Skyscrapers," was played for the fifth time within five years at Symphony Hall. So, again, it is Dr. Koussevitzky's wisdom and pleasure to give the representative work of American composers place in the "standard repertory"—a deserved position too often lacking.

For the first time, also, playing this "obbligato" and taking his place within, and not outside the orchestra, Mr. Carpenter appeared in public as pianist. A professional, or an orchestral, pianist would undoubtedly have made the phrases for the instrument more resonant, and therefore more salient. On the other hand, he would hardly have fitted them so sensitively and felicitously into the design of the piece. For a composer, playing his own piano-part, may have in his head a sensibility that an assisting pianist, however illustrious, knows only in his fingers. At his entrance, to begin the second part of the concert, Mr. Carpenter was familiarly and warmly received. His new work is not of the obvious sort; here and there it may have baffled hearers; but the applause at the end was general and cordial. As for "Skyscrapers," it won, even from a matinée aud'ence, the ovation that music and performance both deserved. Ovation, a word out of the American vernacular, goes well with a ballet derived from the common American life.

"Patterns," originally invited for the jubilee year of the Symphony Concerts but put to paper only last spring, is excellent and individualized example of the so-called "neo-classicism" now suffusing the European and the American air. (Mr. Carpenter has long been sensitive to the tendencies of the musical hour.) That is to say, it is a self-contained piece, with no substance or suggestion outside itself, proceeding by purely musical means to purely musical impression. In form it is a plastic design expanding internally into the patterns of the artful title, along the way co-ordinating and unifying them. In substance it is the development and inter-relation of a few well-invented motivs as the composer's thought and mood play progressively upon them, as his creative resource and technical sensibility answer to the expressive means.

As Mr. Carpenter shuns programatic or external suggestion, so he renounces the ardent courses, the lush procedures, of what we call romantic music. While he is no assertive modernist, thumb at nose or, maybe, tongue in cheek, he writes in distinctively modern idiom. So doing he prefers to be adroit, rather than flagrant, with dissonance; to take no atonal or polytonal chances. (Are not both slipping perceptibly out of fashion?) None the less his sense and appliance of harmonic and instrumental color are unmistakably of the present hour; while he is by no means insensitive to his American disposition and environment. If he is a "neo-classicist" in "Patterns," he is also an American practitioner within that school.

To write these things is not to invite the inference that Mr. Carpenter has written a dryly cerebral music or arrayed along his staves a species of mathematics in tones. Into that pit which more than one European composer is now digging assiduously for himself, he is too mature, too sensitive, too American, to fall. He is aware that, while music is an action of the creative mind upon the receiving minds of those that hear, it is also addressed—and often primarily—to their imaginations and emotions. If there is a mental and a technical mechanism in play—to put it at the lowest terms—there must also be thought or fantasy to animate it, warmths of the creative spirit to invest and propel it. Consequently, the listener finds the "patterns" of the first division of Mr. Carpenter's piece pleasurable, as well as logical, flow of forms and fancies, imaginatively conceived and artfully accomplished—no work of genius such as we are all too often and all too fondly seeking, but the product of a sensitive and still fertile musical mind and temperament, of an apt and refining hand.

Through the second division, the hearer will discover that flow enlarged and enriched with the sentiment that often in the arts is our American substitute for emotion; while the fancies become as a ripple and a spray of ornament, from the piano, upon the eddies into quasi-solo measures. Nor will he fail to note the hint of jazz caught for an instant out of the American air; the brief flash of the Spanish idiosyncrasy that Mr. Carpenter likes to effect; the sense of rhythm as still the essential attribute to a music of American flavor and suggestion. In the third and climactic division this listener will observe the composer working by larger means, in ampler voice, with warmer feeling, as though he would concentrate and in measure glorify his materia musica before he and his audience take leave of it. Throughout, moreover, the connoisseur will have noted frequent felicities of harmonic and instrumental color, in particular the alert and adroit flair for strokes from the percussion corner. Once and for all, finally, he will bless our American stars for an American composer who, at will, can ply a light mind, imagination and hand—seriously, which is to say without cheapness, commonness or emptiness in matter or means. Mr. Carpenter escapes altogether the frequent American—and European—delusion that a vast ferment of superficial musical energy is prevailing substitute for an inner musical life.

Of "Skyscrapers" there is only to renew the familiar praises. Even in the concert-hall, here sounds one of the musics, as yet few on either side of the Atlantic, refuting the notion that the long-standing, time-worn forms of stage-music—the opera and the ballet—may not be adapted to the life of the present place and hour. We work vehemently—or we believe we do—in this America of ours. Mr. Carpenter's rhythms at beginning and end rise and fall with this vehemence. We make awkward, restless, transitions from work to play, lacking the English savoir faire, the French ease, the German plunge, in such matters. In form, rhythm and color Mr. Carpenter's transitional passages are mirrors to our habit. We play energetically, insistently, but without an easeful gayety; in crowds for a common, restless, nervous excitement. Graphically, recognizably, the "Coney-Island" pages of "Skyscrapers" concentrate and diffuse this American temper. When we are "fed up," we loll about, lazy and hazy, waiting for something to catch our ears and soothe our over-exertion. Mr. Carpenter's answer is the brief interlude of wistful negro song. (Yesterday Miss Shear and Mr. Robison were the singers.)

All this in our American atmosphere, resonant with rhythm, flagrant with sentiment. The "Coney-Island" music beats hard with the one; sways and drips with the other; thins not a whit with repetition. "Gorgeous" the young gentlemen from the university were saying as they emerged semi-articulate with pleasant excitement. More critically, "Skyscrapers" is one of the few American attempts at stage-music—except in the lighter forms—that is also achievement. In the concert-hall into which the inertia of our opera companies has let it lapse, it is stout and significant enough musically to maintain itself. Besides, Dr. Koussevitzky once more released it with an insight and sympathy rare in a Parisian-Russian. But in his cosmopolitan temperament, as his performances of our music have often shown, America is also one of his countries. As for the orchestra, what other in America is comparable with it when jazz-tinged rhythms and melodies are in hand? For Mr. Carpenter, by ingrained instinct, refines musically upon the matter he would assimilate. Wisely he leaves a jazz less tempered to our Mr. Gershwin and his various compeers.

Two "repertory pieces" filled the first half of the concert: Weber's overture to his opera, "Oberon"; Franck's Symphony. Once more the overture began, in introduction, with the songful mysteries of romantic music; ended, in peroration, with the rushing, glowing ardors thereof. Yet again, the crashing staccato chord for full orchestra divided them; was sounded flawlessly; brought thrill to many an old ear and young imagination. The implacable forerunners of a new musical age have already, and with shouts, proclaimed Wagner as old, and tedious, "hat." Yet for their stern ears the romantic fires of the lesser Weber are not quite extinguished. Lobby gossip said that they were to be discovered openly clapping this overture to "Oberon."

In point of fact, Franck and his Symphony, as the brief and slender applause testified, are in far worse case. The Symphony has been over-repeated until it has staled; over-extolled until many that hear have ceased to believe even their ears. It needs retirement as preface to recovery. As it is, the too accustomed listener notes only defects; hears oftenest banalities; repines under the repetitious Franckian formula; forgets the purity and elevation of the Franckian spirit; is deaf to a music that veritably ascends from brooding tonal darkness into gladsome tonal light. For such, sheer surfeit damns that principal and too recurrent theme. But in their ennui they may give thanks for a Koussevitzky who still prefers to over-dramatize rather than over-sentimentalize a too tempting music.

H. T. P.

Post

DAY, OCTOBER 22,

SYMPHONY PERFORMS NEW MUSIC

Carpenter's "Patterns" With Composer at Piano

BY WARREN STOREY SMITH

The most stimulating Symphony concert that the present season has offered, that of yesterday afternoon, brought the first performance anywhere of John Alden Carpenter's new piece for orchestra, with piano obbligato, "Patterns," in which the composer was the pianist, together with a repetition of the music for his ballet, "Skyscrapers," now familiar at Symphony Hall.

AN EXCITING FRANCK

Mr. Carpenter's compositions filled the second half of the concert. In the first came Weber's Overture to "Oberon," once more poetized and romanticized, and here and there a trifle inflated, by Dr. Koussevitzky, and after it the Symphony of Cesar Franck.

For all its flagrant heterodoxy the performance of Franck's Symphony was a singularly enthralling one. When Dr. Koussevitzky's highly individual version of the music was first made known to us many rebelled at what might be described as the transforming of a Gothic cathedral into a sort of Aladdin's palace.

Made Very Human

Dr. Koussevitzky's interpretation, now more unified and coherent, deserves respectful consideration even if the unconvinced might dub the Symphony as it emerges from his hands the Belgian "Pathetique." The Franck of Dr. Koussevitzky is a man who, as other men, loved, suffered and aspired, whose thoughts were not always of angels.

From yesterday's performance there emerged an absorbing tonal document and the orchestra, as though in complete sympathy with the conductor's conception of the music, played like men inspired. Very possibly it was not the true Franck that we listeners heard yesterday, but it was moving and exciting none the less.

Carpenter's Music

It was not altogether kind to Mr. Carpenter to place his "Patterns," which seemed better to deserve the title "Patchwork," immediately after the masterpiece of Franck. But the ensuing "Skyscrapers" has played an important part in the movement to give our music a distinctive national flavor.

The music of "Skyscrapers" is American, not merely in its occasional jazz, which sounds triter on each hearing, but in its suggestion both of our industrial energy and of the vision behind it. The vocal parts yesterday were entrusted to Clara Shear, soprano, and Rulon Robison, tenor, resident singers of competence, who had not been publicly paired since they sang in Anglicized opera at the Arlington Theatre some 10 years ago. Miss Shear, whose voice has grown since she was heard here with the Chicago Opera Company, sang yesterday with infectious gusto.

"Patterns" Brisk, Anyway

"Patterns" will not add materially to Mr. Carpenter's reputation. It fills 18 minutes pleasantly enough. The music evinces an exhiliarating briskness offset by a lush but not particularly distinguished lyricism. Structurally, however, the piece is overmuch of a hodgepodge, and its melodic ideals are by no means memorable. Like many another composer, Mr. Carpenter needs a poetic idea to give wings to his musical fancy. As a composer of absolute music he has never been more than half successful.

Yesterday's audience received him warmly both as pianist and as composer.

Herald

URDAY, OCTOBER 22, 19

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The third concert of the Boston Symphony orchestra, Dr. Koussevitzky conductor, took place yesterday afternoon. The program was as follows: Weber, Overture to "Oberon." Franck, Symphony in D minor. Carpenter, "Patterns" for orchestra with piano obbligato (first performance), and "Skyscrapers." Mr. Carpenter played the piano part in "Patterns"; Clara Shear, soprano and Rulon Y. Robison, tenor, sang the few measures for voices in "Skyscrapers."

It was a great pleasure to hear Weber's overture again, familiar as it is. There is a chivalric spirit in Weber's music that is peculiar to him. William Foster Apthorp used to speak of the "Weberisch flourish"—that entered in to the expression of this spirit. Not even Mendelssohn was so much at home in fairyland as Weber: The horns of Elfland faintly blowing. Only Berlioz in his "Queen Mab" Scherzo is unrivalled; Mendelssohn's fairies in comparison wear rubber boots when they trip it in the dew. And we were glad to find Dr. Koussevitzky going back to the old fashioned order in the program: Overture—if possible a lively, merry one to put the audience in a happy, receptive mood. Then the symphony. There are so many overtures worth the hearing, nor should the better ones of Auber be thought beneath the dignity of the occasion. Conductors and orchestras in these days are inclined to take music too seriously.

Mr. Carpenter's "Patterns" was intended, it is said, for the jubilee of the orchestra, but it was not completed in time. He wrote modestly about the composition for the program book and naturally did not find much to say about the music. He spoke of a "highly sentimental waltz bit"—there is a decidedly sentimental rather than emotional streak in this composer's musical nature—of "short fleeting passages with jazz implications"—one could wish longer passages with jazz prominent; not merely implied—and "an absurd bubbling up of my concealed Spanish blood"; for some of us the Spanish blood was not concealed; it was congealed. As Mr. Carpenter says "Patterns" is not a show piece for the piano. He might add that when the piano has the say what is says is of little significance. The audience enjoyed this music, which, unfortunately perhaps, was crushed, obliterated by "Skyscrapers" following immediately.

For "Skyscrapers" is a joyous, at times rowdy, often noisy expression of American life. The music no doubt would be still more effective if the ballet were on the stage. Perhaps the putting of the orchestra in overalls to remind the audience of riveters and other laborers would be an aid to appreciation, though the music itself is here adroitly imitative; but for the scenes in "any Coney Island" stage settings and characters are essential. Here music alone gives no illusion of the island life: the Negro sweeper going to sleep, comic policemen, or tingle-tangle booths and barkers. Even ultra-modern music has its limitations in suggesting, much less expressing, scenes in everyday life. But as a suite "Skyscrapers" is amusing; it is a genuine contribution to American music and not merely because it was composed by a man who happened to be born and educated in this country.

Cesar Franck's symphony has been played here many times; by various conductors who have as many ideas about the tempi and the degrees of dynamic force. There might be a discussion concerning the pace at which the last movement was taken yesterday. Some might have wished a slightly slower tempo as indicated by the composer; allowing a more majestic song of triumph over doubt. There were times when the brass did not allow the violin passages to be heard. It was a great day for the brass choir, especially in "Skyscrapers." There were moments when one longed for a banjo solo (Mr. Carpenter included one in his orchestra), with the men from Harlem dancing a double shuffle, cutting pigeon-wings with other Harlemities "patting Juba."

One might ask, now that the fanatical Franckites are comparatively quiet, if the first movement of the symphony could not bear judicious cutting: for example, the repetition of the opening, questioning measures. In the performance yesterday the second and third movements—in spite of the excited pace of the finale—gave unalloyed pleasure.

The concert will be repeated tonight. There will be no concert next week. The program of Nov. 4-5 will be as follows: Prokofieff, Four Character Portraits from the Opera, "The Gambler" (first time in the United States). Sibelius, tone poem "Tapiola" (first time in Boston). Strauss, "Ein Heldenleben." This program is subject to a slight change.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

John Alden Carpenter's new "Patterns" was given a first performance yesterday afternoon by the Boston Symphony Orchestra. The composer came here from Chicago to play the solo piano part. Dr Koussevitzky also conducted Mr Carpenter's ballet "Skyscrapers," in which Clara Shear and Rulon Y. Robison sang the incidental soprano and tenor solos; Weber's overture to "Oberon" and Cesar Franck's immortal D minor Symphony.

"Patterns," according to the composer, has no "literary or programmatic significance." Presumably it likewise does not attempt to describe anything or even to establish a mood in the listener. It is "absolute" music, purest of the pure, and its substance is a series of short motives. These themes are varied and include one of Spanish character, one in the manner of a waltz and one which resembles jazz. Another is a sturdy phrase which Bach might conceivably have worked out in a fugue. The piece is in one movement and requires about 20 minutes to play.

Mr Carpenter refers to the piano part as an obligato. The instrument is treated very nearly as one of the orchestral voices, and it is heard in short, highly rhythmic interludes. The composer is much more lyrical in "Patterns" than he was in "Skyscrapers," and gives to the strings many passages of broad, sustained melody. His harmonic scheme is on the whole less rigorously modern than that of the Ballet. "Patterns" is further unlike most modern music in that it has moments of repose, something which many present-day composers apparently regard as unnecessary. It is greatly to Mr Carpenter's credit that he has written a piece which does not depend entirely for its effect upon short-breathed, driving rhythms.

"Patterns" is ingratiating, but not profound. Like a great deal of modern music, it is evocative of thought but not of emotion. "Patterns" does not have the vitality, the genial humor, or the intellectual point of "Skyscrapers." Structurally its greatest weakness seems to lie in the fact that the themes are not developed; they are presented in all their refreshing variety, but are not worked upon and reiterated sufficiently to make them seem part of a balanced, ordered whole.

Mr Carpenter was warmly applauded after his appearance as soloist, and received an added ovation at the conclusion of "Skyscrapers."

Cesar Frank's only symphony is of the great masterpieces of the last 50 years. Whether the gentle Belgian organist would ever have attained the symphonic stature of Brahams or Beethoven had he written additional works in this form, will forever be unknown. At any rate, this D minor symphony remains a monument to his genius. It is distinguished in material and style, and in its lucidity and organic strength. Above all it is noble, elevating music eloquently expressed.

Dr. Koussevitzky accorded it a masterly performance yesterday, in which the tone of the strings and brass was marvelously rich. His reading of "Skyscrapers" was the best performance of a jazz score one has ever heard from him. Miss Shear and Mr Robinson, singing from the rear of the stage, did creditable work.

There will be no Symphony concerts here next week, since the orchestra will be away on tour. On Nov 4 and 5 Dr Koussevitzky will give the first American performance of Prokofieff's "The Gambler" and the first Boston performance of Sibelius' tone poem "Tapiola." Richard Strauss' "A Hero's Life" will also be played. C. W. D.

CARPENTER STAR WITH SYMPHONY

John Alden Carpenter fills the dual role of pianist and composer at this week's Symphony concerts. His "Patterns," a modernistic work for piano and orchestra, is the novelty on Dr. Koussevitzky's third program. The Chicago composer has been represented several times on Symphony bills, but this is his first appearance as soloist. He got a cordial reception. The orchestra is also heard in his familiar "Skyscrapers" work, which he describes as a "ballet of modern American life."

The classic works on the program are Weber's sparkling "Oberon" overture and Cesar Franck's unique Symphony in D minor.

The orchestra goes on tour next week.

SANROMA PLAYS AT CONCERT TO AID PORTO RICO VICTIMS

Globe Oct 24

Jesus Maria Sanroma, Porto Rican pianist, who was graduated from the New England Conservatory of Music several years ago, was the soloist yesterday afternoon at a concert in Symphony Hall to raise funds for the relief of sufferers from the hurricane of Sept 26 in Porto Rico. The program, which was given by members of the Boston Symphony Orchestra, was directed by Arthur Fiedler.

Mr. Sanroma's numbers included the Rachmaninoff Concerto No. 2, in C minor for pianoforte and orchestra; and Gershwin's "Rhapsody in Blue." The orchestral numbers included Ravel's "Bolero;" "A Siegfried Idyll," and "Overture to Rienzi," by Wagner.

New Work by Carpenter Played for First Time at Symphony

By MOSES SMITH Amer Oct 22

"Patterns," the latest orchestral work of John Alden Carpenter, Chicago composer, who is also a business man, is given its first performances at this week's concerts of the Boston Symphony Orchestra, led by Serge Koussevitzky.

As further tribute to one of our foremost American musicians Mr. Koussevitzky pairs the same composer's "Skyscrapers" with the novelty.

Mr. Carpenter's new work, scored for modern orchestra with an important piano obligato (played by the composer at these concerts), is about 20 minutes of continuous music, without division into movements or sections. There are, however, many changes in mood through the composition, though the prevailing tone is sentimental—in a long passage for violin solo and in a fragmentary waltz. There is also more than a suggestion of jazz.

The title which Mr. Carpenter chose is a deliberate and explicit indication that the music is to be heard for itself, not with any literary or descriptive program in mind. By implication, too, it takes the sting out of any possible criticism that the work is too fragmentary in character, that it lacks continuity—which is exactly the criticism I should like to make.

Mr. Koussevitzky and his orchestra were similarly—perhaps even more—at home with "Skyscrapers," the rowdy tunes and rhythms of which sent the matinee audience away in exuberant spirits.

With the Orchestras

Oct 22

Written for The Christian Science Monitor

Mr. John Alden Carpenter, Chicago composer, was represented on the third program of the Boston Symphony Orchestra's season by two of his compositions, the "Skyscrapers" Ballet music and "Patterns," for orchestra with piano obbligato. The latter work had its first public performance on Oct. 21, in Symphony Hall. The composer was at the piano.

Most of Mr. Carpenter's output heretofore has been classifiable as program music, and much of it has been topical. "Skyscrapers," heard in conjunction with the stage setting and action, is effectively descriptive of phases of American life; in the concert hall it does not achieve its full success.

"The title 'Patterns,'" the composer assures us in a program note, "has no literary or programmatic significance, but it is my hope that the suitability of the title will be as apparent to the average auditor as it is to me."

The work is in one movement, but there is a slow middle section which may be regarded as dividing it into three parts. Its author confesses to a "highly sentimental waltz bit," short passages "with jazz implications" and an "absurd bubbling up of my concealed Spanish blood. You can judge from this," he adds, "that the patterns are at least various."

The form of this pattern music, while free, seems to correspond most closely to the fantasia. Neither material nor treatment is striking for its originality. The listener is reminded of many predecessors, from Schumann to Ravel. The music is pleasantly reflective, the agreeable reverie of a cultivated musician. Since the piano part is not prominent, the cordial applause was presumably intended to reward Mr. Carpenter's effort—as it turned out, somewhat belated—to contribute to the orchestra's fiftieth anniversary.

The other items of the program were Weber's "Oberon" Overture and the Franck Symphony. Both were highly dramatized by Dr. Koussevitzky. In the overture in particular, one felt that the performance tended to exhibit the virtuosity of the orchestra more than the content of the score. L. A. S.

Music and Musicians === Plays and Player

Good Deed Of Samroma And Fiedler

Generous Response to Their Puerto Rican Concert, Both Advancing

It would be impertinent to inquire how many of the substantial audience that filled four-fifths of Symphony Hall on Sunday afternoon, came thither out of sympathy for distressed Puerto Ricans; how many from interest in Mr. Sanromá and Mr. Fiedler, the initiators and the principal figures of the concert. Say, rather, that in most the two impulses ran mated. On the Puerto Rican side, when all bills have been paid and all contributions added to the account, they should increase the relief fund, for the havoc of the hurricane, by some $2000—a considerable sum in our "insular" possessions." On the musical side, the assembled company was fresh evidence of the warm interest and regard in which the concert-going community holds these two young musicians as they advance in deserving.

It was also proof, especially in the full upper balcony, of the response of this public to modest prices. There should be added to these good works those of the seventy-odd members of the Symphony Orchestra who, without money and without price, played in all five numbers. It should be noted also that the only conspicuous absence was that of our august master, the Honorable James Michael Curley, who, it may be recalled, sat in the Democratic National Convention last June as an alternate from Puerto Rico. He had, however, made amends by a generous purchase of tickets as addition to the relief fund.

Mr. Fiedler and the orchestra joined hands with Mr. Sanromá in the performance of Rakhmaninov's Piano-Concerto in C minor and of Gershwin's "Rhapsody in Blue." By themselves they played the Overture to Wagner's early opera, "Rienzi;" the "Siegfried Idyl" of his full maturity; by the courteous permission of the American agents for Messrs Durand of Paris, Ravel's Bolero. Mr. Fiedler, conducting, and the players with him, made the old, reliable Overture sound as forthright and flambouyant as both symphonic and "popular" audiences now expect. Once in so often we listeners hear it willingly enough; add to it faint memories of "Gerechter Gott," that altos still sing occasionally in concerts; wonder, between whiles, what Wagner's early opera à la Meyerbeer may have been like. Probably we shall never know, since even in faithful Germany it is now seldom revived. In the Bolero again, conductor and orchestra gained every effect proper to a changeless, reiterated, sharply rhythmed motif, clothed in ever-changing instrumental color, carried to climax through every dynamic intensity at the masterful Ravel's command. Three years ago the purists of the concert-hall averred that such a "trick" could not survive more than one performance before the same public. Yet here it is, after many repetitions, still flourishing at Symphony Hall.

In overture and show-piece the listener received what he expected from Mr. Fiedler. In the "Siegfreid Idyl," the conductor gave proof of a finer insight, ear and skill than are always his custom. Though he used a considerable orchestra, he sounded the music as the intimate and precious gift bestowed by Wagner upon his Cosima. He made clear the strands of a symphonic piece that is nearly perfect composition in the unfolding of one after another, in the interweaving into a manifold, expanding web. He also perceived and conveyed—the players assisting—many of the finer shadings with which Wagner wrought around his new born son a tonal aureole from his imagined hero. Never was there a music more lighted by an inner and tender glory of rejoicing emotion. In routine performances Mr. Fiedler has seemed insensitive to the fineness and the subtlety in both texture and mood of Wagner's tone-poem in little. Yesterday he was more receptive and alert. Through ten years the "Siegfred Idyl" was left to gather dust in a library-carton at Symphony Hall. Now it engrosses a "popular" audience.

For the first time hereabouts Mr. Sanromá played the piano-part in Rakhmaninov's Concerto in C minor, of old familiar piece until the composer and all his works fell into current disuse at the Symphony Concerts. From first measure to last it is Rakhmaninov unalloyed and unmitigated. A somberly romantic invention and imagination, a virtuoso's abounding resource, join together to make it. The first movement is a symphonic piece, grand, gloomy and, in these days, a bit glum, in which the piano is permitted, rather than encouraged, to bear a part. The slow division is steeped with grave and songful melancholy. Instead of Mr. Sanromá, memory saw the remote, impassive mask of the composer brooding over it. In the finale the pianist may launch his virtuosity; but never once in the exercise thereof forsake dignity for exhilaration.

The whole concerto seemed far enough from Mr. Sanromá's native temperament and usual predilections. Never before has he courted the grand style in piano-playing or sought to absorb and transmit such darksome, austere and passioned music. He, and the conductor with him, might have sounded the first movement in larger periods, with more sonorous tone. In the second Mr. Sanromá merged his Latin and modernistic temperament as best he might in the Russian's nostalgic song. In the third, a shared and masterful virtuosity bridged the gulf between Latin modernist and Slav romanticist, and for the while the two were as one. . . . Which of us in the late twenties and well launched in oue of the arts would not accomplish our tour de force? As likely as not Mr. Sanromá is on the way to his in this Concerto of the antipodal Rakhmaninov.

To conclude, the "Rhapsody in Blue" of our Mr. Gershwin with which Mr. Sanromá and Mr. Fiedler have long been past masters. It sounded bigger, brighter and more ebullient than ever played con amore by an orchestra nearly eighty strong and more responsive than any other of symphonic rank to a jazzy tune. As for Mr. Sanromá, he outflung the piano-part with a sympathy, a sheen, a high-rhythmed propulsive flood that only the composer himself may equal. At the end some elated spirit upstairs emitted something between a sigh and a shout of ineffable satisfaction, and the whole house heard. Yes: it is like that on a Sunday afternoon in October, 1932, at Symphony Hall, when Sanromá, Fiedler and three-fourths of the Boston Symphony Orchestra play Master Gershwin.

H. T. P.

Generous Son

J. M. Sanromá

Who Initiated and Took Leading Part in the Concert, Yesterday in Symphony Hall, for the Relief of Suffering, under the Recent Hurricane, in his Native Island of Puerto Rico. From a New Photograph Taken There Last Summer

* * * *

The suite from Prokofieff's opera, "The Gambler," after the autobiographical novel of Dostoievski, which Dr. Koussevitsky will introduce to Boston—and to America—at the Symphony Concerts of this week, runs in five movements of which four, entitled respectively, "Alexis," "The Grandmother," "The General," and "Pauline," are musical character studies of the principal personages in the drama. The concluding movement bears the title "Denouement."

Globe Oct 30

Considerable interest attaches to the first Boston performance, at this same pair of Symphony Concerts, of Sibelius' tone-poem of Finnish forests, "Tapiola." Written on commission for Walter Damrosch and the New York Symphony Orchestra, "Tapiola" did not greatly please the New York reviewers, who found the music drab and monotonous. On the other hand, the piece, which is now some seven years old, is well-liked in England, and Cecil Gray, the composer's recent and highly-enthusiastic biographer, holds the work in such high esteem as to regard it a climactic point in Sibelius' development.

* * * *

MUSIC

Oct 22

SYMPHONY HALL

Boston Symphony Orchestra

John Alden Carpenter's new "Patterns" was given a first performance yesterday afternoon by the Boston Symphony Orchestra. The composer came here from Chicago to play the solo piano part. Dr Koussevitzky also conducted Mr Carpenter's ballet "Skyscrapers," in which Clara Shear and Rulon Y. Robison sang the incidental soprano and tenor solos; Weber's overture to "Oberon" and Cesar Franck's immortal D minor Symphony.

"Patterns," according to the composer, has no "literary or programmatic significance." Presumably it likewise does not attempt to describe anything or even to establish a mood in the listener. It is "absolute" music, purest of the pure, and its substance is a series of short motives. These themes are varied and include one of Spanish character, one in the manner of a waltz and one which resembles jazz. Another is a sturdy phrase which Bach might conceivably have worked out in a fugue. The piece is in one movement and requires about 20 minutes to play.

Mr Carpenter refers to the piano part as an obligato. The instrument is treated very nearly as one of the orchestral voices, and it is heard in short, highly rhythmic interludes. The composer is much more lyrical in "Patterns" than he was in "Skyscrapers," and gives to the strings many passages of broad, sustained melody. His harmonic scheme is on the whole less rigorously modern than that of the Ballet. "Patterns" is further unlike most modern music in that it has moments of repose, something which many present-day composers apparently regard as unnecessary. It is greatly to Mr Carpenter's credit that he has written a piece which does not depend entirely for its effect upon short-breathed, driving rhythms.

"Patterns" is ingratiating, but not profound. Like a great deal of modern music, it is evocative of thought but not of emotion. "Patterns" does not have the vitality, the genial humor, or the intellectual point of "Skyscrapers." Structurally its greatest weakness seems to lie in the fact that the themes are not developed; they are presented in all their refreshing variety, but are not worked upon and reiterated sufficiently to make them seem part of a balanced, ordered whole.

Mr Carpenter was warmly applauded after his appearance as soloist, and received an added ovation at the conclusion of "Skyscrapers."

Cesar Frank's only symphony is of the great masterpieces of the last 50 years. Whether the gentle Belgian organist would ever have attained the symphonic stature of Brahams or Beethoven had he written additional works in this form, will forever be unknown. At any rate, this D minor symphony remains a monument to his genius. It is distinguished in material and style, and in its lucidity and organic strength. Above all it is noble, elevating music eloquently expressed.

Dr Koussevitzky accorded it a masterly performance yesterday, in which the tone of the strings and brass was marvelously rich. His reading of "Skyscrapers" was the best performance of a jazz score one has ever heard from him. Miss Shear and Mr Robinson, singing from the rear of the stage, did creditable work.

There will be no Symphony concerts here next week, since the orchestra will be away on tour. On Nov 4 and 5 Dr Koussevitzky will give the first American performance of Prokofieff's "The Gambler" and the first Boston performance of Sibelius' tone poem "Tapiola." Richard Strauss' "A Hero's Life" will also be played. C. W. D.

New Work by Carpenter Played for First Time at Symphony

By MOSES SMITH Amer Oct 22

"Patterns," the latest orchestral work of John Alden Carpenter, Chicago composer, who is also a business man, is given its first performances at this week's concerts of the Boston Symphony Orchestra, led by Serge Koussevitzky.

As further tribute to one of our foremost American musicians Mr. Koussevitzky pairs the same composer's "Skyscrapers" with the novelty.

Mr. Carpenter's new work, scored for modern orchestra with an important piano obligato (played by the composer at these concerts), is about 20 minutes of continuous music, without division into movements or sections. There are, however, many changes in mood through the composition, though the prevailing tone is sentimental—in a long passage for violin solo and in a fragmentary waltz. There is also more than a suggestion of jazz.

The title which Mr. Carpenter chose is a deliberate and explicit indication that the music is to be heard for itself, not with any literary or descriptive program in mind. By implication, too, it takes the sting out of any possible criticism that the work is too fragmentary in character, that it lacks continuity—which is exactly the criticism I should like to make.

Mr. Koussevitzky and his orchestra were similarly—perhaps even more—at home with "Skyscrapers," the rowdy tunes and rhythms of which sent the matinee audience away in exuberant spirits.

With the Orchestras

Oct 22

Written for The Christian Science Monitor

Mr. John Alden Carpenter, Chicago composer, was represented on the third program of the Boston Symphony Orchestra's season by two of his compositions, the "Skyscrapers" Ballet music and "Patterns," for orchestra with piano obbligato. The latter work had its first public performance on Oct. 21, in Symphony Hall. The composer was at the piano.

Most of Mr. Carpenter's output heretofore has been classifiable as program music, and much of it has been topical. "Skyscrapers," heard in conjunction with the stage setting and action, is effectively descriptive of phases of American life; in the concert hall it does not achieve its full success.

"The title 'Patterns,'" the composer assures us in a program note, "has no literary or programmatic significance, but it is my hope that the suitability of the title will be as apparent to the average auditor as it is to me."

The work is in one movement, but there is a slow middle section which may be regarded as dividing it into three parts. Its author confesses to a "highly sentimental waltz bit," short passages "with jazz implications" and an "absurd bubbling up of my concealed Spanish blood. You can judge from this," he adds, "that the patterns are at least various."

The form of this pattern music, while free, seems to correspond most closely to the fantasia. Neither material nor treatment is striking for its originality. The listener is reminded of many predecessors, from Schumann to Ravel. The music is pleasantly reflective, the agreeable reverie of a cultivated musician. Since the piano part is not prominent, the cordial applause was presumably intended to reward Mr. Carpenter's effort—as it turned out, somewhat belated—to contribute to the orchestra's fiftieth anniversary.

The other items of the program were Weber's "Oberon" Overture and the Franck Symphony. Both were highly dramatized by Dr. Koussevitzky. In the overture in particular, one felt that the performance tended to exhibit the virtuosity of the orchestra more than the content of the score. L. A. S.

CARPENTER STAR WITH SYMPHONY

John Alden Carpenter fills the dual role of pianist and composer at this week's Symphony concerts. His "Patterns," a modernistic work for piano and orchestra, is the novelty on Dr. Koussevitzky's third program. The Chicago composer has been represented several times on Symphony bills, but this is his first appearance as soloist. He got a cordial reception. The orchestra is also heard in his familiar "Skyscrapers" work, which he describes as a "ballet of modern American life."

The classic works on the program are Weber's sparkling "Oberon" overture and Cesar Franck's unique Symphony in D minor.

The orchestra goes on tour next week.

SANROMA PLAYS AT CONCERT TO AID PORTO RICO VICTIMS

Oct 24

Jesus Maria Sanroma, Porto Rican pianist, who was graduated from the New England Conservatory of Music several years ago, was the soloist yesterday afternoon at a concert in Symphony Hall to raise funds for the relief of sufferers from the hurricane of Sept 26 in Porto Rico. The program, which was given by members of the Boston Symphony Orchestra, was directed by Arthur Fiedler.

Mr Sanroma's numbers included the Rachmaninoff Concerto No. 2, in C minor for pianoforte and orchestra; and Gershwin's "Rhapsody in Blue." The orchestral numbers included Ravel's "Bolero;" "A Siegfried Idyll," and "Overture to Rienzi," by Wagner.

GOOD-WILL CONCERT AT SYMPHONY

Sanroma, Fiedler and Orchestra in Aid of Puerto Rico

Pst Oct 24

BY WARREN STOREY SMITH

With Mr. Sanroma playing the piano part of Gershwin's "Rhapsody in Blue" to the accompaniment of an orchestra of Symphony players, under the direction of Arthur Fiedler, the concert at Symphony Hall, yesterday afternoon, for the benefit of the sufferers in the recent hurricane in Puerto Rico, was for a moment strikingly remniscent of the Pops.

RACHMANINOFF'S SECOND

Naturally there was much applause for the pianist's sympathetic performance of what is unquestionably Mr. Gershwin's most successful effort at formal composition. One enthusiastic individual gave vent to a whoop of joy as the final chord was sounded. Yet the reviewer can not conceal a certain pleasure in reporting that an even warmer reception had been accorded the performance immediately before of the Second Concerto of Rachmaninoff.

It has more than once been noted that the musicians at Symphony Hall, being human, invariably rise to a special occasion. The concert of yesterday, prompted by an appeal made to the distinguished ex-Puerto Rican, Mr. Sanroma, by the commissioner of education on that island, undoubtedly made a strong sentimental appeal to all those concerned in it—and incidentally one and all gave their services. And in Rachmaninoff's Concerto conductor, pianist and orchestra seemed lifted above themselves. Always an admirable pianist, Mr. Sanroma was yesterday to an unprecedented degree a persuasive one, while Mr. Fiedler led his forces as a conductor to the manner born. There have been notable performances of this Concerto in Symphony Hall when Mr. Rachmaninoff was himself the pianist, yet that of yesterday did not pale beside them.

From Mr. Fiedler and the orchestra alone came three pieces—Wagner's youthful and obstreperous Overture to "Rienzi," the tender "Siegfried Idyll" and Ravel's still popular Bolero. One outstanding virtue of Mr. Fiedler as conductor is his happy sense of the appropriate tempo, a gift that was manifest yesterday in both of Wagner's pieces as well as in the other numbers on the programme. In every respect, for that matter, the performance of the Idyll was a most felicitous one, and the audience, which incidentally filled nearly every seat, applauded that performance so insistently that Mr. Fiedler bade the players bow their acknowledgments.

Page Nine 4 **BOSTON EVENING TRANSCRIPT, MONDAY,**

=== Plays and Player

Generous Son

J. M. Sanromá

Who Initiated and Took Leading Part in the Concert, Yesterday in Symphony Hall, for the Relief of Suffering, under the Recent Hurricane, in his Native Island of Puerto Rico. From a New Photograph Taken There Last Summer

* * * *

The suite from Prokofieff's opera, "The Gambler," after the autobiographical novel of Dostoievski, which Dr. Koussevitsky will introduce to Boston—and to America—at the Symphony Concerts of this week, runs in five movements of which four, entitled respectively, "Alexis," "The Grandmother," "The General," and "Pauline," are musical character studies of the principal personages in the drama. The concluding movement bears the title "Denouement." Oct 30

Considerable interest attaches to the first Boston performance, at this same pair of Symphony Concerts, of Sibelius' tone-poem of Finnish forests, "Tapiola." Written on commission for Walter Damrosch and the New York Symphony Orchestra, "Tapiola" did not greatly please the New York reviewers, who found the music drab and monotonous. On the other hand, the piece, which is now some seven years old, is well-liked in England, and Cecil Gray, the composer's recent and highly-enthusiastic biographer, holds the work in such high esteem as to regard it a climactic point in Sibelius' development.

* * * *

16

Concert-Chronicle

Self-Defence Trans Oct 24

THE reviewer who rebels under one more performance of a long-familiar and long-liked piece of "standard" music, risks his personal comfort. Alpha, whom he encounters the next evening in Symphony Hall chides him more in sorrow than in anger. Omega, possessed by t' latter emotion, writes in haste to the Managing Editor suggesting dismissal, not for dull ears and dull wits but for nonconformity to the general will. Only little Omicron, who is too young to know better, and a few musicians subject to intensive likes and dislikes, praise him behind their hands, for candor and independence. Nothing is lacking to the present reviewer's discomfort except the inevitable letter, unsigned, saying that on Friday last, when he heard and reproached Franck's Symphony, he must have lunched badly. Probably it wi' arrive in the course of the day. Meanwhile, for the good name of his hotel, he hastens to say that he seldom lunched better

Furthermore: he recants not one of the heresies that he set down in these columns last Saturday. Since Franck's Symphony is no impregnable and—so far—imperishable masterpiece, like Beethoven's "Eroica" or Brahms's First, but only a popular French symphony, he makes bold to say again that too frequent repetition has staled it to frequenters of the Symphony Concerts. There, through twenty years, it has been played in ever second season, sometimes oftener. Th same fate would have overtaken Chaiko sky's "Pathetic" Symphony, were another conductor than Dr. Koussevitzk now administering it to us. It has i other American concert-halls, Mr. Stoko ski's Philadelphian Academy include Long ago, at Symphony Hall, it descende upon Dvorák's over-praised, over-repeat "New World" Symphony and remanded i fragments to The Pops.

Yet again: the tradition of performanc at the Symphony Concerts—for it has b come nothing less—is at odds with th true nature of Franck's Symphony. I was Dr. Muck who set the fashion of r leasing the brass vehemently in the firs and the final movement; he who began t externalize and dramatize a music ofte contemplative, unmistakably of inner an spiritual states, until it gains the gla some ascent of the finale. Even there, i sings out from the strings rather tha crashes up from an over-driven bras choir. Dr. Muck's successors walked i his ways, each according to his kind an degree until Mr. Monteux tended audibl to sentimentalize his Franck. Dr. Kousevitzky redressed the balance, and mor His brass outshouts even Dr. Muck's (No wonder, on Saturday evening, tha master-trumpeter, Mr. Mager, succumbe to the strain.) He also outdoes all hi predecessors in the transformation o Franck's introspective music of spiritua stress into a grandiose dramatic poem in three parts, for full orchestra. N doubt audiences prefer it so. The lon and loud applause of the choice compan of Saturday evening is present proof But one reviewer, climbing, like St. Simon Stylites, up his solitary pillar will continue to insist not only tha Franck's Symphony has been played to frequently at the Symphony Concerts but that upon nearly every occasion it has been mis-played.

Incidents and Prospects

Dr. Koussevitzky and the Symphony Orchestra left town last evening on a week's journey to Buffalo on Monday; Ann Arbor on Tuesday; Cincinnati on Wednesday; Columbus on Thursday; Pittsburg on Friday; Ithaca on Saturday They are due in Boston again next Sunday morning. The six programs include Brahms's First and Chaikovsky's Fifth Symphony; Prokoqev's "Classical" Symphony; Debussy's "Clouds," "Fêtes" and Prelude of the Faun; Strauss's "Don Juan"; the Second Suite from Ravel's "Daphnis and Chloë"; Corelli's Suite.

Concert-Chronicle

Over-Often Trans Oct 31

THOSE that should know say that Dr. Koussevitzky receives with interest any valid report about the moods of the public of the Symphony Concerts toward his programs. It seems, then, the moment to say that a considerable number of serious, responsive, remembering listeners in both the matinée and the evening audience is surprised and a little resentful at the announcement of another repetition of Strauss's tone-poem, "Ein Heldenleben," for next Friday and Saturday. After three years—a reasonable interval—it was played at the Symphony Concerts of Jan. 2 and 3, 1931. It was repeated at the concerts of **Oct.** 23 and 24, 1931. Now it is to be played yet again at the concerts of Nov. 4 and 5, 1932. That is to say, if present plans hold, it will have been heard at Symphony Hall six times in twenty-two months.

Every musical year in every orchestra's repertory deserving pieces go regrettably unheard because there is no room for them. Under this pressure so many repetitions, at such short intervals, of a single tone-poem by Strauss may well seem disproportionate and excessive. The audience hears him gladly; conductor and orchestra play him magnificently; by the works of his prime he remains the most eminent living composer. On that score only Sibelius may challenge him. Even so need "Ein Heldenleben" be re-played in three successive seasons? If Strauss is to be the order of the day next Friday and Saturday, why not return to "Don Quixote," unheard for ten years at Symphony Hall until Dr. Koussevitzky revived it last autumn? With two novel pieces to prepare, one from Sibelius, one from Prokofiev, the conductor evidently wishes his third number to be "repertory." But neither he nor the orchestra can have forgotten "Don Quixote"; while even "Death and Transfiguration" might sound fresher than the over-repeated "Heldenleben." Possibly, also, Sibelius's "splendid 'Tapiola,'" as the Europeans unanimously hail it, might desirably stand alone as novel number.

Mr. Carpenter's new piece, "Patterns," heard last Friday and Saturday at Symphony Hall, will be played by the Chicago Orchestra, before the composer's fellow-townsmen, this evening and tomorrow afternoon. Dr. Koussevitzky will also find room for it in one of the concerts of the Boston Orchestra in New York toward the end of November. Wherever it is played, Mr. Carpenter will take the piano-part.

In and Around The Bostonian Concert-Halls

Trans. Oct. 28

Matters That Invite Debate, People's Orchestra Again, Programs in Prospect

WITHIN the past three days more than one who has heard Franck's Symphony to satiety at the Symphony Concerts has said as much to this department by letter or by word of mouth. The complaining voices come from the matinée and from the evening audience. Among them are both teachers and students at Harvard—an appreciable element in the public of Symphony Hall. Dr. Koussevitzky, who is not above the consideration of the public in his program-making, might be surprised at the number and the warmth of these protests, in particular from the musically minded. Some of them, like this department, have also noted the conductor's recent tendency to over-drive the brass choir. A resident composer, for example, recalls how, at the close of the Prelude to "Die Meistersinger" (in the second pair of concerts) the too sonorous energies of horns, trumpets and trombones made the underbody of Wagner's climax quite inaudible. When The Transcript raised debate about Franck's Symphony and overpowering brass, it believed itself a voice crying in the wilderness. Now it is discovering that those woods are not a lonesome place.

Tibbett Postpones Symphony Date for Opera—Music Notes

BY WARREN STOREY SMITH

Since he is to open the Metropolitan Opera season in Verdi's "Simon Boccanegra" immediately after the announced date of his Boston recital on Nov. 20, Lawrence Tibbett has postponed his Symphony Hall appearance until Sunday afternoon, Dec. 4. No singer wants to risk a journey from Boston to New York just before so important an occasion as the opening of New York's operatic season. And incidentally that will be the opening of the only major opera company to be heard in America this winter east of California.

* * * *

The Metropolitan has added to its roster this season, as was to be expected, various members of the inactive Chicago organization: Frida Leider, Maria Olzcewska and Eide Norena, Tito Schipa and Richard Bonelli. Richard Crooks, well known to Boston as recital singer, will be with the Metropolitan during the second half of the winter; other names new to the Metropolitan list and as yet unfamiliar to Bostonian ears are those of Helen Gleason and Rose Bampton, Gustaaf de Loor and Ludwig Hofmann. Whether or not Boston, deprived of its Chicagoan operatic fortnight, will have the opportunity to hear the Metropolitan assemblage in the spring is still a matter of uncertainty—and of hope.

* * * *

Announcements from Symphony Hall include the information that Lily Pons, outstanding coloratura soprano of these days in America, will be heard there on the afternoon of Sunday, Dec. 11.

* * * *

The group to be heard in Symphony Hall on the afternoon of Sunday, Nov. 27, long known and admired as the English Singers, is now, it appears, to be known as the New English Singers. Whether or not this signifies any change in personnel or in the type of programme is not stated.

* * * *

Armenian symphonic music is to have its day in Boston Sunday, Nov. 13, with some 50-odd members of the Symphony Orchestra and the Armenian National Chorus to set it forth. A detailed programme is not yet at hand, but Rose Zulalian, mezzo-soprano of distinction in her own right, and incidentally the most eminent of the women singers of her race, will be soloist with chorus and orchestra, and Charles Garo will be the conductor.

lish short stories, also shows us in his illuminating and readable volume that Nietzsche's subsequent antipathy began much earlier than is generally supposed, and that jealousy of a successful rival had at the outset as much to do with his alienation from Wagner as had his disagreement with him in philosophical and aesthetic matters. The importance of Cosima Wagner in Mr. O'Brien's narrative is suggested by the fact that it is her likeness, rather than that of Nietzsche's, which makes the frontispiece.

* * * *

Jesus Maria Sanroma, resident pianist, whose last and most successful appearance here was at the concert a week ago for the benefit of the Puerto Rican hurricane, will be the soloist next Wednesday at the concert of the Philadelphia Sinfonietta, the conductor of which is Fabien Sevitzky, musical director of Boston's Metropolitan Theatre. He will be heard in a Concerto of Bach.

Francesco Scarpetti, baritone, who makes his first public appearance here at Jordan Hall this evening, came to this country from Italy as a boy of 13 and received the larger part of his musical training at the New England Conservatory of Music. Mr. Scarpetti has been singing of late in New York, Philadelphia and Providence.

* * * *

Samuel Gardner, violinist, who plays at Jordan Hall next Wednesday evening, will be remembered as the composer of the tone-poem, "Broadway," a musical picture of New York, heard at the Symphony Concerts a season or two ago, under the composer's own direction.

* * * *

That Friedrich Nietzsche idolized Richard Wagner—for a time—is well known. That for a much longer period he adored Cosima von Buelow, later the composer's wife, is a matter of less common knowledge, and the relationship between the two is given new emphasis and importance in Edward J. O'Brien's biography or, as he prefers to call it, portrait of the German philosopher, "Son of the Morning," lately published by Brewer, Warren and Putnam. Mr. O'Brien, who is best known to the American reading public through his yearly collection of the outstanding American and Eng-

---

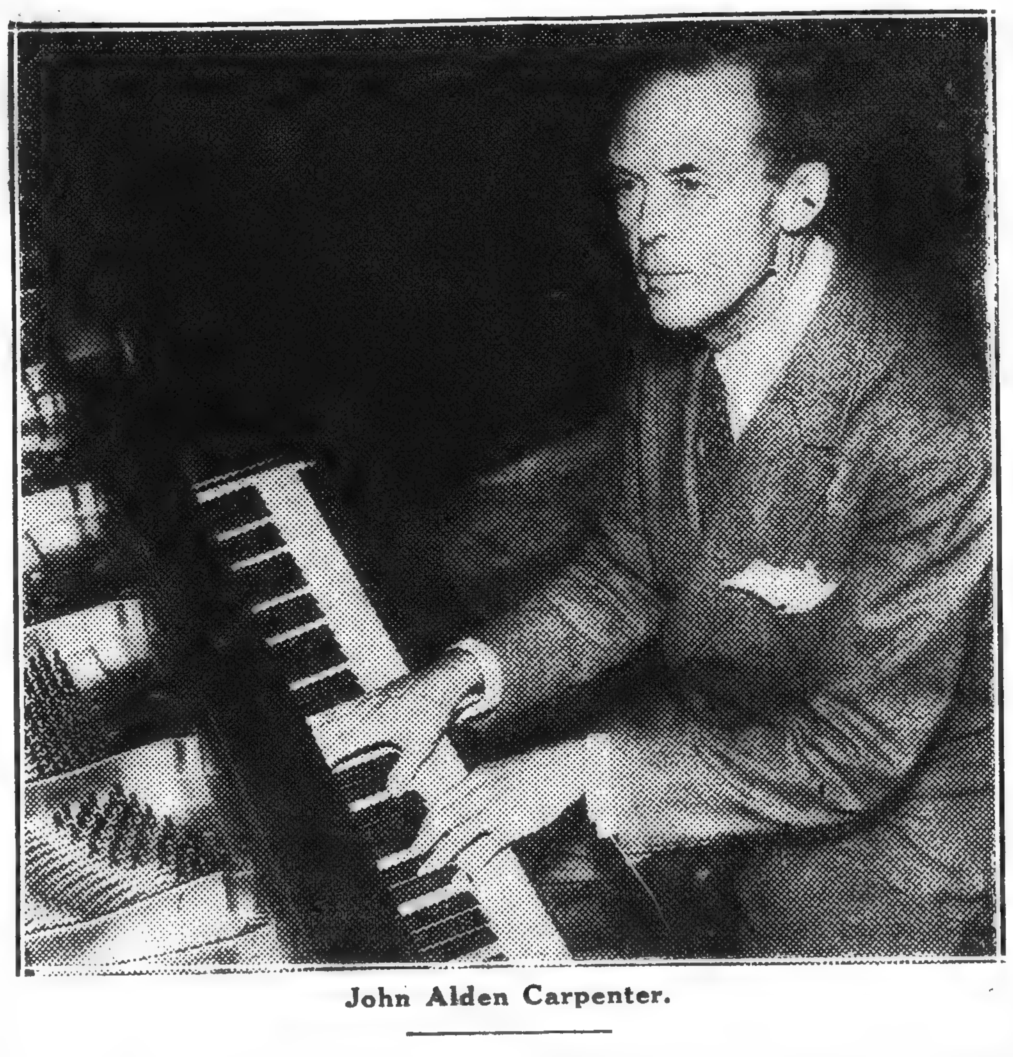
Dr. Koussevitzky has reconstructed the program for the Symphony Concerts of next Friday and Saturday. It now stands in order: Overture to the Opera, "The Magic Flute" from Mozart; "Tapiola," tone-poem from Sibelius; "The Gamblers," character-pictures from Prokofiev's like-named opera; Beethoven's Seventh Symphony. The announced repetition of "Ein Heldenleben" is deferred to another occasion. Possibly it might suit the anniversary concerts for the semicentenary of Wagner's death.

Trans. Nov. 1

THIS CLIPPING FROM
CHICAGO, ILL.
POST

OCT 27 1932

Is John Alden Carpenter a Bit Nervous? Don't Be Silly. Of Course



John Alden Carpenter.

By Karleton Hackett.

John Alden Carpenter had just finished rehearsing with Mr. Stock and the orchestra his "Patterns," which are to be heard this evening for the first time in Chicago. He was evidently keyed up to high pitch. "Nervous! I should say so; and why not? This is the first time in my life that I have ever appeared as a pianist."

Mr. Carpenter was just back from Boston, where the first performance of "Patterns" was given last week by the Boston symphony under Koussevitzky. "And was I nervous? I certainly was; in fact, I felt almost prima donnaish. If the time should ever come when we could take public performance as a matter of course without nervous tension it would surely be a thing without life or meaning.

"Well, in Boston they seemed to like 'Patterns' pretty well. The applause was cordial, and it sounded as though they meant it. I think that Koussevitzky liked it; you cannot go so much by what people say as by the atmospheric quality that somehow surrounds them, and it seemed to me that he really liked it.

"The Transcript was quite laudatory, but then the Transcript always has been favorable toward my music. The other newspapers were not so complimentary, but they never have been. They have always touched me up a bit, doubtless for my own good.

"These 'Patterns' form the first piece of music I have ever written without some sort of a story, some literary background, in my mind. I began work on them—or it—something over two years ago, when Koussevitzky sent out a request for music to aid in celebrating the half century of the Boston orchestra. I then wrote about a third of it, lost interest and put it aside. Last March I took it up again, feeling an urge to write something for piano with orchestra.

"After you let music lie by for a space you never know what it will sound like to you when you take it up again. You are pretty apt to be tired of it, or disgusted with it, but this time I found that I was still interested. I found myself desiring to think just tone. No story, no program, but merely designs, patterns, in tone."

No man ever appears more self-possessed than John Alden Carpenter. An Anglo-Saxon, he has his outward seeming thoroughly under control. But when you look at him tonight you may be sure that within he is taut as the proverbial bowstring with all his nervous energy concentrated on the moment. As he himself said: "Nervous? I should say so"

John Alden may have himself firmly in his Anglo-Saxon hand and show nothing to the casual observer. But he had a brother, Ben, of Gallic exuberance. Once many years ago at a Harvard dinner there was an [illegible] erner who was something of a [illegible] and after urging he was quite willing to sing. But he had no music with him—and what could be done about that in Chicago?

"Tell that bird," said Ben, "that if he will hum two bars of his dinky tune to John he will go right ahead and play him a better accompaniment than he ever heard before in his life. John will do his part—but can that bird sing?"

THIS CLIPPING FROM
LEWISTON, ME.
SUN

OCT 6 1932

Musical Notes

BOSTON SYMPHONY CONCERTS

The fifty-second ~~season of the~~ Boston Symphony Orchestra commences at Symphony Hall in Boston with two concerts on Friday and Saturday.

Serge Koussevitzky, who arrived from Europe last week, will open his ninth season in this country. He continues what constitutes the longest continuous term of a Boston Symphony conductor. Excepting for a guest appearance as conductor of the Vienna Philharmonic Orchestra in June, Mr. Koussevitzky has given no concerts in Europe this summer, dividing his time between rest in the mountains and the pursuit of new scores of interest.

The New York series in Carnegie Hall by the Boston Symphony will be presented on Thursday evenings and Saturday afternoons on the following dates: Nov. 17 and 19; Jan. 5 and 7; Feb. 3 (Friday by exception) and 4; March 2 and 4, and April 6 and 8.

Mannes to Conduct Manhattan Orchestra

Mr. Koussevitzky revealed that he has again selected a large and representative group of novelties for the Boston's programs this season. The new American works include a symphony by Louis Gruenberg, two compositions, as yet unnamed, by John Alden Carpenter; and a new composition, of a type not divulged, by Roger Sessions. The foreign novelties include Sibelius's Eighth symphony; a new work by Igor Markevitch, the youthful Russian composer now living in Paris; Florent Schmitt's Symphonie Concertante for piano and orchestra, with the composer as soloist; Serge Prokofieff's Fourth piano concerto, with Mr. Prokofieff as soloist; a suite by Conrad Beck and one by Alban Berg, the composer of "Wozzeck"; new compositions by Jerzy Fitelberg and Bohuslav Martinu, a piano concerto by Arnold Bax and William Walton's "Belshazzar's Feast," in which the Harvard and Radcliffe Glee Clubs will take part.

David Mannes will make his first appearance as conductor of the Manhattan Symphony Orchestra on Sunday evening, Nov. 20, at the Waldorf-Astoria, where this organization, until this season under the direction of Henry Hadley, will give a season of six concerts. The first program will include the Beethoven triple concerto with Elsa, Greta and Maria Hilger as the soloists; Mozart's "Marriage of Figaro" overture, the theme and variations from Tchaikovsky's Suite No. 3 and Cesar Franck's D minor symphony. These concerts will be broadcast over WOR and will begin promptly at 9 p. m.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 7 - 1932

Orchestra Conductor Composes First Bit

Friends of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra to appear Oct. 27, in Memorial Hall, under auspices of the Symphony Club of Central Ohio, have elicited from him the reluctant admission he has written a symphonic poem, his first essay in the field of composition.

He has not decided, however, whether the number ever will be included in his programs, he says. "I am not essentially a composer. I write for myself—a necessary outlet," he told reporters in Boston last week, following his return from Europe.

Whether or not the symphonic poem is heard this year, several quite new numbers will be, he promises. Possibly Dr. Koussevitzky will direct for the first time in this country, Sibelius' Eighth Symphony, now in the Boston repertory and just completed by the Finnish composer. New piano concertos by Prokofieff and Florent Schmitt, and a notable English chorale, "Belshazzar's Feast," by Walton, also are among his acquisitions.

The Boston orchestra and the Chicago, with Dr. Frederick Stock, in January, complete the offerings of the Symphony Club this year. Reservations are available from Mrs. Helen Pugh Alcorn, 34 Linwood Ave.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

OCT 7 - 1932

MUSIC IN THE DEPRESSION

[Philip Hale in Boston Herald.]

The prospectus of the Philadelphia orchestra for this, its 33d season, contains a significant paragraph:—

"The programs for the season will be almost entirely devoted to the acknowledged masterpieces of orchestral music. The directors of the association feel that in times such as the present the audiences prefer music which they know and love and that performances of debatable music should be postponed until a more suitable time. With these opinions the conductors fully concur."

It is known that some subscribers to the Boston Symphony concerts have deplored the number of ultra-modern compositions that have been introduced by Dr Koussevitzky. Some of the complaints have been unreasonable, even silly; other complaints have been justified. If there were noteworthy works in the list, works that imperatively called for a hearing, others, foreign and domestic, did not deserve attention. Thackeray in a proposed inscription in memory of George the First said in speaking of his tastes, that he "gave an enlightened patronage to bad oysters." The Boston public has at times been served compositions that might thus be classed.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

OCT 7 - 1932

The Observat

By Walter Brown, Dr

Dr. Koussevitzky's Return.

Dr. Serge Koussevitzky, who has had his usual summer abroad, has had a week of intensive rehearsing of his Boston Symphony Orchestra for its season, which will begin in Symphony Hall, Boston, this evening. The new season will be the conductor's ninth with the orchestra—and at its conclusion Dr. Koussevitzky will have had the longest consecutive term of service of any of the distinguished musicians who have been the orchestra's leaders. A Western trip by the organization will begin very soon after the first concerts in Boston and we, of course, will get our Bushnell Hall concert by the orchestra on Wednesday evening, November 16—when the players will have had time to get well into their season's stride.

THIS CLIPPING FROM
N. Y. Evening Post

OCT 8 - 1932

Serge Koussevitzky, who opened the ~~fifty-second~~ season of the Boston Symphony Orchestra in Symphony Hall, Boston, yesterday, announces a revival for next week's program in Bruckner's "Romantic" Symphony No. 4. This score has not been played for many years, the last performance by the orchestra having been in 1899 under Wilhelm Gericke. At the third pair of concerts, John Alden Carpenter wil lbe the guest of honor, playing the piano part in his new suite for piano and orchestra, which is then to have its first performance. Carpenter intended this music for the orchestra's anniversary season, but was unable to complete it in time. His "Skyscrapers" will also be played on this program. The program of the opening concerts this week consisted of Handel's Concerto Grosso, Opus 6, No. 10; Debussy's prelude to "The Afternoon of a Faun," Bach's Passacaglia in Respighi's arrangement and Brahms's Second Symphony. With Bruckner's Symphony at the next concerts, Strauss's "Don Juan" and Wagner's "Meistersinger" Prelude will also be played.

THIS CLIPPING FROM
NEWARK, N. J.
NEWS

OCT 8 - 1932

Koussevitzky and Stokowski.

Having returned to their posts after Summer vacations, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and Leopold Stokowski, director of the Philadelphia Orchestra, have been saying something about the works which will employ their forces this season.

Mr. Koussevitzky believes in bringing forward American compositions when he finds creations of enough merit to warrant performance. The plans for the Boston orchestra include a new symphony by Louis Gruenberg, who has completed the score for an operatic version of Eugene O'Neill's drama, "Emperor Jones," two new works by John Alden Carpenter, who composed "Skyscraper," and one by Roger Sessions, all of them Americans.

Of new foreign compositions he will present "Rebus" written by Igor Mankevitch, a young Russian; Florent Schmitt's Symphonic Concertante for piano and orchestra; a piano concerto by Serge Prokofieff, who wrote the opera, "The Love of Three Oranges," produced by the Chicago Company several years ago; a suite for full orchestra by Alban Berg, composer of the opera, "Wozzek;" Arnold Bax's piano concerto; William Walton's "Belshazzar's Feast" for orchestra and chorus and a suite by Conrad Becker.

Mr. Stokowski is firmly convinced that the patrons of the Philadelphia Orchestra should hear the most advanced modern music, whether they like it or not. Obeying that conviction, he has presented works so distasteful to some of the subscribers in the Quaker City that they indulged in hisses and left the hall last season.

This year he intends to put the modern novelties after the tried and true works on his programs so that those, who do not care to listen to the strange gods need not do so. Among the works to which he will call attention will be "The Jungle" by Werner Josten, who was born in Germany, but has lived in this country for some years and is a member of the music department's faculty in Smith College.

Mr. Stokowski is right in insisting that audiences today should become acquainted with the work being done by modern creative musicians. Until their productions are heard there can be no telling what the new thought in music is.

The Philadelphia Orchestra will give the first concert in its New York season at Carnegie Hall, Tuesday night, October 18. The program includes Brahms's symphony No. 1 in C minor, and the Vorspiel, Liebesnacht and Liebestod from Wagner's "Tristan und Isolde."

Musical Art Forum of Orange.

The Musical Art Forum of Orange will open its twelfth season in Wilson Lamb's studio, 310 Main street, Orange, tomorrow afternoon at 5 o'clock, with a concert to be given under Mr. Lamb's direction.

The Forum intends to give one concert every month this season and in some of them the Wilson Lamb Male Quartet and the choir singers Mr. Lamb is instructing will assist. Music lovers who may wish to join the Forum may send their applications to the studio.

THIS CLIPPING FROM
New York Herald-Tribune

OCT 9 - 1932

In his second pair of programs of the season in Symphony Hall, Boston, Serge Koussevitzky will conduct the Boston Symphony Orchestra in Bruckner's fourth symphony, known as the "romantic," which has not been played by this orchestra since 1899, in the regime of Wilhelm Gericke. The work is more familiar here, where its last performance in the regular music season was given by the Philharmonic under Wilhelm Furtwaengler on March 26, 1926. Willem van Hoogstraten gave it at the Lewisohn Stadium in the summers of 1928 and 1930. Strauss's "Don Quixote" and Wagner's prelude to "Die Meistersinger" will also be played next Friday and Saturday.

In the third pair of concerts, October 20 and 21, John Alden Carpenter will be represented by his "Skyscrapers" and his new suite for piano and orchestra, in which he will be the soloist. The Chicago composer designed his suite, which will be played for the first time in public on October 20, for the Boston Symphony's anniversary season, 1930-'31, but was unable to finish the work in time for it.

THIS CLIPPING FROM
DETROIT, MICH.
TIMES

OCT 9 - 1932

Koussevitzky to Visit Ann Arbor

THE BOSTON SYMPHONY ORCHESTRA of 110 players, under the baton of Serge Koussevitzky, will make a brief western tour this month, playing its only Michigan concert in Ann Arbor, October 25.

Doctor Koussevitzky opened his Boston season last Friday afternoon and Saturday evening. This is the orchestra's fifty-second season and the ninth under the conductorship of this renowned leader. Doctor Koussevitzky will thus exceed any continuous term of a previous conductor of this orchestra.

As in the past, Doctor Koussevitzky's programmes, now world-renowned for their liberality and catholicity, will embrace every era of orchestral composition.

New concertos for piano and orchestra are promised from Prokofieff and Florent Schmitt, with the composer in each case as soloist. The as yet unplayed Eighth Symphony of Sibelius will receive its world premiere under Doctor Koussevitzky's direction, and all of its predecessors will be heard in advance of it during the season. There will be new works from the pens of the Americans, Gruenberg and Carpenter, and from sundry Europeans of advanced tendencies.

During the Summer Doctor Koussevitzky found time to indulge in an activity rare for him, namely composing. A poem for orchestra is now ready, but the conductor would not say just when it will be played.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 9 - 1932

With its membership unchanged in number and personnel and its musical prospectus continuing as of yore, the Boston Symphony Orchestra "will go on as usual," in the words of Dr. Serge Koussevitzky, who conducted the opening concerts in Boston last week.

The "as usual" means not only the carrying out of the customary concert schedule at home and abroad, but the continued introduction of works news to this country, some of which will have their premieres in the United States. Hand in hand the new will go with the old. The keeping up of this policy is of interest in view of the proclamation from Stokowski's Philadelphians that they will eschew the modernistic this season and consort only with the classics.

"As usual" again, Dr. Koussevitzky brought back with him from Europe a number of new scores and has in hand new works from American composers as well. Not to mention one of his own, a poem for orchestra he wrote during his vacation abroad. He hasn't said when it would be played.

The new American works include a symphony by Gruenberg, two scores by John Alden Carpenter and a composition by Roger Sessions. The European scores number an Eighth Symphony by Sibelius, which that composer has just finished and which will have its premiere in this country; "Rebus," by Igor Markevitch, hardly more than a boy but whose extraordinary talent has made him a "sensation" of Paris; new piano concertos by Florent Schmitt and Prokofieff, with the composers as soloists in each case. A notable English score is Walton's choral, "Belshazzar's Feast."

Classical music will have its due predominance on the programs, however, and will include Mahler's sixth and Bruckner's fourth symphonies, Beethoven's Ninth, Berlioz's "Damnation of Faust" and other more familiar masterpieces. A Brahms festival will be given next spring to commemorate the 100th anniversary of the composer's birth.

It is Dr. Koussevitzky's belief that, while Vienna may still retain "the world's most wonderful atmosphere for music," America is assuming the world's leadership in the present phase of musical history. "No country in the world," he said, "is making so great an effort toward education in music.

"The interest in orchestral music in this country is so great that it remains in spite of every interference. Music in America is not something superficial," he continued, denying that there is any ground for the extensive popular belief that musical appreciation in this country lacks the depth of Europe's appreciation for the art.

"The groundwork has been so well prepared that music is absolutely a necessity here."

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS

OCT 9 - 1932

Boston Symphony

In a veritable blaze of glory and before a capacity house the Boston Symphony Orchestra opened its 53d ~~season in~~ Symphony Hall, Boston, last Friday afternoon, the vast audience cheering to the echo, Dr. Serge Koussevitzky, its inspiring and magnetic conductor, and his men.

Glad news it is to Buffalo music lovers that the famous orchestra and its conductor will play in Buffalo on Monday night, October 24th, giving a concert in Elmwood Music Hall under the auspices of the Buffalo Musical Foundation, which for several years has made the Boston Orchestra the opening attraction of its season. The only exception was the orchestra's jubilee year, when a Beethoven week in Washington took the place of its customary Mid-Western tour. Dr. Koussevitzky, who spent the summer abroad and dicided his time between rest in his beloved mountains and a quest for new and vital scores, has brought back a wealth of interesting material, which will be included in the orchestra's repertoire, music new and old, expressive of the spirit and taste of the time.

The program he is preparing for Buffalo will be one of the most brilliant and interesting in the long list of memorable programs the Boston Orchestra has given Buffalo in the many years that its visit has been one of the high lights of the city's musical season.

Coming by special train, with its full force of 110 virtuosi, the orchestra will open its Mid-Western tour in Buffalo. A week on tour and the orchestra will confine its travel for the rest of the season to New York, where its series is completely sold out with a long waiting list, and a few cities in the East.

Mail orders for seats for the Boston Symphony Orchestra may be sent now to the office of the Musical Foundation, Denton, Cottier & Daniels. The Foundation makeup of attractions for the rest of the season will be announced shortly, but season subscribers are assured of their regular seats for the Boston Orchestra. These will be filled in advance of the public sale.

* * *

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 9 - 1932

America Leading World in Music

THAT America, so often compared unfavorably with Europe by critics in every field of art, is now assuming the leadership of the world in music, was the opinion expressed by Director Serge Koussevitzky of the Boston Symphony orchestra on his recent return from a summer of study, observation, and rest in Europe. Koussevitsky brings his orchestra to Columbus on October 27, for the first concert in the season of the Symphony club of central Ohio.

"Although Vienna," he says, "may still retain the world's most wonderful atmosphere for music, America has moved to the front as a musical nation." Koussevitsky denied that musical appreciation in this country is more superficial than that found in western Europe. "No country in the world," he continued, "is making so great an effort toward education in music. The groundwork has been so well prepared that music is absolutely a necessity here."

Although a fair place will be accorded the moderns, the classics will not be neglected. Mahler's Sixth Symphony and Bruckner's Fourth Symphony will be played, together with the Beethoven Ninth, Berliozs' "Damnation of Faust," and other familiar works.

In asking his public to support another season of symphony concerts, Koussevitsky does not offer art as a luxury to be maintained in spite of depression. He considers good music as one of the real necessities of life.

The program for the Columbus concert by the Boston orchestra has not yet been announced. Tickets are available from Helen Pugh Alcorn, 34 Linwood avenue.

THIS CLIPPING FROM
N. Y. TIMES

OCT 9 - 1932

Serge ~~Koussevitzky~~ will present Bruckner's Fourth symphony in Boston this week with the Boston Symphony Orchestra, which has not performed this work since 1899, when Wilhelm Gericke directed it. The program will also include Strauss's "Don Juan" and the Prelude to "Die Meistersinger."

At the third pair of concerts by the Boston Symphony in Boston, John Alden Carpenter will be the soloist, playing the piano part in his new suite for piano and orchestra, which will have its first performance at this time. Carpenter intended this music for the orchestra's fiftieth anniversary season, but was unable to complete it in time. His "Skyscrapers" will also be played on this program.

THIS CLIPPING FROM
HOUSTON, TEX.
CHRONICLE

OCT 1 1 1932

BOSTON SYMPHONY LEADER PRAISES HOUSTON PROGRAM

A visit with Serge Koussevitsky, conductor of the Boston Symphony Orchestra, was one of the highlights of the summer European trip enjoyed by Dr. Joseph A. Mullen, president of the Houston Symphony Orchestra Association, and Mrs. Mullen.

The interview occurred during their homeward trip aboard the Ile de France. "Mr. Koussevitsky was graciousness itself and expressed himself as intensely interested in the Houston Symphony situation as I outlined it to him," said Doctor Mullen. "When I told him that we had supplied Houstonians with symphonic music of high order at 50 and 85 cents a seat and completed the season with a deficit of only $292, he was astounded."

Koussevitsky was very interested in the future of the local organization, and when Doctor Mullen submitted this season's programs to him, he declared them excellent. He said that they indicated the director had in mind a gradual development of the musical possibilities of the orchestra which would culminate in programs that would do credit to any such organization.

There were a number of Boston and New York Symphony Orchestra men on the boat, Doctor Mullen said, as was Grace Moore, soprano of the Metropolitan Opera Company and of movie fame.

In Paris, Doctor and Mrs. Mullen met an old friend, Isadore de Lara, composer of the opera "Messalina," who spoke very highly of the ability of the new Houston Symphony conductor, Frank St. Leger, whom he had known in London.

In New York, Doctor and Mrs. Mullen visited with their son, Joseph Mullen, Jr., and his wife. The younger Mullen is quite a well-known artist and is doing some very interesting stage settings for a Baltimore theatre at present. In their apartment, the Houstonians met a number of celebrities of the New York stage and screen, among them Rose Hobart, who is being married Sunday to an old friend of the Mullens, William R. Grosvenor.

Doctor Mullen announced during the interview that Harry R. Bourne has been engaged as manager for the orchestra this season.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 1 6 1932

SYMPHONY LECTURES BY DR. CHAPMAN

Dr. W. Louis Chapman will again lecture this season on the programs of the Boston Symphony Orchestra. Through the courtesy of the Providence Public Library, as in previous years, the lectures will be given in the children's room of the library on the Sunday prior to each concert, and are under the auspices of the Monday Morning Musical Club. They will be illustrated by music and are free to the public.

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

OCT 1 4 1932

WORDS AND MUSIC

by R.L.F. McCOMBS

THE manifold excellences of the Boston Symphony Orchestra and the romantic eloquence of its conductor, Serge Koussevitzky, have become familiar to Columbus concert-goers in the seasons that the famous organization has paused here at the behest of the Symphony Club of Central Ohio.

The limpid smoothness and the singing sonority which the orchestra has achieved under his baton as well as the vividness of Mr. Koussevitzky's conducting, the catholicity of his programs and the charm of his presence are twice-told tales.

The solitary items of news that remain for this season's announcements are concerned then with the program in prospect for Oct. 27 at Memorial Hall. Long distance conferences on the matter between Mrs. B. G. Huntington, president of the Symphony Club, and the Boston management were concluded this week.

The resulting program lists these four composers and works:

Suite	Corelli
Sarabande; Gigue; Badinerie	
Two Nocturnes	Debussy
Nuages; Fetes	
Don Juan, Tone Poem, Op. 20	Richard Strauss
Symphony No. 5, E minor, Op. 64	Tchaikowsky

Mr. Koussevitzky's readings of Tchaikowsky are internationally famous. In 1912 he organized a Tchaikowsky festival in Moscow at which time modest Tchaikowsky said, "So long as Koussevitzky performs my brother's composition, the music of Tchaikowsky will live."

In the early days of the century it was the fashion for the young modernist circle to scoff at the great Russian symphonist of the 70's and 80's, and Koussevitzky, himself of the inner circle of modernists, undertook to champion the elder composer.

His interpretations have undergone an evolution in the 30 years of his conducting. Of late years they have grown away from the emotional aspect on which they were once based. He conceals the morbidity with which the unhappy composer's work is infused and brings out with consummate force the tonal splendor, the songfulness, the masterly form of the symphonies.

Tickets for the symphony series, this year made up of the impending concert by the Bostonians and one in January by the Chicago Symphony, are available from Helen Pugh Alcorn, 34 Linwood avenue, at Mrs. Eugene Gray's shop and at the Sarah E. Pye shop, 11 S. Fourth street. The box office at the Carl Koch Company, Third and Broad streets, will open next Wednesday.

* * *

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 1 4 1932

Suite	Corelli
Sarabande, Geigue, Badinerie.	
Two Nocturnes	Debussy
Nuages.	
Fetes.	
"Don Juan," tone poem, Op. 20 (After Lenau)	Strauss
Symphony No. 5 in E Minor, Op. 64.	Tschaikowsky
Andante.	
Andante Cantabile, con alcuma licenza.	
Valse (Allegro Moderato).	
Finale—Andante Maesoso, Allegro vivave.	

The Boston Symphony orchestra program for Columbus is announced today by Mrs. B. Gwynne Huntington, president of the Symphony Club of Central Ohio. As given above, it will be heard Thursday evening, Oct. 27, when this orchestra, under Dr. Serge Koussevitzky, makes its third Columbus appearance under auspices of the Symphony club.

Indeed, it is surprising to reflect that only one other appearance of this famous orchestra was ever enjoyed by Columbus, and that one is older than the memory of many of the present concert-goers here. About 20 years ago, when the orchestra was led by Dr. Muck, it was heard here in a memorial program for Mr. C. Christian Born.

In its two concerts of recent years, the orchestra, and particularly its gifted conductor, have endeared themselves to local music lovers so greatly that when a choice had to be made this fall from among all the available orchestras there was no doubt in the minds of the Symphony club officers that the Boston must be one of the two to be heard.

The concert marks the opening of the club's ninth season in Columbus. The program will begin at 8:15, and an intermission of 10 minutes will precede the playing of the symphony.

THIS CLIPPING FROM
SUN

A Puzzle

Serge Koussevitzky, Russian conductor of the Boston Symphony Orchestra, passed through New York the other day on his return from Europe. The famous conductor brought with him several new scores and symphonic works for performance by his orchestra this season, and to reporters made a number of statements complimentary to American music and its composers.

Of course, Mr. Koussevitzky, being an orchestra man, had this to say to a New York Herald-Tribune reporter, concerning his favorite medium of musical expression. "The United States has the world's best orchestras. Take care of them," he advised, "they are among America's greatest achievements in its art." Every effort, he added, should be made to keep them going during these hard times.

Very well said, Mr. Koussevitzky, but how, "during these hard times" when no one is spending any money?

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

OCT 1 5 193

Boston Symphony To Include Modern And Classic Music

Serge Koussevitzky Arranges Varied Program for Oct. 24 Concert.

OPENING with a Corelli suite, and closing with the Brahms first symphony in C Minor, Serge Koussevitzky, conductor of the Boston Symphony orchestra will play a superb program for the Buffalo concert Monday night, Oct. 24, in Elmwood Music hall.

Announcement that the Boston Symphony's concert here will bring both modern and classic music to Buffalo music-lovers, was made yesterday by Marian de Forest, secretary-manager of the Buffalo Musical foundation under whose auspices the Boston Symphony orchestra will appear here. The varied program which Director Koussevitzky has prepared for the first concert of his orchestra's winter season, is a taxing one, which, for sheer musical beauty and variety would be difficult to duplicate, Miss de Forest said.

Brahms who was only 22 years old when he began the Symphony in C Minor, on frequent occasions said it was no laughing matter to write a symphony after Beethoven.

The movements of the Symphony follow:

Un poco sostenuto; allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; Allegro non troppo, ma con brio.

The Boston Symphony orchestra, under Dr. Koussevitzky gave its first season concert in Symphony hall, in Boston, on Oct. 7. The conductor was greeted heartily by an audience which rose to its feet and applauded.

This is Dr. Koussevitzky's ninth consecutive season as director of the Boston Symphony orchestra.

* * *

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 1 5 1932

Symphony

Boston Orchestra Plays in Artist Series Here Oct. 26

The program for the concert which the Boston Symphony Orchestra will give in Cincinnati Oct. 26 in Music Hall, with Dr. Serge Koussevitzky conducting, was announced Saturday by J. Herman Thuman, who is presenting this concert as the second of his Artist Series this season.

This is the first time in 24 years that the Boston Orchestra has appeared in Cincinnati, the last concert being given here on Jan. 31, 1908, in Music Hall, under conductorship of Dr. Karl Muck. The premier concert here was in 1887, with Wilhelm Gericke conducting, six years after the orchestra was formed. The same conductor brought the orchestra to the Odeon in 1889.

Three visits were made in the regime of Arthur Nikisch in 1890, 1891 and 1892. There was a concert led by Franz Kneisel, the concertmaster and assistant conductor, in 1893. This orchestra did not return until 1907, when Dr. Muck was conductor. The appearance in 1908, mentioned above, completes the list of past concerts in this city by the Boston Symphony Orchestra.

Many out-of-town music lovers are coming to Cincinnati Oct. 26 to join Cincinnatians at Music Hall that evening at 8:15 o'clock to hear the Boston artists in the following program:

Prokofieff: "Classical" Symphony, Op. 25
Debussy: Two Nocturnes
a. "Nauges"
b. "Fetes"
Ravel:
"Daphnis et Chloe" Ballet: Orchestral Excerpts (Second Suite)
"Lover du Jour"—Pantomime—Danse Generale
Intermission
Brahms:
Symphony No. 1 in C Minor, Op. 68.

* * *

THE SECOND symphony

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS

16 1932

MUSIC

By MARY B. SWAN.

Boston Symphony

The seat sale for the Boston Symphony Orchestra concert, which will be given at the Elmwood Music Hall on Monday evening, October 24th, will begin tomorrow morning at the boxoffice in Denton, Cottier & Daniels, Miss Marion de Forest, secretary-manager of the Buffalo Musical Foundation, under whose auspices the orchestra is being brought to Buffalo, announced yesterday.

Music lovers who wish to attend the first symphony concert given in Buffalo this season by one of the most outstanding orchestras of the world, are urged to reserve their seats as soon as possible. A brilliant and varied program, rich in both modern and classic music, has been prepared for the opening concert of his orchestra's winter tour, by Dr. Serge Koussevitzky. A musical novelty, a Corelli suite, will open the program, which will include Brahm's first symphony in C minor, Miss de Forest announces.

The Boston Symphony Orchestra, now more than a half century old, began as one man's dream, which 30 years after a young Bostonian student in Europe, listened to excellent music in Vienna and Berlin, became a reality. The young man who dreamed that the people of his home city, Boston, might some day have a good orchestra, was Henry L. Higginson. When he made a fortune, he brought together the best musicians he could find in Europe and America for a permanent orchestra. At first the Boston Symphony had 60 men, and Georg Henschel, was leader.

In 1924, Serge Koussevitzky became conductor of the orchestra. He came to Boston with a magnificent reputation. He had given a new impetus to music in Russia and had electrified Western Europe with his Concerts Koussevitzky in Paris and by his guest appearances in other cities.

* * *

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

OCT 1 6 1932

SERGE KOSSEVITZKY, of the Boston Symphony Orchestra coming soon.

THIS CLIPPING FROM
N. Y. TIMES

OCT 1 6 1932

The third program of the Boston Symphony Orchestra's present season under Serge Koussevitzky includes Weber's overture to "Oberon," Franck's symphony in D minor, John Alden Carpenter's "Skyscrapers" ballet, and a first performance of his "Patterns" for piano and orchestra, with Mr. Carpenter as soloist. The performance will be given Friday in Boston. Harriet Cohen, London pianist, will play the piano part of a new Arnold Bax concerto with the orchestra next month.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS

OCT 1 7 1932

First on Tour

DR. SERGE KOUSSEVITZKY

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will direct that body in Elmwood Music Hall Monday evening, October 24th. Playing what has been called the ugly duckling of instruments at many concerts both here and in Europe, has won for Dr. Koussevitzky a fame as a double bass virtuoso that is comparable to that achieved by him as an orchestra leader, according to Miss Marian de Forest, secretary-manager of the Buffalo Musical Foundation. In 1924 he became conductor of the Boston Symphony Orchestra and his appearance in this city next Monday evening will be the first during this season's tour. On October 7th the orchestra opened its season with a concert in its home

THIS CLIPPING FROM
N. Y. TIMES

OCT 9 - 1932

Serge Koussevitzky will present
Bruckner's Fourth symphony i
ton this week with th
phony Orches
formed this
Wilhelm Geri
program will
"Don Juan" to
"Die Meistersinger."

ational

At the third pair of concerts by the Boston Symphony in Boston, John Alden Carpenter will be the soloist, playing the piano part in his new suite for piano and orchestra, which will have its first performance at this time. Carpenter intended this music for the orchestra's fiftieth anniversary season, but was unable to complete it in time. His "Skyscrapers" will also be played on this program.

THIS CLIPPING FROM
HOUSTON, TEX.
CHRONICLE

OCT 1 1 1932

BOSTON SYMPHONY LEADER PRAISES HOUSTON PROGRAM

A visit with Serge Koussevitsky, conductor of the Boston Symphony Orchestra, was one of the highlights of the summer European trip enjoyed by Dr. Joseph A. Mullen, president of the Houston Symphony Orchestra Association, and Mrs. Mullen.

The interview occurred during their homeward trip aboard the Ile de France. "Mr. Koussevitsky was graciousness itself and expressed himself as intensely interested in the Houston Symphony situation as I outlined it to him," said Doctor Mullen. "When I told him that we had supplied Houstonians with symphonic music of high order at 50 and 85 cents a seat and completed the season with a deficit of only $292, he was astounded."

Koussevitsky was very interested in the future of the local organization, and when Doctor Mullen submitted this season's programs to him, he declared them excellent. He said that they indicated the director had in mind a gradual development of the musical possibilities of the orchestra which would culminate in programs that would do credit to any such organization.

There were a number of Boston and New York Symphony Orchestra men on the boat, Doctor Mullen said, as was Grace Moore, soprano of the Metropolitan Opera Company and of movie fame.

In Paris, Doctor and Mrs. Mullen met an old friend, Isadore de Lara, composer of the opera "Messalina," who spoke very highly of the ability of the new Houston Symphony conductor, Frank St. Leger, whom he had known in London.

In New York, Doctor and Mrs. Mullen visited with their son, Joseph Mullen, Jr., and his wife. The younger Mullen is quite a well-known artist and is doing some very interesting stage settings for a Baltimore theatre at present. In their apartment, the Houstonians met a number of celebrities of the New York stage and screen, among them Rose Hobart, who is being married Sunday to an old friend of the Mullens, William R. Grosvenor.

Doctor Mullen announced during the interview that Harry R. Bourne has been engaged as manager for the orchestra this season.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

OCT 1 6 1932

SYMPHONY LECTURES
BY DR. CHAPMAN

Dr. W. Louis Chapman will again lecture this season on the programs of the Boston Symphony Orchestra. Through the courtesy of the Providence Public Library, as in previous years, the lectures will be given in the children's room of the library on the Sunday prior to each concert, and are under the auspices of the Monday Morning Musical Club. They will be illustrated by music and are free to the public.

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

OCT 1 4 1932

xcellences of the Boston Symphony Orchestra and the romantic eloquence of its conductor, Serge Koussevitzky, have become familiar to Columbus concert-goers in the seasons that the famous organization has paused here at the behest of the Symphony Club of Central Ohio.

The limpid smoothness and the singing sonority which the orchestra has achieved under his baton as well as the vividness of Mr. Koussevitzky's conducting, the catholicity of his programs and the charm of his presence are twice-told tales.

The solitary items of news that remain for this season's announcements are concerned then with the program in prospect for Oct. 27 at Memorial Hall. Long distance conferences on the matter between Mrs. B. G. Huntington, president of the Symphony Club, and the Boston management were concluded this week.

The resulting program lists these four composers and works:

Suite .... Corelli
Sarabande; Gigue; Badinerie
Two Nocturnes .... Debussy
Nuages; Fetes
Don Juan, Tone Poem, Op. 20 .... Richard Strauss
Symphony No. 5, E minor, Op. 64 .... Tchaikowsky

Mr. Koussevitzky's readings of Tchaikowsky are internationally famous. In 1912 he organized a Tchaikowsky festival in Moscow at which time modest Tchaikowsky said, "So long as Koussevitzky performs my brother's composition, the music of Tchaikowsky will live."

In the early days of the century it was the fashion for the young modernist circle to scoff at the great Russian symphonist of the 70's and 80's, and Koussevitzky, himself of the inner circle of modernists, undertook to champion the elder composer.

His interpretations have undergone an evolution in the 30 years of his conducting. Of late years they have grown away from the emotional aspect on which they were once based. He conceals the morbidity with which the unhappy composer's work is infused and brings out with consummate force the tonal splendor, the songfulness, the masterly form of the symphonies.

Tickets for the symphony series, this year made up of the impending concert by the Bostonians and one in January by the Chicago Symphony, are available from Helen Pugh Alcorn, 34 Linwood avenue, at Mrs. Eugene Gray's shop and at the Sarah E. Pye shop, 11 S. Fourth street. The box office at the Carl Koch Company, Third and Broad streets, will open next Wednesday.

* * *

THIS CLIPPING FROM
SUN

OCT 1 [illegible] 193

A *Puzzle*

Serge Koussevitzky, Russian conductor of the Boston Symphony Orchestra, passed through New York the other day on his return from Europe. The famous conductor brought with him several new scores and symphonic works for performance by his orchestra this season, and to reporters made a number of statements complimentary to American music and its composers.

Of course, Mr. Koussevitzky, being an orchestra man, had this to say to a New York Herald-Tribune reporter, concerning his favorite medium of musical expression. "The United States has the world's best orchestras. Take care of them," he advised, "they are among America's greatest achievements in its art." Every effort, he added, should be made to keep them going during these hard times.

Very well said, Mr. Koussevitzky, but how, "during these hard times" when no one is spending any money?

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 1 4 1932

Boston Symphony Sets Its Program

Suite .... Corelli
Sarabande, Geigue, Badinerie.
Two Nocturnes .... Debussy
Nuages.
Fetes.
"Don Juan," tone poem, Op. 20
(After Lenau) .... Strauss
Symphony No. 5 in E Minor, Op. 64.
.... Tschaikowsky
Andante.
Andante Cantabile, con alcuma licenza.
Valse (Allegro Moderato).
Finale—Andante Maesoso, Allegro vivave.

The Boston Symphony orchestra program for Columbus is announced today by Mrs. B. Gwynne Huntington, president of the Symphony Club of Central Ohio. As given above, it will be heard Thursday evening, Oct. 27, when this orchestra, under Dr. Serge Koussevitzky, makes its third Columbus appearance under auspices of the Symphony club.

Indeed, it is surprising to reflect that only one other appearance of this famous orchestra was ever enjoyed by Columbus, and that one is older than the memory of many of the present concert-goers here. About 20 years ago, when the orchestra was led by Dr. Muck, it was heard here in a memorial program for Mr. C. Christian Born.

In its two concerts of recent years, the orchestra, and particularly its gifted conductor, have endeared themselves to local music lovers so greatly that when a choice had to be made this fall from among all the available orchestras there was no doubt in the minds of the Symphony club officers that the Boston must be one of the two to be heard.

The concert marks the opening of the club's ninth season in Columbus. The program will begin at 8:15, and an intermission of 10 minutes will precede the playing of the symphony.

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

OCT 15 193

Boston Symphony To Include Modern And Classic Music

Serge Koussevitzky Arranges Varied Program for Oct. 24 Concert.

OPENING with a Corelli suite, and closing with the Brahms first symphony in C Minor, Serge Koussevitzky, conductor of the Boston Symphony orchestra will play a superb program for the Buffalo concert Monday night, Oct. 24, in Elmwood Music hall.

Announcement that the Boston Symphony's concert here will bring both modern and classic music to Buffalo music-lovers, was made yesterday by Marian de Forest, secretary-manager of the Buffalo Musical foundation under whose auspices the Boston Symphony orchestra will appear here. The varied program which Director Koussevitzky has prepared for the first concert of his orchestra's winter season, is a taxing one, which, for sheer musical beauty and variety would be difficult to duplicate, Miss de Forest said.

Brahms who was only 22 years old when he began the Symphony in C Minor, on frequent occasions said it was no laughing matter to write a symphony after Beethoven.

The movements of the Symphony follow:
Un poco sostenuto; allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; Allegro non troppo, ma non brio.

The Boston Symphony orchestra, under Dr. Koussevitzky gave its first season concert in Symphony hall, in Boston, on Oct. 7. The conductor was greeted heartily by an audience which rose to its feet and applauded.

This is Dr. Koussevitzky's ninth consecutive season as director of the Boston Symphony orchestra.

* * *

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 15 1932

Visiting Symphony

Boston Orchestra Plays in Artist Series Here Oct. 26

The program for the concert which the Boston Symphony Orchestra will give in Cincinnati Oct. 26 in Music Hall, with Dr. Serge Koussevitzky conducting, was announced Saturday by J. Herman Thuman, who is presenting this concert as the second of his Artist Series this season.

This is the first time in 24 years that the Boston Orchestra has appeared in Cincinnati, the last concert being given here on Jan. 31, 1908, in Music Hall, under conductorship of Dr. Karl Muck. The premier concert here was in 1887, with Wilhelm Gericke conducting, six years after the orchestra was formed. The same conductor brought the orchestra to the Odeon in 1889.

Three visits were made in the regime of Arthur Nikisch in 1890, 1891 and 1892. There was a concert led by Franz Kneisel, the concertmaster and assistant conductor, in 1893. This orchestra did not return until 1907, when Dr. Muck was conductor. The appearance in 1908, mentioned above, completes the list of past concerts in this city by the Boston Symphony Orchestra.

Many out-of-town music lovers are coming to Cincinnati Oct. 26 to join Cincinnatians at Music Hall that evening at 8:15 o'clock to hear the Boston artists in the following program:

Prokofieff: "Classical" Symphony, Op. 25
Debussy: Two Nocturnes
a. "Nauges"
b. "Fetes"
Ravel:
"Daphnis et Chloe" Ballet: Orchestral. Excerpts (Second Suite)
"Lover du Jour"—Pantomime—Danse Generale
Intermission
Brahms:
Symphony No. 1 in C Minor, Op. 68.

* * *

THE SECOND symphony

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS

16 1932

MUSIC

By MARY B. SWAN.

Boston Symphony

The seat sale for the Boston Symphony Orchestra concert, which will be given at the Elmwood Music Hall on Monday evening, October 24th, will begin tomorrow morning at the boxoffice in Denton, Cottier & Daniels, Miss Marion de Forest, secretary-manager of the Buffalo Musical Foundation, under whose auspices the orchestra is being brought to Buffalo, announced yesterday.

Music lovers who wish to attend the first symphony concert given in Buffalo this season by one of the most outstanding orchestras of the world, are urged to reserve their seats as soon as possible. A brilliant and varied program, rich in both modern and classic music, has been prepared for the opening concert of his orchestra's winter tour, by Dr. Serge Koussevitzky. A musical novelty, a Corelli suite, will open the program, which will include Brahm's first symphony in C minor, Miss de Forest announces.

The Boston Symphony Orchestra, now more than a half century old, began as one man's dream, which 30 years after a young Bostonian student in Europe, listened to excellent music in Vienna and Berlin, became a reality. The young man who dreamed that the people of his home city, Boston, might some day have a good orchestra, was Henry L. Higginson. When he made a fortune, he brought together the best musicians he could find in Europe and America for a permanent orchestra. At first the Boston Symphony had 60 men, and Georg Henschel, was leader.

In 1924, Serge Koussevitzky became conductor of the orchestra. He came to Boston with a magnificient reputation. He had given a new impetus to music in Russia and had electrified Western Europe with his Concerts Koussevitzky in Paris and by his guest appearances in other cities.

* * *

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

OCT 1 6 1932

SERGE KOSSEVITZKY, of the Boston Symphony Orchestra coming soon.

THIS CLIPPING FROM
N. Y. TIMES

OCT 1 6 1932

The third program of the Boston Symphony Orchestra's present season under Serge Koussevitzky includes Weber's overture to "Oberon," Franck's symphony in D minor, John Alden Carpenter's "Skyscrapers" ballet, and a first performance of his "Patterns" for piano and orchestra, with Mr. Carpenter as soloist. The performance will be given Friday in Boston. Harriet Cohen, London pianist, will play the piano part of a new Arnold Bax concerto with the orchestra next month.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS

OCT 1 7 1932

First on Tour

DR. SERGE KOUSSEVITZKY

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will direct that body in Elmwood Music Hall Monday evening, October 24th. Playing what has been called the ugly duckling of instruments at many concerts both here and in Europe, has won for Dr. Koussevitzky a fame as a double bass virtuoso that is comparable to that achieved by him as an orchestra leader, according to Miss Marian de Forest, secretary-manager of the Buffalo Musical Foundation. In 1924 he became conductor of the Boston Symphony Orchestra and his appearance in this city next Monday evening will be the first during this season's tour. On October 7th the orchestra opened its season with a concert in its home

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

OCT 17 1932

BOSTON SYMPHONY PLAYS HERE OCT. 24

Only One Concert by Visiting Orchestra on Buffalo's Program This Year.

Buffalo's symphony season this fall will consist of one concert by a visiting orchestra, the Boston Symphony under the direction of Dr. Serge Koussevitzky, which will be heard in Elmwood Music hall Monday evening, Oct. 24, under the auspices of the Buffalo Musical foundation.

It will be Buffalo's only opportunity this year to hear a visiting symphony orchestra. This one visit will replace the foundation's usual fall series, it was announced Monday by Miss Marian de Forest, secretary-manager.

Sale of tickets for next Monday evening's concert began Monday at the box office of Denton, Cottier & Daniels, Pearl and Court streets.

A brilliant program, which includes Debussy's "Prelude to the Afternoon of a Faun," as well as an unusual Corelli suite, and Brahms' "Symphony No. 1 in C Minor," has been prepared by Dr. Koussevitzky for the Buffalo appearance.

"The Prelude to the Afternoon of a Faun," by Debussy, first was played at a concert of the National Society of Music in Paris, on Dec. 23, 1894.

The first performance in the United States took place in Boston, at a concert of the Boston Orchestral club, in April, 1902.

The poem, "The Afternoon of a Faun," was written by Stephen Mallarme, and it was after this poem that Debussy wrote his brilliant musical composition. "The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals and strings.

Corelli, the composer of the suite with which the Boston Symphony orchestra will open its concert here, was a violinist, conductor and teacher. Little was known about him until he went to Rome in 1671 and became a member of the Capranica Theater orchestra. He reached great fame as a violinist. As a composer, his style was distinguished by breadth, emotion and nobility.

The suite which the Boston Symphony orchestra will play is composed of three movements: "Sarabande, Gigue and Badineri."

A composition by Strauss also will be included in the Boston Symphony concert, Miss de Forest said.

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

OCT 17 1932

BOSTON ORCHESTRA WILL PLAY IN CITY

The Boston Symphony orchestra, directed by Dr. Serge Koussevitzky, the only out-of-town orchestra to appear here this season, will be heard in the Elmwood Music hall Monday evening, Oct. 24.

DR. KOUSSEVITZKY

The orchestral program includes Debussy's Prelude to the Afternoon of a Faun, a Corelli Suite and Brahm's symphony No. 1, in C Minor, all prepared by Dr. Koussevitzky.

Tickets for the concert may be purchased at the box office of Denton, Cottier & Daniels, Pearl and Court streets.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

OCT 19 1932

Harriet Cohen, London pianist, will play the piano part of a new Concerto by Arnold Bax, English composer, with the Boston Symphony orchestra at one of the concerts next month.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 19 1932

Koussevitzky's Ovation Still Echoes

◇ ◇ ◇

Orchestra Under New Leadership at Arabian--Gowns Cited

By H. E. Cherrington

WITH the rather tumultuous applause of the Boston multitude for its musical hero, Dr. Serge Koussevitzky, still ringing in his ears, and the symphony season there only well under way, the revered conductor and his organization of 110 musicians will leave for Columbus next week to fulfill an engagement with the Symphony club of central Ohio. They will play Thursday evening, Oct. 27, in Memorial hall, the opening concert in the local club's ninth season.

The Christian Science Monitor says of the opening concert's ovation: "At a time when so many musical institutions seem to be crumbling, and when Mr. Bodanzky apprehends that soon we may all be sitting in trees, there is something very reassuring in seeing this orchestra starting as usual upon its new season with unlowered standards and with plans for a festival next spring in honor of the Brahms centennial. As Mr. Coolidge might have said: 'The Boston orchestra—there she stands!'"

Tickets at greatly reduced prices are available at the Carl Koch Co., Third and Broad streets, and from Mrs. Eugene Gray's and Sarah E. Pye's shops.

Season tickets include admission to the concert in January by the Chicago Symphony orchestra under Dr. Frederick A. Stock.

THIS CLIPPING FROM
BATTLE CREEK, MICH.
MOON JOURNAL

OCT 19 1932

BOSTON SYMPHONY TO PLAY AT ANN ARBOR

Many Battle Creek music lovers and musicians will take advantage of the opportunity to hear the Boston Symphony Orchestra in Ann Arbor next Tuesday. The full complement will be present and the famous conductor, Dr. Serge Koussevitsky, who was called from Russia in 1924, will present the following program:

"Classical" Symphony Op. 25 Prokofieff
  I. Allegro
  II. Larghetto
  III. Gavotte
  IV. Finale
Two Nocturnes .... Debussy
  Nuages
  Fetes
Tone Poem "Don Juan" Op. 20 (after Lenau) .... Strauss
Symphony No. 5 in E minor, Op. 64 .... Tchaikovsky
  I. Andante
  II. Andante cantabile, con alcuna licenza
  III. Valse (Allegro moderato)
  IV. Finale: Andante maestoso; Allegro vivace

This orchestra, now in its fifty-second year, at first numbered 70 players, but has grown until at the present time there are 110 on the roster. The orchestra has visited Ann Arbor many times and is always given a royal reception. Owing to its heavy series of concerts in its home city, the Boston Symphony Orchestra finds little opportunity for tours. The only cities hearing it this season are Buffalo, Ann Arbor, Cincinnati, Pittsburgh and Philadelphia.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

OCT 19 1932

Boston Programs.

Further proof of Mr. Koussevitzky's desire to give American musicians a hearing will be furnished at the Boston Symphony concerts Friday afternoon and Saturday evening in the appearance of John Alden Carpenter as guest composer and pianist. He will play the piano passages in his new suite for that instrument and orchestra, originally designed for presentation during the orchestra's anniversary year. In addition his ballet "Skyscrapers" will be heard. Sharp contrast with these pieces will undoubtedly be Cesar Franck's Symphony. Weber's Overture to "Oberon" will round out the programs.

THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS

on Numbers Lister for Concert Oct. 25

Dr. Serge Koussevitzky, conductors of the Boston Symphony orchestra has just forwarded copy for revised program which will be given by the 110 players in his organization, in the opening Choral Union concert Tuesday evening, Oct. 25, in Hill auditorium, as follows:

"Classical" Symphony...Prokofieff
  I. Allegro
  II. Larghetto
  III. Gavotte
  IV. Finale.
Two Nocturnes..........Debussy
  Nuages
  Fetes
Tone poem, "Don Juan," Op. 20 (after Lenau) ....Strauss
Symphony No. 5 in E minor, Op. 64 .... Tchaikovsky
  I. Andante
  II. Andante cantabile, con alcuna licenza
  III. Valse (Allegro moderato)
  IV. Finale: Andante maestoso; Allegro vivace

These numbers constitute a program of unusual musical interest. The following analytical notes from the official programs for the orchestra in its home concerts, will be of interest.

"Classical" Symphony, Op. 25.. .... Prokofieff

This Symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State orchestra. The first performance in the United States was at a concert of the Russian Symphony orchestra in New York. In December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings is dedicated to Boris Assafieff, who, as "Igor Gleboff" has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Bororwski).

1. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and woodwind. The trio is in G major (flutes and clarinets above an organ point for violincellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

III. Gavotta, Non troppo allegro, D major, 4-4 time. Johann Mathewson in 1737 considered the "gavotta," as sung by a solo voice or by a chorus played on the harpsichord, violin, etc., and danced: "The effect is most exultant joy. Hopping, not running, is a peculiarity of this species of melody, French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their degressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphine: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of branle. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed

at the courts of the gavotte was not then the dignified, pompous and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies.' At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the menuet de la cour and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewardng kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse."

Two Nocturnes .... Debussy
  Nuages
  Fetes

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fetes" were produced at a Lamoureux concert, C. Chevillard conductor, Paris, Dec. 9, 1900, and they were played by the same orchestra Jan. 6, 1901. The third, "Sirenes" was first produced in company with the other two, at a Lamoureaux concert, Oct. 27, 1901. The third is for orchestra with chorus and female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective. The nocturnes were composed in 1898, and published in 1899.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, Feb. 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Syphony orchestra, led by Vincent d'Indy as guest, at Philadelphia, Dec. 4, 1905, Washington, D. C., Dec. 5, 1905, New York, Dec. 9, 1905. The three were played at a concert of the Boston Symphony orchestra in Boston Dec. 12, 1908. Mr. Fiedler conducted, and the Choral Union of the New England Conservatory of Music sang the vocal parts in the third Nocturne.

Tone poem, "Don Juan," Op. 20 (after Lenau) ....Strauss

Don Juan, composed at Munich 1887-88 is known as the first of Strauss' symphonic or tone poems, but "Macbeth," Op. 23, was composed at Munich 1886-87 (revised in 1890 at Weimar) and published later (1891). Don Juan was published in 1890. The first performance of Don Juan was at the second subscription concert of the Grand Ducal Court orchestra of Weimar in the fall 1889. The Signale No. 67 (November, 1889) stated that the tone poem was performed under the direction of the composer, and was received with great applause. The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, Oct. 31, 1891.

Symphony No. 5 in E minor, Op. 64 .... Tchaikovsky

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he (Tchaikovsky) could be alone, to enjoy the little garden. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a moneky or an owl recognizes his ugliness in looking into a mirror.

When Dr. Franz Wullner, who conducted the firts performance at Cologne, asked the composer for an explanatory program of the poetical intent of the piece, Strauss replied: "It is impossible for me to furnish a program to "Eulenspiegel" were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seeems sufficient to point out the two "Eulenspiegel" motives, which, in the most manifold disguises, moods, and stituations, pervade the whole up to the catastrophe, when after he has been condemned to death, Till is strung up to the gibget. For the rest, let them guess at the musical joke which a Rogue has offered them. Strauss indicated in notation three motives, the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

OCT 17 1932

BOSTON SYMPHONY PLAYS HERE OCT. 24

Only One Concert by Visiting Orchestra on Buffalo's Program This Year.

Buffalo's symphony season this fall will consist of one concert by a visiting orchestra, the Boston Symphony under the direction of Dr. Serge Koussevitzky, which will be heard in Elmwood Music hall Monday evening, Oct 24, under the auspices of the Buffalo Musical foundation.

It will be Buffalo's only opportunity this year to hear a visiting symphony orchestra. This one visit will replace the foundation's usual fall series, it was announced Monday by Miss Marian de Forest, secretary-manager.

Sale of tickets for next Monday evening's concert began Monday at the box office of Denton, Cottier & Daniels, Pearl and Court streets.

A brilliant program, which includes Debussy's "Prelude to the Afternoon of a Faun," as well as an unusual Corelli suite, and Brahms' "Symphony No. 1 in C Minor," has been prepared by Dr. Koussevitzky for the Buffalo appearance.

"The Prelude to the Afternoon of a Faun," by Debussy, first was played at a concert of the National Society of Music in Paris, on Dec. 23, 1894.

The first performance in the United States took place in Boston, at a concert of the Boston Orchestral club, in April, 1902.

The poem, "The Afternoon of a Faun," was written by Stephen Mallarme, and it was after this poem that Debussy wrote his brilliant musical composition. "The Afternoon of a Faun" is scored for three flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals and strings.

Corelli, the composer of the suite with which the Boston Symphony orchestra will open its concert here, was a violinist, conductor and teacher. Little was known about him until he went to Rome in 1671 and became a member of the Capranica Theater orchestra. He reached great fame as a violinist. As a composer, his style was distinguished by breadth, emotion and nobility.

The suite which the Boston Symphony orchestra will play is composed of three movements: "Sarabande, Gigue and Badineri."

A composition by Strauss also will be included in the Boston Symphony concert, Miss de Forest said.

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

OCT 17 1932

BOSTON ORCHESTRA WILL PLAY IN CITY

The Boston Symphony orchestra, directed by Dr. Serge K[illegible]itzky, the only out-of-town orchestra to appear here this season, will be heard in the Elmwood Music hall Monday evening, Oct. 24.

DR. KOUSSEVITZKY

The orchestral program includes Debussy's Prelude to the Afternoon of a Faun, a Corelli Suite and Brahm's symphony No. 1, in C Minor, all prepared by Dr. Koussevitzky.

Tickets for the concert may be purchased at the box office of Denton, Cottier & Daniels, Pearl and Court streets.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

OCT 19 1932

Harriet Cohen, London pianist, will play the piano part of a new Concerto by Arnold Bax, English composer, with the Boston Symphony orchestra at one of the concerts next month.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 19 1932

K

Orc

By H. E. Cherrington

WITH the rather tumultuous applause of the Boston multitude for its musical hero, Dr. Serge Koussevitzky, still ringing in his ears, and the symphony season there only well under way, the revered conductor and his organization of 110 musicians will leave for Columbus next week to fulfill an engagement with the Symphony club of central Ohio. They will play Thursday evening, Oct. 27, in Memorial hall, the opening concert in the local club's ninth season.

The Christian Science Monitor says of the opening concert's ovation: "At a time when so many musical institutions seem to be crumbling, and when Mr. Bodanzky apprehends that soon we may all be sitting in trees, there is something very reassuring in seeing this orchestra starting as usual upon its new season with unlowered standards and with plans for a festival next spring in honor of the Brahms centennial. As Mr. Coolidge might have said: 'The Boston orchestra—there she stands!'"

Tickets at greatly reduced prices are available at the Carl Koch Co., Third and Broad streets, and from Mrs. Eugene Gray's and Sarah E. Pye's shops.

Season tickets include admission to the concert in January by the Chicago Symphony orchestra under Dr. Frederick A. Stock.

THIS CLIPPING FROM
BATTLE CREEK, MICH.
MOON JOURNAL

OCT 19 1932

BOSTON SYMPHONY TO PLAY AT ANN ARBOR

Many Battle Creek music lovers and musicians will take advantage of the opportunity to hear the Boston Symphony Orchestra in Ann Arbor next Tuesday. The full complement will be present and the famous conductor, Dr. Serge Koussevitsky, who was called from Russia in 1924, will present the following program:

"Classical" Symphony Op. 25
Prokofieff
I. Allegro
II. Larghetto
III. Gavotte
IV. Finale
Two Nocturnes .... Debussy
Nuages
Fetes
Tone Poem "Don Juan" Op. 20
(after Lenau) .... Strauss
Symphony No. 5 in E minor, Op. 64 .... Tchaikovsky
I. Andante
II. Andante cantabile, con alcuna licenza
III. Valse (Allegro moderato)
IV. Finale: Andante maestoso; Allegro vivace

This orchestra, now in its fifty-second year, at first numbered 70 players, but has grown until at the present time there are 110 on the roster. The orchestra has visited Ann Arbor many times and is always given a royal reception. Owing to its heavy series of concerts in its home city, the Boston Symphony Orchestra finds little opportunity for tours. The only cities hearing it this season are Buffalo, Ann Arbor, Cincinnati, Pittsburgh and Philadelphia.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

OCT 19 1932

Boston Programs.

Further proof of Mr. Koussevitzky's desire to give American musicians a hearing will be furnished at the Boston Symphony concerts Friday afternoon and Saturday evening in the appearance of John Alden Carpenter as guest composer and pianist. He will play the piano passages in his new suite for that instrument and orchestra, originally designed for presentation during the orchestra's anniversary year. In addition his ballet "Skyscrapers" will be heard. Sharp contrast with these pieces will undoubtedly be Cesar Franck's Symphony. Weber's Overture to "Oberon" will round out the programs.

THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS

OCT 19 1932

Boston Orchestra to Present Unusual Program Here

Analytical Notes Offered on Numbers Lister for Concert Oct. 25

Dr. Serge Koussevitzky, conductors of the Boston Symphony orchestra, has just forwarded copy for revised program which will be given by the 110 players in his organization, in the opening Choral Union concert Tuesday evening, Oct. 25, in Hill auditorium, as follows:

"Classical" Symphony...Prokofieff
I. Allegro
II. Larghetto
III. Gavotte
IV. Finale.
Two Nocturnes..........Debussy
Nuages
Fetes
Tone poem, "Don Juan," Op. 20
(after Lenau) ....Strauss
Symphony No. 5 in E minor, Op. 64 .... Tchaikovsky
I. Andante
II. Andante cantabile, con alcuna licenza
III. Valse (Allegro moderato)
IV. Finale: Andante maestoso; Allegro vivace

These numbers constitute a program of unusual musical interest. The following analytical notes from the official programs for the orchestra in its home concerts, will be of interest.

"Classical" Symphony, Op. 25.. .... Prokofieff

This Symphony, begun in 1916, was completed in 1917. The first performance was at Leningrad by the orchestra now known as the State orchestra. The first performance in the United States was at a concert of the Russian Symphony orchestra in New York. In December, 1918.

The symphony, scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings is dedicated to Boris Assafieff, who, as "Igor Gleboff" has written much about music. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living now, Mozart might put into his scores" (Felix Bororwski).

1. Allegro, D major, 4-4 time. The chief theme is given to first violins. A transitional passage has material for the flutes. Development follows. The second theme is for first violins. Development follows. The second theme is for first violins. The development begins with use of the first subject. The transitional measures are taken up, later the second theme. The recapitulation opens in C major (strings). Then follows the transitional passage (D major) for the flute. The second theme is again for the strings. There is a short coda.

II. Larghetto, A major, 2-2 time. First violins announce the chief theme. There are episodes.

III. Gavotta, Non troppo allegro, D major, 4-4 time. The subject is given at once to strings and woodwind. The trio is in G major (flutes and clarinets above an organ point for violincellos and double basses). This subject is repeated by the strings.

IV. Finale, Molto vivace, D major, 2-2 time. The first theme is for the strings; the second, A major, for wood-wind.

III. Gavotta, Non troppo allegro, D major, 4-4 time. Johann Mathewson in 1737 considered the "gavotta," as sung by a solo voice or by a chorus played on the harpsichord, violin, etc., and danced: "The effect is most exultant joy. Hopping, not running, is a peculiarity of this species of melody, French and Italian composers write a kind of gavotta for the violin that often fills whole pages with their degressions and deviations. If a foreign fiddler can excite wonder by his speed alone, he puts it before everything. The gavotta with great liberties is also composed for the harpsichord, but is not so bad as those for the fiddle."

The gavotte was originally a peasant dance. It takes its name from Gap in Dauphine: the inhabitants of Gap are called "gavots." The dance "was introduced at court in the sixteenth century, when, to amuse the Royal circle, entertainments were given consisting of dances in national costume, performed by natives of the various provinces, and to the sound of appropriate instruments." It was originally a sort of branle. The dancers were in line or in a circle; after some steps made together a couple separated, danced alone, and embraced; then the women kissed all the male dancers, and the men all the female dancers Each couple in turn went through this performance. Ludovic Celler informs us that this was the gavotte known at the courts of the Valois: "The gavotte was not then the dignified, pompous and chaste dance of the eighteenth century, with slow and measured postures and low bows and curtsies.' At the balls of Louis XIV. and XV. the gavotte was preceded by a menuet, composed of the first repetition of the menuet de la cour and danced by one couple; and some say that the menuet itself was preceded by the offer of a bouquet and a rewardng kiss. The best and most minute description of the court gavotte, with all its steps, is in Desrat's "Dictionnaire de la Danse."

Two Nocturnes .... Debussy
Nuages
Fetes

The Nocturnes by Debussy are three in number. The first two, "Nuages" and "Fetes" were produced at a Lamoureux concert, C. Chevillard conductor, Paris, Dec. 9, 1900, and they were played by the same orchestra Jan. 6, 1901. The third, "Sirenes" was first produced in company with the other two, at a Lamoureaux concert, Oct. 27, 1901. The third is for orchestra with chorus and female voices. At this last concert the friends of Debussy were so exuberant in manifestations of delight that there was sharp hissing as a corrective. The nocturnes were composed in 1898, and published in 1899.

The first performance of the three Nocturnes in the United States was at a Chickering "Production" Concert in Boston, Feb. 10, 1904, when Mr. Lang conducted. The Nocturnes were played twice at this concert. Nocturnes Nos. 1 and 2 were played by the Boston Syphony orchestra, led by Vincent d'Indy as guest, at Philadelphia, Dec. 4, 1905, Washington, D. C., Dec. 5, 1905, New York, Dec. 9, 1905. The three were played at a concert of the Boston Symphony orchestra in Boston Dec. 12, 1908. Mr. Fiedler conducted, and the Choral Union of the New England Conservatory of Music sang the vocal parts in the third Nocturne.

Tone poem, "Don Juan," Op. 20
(after Lenau) ....Strauss

Don Juan, composed at Munich 1887-88 is known as the first of Strauss' symphonic or tone poems, but "Macbeth," Op. 23, was composed at Munich 1886-87 (revised in 1890 at Weimar) and published later (1891). Don Juan was published in 1890. The first performance of Don Juan was at the second subscription concert of the Grand Ducal Court orchestra of Weimar in the fall 1889. The Signale No. 67 (November, 1889) stated that the tone poem was performed under the direction of the composer, and was received with great applause. The first performance in Boston was at a Symphony concert, led by Mr. Nikisch, Oct. 31, 1891.

Symphony No. 5 in E minor, Op. 64 .... Tchaikovsky

Tchaikovsky, about the end of April, 1888, took possession of a country house at Frolovskoe, which had been prepared for him, while he was at Paris and London, by his servant Alexis. Frolovskoe is a picturesque place on a wooded hill on the way from Moscow to Klin. The house was simple. "Here he (Tchaikovsky) could be alone, to enjoy the little garden. The German name is said to find its derivation in an old proverb: "Man sees his own faults as little as a moneky or an owl recognizes his ugliness in looking into a mirror.

When Dr. Franz Wullner, who conducted the firts performance at Cologne, asked the composer for an explanatory program of the poetical intent of the piece, Strauss replied: "It is impossible for me to furnish a program to "Eulenspiegel" were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding it seeems sufficient to point out the two "Eulenspiegel" motives, which, in the most manifold disguises, moods, and stituations, pervade the whole up to the catastrophe, when after he has been condemned to death, Till is strung up to the bigget. For the rest, let them guess at the musical joke which a Rogue has offered them. Strauss indicated in notation three motives, the opening theme of the introduction, the horn theme that follows almost immediately, and the descending interval expressive of condemnation and the scaffold.

THIS CLIPPING FROM
BURLINGTON, VT.
NEWS

OCT 21 1932

Composition Of John Alden Carpenter to be Played by Symphony Ochestra at Boston; Composer Makes Public Debut

Mr. and Mrs. Joseph T. Winterbotham, Jr., of 163 South Willard street, left yesterday for Boston where the symphony concerts is bring to its first performance this week a new piece from the notable American composer, John Alden Carpenter, of Chicago and Charlotte, and brother-in-law of Mr. Wintherbotham. Mr. Carpenter, who but recently closed his Charlotte summer home, is himself playing with the symphony.

"Patterns," the title of the new composition having its debut in Boston this week, is neither symphony, suite, concerto, overture, nor tone-poem, critics aver. It is a single movement of seventeen or eighteen minutes duration and following the tendencies of the day, is a self-contained music, far more spontaneous than an overture, and in all therefore, does not come under the directory of the foregoing classifications. "Patterns 'is written for solo-Piano and orchestra, the piano-part being less prominent than that of a solo instrument in a concerto and of less importance than an orchestra voice.

Mr. Carpenter contributing a program-note to the Boston Transcript says of his own work:

"The title, "Patterns," has no literary or programatic significance, but it is my hope that the suitability of the title will be as apparent to the average auditor as it is to me. The piece is in one movement and plays about eighteen minutes. It is not primarily a show-piece for the pianist. The strictly 'solo' bits are short and infrequent. There is a slow middle section for solo-violin with the piano as the principal element in the orchestral support. There is a highly sentimental waltz-bit, and short fleeting passages with jazz implications, as well as an absurd bubbing-up of my concealed Spanish blood. You can judge from this that the 'patterns' are at least various.

"The work was begun two years ago, but there were interruptions and I was unable to complete it in time for the anniversary programs (of the Boston Orchestra). I took it up again in March of this year and completed it in June."

"Patterns" is, therefore, as far as the design in the large is concerned

sul
sol
mo
vei
a

eral notes is up, down, up, down each "up" and each "down" a tone or a semi-tone higher or lower that the preceding one. This wedge-pattern is not an entirely new one (What motif in this day and age can be entirely new?) An organ Fugue of Bach in E minor is built, for example, on a rigorously constructed "wedge" about. But Mr. Carpenter's treatment of his pattern (the al-important matter) is highly original. Indeed the subject itself is more flexible, more subtle, less mechanically a "wedge" than that of Bach. The many uses to which Mr. Carpenter puts it proceed in kind. A second "pattern," a smiling little theme with lilting rhythm, marked "Grazioso" in the score, follows shortly; is also frequently and charmingly used in subsequent developments. A third, with gently persistent rhythmic reiteration and gentily delicious dissonances, completes, the list of "patterns" in this first portion of the piece.

It is not to the point to expand the composer's list of patterns in the slow division—the violin solo, the waltz (introduced by English horn), the slight references to jazz (which is apparently taking proper place as merely one among many colors or designs in composers' palettes, rather than as matter for seperate treatment), or the Spanish suggestions. But it said, however, that the piano-support to the solos, of which Mr. Carpenter writes, is colorful, rippling embellishment, delightfully conceived passage-work. The final division brings new developments of the "patterns" of the first, somewhat enlarged and expanded, climatically treated in general.

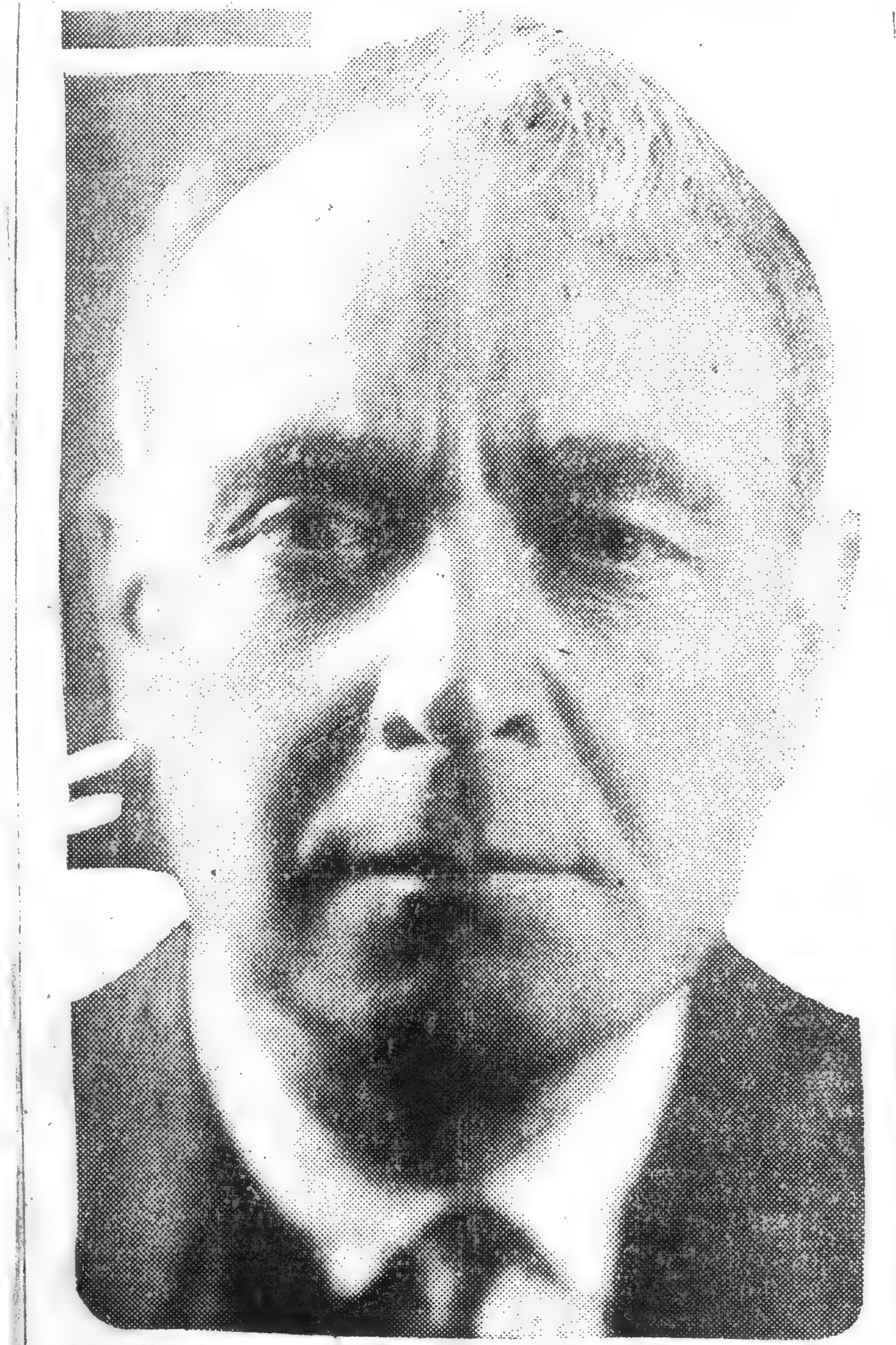
John Alden Carpenter was born at Park Ridge, Ill., February 28, 1876, and was graduated from Harvard in 1897, from which institution he also received an honorary degree of Master of Arts in 1922. He studied music under Bernard Ziehn and Sir Edward Elgar.

With Mrs. Carpenter, whose death occurred a year ago, he has been the author of numerous songs, sonatas, and of himself has composed and published suites for orchestras, concertos, symphonies. He was decorated with the French Legion of Honor in 1921. Mr. Carpenter was designated by the ommittee and was the composer of e official ode for the Washington i-Centennial this year.

Mr. and Mrs. Winterbotham will rern tomorrow morning from Boston.

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

OCT 2 1932



The all-seeing eye, the all-comprehending mind, musically speaking, seem here to be embodied in the thoughtful countenance of Serge Koussevitzky, who brings the Boston Symphony Orchestra to Memorial Hall Oct. 27 for the first concert in the Symphony Club series.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

OCT 22 1932

SATURDAY, OCTOBER 22

Music Notes and C

Boston Symphony Friday; Boyd Speaks on Schweitzer; Earl Truxell and Aneurin Bodycombe; Beaver Conservatory; Kwalwasser Book; New Book on Mahler.

Next Friday night ushers in our season of visiting orchestras and the admirable Serge Koussevitsky of Boston inaugurates the season.

The Boston Symphony skipped us last year, due to centenary affairs in the Back Bay, and this year the men as formerly come back and sound the prelude for our season.

A marvelous orchestra they have up there on Huntingdon avenue, and Serge Koussevitsky has proven himself a worthy successor to the conductors who have gone before.

Fine things are expected on Friday night's program—and some twice told tales. Opening with Arcangelo Corelli's suite, Koussevitsky pays homage to one of the illustrious fiddling geniuses of the middle seventeenth century.

Then come Debussy's oft-heard "Prelude to the Afternoon of a Faun" (to be heard here every season—and a fortnight ago Marshall Bidwell played it at Carnegie) and, despite the town's familiarity, it will be well to hear again that ravishing flute cadenza.

Maurice Ravel's ballet, "Daphne et Chloe," compliments the "Faun" prelude and further carries on the idiom.

The closing work is Brahms' magnificent No. 1 symphony, the C Minor, a work of glorious proportions and the composition that is sometimes (though erroneously) hailed as "Beethoven's Tenth."

Conductor

SERGE KOUSSEVITZKY.
Conductor of the Boston Symphony, who will open the series of visiting orchestras next Friday night at the Mosque.

THIS CLIPPING FROM
N. Y. EVE. POST

OCT 22 1932

A Suite from Prokofieff's opera "The Gambler" will have its first hearing in the Boston Symphony Orchestra's concerts of November 4 and 5 in that city. Other numbers will include Sibelius's "Tapiola" and Strauss's "Ein Heldenleben."

THIS CLIPPING FROM
CINCINNATI, O.
TIMES-STAR

OCT 22 1932

To Bring Boston Orchestra Here

DR. GEORGE KOUSSEVITZKY

AFTER an absence of almost a quarter of a century the Boston Symphony Orchestra comes to Cincinnati to give a concert in Music Hall next Wednesday evening as the second attraction in the artist series.

The orchestra will be under the direction of Dr. Serge Koussevitzky. It will be the first appearance here of this much-discussed conductor. The program is typical of this conductor and affords an excellent opportunity to display the various qualities of the Boston Orchestra which have made it famous the world over. Seats still remaining are on sale at Baldwin's. The program in detail is as follows:

"Classical" Symphony, Op. 25...Prokofieff
Allegro.
Larghetto.
Gavotte.
Finale.
Two Nocturnes........ Debussy
Nuages.
Fetes.
"Daphnis et Chloe," Ballet: Orchestral Ecerpts from Second Suit........ Ravel
Lever du Jour—Pantomime—Danse Generale

INTERMISSION

Symphony No. 1 in C Minor, Op. 68. Brahms
Un poco sostenuto; allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; allegro non troppo, ma con brio.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

Orders Flooding In For Boston Orchestra

Although symphony fare in Columbus this year is limited in quantity, music lovers will appreciate the fact that the lack is only in quantity. When the Symphony Club of Central Ohio selected the Boston and Chicago orchestra to constitute its series, club members felt they were offering the greatest possible service to the community, under the circumstances. With radio and phonograph, the year might somehow be filled out musically, if only the two greatest orchestras made their regular appearance in Memorial hall, it was believed.

That the Symphony club chose wisely is apparent this week, with the opening of the box office in the Carl Koch Co., Third and Broad streets, where ticket orders are flooding in. Next Thursday evening, Dr. Serge Koussevitzky and his organization of 110 musicians will play in Memorial hall.

The Chicago orchestra is scheduled for Jan. 16.

THIS CLIPPING FROM
CINCINNATI, O.
POST

OCT 22 1932

Boston Symphony

The Boston Symphony Orchestra, which annually makes a tour of one week of middlewestern cities, is including Cincinnati in its itinerary this year, coming to Music Hall next Wednesday evening.

The entire orchestra of 110 men will be under the direction of Dr. Serge Kussewitzky, making its first appearance here in almost a quarter of a century and marking the initial bow here of its much discussed conductor. Seats still remaining are on sale at the Baldwin store.

The program includes Prokofieff's "Classical" symphony; Two Nocturnes of Debussy; Ravel's "Daphnis et Chloe," and for the second half of the program, the Brahms Symphony No. 1 in C Minor.

THIS CLIPPING FROM
CINCINNNATI, O.
ENQUIRER

23 1932

Boston Orchestra Director

SERGE KOUSSEVITZKY.

The Boston Symphony Orchestra pays its first visit to Cincinnati in almost a quarter of a century next Wednesday evening. On this occasion it comes to Music Hall as the second attraction in the Artist Series. The last time the Boston Symphony Orchestra visited Cincinnati was January 31, 1908. It was brought to this city that season under auspices of the Cincinnati Symphony Orchestra Association, which presented several out-of-town orchestras to replace the Cincinnati orchestra which was suspended that season. Dr. Karl Muck was the conductor at that time.

The Boston organization first came here in the spring of 1887, under direction of Wilhelm Gericke. It came again under his direction in 1889. Then followed three visits under Arthus Nikisch, 1890, 1891 and 1892. In 1893 the orchestra came again, this concert being directed by Franz Kneisel, concertmaster and assistant conductor. Fourteen years then intervened until the next visit, which was in 1907, the first year of Dr. Muck's leadership. It returned the following year, and has not been here since, though it has come occasionally to the neighboring cities of Dayton and Columbus.

This time the orchestra, with its 110 men, is under direction of Serge Kussewitzky. Seats which still remain after the season sale for the Artist Series are on sale at Baldwin's, 142 West Fourth Street.

The program for the concert is as follows:

Classical Symphony, Op. 25.....Prokofieff
Allegro, larghetto, gavotte, finale.
Two Nocturnes ....Debussy
Nuages Fetes.
Daphnis et Chloe, Ballet, Orchestral Excerpts (Second Suite).........Ravel
Lever du jour, Pantomime, Danse Generale.

INTERMISSION.

Symphony No. 1 in C Minor, Op. 68 Brahms
Un poco sostenuto; allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio; allegro non troppo, ma con brio.

THIS CLIPPING FROM
BURLINGTON, VT.
NEWS

OCT 21 1932

Composition Of John Alden Carpenter to be Played by Symphony Ochestra at Boston; Composer Makes Public Debut

Mr. and Mrs. Joseph T. Winterbotham, Jr., of 163 South Willard street, left yesterday for Boston where the symphony concerts is bring to its first performance this week a new piece from the notable American composer, John Alden Carpenter, of Chicago and Charlotte, and brother-in-law of Mr. Wintherbotham. Mr. Carpenter, who but recently closed his Charlotte summer home, is himself playing with the symphony.

"Patterns," the title of the new composition having its debut in Boston this week, is neither symphony, suite, concerto, overture, nor tone-poem, critics aver. It is a single movement of seventeen or eighteen minutes duration and following the tendencies of the day, is a self-contained music, far more spontaneous than an overture, and in all therefore, does not come under the directory of the foregoing classifications. "Patterns 'is written for solo-Piano and orchestra, the piano-part being less prominent than that of a solo instrument in a concerto and of less importance than an orchestra voice.

Mr. Carpenter contributing a program-note to the Boston Transcript says of his own work:

"The title, "Patterns," has no literary or programatic significance, but it is my hope that the suitability of the title will be as apparent to the average auditor as it is to me. The piece is in one movement and plays about eighteen minutes. It is not primarily a show-piece for the pianist. The strictly 'solo' bits are short and infrequent. There is a slow middle section for solo-violin with the piano as the principal element in the orchestral support. There is a highly sentimental waltz-bit, and short fleeting passages with jazz implications, as well as an absurd bubbing-up of my concealed Spanish blood. You can judge from this that the 'patterns' are at least various.

"The work was begun two years ago, but there were interruptions and I was unable to complete it in time for the anniversary programs (of the Boston Orchestra). I took it up again in March of this year and completed it in June."

"Patterns" is, therefore, as far as the design in the large is concerned, substantially an expanded three-part song-form. The "pattern" which is most frequently used is found at the very beginning, and has the shape of a "wedge." The direction of the several notes is up, down, up, down each "up" and each "down" a tone or a semi-tone higher or lower than the preceding one. This wedge-pattern is not an entirely new one (What motif in this day and age can be entirely new?) An organ Fugue of Bach in E minor is built, for example, on a rigorously constructed "wedge" about. But Mr. Carpenter's treatment of his pattern (the al-important matter) is highly original. Indeed the subject itself is more flexible, more subtle, less mechanically a "wedge" than that of Bach. The many uses to which Mr. Carpenter puts it proceed in kind. A second "pattern," a smiling little theme with lilting rhythm, marked "Grazioso" in the score, follows shortly; is also frequently and charmingly used in subsequent developments. A third, with gently persistent rhythmic reiteration and gentily delicious dissonances, completes, the list of "patterns" in this first portion of the piece.

It is not to the point to expand the composer's list of patterns in the slow division—the violin solo, the waltz (introduced by English horn), the slight references to jazz (which is apparently taking proper place as merely one among many colors or designs in composers' palettes, rather than as matter for seperate treatment), or the Spanish suggestions. But it said, however, that the piano-support to the solos, of which Mr. Carpenter writes, is colorful, rippling embellishment, delightfully conceived passage-work. The final division brings new developments of the "patterns" of the first, somewhat enlarged and expanded, climatically treated in general.

John Alden Carpenter was born at Park Ridge, Ill., February 28, 1876, and was graduated from Harvard in 1897, from which institution he also received an honorary degree of Master of Arts in 1922. He studied music under Bernard Ziehn and Sir Edward Elgar.

With Mrs. Carpenter, whose death occurred a year ago, he has been the author of numerous songs, sonatas, and of himself has composed and published suites for orchestras, concertos, symphonies. He was decorated with the French Legion of Honor in 1921. Mr. Carpenter was designated by the committee and was the composer of the official ode for the Washington Bi-Centennial this year.

Mr. and Mrs. Winterbotham will return tomorrow morning from Boston.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

OCT 22 1932

TURDAY, OCTOBER 22

Music Notes and

Boston Symphony Friday; Boyd Speaks on Schweitzer; Earl Truxell and Aneurin Bodycombe; Beaver Conservatory; Kwalwasser Book; New Book on Mahler.

Next Friday night ushers in our season of visiting orchestras and the admirable Serge Koussevitsky of Boston inaugurates the season.

The Boston Symphony skipped us last year, due to centenary affairs in the Back Bay, and this year the men as formerly come back and sound the prelude for our season.

A marvelous orchestra they have up there on Huntingdon avenue, and Serge Koussevitsky has proven himself a worthy successor to the conductors who have gone before.

Fine things are expected on Friday night's program—and some twice told tales. Opening with Arcangelo Corelli's suite, Koussevitsky pays homage to one of the illustrious fiddling geniuses of the middle seventeenth century.

Then come Debussy's oft-heard "Prelude to the Afternoon of a Faun" (to be heard here every season—and a fortnight ago Marshall Bidwell played it at Carnegie) and, despite the town's familiarity, it will be well to hear again that ravishing flute cadenza.

Maurice Ravel's ballet, "Daphne et Chloe," compliments the "Faun" prelude and further carries on the idiom.

The closing work is Brahms' magnificent No. 1 symphony, the C Minor, a work of glorious proportions and the composition that is sometimes (though erroneously) hailed as "Beethoven's Tenth."

Other

Conductor

SERGE KOUSSEVITZKY.

Conductor of the Boston Symphony, who will open the series of visiting orchestras next Friday night at the Mosque.

THIS CLIPPING FROM
N. Y. EVE. POST

OCT 22 1932

A Suite from Prokofieff's opera "The Gambler" will have its first hearing in the Boston Symphony Orchestra's concerts of November 4 and 5 in that city. Other numbers will include Sibelius's "Tapiola" and Strauss's "Ein Heldenleben."

THIS CLIPPING FROM
CINCINNATI, O.
TIMES-STAR

OCT 22 1932

To Bring Boston Orchestra Here

DR. GEORGE KOUSSEVITZKY

AFTER an absence of almost a quarter of a century the Boston Symphony Orchestra comes to Cincinnati to give a concert in Music Hall next Wednesday evening as the second attraction in the artist series.

The orchestra will be under the direction of Dr. Serge Koussevitzky. It will be the first appearance here of this much-discussed conductor. The program is typical of this conductor and affords an excellent opportunity to display the various qualities of the Boston Orchestra which have made it famous the world over. Seats still remaining are on sale at Baldwin's. The program in detail is as follows:

"Classical" Symphony, Op. 25...Prokofieff
Allegro.
Larghetto.
Gavotte.
Finale.
Two Nocturnes....................Debussy
Nuages.
Fetes.
"Daphnis et Chloe," Ballet: Orchestral Ecerpts from Second Suit.........Ravel
Lever du Jour—Pantomime—Danse Generale

INTERMISSION

Symphony No. 1 in C Minor, Op. 68. Brahms
Un poco sostenuto; allegro.
Andante sostenuto.
Un poco allegretto e grazioso.
Adagio; allegro non troppo, ma con brio.

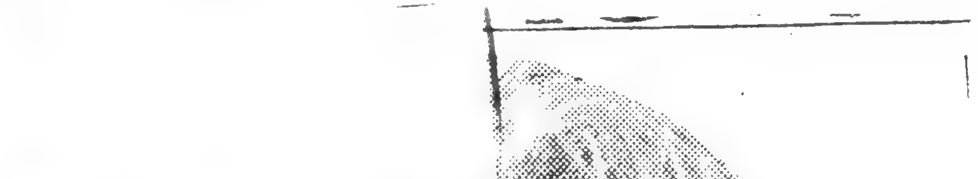
THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

Orders Flooding In For Boston Orchestra

Although symphony fare in Columbus this year is limited in quantity, music lovers will appreciate the fact that the lack is only in quantity. When the Symphony Club of Central Ohio selected the Boston and Chicago orchestra to constitute its series, club members felt they were offering the greatest possible service to the community, under the circumstances. With radio and phonograph, the year might somehow be filled out musically, if only the two greatest orchestras made their regular appearance in Memorial hall, it was believed.

That the Symphony club chose wisely is apparent this week, with the opening of the box office in the Carl Koch Co., Third and Broad streets, where ticket orders are flooding in. Next Thursday evening, Dr. Serge Koussevitzky and his organization of 110 musicians will play in Memorial hall.

The Chicago orchestra is scheduled for Jan. 16.



The all-seeing eye, the all-comprehending mind, musically speaking, seem here to be embodied in the thoughtful countenance of Serge Koussevitzky, who brings the Boston Symphony Orchestra to Memorial Hall Oct. 27 for the first concert in the Symphony Club series.

THIS CLIPPING FROM
CINCINNATI, O.
POST

OCT 22 1932

Boston Symphony

The Boston Symphony Orchestra, which annually makes a tour of one week of middlewestern cities, is including Cincinnati in its itinerary this year, coming to Music Hall next Wednesday evening.

The entire orchestra of 110 men will be under the direction of Dr. Serge Kussewitzky, making its first appearance here in almost a quarter of a century and marking the initial bow here of its much discussed conductor. Seats still remaining are on sale at the Baldwin store.

The program includes Prokofieff's "Classical" symphony; Two Nocturnes of Debussy; Ravel's "Daphnis et Chloe," and for the second half of the program, the Brahms Symphony No. 1 in C Minor.

THIS CLIPPING FROM
CINCINNNATI, O.
ENQUIRER

OCT 23 1932

Boston Orchestra Director

SERGE KOUSSEVITZKY.

The Boston Symphony Orchestra pays its first visit to Cincinnati in almost a quarter of a century next Wednesday evening. On this occasion it comes to Music Hall as the second attraction in the Artist Series. The last time the Boston Symphony Orchestra visited Cincinnati was January 31, 1908. It was brought to this city that season under auspices of the Cincinnati Symphony Orchestra Association, which presented several out-of-town orchestras to replace the Cincinnati orchestra which was suspended that season. Dr. Karl Muck was the conductor at that time.

The Boston organization first came here in the spring of 1887, under direction of Wilhelm Gericke. It came again under his direction in 1889. Then followed three visits under Arthus Nikisch, 1890, 1891 and 1892. In 1893 the orchestra came again, this concert being directed by Franz Kneisel, concertmaster and assistant conductor. Fourteen years then intervened until the next visit, which was in 1907, the first year of Dr. Muck's leadership. It returned the following year, and has not been here since, though it has come occasionally to the neighboring cities of Dayton and Columbus.

This time the orchestra, with its 110 men, is under direction of Serge Kussewitzky. Seats which still remain after the season sale for the Artist Series are on sale at Baldwin's, 142 West Fourth Street.

The program for the concert is as follows:

Classical Symphony, Op. 25.....Prokofieff
Allegro, larghetto, gavotte, finale.
Two Nocturnes ....Debussy
Nuages Fetes.
Daphnis et Chloe, Ballet, Orchestral Excerpts (Second Suite)..........Ravel
Lever du jour, Pantomime, Danse Generale.

INTERMISSION.

Symphony No. 1 in C Minor, Op. 68 Brahms
Un poco sostenuto; allegro
Andante sostenuto
Un poco allegretto e grazioso
Adagio; allegro non troppo, ma con brio.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 23 1932

BOSTON SYMPHONY HERE FRIDAY

Orchestra at Top Of 'Career' Under Koussevitzsky

The Boston Symphony Orchestra, which plays at Syria Mosque next Friday evening, has been a cultural force in America through half a century. It began in 1881, when there was no such abundance of fine orchestral performance as now.

Henry L. Higginson, who had studied and listened to excellent music in Europe, established the organization as the fulfilment of a lifetime dream. George Henschel was the first leader, but it was Wilhelm Gericke, his successor, who drilled the orchestra through many years into a sensitive and eloquent body which won the world's attention and respect. Arthur Nikisch, in a shorter term, gave it the more personal stamp of his vivid genius.

When Mr. Higginson was able to engage such a conductor as Dr. Karl Muck, he followed up his advantage by keeping him for many years. War troubles brought the Muck epoch to an end, and Mr. Higginson, after being the sole supporter of the orchestra for

Photo by Boris.
SERGE KOUSSEVITZKY

Muck, Other Great Conductors Aided Rise to Fame

37 years, yielded its destinies to a board of trustees in 1918.

In 1924 came Serge Koussevitzky, a conductor destined to carry the Boston Symphony to new heights. Koussevitzky is now beginning his ninth season in Boston—the longest continuous term of any Boston conductor.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS

OCT 24 1932

MUSIC

By MARY B. SWAN.

Stellar Program

More than a hundred cities have begged for a concert by the Boston Symphony Orchestra this season, but out of the number, Buffalo and five other cities were chosen by Dr. Serge Koussevitzky, conductor of the orchestra, for an appearance by the famous Boston group of musicians. This gala event of the musical season takes place tomorrow night in the Elmwood Music Hall. The program Dr. Koussevitzky announced for tomorrow night is one of rare beauty and variety. It reads:

Suite .... Corelli
Sarabande, Gigue, Badinerie
Prelude to the Afternoon of a Faun .... Debussey
(Eclogue by S. Mallarme)
Tone Poem, Don Juan, Op. 20...Strauss
Symphony No. 1 in C Minor, Op 68 .... Brahms

There will be an intermission of ten minutes before the symphony. The concert will begin at 8.15 o'clock. The Brahms first symphony was chosen by Dr. Koussevitzky to commemorate the centennary of the composer's birth, an event that occurs early in 1933 and is being widely recognized by the leading orchestras of the world.

The symphony is full of movements pastoral and gay, tripping and romantic, lyric and magnificently sweeping. It reaches its summit in the final movement, adagio, C minor. One of the episodes in the last movement is said to have come from the Alpine horns on the high passes of the Bernese Oberland. Oddly, the Cambridge University audience in England which heard the symphony first after its production, detected in the same passage the quarter bells of the University.

As in former years, the Boston Symphony Orchestra comes here under the local management of the Buffalo Musical Foundation, of which Alfred H. Schoellkopf is president and Marian de Forest, manager. This will be the Musical Foundation's only concert this season by a visiting orchestra, Miss de Forest has announced. Seats are now selling at Denton, Cottier & Daniels. Prices are $3, $2.50, $2 and $1.50, tax exempt.

* * *

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

OCT 23 1932

MUSIC

By MARY HOWARD

A GALA event of the musical season is the concert tomorrow evening in Elmwood Music hall by the Boston Symphony orchestra. Dr. Serge Koussevitzky, conductor. As formerly, the concert is under the local management of the Buffalo Musical Foundation, Alfred H. Schcoellkopf, president; Miss Marian De Forest, secretary-manager. This will be the foundation's only concert by a visiting orchestra this season, Miss De Forest announces. The program scheduled for tomorrow night is one of rare beauty and much variety. It reads:

Suite; Sarabande-Gigue-Badinerie....Corelli
Prelude to the Afternoon of a Faun... .... Debussy
Tone Poem, Don Juan, Op. 20......Strauss
Symphony No. 1 in C minor, Op. 68.Brahms
Un poco sostemuto; allegro; Andante sostemuto; Un poco allegretto e graziose; Adagio; Allegro non troppo, ma con brio.

The Brahms symphony is chosen by Dr. L. Koussevitzky to commemorate the centenary of the composer's birth, which occurs early in 1933. It is full of movements pastoral and gay, tripping and romantic, lyric and sweeping. One of the episodes in the last movement is said to have come from the Alpine horns on the high passes of Bernese Oberland. Oddly, the Cambridge university audience in England which heard the symphony first after its production, detected in the same passage the quarter bells of the university.

Seats for this concert are now selling at Denton, Cottier & Daniels.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS

OCT 24 1932

BOSTON CONCERT TODAY

Symphony program at Elmwood Music Hall at 8.15 p. m.

The only concert this season by an out-of-town organization of its kind, under auspices of the Buffalo Musical Foundation, will take place at 8.15 o'clock tonight, when the Boston Symphony Orchestra, led by Dr. Serge Koussevitzky, appears at Elmwood Music Hall.

A special train will bring to Buffalo this afternoon 110 musicians—the largest number of virtuosi ever assembled to make an orchestral body. This city is one of six points to be visited.

William H. Brennan, manager of the group, a former Buffalonian, will not be here tonight because of illness. Mr. Brennan was manager of the Old Music Hall here, which stood on the site of the present Teck theater. He succeeded the late Charles H. Ellis as manager of the Boston orchestra several years ago.

Tonight's program will include Brahm's First Symphony in C Minor, in commemoration of the centenary of the composer's birth, which will be observed widely next spring. Tickets may be obtained throughout the day, until 5 p. m., at the boxoffice at Denton, Cottier & Daniels. At 7 o'clock, the boxoffice at Elmwood Music Hall will be open.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

OCT [illegible] 1932

Koussevitsky's Genius Manifest in Symphony

Serge Koussevitzky never had in Europe a great and permanent orchestra such as the one he now commands, for the fullest expression of his genius—his artist's vision. Nor had the Boston Symphony orchestra, even in its famous past, according to the critics, ever had a leader of such extensive and searching musical sympathies, of such tireless artistic ambition, of such engrossing interest and emotional response as an interpreter. Consequently, orchestra and conductor are each the richer—and so is the musical public of America which so highly prizes these concerts as they pass their mid-century mark.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

[illegible]

Boston Concert Master Is Russian Musician

The concert master's chair of the Boston Symphony is now fittingly held by Richard Burgin, the celebrated Russian musician. Mr. Burgin came to America to take this position in 1920. He had been concertmaster to more than one great conductor in Europe, and was equally admired for his recitals and activities in chamber music. Richard Burgin is known in America not only by his appearances as soloist with the orchestra, but by many recitals and by the string quartet and the trio which bear his name. Last season, he was appointed the regular assistant conductor of the orchestra.

As the Boston Symphony orchestra passes its fiftieth year, its famed precision, ensemble and tonal beauty, it is said, excel even the most glorious days of its illustrious past. And these qualities are liberating more than ever before Koussevitzky's ranging artist's vision.

THIS CLIPPING FROM
N. Y. TIMES

[illegible]

production.

Two first performances for this country will mark Mr. Koussevitzky's program with the Boston Symphony Orchestra in Boston on Nov. 4. Four character portraits from Prokofieff's opera "The Gambler," after Dostoievsky, and Sibelius's "Tapiola" are the two works in question. Strauss's "Ein Heldenleben" will round out the program.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

OCT 24 1932

Boston Symphony Will Give Concert in Hartford November 16

22

THIS CLIPPING FROM
YPSILANTI, MICH.
PRESS

OCT 22 1932

ANNOUNCEMENT MADE FOR BOSTON SYMPHONY CONCERT ON TUESDAY

Ann Arbor, Mich., Oct. 22—The Boston Symphony Orchestra, recognized as one of the world's most distinguished ensemble groups, was organized in 1881, and is now in its 52nd year. At first it numbered but seventy players but has gradually and steadily been augmented until at the present time a hundred and ten players are listed on its roster and on its concert tours, the full complement of men is carried. On the occasion of its Ann Arbor concert, October 25, the full complement will be present. Dr. Koussevitzky will give an attractive and "exciting" program.

THIS CLIPPING FROM
ANN ARBOR, MICH.
NEWS

OCT 25 1932

Boston Orchestra of 110 Pieces to Be Here Tonight

Attractive Program Arranged for Choral Union Concert in Hill Auditorium

The Boston Symphony orchestra which will appear this evening in Hill auditorium is recognized as one of the world's most distinguished ensemble groups. It was organized in 1881, and is now in its fifty-second year. At first it numbered only 70 players but has gradually and steadily been augmented until at the present time 110 players are listed on its roster and on its concert tours, the full complement of men is carried. On the occasion of its Ann Arbor concert, tonight the full complement will be present. Dr. Koussevitzky will give the following attractive and "exciting" program:

"Classical" Symphony Op. 25.. .... Prokofieff
  I Allegro.
  II. Larghetto
  III. Gavotte
  IV. Finale
Two Nocturnes .... Deubssy
  Nuages
  Fetes
Tone Poem "Don Juan" Op. 20. (after Lenau) .... Strauss
Symphony No. 5 in E minor, Op. 64.............. Tchaikovsky
  I. Andanto
  II. Andante cantabile, con alcuna licenza
  III. Valse (Allegro moderato)
  IV. Finale: Andante maestoso; Allegro vivace.

The first conductor was Georg Hanschel, who was at the head of the organization until 1884, when he was succeeded by Wilhelm Gericke, who presided until 1889. Arthur Nikisch and Emil Paur headed the organization from 1889 until 1898 when Wilhelm Gericke was again called to preside over the organization, serving this time from 1898 until 1906. From 1906 until 1914, Dr. Karl Muck, Max Fieldler, and the latter portion of the period, Dr. Muck again, presided. There was an interlude from 1914 to 1918 and after the war, two distinguished Frenchmen, were called to head the organization, Henry Rabaud and Pierre Monteux, whose regime continued from 1918 to 1924, at which time Serge Koussevitzky, was called from Russia. He has presided for the longest period. The good father of the orchestra for many years was Col. Henry L. Higginson, who not only had much to do with the direction of the orchestra's administrative policies but who provided funds over a period of many years to make up deficits and to add to the prestig of the organization.

The orchestra gives such a heav series of concerts in its home city that little time or opportunity i afforded for tours to other citie At intervals of several years how ever, the organization is generall prevailed upon to make a brie westward tour. Last season it gav several concerts coming as fa west as Ann Arbor and Ohio. Th season Dr. Koussevitzky is aga making a brief out-of-town tour, visiting Buffalo, Ann Arbor, Cincinnati, Pittsburgh, and Philadelphia, Ann Arbor being the only city in Michigan or this portion of the middle west where the organization will be heard. The orchestra has visited Ann Arbor many times and most of the distinguished conductors have been heard in the University city.

ANN ARBOR, MICH.
NEWS

OCT 26 1932

Boston Orchestra Is Heard In Initial Concert Event

Fifty-Fourth Choral Union Series Inaugurated at Auditorium

By Carl E. Gehring

Before discussing the concert of the Boston Symphony orchestra, which Dr. Serge Koussevitzky conducted Tuesday evening at Hill auditorium, a few pertinent remarks are in order. While all of the past Choral Union Concert series have, in varying degree, been a credit to their sponsors, perhaps no other local course has been faced with the situation which confronts the fifty-fourth annual Choral Union series. As we enter the fourth year of the economic depression, the portents of this catastrophe have become so menacing and far-flung that many who once regarded the Spenglerian theory of western decline with indifference now view with alarm the relentless march of events, incidentally noting the support which Ortega y Gasset, Egon Friedell and others have since accorded Spengler's ideas.

Thus the courage of the University Musical society, in planning one of its finest concert courses in a season when financial support for the project is not entirely assured, arouses our sincere commendation. When one considers the precarious state of our symphony orchestras, that only two grand opera companies remain in the country, as Deems Taylor has shown, and that our own Chamber Music Society of Ann Arbor has suspended activity for a year, one realizes what an obvious gamble confronts the officials of the University Musical society. Yet they have gone right ahead with a steadfastness which, if adhered to by Occidental society as a whole, should guide us out of an abyss which might ultimately prove to be bottomless if the descent goes on unchecked.

A Fine Opening Event

After congratulating local musical officials on their firm stand, we may say that the music of the Boston Symphony orchestra quite equalled the impression it made here last year. So uniformly excellent was this performance that one lost one's self in its contemplation and absorption, the crass concerns of every-day-life becoming matters of small account. This fact should be borne in mind by those who, with an eye to the family budget, may feel that under present conditions music had better be foregone. Art, it is well to recall, aptly has been called the recompense for the sufferings of mankind, and, in times like the present, it should be the more firmly embraced, not rejected. Concerning the concert, however, added to a sterling performance was an interesting program.

Offered on this occasion were Prokofieff's "Classical" Symphony; two of Debussy's three orchestral Nocturnes, namely "Nuages" and "Fetes"; the Strauss Symphonic Poem "Don Juan," and the Fifth Symphony, in E Minor, of Tschaikowsky. This comprised a well balanced program, and attractive, yet it would have been a trifle more to our liking had Dr. Koussevitzky offered us Sibelius' Eighth Symphony or a work or two by Bruckner which he is featuring this year, inasmuch as we know the Tschaikowsky Op. 64 so intimately. However the Symphony we heard Tuesday evening was Tschaikowsky as he undoubtedly conceived his music; that is, Dr. Koussevitzky did not fall into the error of certain conductors who wring from the Russian's sentimental measures the last possible tear.

Tschaikowsky Symphony

As has been said of Rachmanin-f, Tschaikowsky enjoyed a good of.., yet it always has been the cr iter's conviction that this man wr his melancholy fits was not Peter in ych at his best. We had, for ex- Iljiple, the composer in one of his amit powerful and representative mosds in the finale of the Fifth moophony, which is the epitome of barbaric splendor. Not only was it intruiging to have a Russian conductor interpreting a Russian composer in a frenzied outburst, but it also was satisfying to hear a complete performance of this eloquent music. Not for a number of seasons has the movement entire been played here, the shorter Stock version unfortunately having gained in popularity with certain conductors. Incidentally, Willem Mengelberg has even a shorter version than the Stock, both of which are recorded.

In any case, this electrifying performance brought to conclusion a sparkling evening which had been charged with Dr. Koussevitzky's dynamic personality. Discussing the last bars of the concert first does not preclude remarking on some excellent French horn playing in the initial statement of the first theme from the second movement, or calling attention to the fine instrumental balances which were maintained in the haunting trio from the Waltz movement. A deviation from the orthodox approach to the first movement had to do with the tempo with which the third section of the second theme proper, exclusive of the motto theme, was taken. If any charge of sweetness were to be raised, it might apply here, the violins lingering too soulfully over an irresistibly lovely air, somewhat nullifying the effect of its delicate lyricism.

Other Works Heard

If Prokofieff's score did not seem so effective, it was due to the intrinsic character of the work and not to any lapses on the musicians' parts. This miniature Symphony is recorded by the Boston orchestra and, while the hearer may find it a charming enough work at first, it hardly holds up on too intimate acquaintance. Nevertheless it comprises an adroit use by Prokofieff of the classical symphonic mold, with a number of color tints belying its modern association. Yet the chameleon-like manner in which Prokofieff appears in this or that guise as composer, as is revealed by the varied quality of his output, little exceeded the chameleon-like way in which the orchestra adjusted itself to the demands of the various compositions played.

More exquisite performances of the Debussy Nocturnes scarcely could be imagined. Never, in the various renditions of "Nuages" which the writer has heard, have such luscious shadings beguiled the ear, the dreamy remoteness of the opening measures, for instance, fairly carrying away the imaginative listener on a bank of clouds of his own making. In this connection, the velvety texture of the chords in the wood choir was only equalled once again, in the finale of the Fifth Symphony wherein the woodwinds literally come up for air in a long diminuendo, after a Slavic dance tune has been quite torn asunder during some tempestuous attacks by the full orchestra. "Fetes," on the other hand, was likewise well interpreted, although some fuzzy work in the flutes injected a detracting element.

Trekking homeward and brought back to earth by the dampness of an inclement evening, the music lover might recall with inner warmth a colossal performance of Strauss' "Don Juan," the sinuous beauty of Debussy, the excellence of the orchestra, the genius of Dr. Koussevitzky, and, possibly, certain lines of Robert Frost, also recently a visitor to Ann Arbor, which read:

"Let the night be too dark for me to see into the future. Let what will be be."

THIS CLIPPING FROM
NILES, MICH.
DAILY STAR

OCT 27 1932

3,500 at Concert by Boston Symphony at U. of M. Auditorium

ANN ARBOR, Oct. 27.—(AP)—An audience of 3,500 greeted the Boston symphony orchestra Tuesday evening at the opening concert of the annual choral union concert series of the University of Michigan musical society.

Tchaikovsky's Fifth Symphony and the "Classical" symphony of Prokofiev were received enthusiastically. Dr. Serge Koussevitzky conducted. Other numbers on the program included two Nocturnes by DeBussy and the tone poem "Don Juan" by Richard Strauss.

THIS CLIPPING FROM
DETROIT, MICH.
FREE PRESS

OCT 2 1932

U. of M. to Hear Boston Symphony

ANN ARBOR, Oct. 24—The University of Michigan Musical Society's Choral Union program will be opened here Tuesday night with the Boston Symphony Orchestra, conducted by Serge Koussevitzky. The attendance will reach close to 3,500, it is estimated by Dr. Charles A. Sink, head of the society. The program will feature the well-known Tschaikosky Symphony No. 5 in E. Minor and the Prokofieff classical symphony. Two nocturnes by Debussy and the Strauss tone poem "Don Juan" will complete the program.

THIS CLIPPING FROM
YPSILANTI, MICH.
PRESS

OCT 26 1932

Boston Symphony Gives Choral Union Program

Ann Arbor, Mich., Oct. 26.—A storm of applause from the well-filled Hill Auditorium greeted the appearance of the Boston Sym-

DR. SERGE KOUSSEVITZKY

phony Orchestra under the direction of Dr. Serge Koussevitzky at the first of the fifty-fourth annual Choral Union Concert Series here, Tuesday evening. The rapt attention of the audience was apparent as the program unfolded and the selections were so ably interpreted.

The first rendition was that of the so-called "Classical" Symphony, Op. 25, Serge Prokofieff, a modern composer. "The composer's idea in writing this work was to catch the spirit of Mozart and to put down that which, if he were living, Mozart might put into his scores."

Three Nocturnes by Claude DeBussy, French composer, "Clouds", "Festivals", and "Sirens" were included in the program, these nocturnes are considered an important step in musical art. With the aid of the orchestra the audience could envision clouds traversing the somber sky and the various forms created by the imagination.

The tone-poem "Don Juan" (after Nicolaus Lenau), by Richard Strauss was filled with periods of "Disgust" and the theme "Longing" which is heard from the deep-stringed instruments. Till the end the mood grows wilder and wilder and a tremendous orchestral crash; a long and eloquent silence cut by a piercing trumpet.

Following the intermission the orchestra played Symphony No. 5, in E Minor, Op. 64 by Peter Tchaikovsky. The "eternal note of sadness", was present in all four of the movements of the andante. The second movement which was rich and sonorous has been characterized as a romance. The third movement which was light and gay was a waltz and the finale was a development of the sombre and dominating theme of storm and fury and the final climax contained a repetition of the first movement.

The stirring concluded measures of the program brought a continued wave of applause which lasted until the conductor returned three times.

THIS CLIPPING FROM
PORT HURON, MICH.
TIMES HERALD

OCT 27 1932

THERE ARE MODERN CLASSICS, TOO

There is, it appears, a certain school of thought in music, as well as in literature and art, which holds that anything really great and excellent comes out of the centuries of the past.

And although the idea has been pretty well exploded by those whose opinions on such things can be really valued, it persists more or less among those who are less informed.

So that it was interesting to read that the program of music played by the great Boston Symphony Orchestra—acknowledged one of the greatest organizations of its kind in the world—in its Ann Arbor concert this week, was made up of compositions all of which had been written within a period of years of little more than the present generation, while the greatest of them all was only fifteen years old.

And this, we discover, is being accepted as one more proof that it is not necessary to go back into the centuries to find **really great** music.

Which, of course, is true. It is not possible really to believe other than that we have progressed in musical technique and sense as well as in every other sort of art and mechanics.

The really strange thing about it all is that there should be some who think that is not so

---

THIS CLIPPING FROM
DETROIT, MICH.
TIMES

Boston Symphony Plays in Ann Arbor

ANN ARBOR, Oct. 25.—The Boston Symphony Orchestra, under direction of Serge Koussevitzky will offer a programme in Hill Auditorium this evening. The concert is the first of the University of Michigan Choral Union series.

THIS CLIPPING FROM
FLINT, MICH.
JOURNAL

SYMPHONY ORCHESTRA OPENS CHORAL UNION

Ann Arbor, Oct. 26.—(By AP)—An audience of 3,500 greeted the Boston symphony orchestra Tuesday evening at the opening concert of the annual choral union concert series of the University of Michigan musical season.

Tchaikovsky's Fifth Symphony and the classical "Symphony of Prokofiev" were received enthusiastically. Dr. Serge Koussevitzky conducted. Other numbers on the program included two nocturnes by Debussy and the tone poem "Don Juan" by Richard Strauss.

THIS CLIPPING FROM
SAGINAW, MICH.
NEWS

OCT 26 1932

3,500 PERSONS HEAR BOSTON SYMPHONY

(By Associated Press.)

ANN ARBOR, Oct. 26.—An audience of 3,500 greeted the Boston symphony orchestra Tuesday evening at the opening concert of the annual choral union concert series of the University of Michigan musical society.

Tchaikowsky's Fifth Symphony and the "classical" symphony of Prokofiev were received enthusiastically. Dr. Serge Koussevitzky conducted. Other numbers on the program included two nocturnes by Debussy and the tone poem "Don Juan" by Richard Strauss.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 24 1932

HOW the Boston Symphony orchestra came to be a great cultural force in America through half a century, and how it rose to its present pre-eminence makes an interesting and a significant story.

In 1881, when the orchestra began, there was no such abundance of fine orchestral performance as there is now. For the few concerts given each season in our larger cities, musicians were assembled for the moment from other pursuits. Even a leader such as the valorous Theodore Thomas could keep an orchestra together only by constant campaigning and touring, plus his own zealous personality.

Some 30 years previous to this time, a young Bostonian student, in Europe, listened to excellent music in Vienna and Berlin, and dreamed of the day when his own people might have an orchestra like one of these permanently maintained in the cause of the best music, ideally performed. The dream of Henry L. Higginson had to remain a dream for many years, because he was a man of very moderate means.

THE time eventually came when Henry L. Higginson could at least bring togetner the best musicians he could find in Europe and America for a permanent orchestra in Boston. The Boston Symphony orchestra first had 60 men and George Henschel, a promising young musicial, for leader.

When Mr. Higginson was able to engage such a conductor as Dr. Karl Muck, he followed up his advantage by keeping him for many years.

THEN KOUSSEVITZKY

CHANGES in membership at length resulted in a personnel more brilliant than ever before. And to these came, in 1932, Serge Kousseyitsky, a conductor destined to carry the Boston Symphony orchestra to new and surpassing heights. Koussevitsky had given a new impetus to music in Russia, he had electrified western Europe with his "Concerts Koussevitsky" in Paris, and by his guest appearances in other cities.

This orchestra is to play at Memorial hall Thursday night. Box office for the sale of single admission and season tickets remains open daily from 9 to 5 p. m. at the Carl Koch Co., Third and Broad streets. Tickets are available also at the Sarah E. Pye Shop and Mrs. Eugene Gray's.

The Boston orchestra is brought to Columbus under the auspices of the Symphony club of Central Ohio.

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

OCT 24 1932

Orchestra Leader Is To Be Guest

Mr. and Mrs. B. Gwynne Huntington Have Dinner Party Thursday.

Mrs. B. Gwynne Huntington, 292 S. Columbia avenue, has invited a small number of guests to a supper Thursday evening at her home to meet Dr. Serge Koussevitzky, leader of the Boston Symphony Orchestra.

The supper will follow the concert of the orchestra at Memorial Hall, presented by the Symphony Club of Central Ohio.

THIS CLIPPING FROM THE
REPUBLICAN
Washington Court House O.

OCT 25 1932

KOUSSEVITZKY GREAT DIRECTOR

To Appear at Memorial Hall in Columbus Thursday Night With Boston Symphony Orchestra.

It is doubtless to say that, with a single exception, Serge Koussevitzky has known personally each of the composers he has placed upon the program which the Boston Symphony Orchestra will play in Columbus at Memorial Hall next Thursday, October 27th. The exception is Arcangelo Corelli, who died in 1713.

Of the actual meeting of Koussevitzky and Tschaikowsky one can come conveniently upon no mention. But Koussevitzky was 19 when the elder musician died in 1893. He was a precocious young soloist upon the unlikeliest of instruments, a double-bass, an eager devotee of concert halls and opera. Whether or not they ever met, their orbits must have crossed, and, in any case there would be a great deal of second-hand acquaintance.

In his early European tours with his unwieldy instrument, Koussevitzky invaded Berlin, Dresden and Munich, where at that time Richard Strauss was musical god. There must have been meetings then, as well as many in later days, for the pinnacle of fame is a constricted space. Those who occupy it must of necessity brush against each other.

While Koussevitzky was conducting his own orchestra in St. Petersburg (so it was then) and Moscow, introducing European composers to Russia, introducing Russian composers to themselves, he invited Debussy to come out to conduct a series of concerts of his own compositions. The gentle Frenchman stayed three weeks at the Koussevitzkys. It is told that he spent all his leisure time at the piano, but that he would play not in public but only for a circle of intimate friends. Debussy's scores are still preserved at Koussevitzky's house with the composer's annotations on them, tokens of joint labors and friendly discussions.

So, of the works he will play in Columbus, he must time and again have heard Debussy conduct the "Nocturnes," must have discussed them minutely with him. He must time and again have heard Strauss conduct his "Don Juan." And whether or not he was present while Tschaikowsky led the "Fifth," he is of the same race and background, would feel the passionate, surging music as its composer felt it.

These works, with a suite drawn from chamber music by the 17th century Italian, Corelli, make up the program for October 27th, the first of the season for the Symphony Club.

The following is the program to be given:

Corelli .... Suite
Sarabande-Gigue-Badinerie
Debussy .... Two Nocturnes
a. Nuages. b. Fetes.
Strauss—"Don Juan," Tone Poem, Op. 20 (after Lenau)
Tschaikowsky—Symphony No. 5 in E minor, Op. 64

1. Andante
2. Andante cantabile, con alcuna licenza.
3. Valse (Allegro moderato)
4. Finale: Andante maestoso; Allegro vivace.

There will be an intermission of ten minutes before the symphony.

Tickets are available at the Karl Koch Co., Third and Broad streets, Columbus, Ohio.

THIS CLIPPING FROM
CINCINNATI, O.
TIMES-STAR

OCT 25 1932

MR. AND MRS. EUGENE GOOSSENS are entertaining with a supper party, Wednesday night, in honor of Dr. Serge Koussevitzky, conductor of the Boston Symhony Orchestra, which will give a concert Wednesday, at Music Hall, under auspices of the Artists' Series. Mr. and Mrs. Goossens are assembling a few friends following the concert for supper in the Old English room of the Hotel Gibson. Although their guest list is not yet complete, it will include a small group interested in musical affairs. Mr. Goossens and Dr. Koussevitzky have a friendship of many years' standing, being both personal and professional friends.

Mr. J. Herman Thuman, manager of the Artists' Series, had hoped to entertain with a stag luncheon, Wednesday noon, in honor of Dr. Koussevitzky, but this distinguished conductor unfortunately could not accept since he has such a busy schedule this week. The Boston Symphony Orchestra is giving a concert Tuesday night in Ann Arbor, Mich., and are leaving early Thursday for Columbus. They will arrive in Cincinnati, Wednesday morning. Dr. Koussevitzky, conductor, and Mr. G. E. Judd, manager of the orchestra, will stop at the Hotel Gibson. This is the first visit of the Boston Symphony Orchestra to Cincinnati in twenty-four years.

COLUMBUS, O.
STATE JOURNAL

OCT 25 1932

110 Artists Arrive

Perhaps no larger assemblage of virtuosi ever visited Columbus than arrives Thursday in the persons of the Boston Symphony Orchestra and its conductors, Dr. Serge Koussevitzky. They come from Cincinnati to inaugurate the ninth season of the Symphony Club of Central Ohio. This is the orchestra's third appearance here under its present conductor.

All of its 110 musicians are artists in their own right.

Season tickets, admitting also to the Chicago Orchestra concert Jan. 16, under Dr. Frederick A. Stock, are selling at the Carl Koch Co., Third and Broad Sts. After 7 p. m. Thursday, tickets will be available in the Memorial Hall lobby from Mrs. Helen Pugh Alcorn.

COLUMBUS, O.
DISPATCH

1932

It's Record Band As to Numbers

THE largest numbers of virtuosi ever assembled in one musical organization will arrive in Columbus at noon Thursday, when Dr. Serge Koussevitzky and the Boston Symphony orchestra stop here on their tour of the middle west to inaugurate the ninth season of the Symphony Club of Central Ohio with a concert at Memorial hall. This is the third Columbus appearance of the country's oldest symphony orchestra under its present conductor.

The concert will begin at 8:15 p. m. and tickets may be obtained from 7 p. m. until opening at the box office in the Memorial hall lobby. Until then, both season and single admission tickets are on sale in the Carl Koch Co., Third and Broad streets.

COLUMBUS, O.
STATE JOURNAL

OCT 25 1932

Conductor Honor Guest.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, whose concert Thursday evening at Memorial Hall will be the opening one of the series of the Symphony Club of Central Ohio, will be honor guests at a small supper party at the home of Mr. and Mrs. B. Gwynne Huntington, 292 S. Columbia Ave., following the concert.

THIS CLIPPING FROM
CINCINNATI, O.
POST

OCT 26 1932

EXCITEMENT PREVAILS

Dr. Serge Koussevitzky of Boston Bursts Into Town With His 112 Symphony Musicians

By Eugene Segal

DR. KOUSSEVITZKY

AN EXCITEMENT, like at the approach of a tornado, prevailed in the Gibson Hotel lobby Wednesday when Dr. Serge Koussevitzky burst in with his 112 Boston musicians of many nations, laden with brass, woodwinds and strings.

Most excited was C. C. Schiffeler, the hotel's manager, who nevertheless, did not lose his generous smile while presiding at the registration in French and German, and trying to make his squad of bell boys do for 112 men all signing in at once.

Least excited was Dr. Koussevitzky, himself, which should not have been the case, what with his notably volcanic temperament equaled only by that of New York's Toscanini.

Dr. Koussevitsky (or Sergiei Aleksandrovich Kussevitskii, if you favor the Russian) was found in his room, placidly smiling, looking trim in perfectly tailored clothes and very refreshed for a man who all his life has been one of the world's hardest-working musicians.

He directed his Boston Symphony Orchestra Tuesday night at Ann Arbor and the night before that in Buffalo. Wednesday night he will give a concert in Music Hall and Thursday night in Columbus.

* * *

DR. KOUSSEVITSKY, in a voice that seeks to overcome a lack of English with flexible intonations, was pleased to tell about the state of music in America as he has found it during his tours.

"Only America," he says, "is such a country where there is the greatest interest in orchestras—you must excuse the language." (Dr. Koussevitky would rather be interviewed in French or German.)

"Now is bad times, is very dangerous time for art, but everywhere I play the houses are crowded. It shows the conditions of music in America is wonderful, and it shows when there is trouble, cultivated people make the greatest attention to art.'

To paraphrase him, Dr. Koussevitzky has found that the reproduction of music (as distinguished from composition) now is centered in America. The finest compositions, however, still are European, he says.

'I will not be surprised in two, three years, America will have the great composers also,' he says. 'Now are interesting composers in America, but not great."

Dr. Koussevitzky is sorry there are not enough American-born and American educated musicians from whom to recruit an orchestra, but he believes as the country ages it will produce its own.

From 12 until 58, his present age, Dr. Koussevitzky has had few inactive days, each one being devoted to music.

At 12, he was composer of the incidental music and directed the between-acts concerts for theatrical performances in his native town, Tver, Russia.

* * *

AT 14, he began study of the double-bass viol. For 10 years he toured Europe, was famed thruout the continent as a double-bass virtuoso. Meanwhile, he composed numerous works which now are in the repertoire of every double-bass soloist.

Then he returned to Russia to organize the famous Koussevitzky Symphony Orchestra, composed of youthful musicians, whom he would rehearse for three months in a single symphony before giving a concert.

From Moscow to Petrograd, back and forth, he took his musicians, giving an almost continuous series of concerts. To augment his orchestra, he organized a choir of 250 voices, and, still unfatigued, found time with his wife to start a music publishing house which gave unknown composers a chance.

He left Russia at the time of the revolution, founded his famous Paris concerts in 1921. This is his ninth season with the Boston Symphony Orchestra, which gives 102 concerts in seven months under his direction.

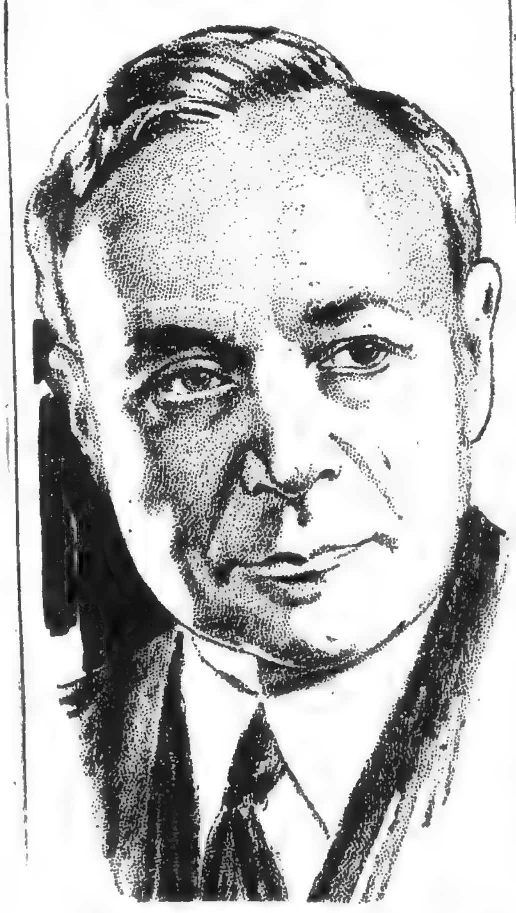
He is notable among conductors for his disregard of routine. His programs often include the works of not widely recognized composers.

When summer comes, he goes to Vienna to conduct more concerts. During a vacation of several weeks he straps a pack on his back and goes on a 10-day hike thru the Swiss Alps. That is his only recreation.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 2 1932

DIRECTOR



VERSATILE — Dr. Serge Koussevitsky, composer and conductor, tomorrow night brings his 110-piece Boston Symphony Orchestra to Memorial Hall, inaugurating the Symphony Club of Central Ohio season.

THIS CLIPPING FROM
CINCINNATI, O.
POST

FROM THIS TEA many of the guests will hurry home to dress for the Boston Symphony Orchestra concert at 8.15 p. m. in Music Hall, which is the second offering of this year's Artist Series.

For the concert J. H. Thuman, manager of the series, will have Mr. and Mrs. Eugene Goossens as guests in his box with Mr. Thuman's daughter, Miss Mary Rose, and his niece, Miss Janie Hills of Kansas City. Mr. and Mrs. Goossens are entertaining afterward at a supper party at the Gibson Hotel for Dr. Serge Koussevitsky, conductor of the Boston Orchestra, who has been one of Mr. Goossens' personal friends for many years.

Several groups of friends will assemble after the concert at the Club Latin for supper and dancing, this club deciding to keep its doors open late Wednesday as it does during the week-end. The play, "Dance of Death," by Strindberg, which the Club Latin players gave there with much success Tuesday, will be repeated Wednesday at 9 p. m. at the club.

THIS CLIPPING FROM
CINCINNATI, O.
TIMES-STAR

OCT 26 193

MR. AND MRS. WILLIAM B. BOULTON of Morristown, N. J., and Aiken, S. C., are the guests of Mrs. Boulton's sister, Mrs. Lucien Wulsin and Mr. Wulsin at their residence "The Hermitage," on Madison road. Although no large affairs are being given in honor of Mr. and Mrs. Boulton, they are the center of many little informal gatherings. Mrs. Harrison Smith is entertaining them at dinner, Wednesday night, at the Town Club, whence they will go on to the concert of the Boston Symphony Orchestra at Music Hall under auspices of the Artists' Series.

Tuesday night Mrs. Nicholas Longworth assembled a few friends at Rookwood, the Longworth estate on Grandin road, following Ogden Mills' speech at Music Hall. Mr. and Mrs. Boulton and Mr. and Mrs. Wulsin were among the guests.

They will attend the Symphony Concert, Thursday night, and Friday they will hear Mr. William R. Castle, Undersecretary of State, address the Commonwealth Club at its regular monthly dinner and meeting at the Queen City Club.

Mr. and Mrs. Boulton will be here another week when they will return to Morristown before going to Aiken for the early winter.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

Art Students To "Paint Symphony"

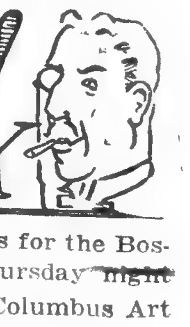
ABOUT 100 young students at the Columbus Art school will attempt an experiment Thursday evening, when they attend the concert by the Boston Symphony orchestra in Memorial hall with a view to transcribing their muscal impressions graphically the following day. Dean Nicodemus of the Are school admits that the assignment is purely experimental.

The concert program, beginning with the classical Corelli, and including, besides the Tschaikowsky Fifth symphony, Debussy's "Clouds" and "Festivals," and Strauss' tone poem, "Don Juan," is exceptionally well suited to the experiment, he believes.

Box office for the sale of season and single admission tickets to the two concerts of the Symphony Club of Central Ohio will continue open until 5 p. m. Thursday in the Carl Koch Co., Third and Broad streets, after which it will reopen at 7 p. m. in the lobby of Memorial hall.

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

OH! I SAY



ONE HUNDRED seats for the Boston Symphony Thursday ~~night~~ are being reserved for Columbus Art School students. Unlike you and you and me, these students can't simply enjoy themselves and let it go at that. For they are going to "attempt an experiment in artistic transcription," to use the words of a newspaper woman who knows far more about art than your humble substitute show reporter.

Thursday night the art students hear the concert. Friday they reconstruct their musical impressions either in pictorial or sculptural form. It is believed that this will result in an increased appreciation of art and musical possibilities, whether the pictures or sculpturing are particularly successful or not.

* * *

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

1932

JOBLESS HEAR MUSIC

100 Unemployed to Be Guests At Boston Symphony Concert.

About 100 unemployed in Columbus will be guests of the Symphony Club of Central Ohio Thursday night at the annual concert in Memorial Hall by the Boston Symphony Orchestra, under Dr. Serge Koussevitzky.

Another block of 100 tickets has been given to students at Columbus Art School as a part of a program inaugurated this year at the school, on the theory that an attempt to relate the arts will result in increased appreciation of all of them.

THIS CLIPPING FROM
CINCINNATI, O.
POST

OCT 27 193

Boston Symphony Acclaimed Here

Dr. Serge Koussevitzky and the 112 men of his Boston Symphony Orchestra, who played Wednesday night in Music Hall for the second concert of this year's Artist Series, received a tremendous ovation from the huge crowd of music lovers who filled nearly every seat in the house on this occasion, and kept the orchestra and its leader on the stage for many minutes after the close of the program, because of the continued applause.

Mr. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, was one of the most appreciative of the attentive audience, composed of trained symphony listeners who are regular attendants of the Cincinnati orchestra's concerts, and many other music lovers on this occasion, a large number of them from surrounding towns. Mr. and Mrs. Goossens, the latter wearing a striking ensemble of bright red velvet, were guests of Mr. J. H. Thuman, manager of the Artist Series, in his box. Joining them in this loge were Mr. Thuman's daughter, Mary Rose, who wore dark red velvet; his cousin, Miss Janie Hills of Kansas City, who was in French blue, and Mrs. Lucien Wulsin, who wore red crepe and a white fur jacket. Mrs. Wulsin's house guests, Mr. and Mrs. William B. Boulton of Morristown, N. J., sat with Mr. Wulsin in seats well down in front.

Mr. and Mrs. J. Wilbur Witt, the latter in a bright blue gown, had the box adjoining, where they were accompanied by a group of friends.

Mr. Stuart M. Thompson, business manager of the Cincinnati Symphony Orchestra, also was there to hear the visiting orchestra.

He was accompanied by Mrs. Thompson, who wore black velvet. With them were Mr. and Mrs. Roger K. Rogan of Glendale, the latter also choosing black velvet for her attire.

Mrs. John J. Emery, in a long ermine wrap, had with her Dr. and Mme. Liszniewski, the latter in rose and gold brocade.

Mrs. Herbert Witherspoon, who recently arrived in Cincinnati to join Mr. Witherspoon, new director of music at the Conservatory, was among those of the artist set welcomed on this occasion.

Others seen thruout the auditorium and foyer were Mr. and Mrs. Philip Wyman, Mrs. John Wachmann, Mrs. Leo Westheimer, Mr. and Mrs. George Warrington, Miss Patricia O'Brien of Dayton, O.; Mr. and Mrs. Martin Dumler, Dr. and Mrs. Victor Fischback, the latter in bright green and brown; Mrs. Adolf Hahn, who accompanied Mrs. Nina Pugh Smith; Mrs. C. C. Benedict, Miss Mildred Eakes, Miss Grace Woodruff, Misses Mabel and Kay Madden, Mrs. Maurice Henle, Miss Mary Katherine Neely, who was accompanied by Miss Mina Pemberton; Mr. and Mrs. Ladislas Segoe, Mr. and Mrs. Philip Geier, Mr. Edgar Friedlander, Mr. and Mrs. John A. Hoffmann, Mr. Alexander von Kreisler, Mr. and Mrs. Robert Van Fossen, Miss Mary Johnston, Mr. Louis Saverne, Miss Gertrude Englander who was with Mr. and Mrs. Ben Lowenthal; Mr. Chalmers Hadley, Mrs. Jerome Sturm, Mrs. Arthur Beyer, Dr. and Mrs. Frank Cross, Mr. and Mrs. Vladimir Bakaleinikoff, Mr. Josef Cherniavsky, Mr. Howard Cox, Mrs. George F. Otte, Miss Jean Dearness, Mr. and Mrs. Joseph Graydon, Miss Alma Betscher, Miss Irene Gromme, Mr. and Mrs. Joseph Gellenbeck, Mr. and Mrs. Samuel Huttenbauer, Mme. Karin Dayas, Mrs. Gretchen Barnes, Mrs. Blanche Greenland, Mrs. Leonard Minster, Mrs. Ralph Pappenheimer, Mrs. Frederick W. Hinkle, Mr. N. Gabor, Miss Jean Simon, Miss Bertha Baur, and Dr. and Mrs. David Philipson.

Among those motoring up from Louisville were Mr. and Mrs. Robert Adams, Mr. Stuart J. Simons and Mrs. Charles T. Ballard.

CINCINNNATI, O.
ENQUIRER

OCT 27 193

Artist Series Concert

By George A. Leighton.

Hearing the Boston Symphony Orchestra last evening at Music Hall, Serge Koussevitzky conducting a program of marvelous worth, made such a vivid impression, so overwhelmed the emotions, that anything less than fervent praise would amount to injustice. And there are 3,500 people who were in Music Hall last night and gave demonstrative expression to their approval, who would rise in indignant wrath—and rightfully so—at any injustice done the visitors.

This gives us a thought. The program was far from light or "popular." It was no prima donna entertainment. There was no audience idol to stir the superficial emotions and tickle the fancy. Yet no prima donna, no popular idol, not even a coloratura but would have been flattered at a reception such as was given the Boston musicians. It was a fitting return for an evening of extraordinary beauty, a compliment as great to those who expressed the approval as to those who gave such outstanding cause for approval.

Three factors entered into the making of a perfect evening. First, a surpassing program; second, a great conductor; third, a splendid ensemble. And after listing these features we suddenly realize they are but one composite factor and hopelessly impaired if shorn of any element. Koussevitsky, the conductor, has made of his ensemble a body responsible to his slightest interpretive indication. He has within himself recreative faculties that place him among the Titans of orchestral leaders. He it was who selected the program and interpreted it. So by infallible reasoning the conclusion is reached that it is to Koussevitsky that first recognition for the perfect evening must be given.

Where to begin! There was the Prokofieff "Classical" symphony, an impulsive, shimmering treatment of old forms that glowed and sparkled under Koussevitsky's direction. The presentation of the finale was as exciting a bit of virtuosity as we ever have heard.

Nuages and Fetes of Debussy, and excerpts from Ravel's second "Daphnis et Chloe" suite we group together for mention because they so vividly brought to attention the fineness of the various units of the orchestra and their leader's superlative gifts for emotional expression.

After the intermission there was the Brahms C-minor Symphony, to us not the "Tenth," but the FIRST, and played with overpowering authority. Under Koussevitzky it seemed to grow from a classical coldness gradually into the warmest romantic fervor, almost seeming to be program music in his conception of the third movement, and reaching a glorious height of joyous exaltation in the finale.

We haven't the space to say all we would of the countless number of excellences in the presentations. The Boston Orchestra is an instrument that seems never to have exhausted its tonal resources. No matter how hushed a pianissimo, there still is left a softer hush. No matter how grandiose the climax, if needed, there is a greater fortissimo in reserve. And the conductor plays on the instrument with a master's touch. With no semblance of personal display, but with what guidance two remarkable hands and a vibrant personality can give, he recreates wonderful music in a manner to prove all its wonder and beauty. The concert last evening was outstandingly significant and not soon to be forgotten.

Tonight at Emery Auditorium another great orchestra under a great leader will present an excellent program. Perhaps the sensation of hearing a visiting orchestra will stimulate even great pride in our own. Surely the capacity for appreciation shown last evening must be credited to the musical and cultural development created by the long years of service given Cincinnati by its own justly famed orchestra.

Symphony Broadcast

A rare treat awaits radio listeners Friday afternoon.

At 2:30 o'clock, the great Cincinnati Symphony Orchestra, under the direction of Eugene Goossens, will play at Emery Auditorium and broadcast over Station WLW Bach's magnificent "Suite in G" from the week's symphony program.

Here is an opportunity to hear the world's finest music, sent over the air to waiting ears by one of the world's finest music ensembles. Don't fail to hear it. The "Suite in G" has never before been played professionally in this city.

Hear it from the air. Realize how heretofore you have cheated yourself. Resolve to come to Emery Auditorium to hear whole concerts of inspiring, soul-stirring music.

It's your orchestra, your musical tradition, your chance to hear, to grow, to serve.

CINCINNNATI, O.
ENQUIRER

AMERICA STANDS SUPREME

In Efforts Toward Education In Music, Koussevitzky Says.

Serge Koussevitzky, in an interview, describes music in America as it had impressed him during his nine years' experience as conductor of the Boston Symphony Orchestra, which will be heard here tonight for the first time in 24 years.

Said Mr. Koussevitzky: "The American people have an inordinate genius for growth. Everyone is active, especially the women. Therefore they have stimulated orchestral development just as they have created immense business enterprises. No country in the world today is making so great an effort toward education in music."

As specific instances of America's musical development, Mr. Koussevitzky spoke of "her 20 superb orchestras, her promising young composers, such as Copeland, Carpenter and Roger Sessions."

Mr. Koussevitzky has found the response of his American audiences most interesting. Said he: "What is most stimulating about the musical situation in America is that the majority of the people have musical taste. Given an understanding and sympathetic audience, there results a close 'rapport' which I perceive, almost intuitively. To me this is the ultimate achievement—the one justification of the painstaking effort of orchestra and conductor in preparation and performance."

Dorothy Lyon Badham.

THIS CLIPPING FROM
CINCINNNATI, O.
ENQUIRER

An audience, brilliant, distinguished and impressively enthusiastic, greeted the Boston Symphony Orchestra last night as the second offering of the Artist Series. As this notable institution has not been heard here for 20 years, and as the subscription list of this series is a most representative and congenial one, socially and musically, the evening was not only a triumph from those standpoints, but also from the aspect of a vociferous welcome to an internatio ally known musical organizatio greeted as a stranger within th city's gates. Mr. J. H. Thuma was a center of felicitation, an his Artist Series once more a topi of congratulatory satisfaction.

THIS CLIPPING FROM
CINCINNATI, O.
TIMES-STAR

27 193

BOSTON ORCHESTRA WINS OVATION

The Boston Orchestra, playing at Music Hall on Wednesday evening as one of the attractions of the "Artist Series," drew an audience slightly in excess of the throng which habitually attends these delightful concerts. During intermission those who revel in research work tossed about conversationally the last date when the Boston Orchestra visited us. Actually it was "long, long ago, long ago."

Dr. Serge Koussevitzky, who directs the Boston Orchestra, has not, before the Wednesday night concert, directed his organization in this city. But many musicians here went up to Dayton some seasons ago to hear Koussevitzky direct the Boston Orchestra in a concert.

The added flexibility, suavity and congeniality which this famous Russian orchestra director has acquired, with the passing of years spent in this comfortable country, was noted.

So far as the audience is concerned with the appearance of Koussevitzky there is seen a perfectly tailored, quiet man, a figure neither too tall nor too short, a fine face, crowned with heavy gray hair. The orchestra seems its leader aflame.

Dr. Koussevitzky seems to talk every note of the music, his lips move constantly. He uses a very small baton imperceptible to the audience. The left hand entreats signals, warns, commands.

Judging from his Music Hall concert, Dr. Koussevitzky is an adroit program maker. The later styles of Prokofieff's "Classical Symphony" seem to possess a proper program position as advancing the two Debussy Nocturnes, "Clouds and Festivals" and the Ravel No. 2 "Daphnis and Chloe" Suite.

This "later" music, far now as it is from being modern, contrasted without dissent, with the Brahms C Minor Symphony No. 1 played after intermission. Because of his puckish spirit, Prokofieff calls his symphony "classical." That classification fits Prokofieff's charming music, as neatly as the school boy's description of a horse as an animal which had four legs, one at each corner. The "Classical Symphony" has four symphonic movements. Within these flexible bounds the music cavorts, captivates, dances and becomes triumphantly irresistible.

We know the Debussy Nocturnes well, the drifting, dissolving clouds, the remote echoes of the people's festival. Dr. Koussevitzky made feature of the music of the passing regiment in Festival. From its background of crowd noises the director detached the little military march, as the music's important feature.

The Boston orchestra plays as an impeccable ensemble, it is given neither to exaggerations nor sudden extremes.

The strings are beautiful, but the director asks from them no more than legitimate expression.

At all times, and for the building of orchestral climaxes, the orchestral body supports the violins, relieving them of that necessity for strenuousness, shrillness too often heard from overworked strings in the Brahms music. The solidity of the ensemble and its entirely musical effect was greatly admired.

NINA PUGH SMITH.

THIS CLIPPING FROM
ITHACA, N. Y.
JOURNAL-NEWS

OCT 25 1932

Explanatory Lecture By Professor Weaver On Musical Program

An explanatory lecture on the program to be played here Saturday night by the Boston Symphony Orchestra will be given tomorrow by Prof. Paul J. Weaver, head of the Cornell Music Department.

The orchestra will open the University concert series with a concert in Bailey Hall starting at 8:15 Saturday night. Professor Weaver's lecture, open to the public, will be given in the lecture room of the Music Building, 320 Wait Avenue, at 4:30 tomorrow afternoon.

Mr. Weaver will also give a brief broadcast on the same program over Station WEAI, starting at 11:15 Thursday morning.

THIS CLIPPING FROM

CINCINNATI, O.

TIMES-STAR

OCT 26 1932

MR. AND MRS. WILLIAM B. BOULTON of Morristown, N. J., and Aiken, S. C., are the guests of Mrs. Boulton's sister, Mrs. Lucien Wulsin and Mr. Wulsin at their residence "The Hermitage," on Madison road. Although no large affairs are being given in honor of Mr. and Mrs. Boulton, they are the center of many little informal gatherings. Mrs. Harrison Smith is entertaining them at dinner, Wednesday night, at the Town Club, whence they will go on to the concert of the Boston Symphony Orchestra at Music Hall under auspices of the Artists' Series.

Tuesday night Mrs. Nicholas Longworth assembled a few friends at Rookwood, the Longworth estate on Grandin road, following Ogden Mills' speech at Music Hall. Mr. and Mrs. Boulton and Mr. and Mrs. Wulsin were among the guests.

They will attend the Symphony Concert, Thursday night, and Friday they will hear Mr. William R. Castle, Undersecretary of State, address the Commonwealth Club at its regular monthly dinner and meeting at the Queen City Club.

Mr. and Mrs. Boulton will be here another week when they will return to Morristown before going to Aiken for the early winter.

THIS CLIPPING FROM

COLUMBUS, O.

DISPATCH

OCT 26 1932

Art Students To "Paint Symphony"

ABOUT 100 young students at the Columbus Art school will attempt an experiment Thursday evening, when they attend the concert by the Boston Symphony orchestra in Memorial hall with a view to transcribing their muscal impressions graphically the following day. Dean Nicodemus of the Are school admits that the assignment is purely experimental.

The concert program, beginning with the classical Corelli, and including, besides the Tschaikowsky Fifth symphony, Debussy's "Clouds" and "Festivals," and Strauss' tone poem, "Don Juan," is exceptionally well suited to the experiment, he believes.

Box office for the sale of season and single admission tickets to the two concerts of the Symphony Club of Central Ohio will continue open until 5 p. m. Thursday in the Carl Koch Co., Third and Broad streets, after which it will reopen at 7 p. m. in the lobby of Memorial hall.

THIS CLIPPING FROM

COLUMBUS, OHIO

CITIZEN

OCT 26 193

OH! I SAY

ONE HUNDRED seats for the Boston Symphony Thursday night are being reserved for Columbus Art School students. Unlike you and you and me, these students can't simply enjoy themselves and let it go at that. For they are going to "attempt an experiment in artistic transcription," to use the words of a newspaper woman who knows far more about art than your humble substitute show reporter.

Thursday night the art students hear the concert. Friday they reconstruct their musical impressions either in pictorial or sculptural form. It is believed that this will result in an increased appreciation of art and musical possibilities, whether the pictures or sculpturing are particularly successful or not.

* * *

THIS CLIPPING FROM

COLUMBUS, OHIO

CITIZEN

OCT 26 1932

JOBLESS HEAR MUSIC

100 Unemployed to Be Guests At Boston Symphony Concert.

About 100 unemployed in Columbus will be guests of the Symphony Club of Central Ohio Thursday night at the annual concert in Memorial Hall by the Boston Symphony Orchestra, under Dr. Serge Koussevitzky.

Another block of 100 tickets has been given to students at Columbus Art School as a part of a program inaugurated this year at the school, on the theory that an attempt to relate the arts will result in increased appreciation of all of them.

THIS CLIPPING FROM

CINCINNATI, O.

POST

OCT 27 1932

Boston Symphony Acclaimed Here

Dr. Serge Koussevitzky and the 112 men of his Boston Symphony Orchestra, who played Wednesday night in Music Hall for the second concert of this year's Artist Series, received a tremendous ovation from the huge crowd of music lovers who filled nearly every seat in the house on this occasion, and kept the orchestra and its leader on the stage for many minutes after the close of the program, because of the continued applause.

Mr. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, was one of the most appreciative of the attentive audience, composed of trained symphony listeners who are regular attendants of the Cincinnati orchestra's concerts, and many other music lovers on this occasion, a large number of them from surrounding towns. Mr. and Mrs. Goossens, the latter wearing a striking ensemble of bright red velvet, were guests of Mr. J. H. Thuman, manager of the Artist Series, in his box. Joining them in this loge were Mr. Thuman's daughter, Mary Rose, who wore dark red velvet; his cousin, Miss Janie Hills of Kansas City, who was in French blue, and Mrs. Lucien Wulsin, who wore red crepe and a white fur jacket. Mrs. Wulsin's house guests, Mr. and Mrs. William B. Boulton of Morristown, N. J., sat with Mr. Wulsin in seats well down in front.

Mr. and Mrs. J. Wilbur Witt, the latter in a bright blue gown, had the box adjoining, where they were accompanied by a group of friends.

Mr. Stuart M. Thompson, business manager of the Cincinnati Symphony Orchestra, also was there to hear the visiting orchestra.

He was accompanied by Mrs. Thompson, who wore black velvet. With them were Mr. and Mrs. Roger K. Rogan of Glendale, the latter also choosing black velvet for her attire.

Mrs. John J. Emery, in a long ermine wrap, had with her Dr. and Mme. Liszniewski, the latter in rose and gold brocade.

Mrs. Herbert Witherspoon, who recently arrived in Cincinnati to join Mr. Witherspoon, new director of music at the Conservatory, was among those of the artist set welcomed on this occasion.

Others seen thruout the auditorium and foyer were Mr. and Mrs. Philip Wyman, Mrs. John Wachmann, Mrs. Leo Westheimer, Mr. and Mrs. George Warrington, Miss Patricia O'Brien of Dayton, O.; Mr. and Mrs. Martin Dumler, Dr. and Mrs. Victor Fischback, the latter in bright green and brown; Mrs. Adolf Hahn, who accompanied Mrs. Nina Pugh Smith; Mrs. C. C. Benedict, Miss Mildred Eakes, Miss Grace Woodruff, Misses Mabel and Kay Madden, Mrs. Maurice Henle, Miss Mary Katherine Neely, who was accompanied by Miss Mina Pemberton; Mr. and Mrs. Ladislas Segoe, Mr. and Mrs. Philip Geier, Mr. Edgar Friedlander, Mr. and Mrs. John A. Hoffmann, Mr. Alexander von Kreisler, Mr. and Mrs. Robert Van Fossen, Miss Mary Johnston, Mr. Louis Saverne, Miss Gertrude Englander who was with Mr. and Mrs. Ben Lowenthal; Mr. Chalmers Hadley, Mrs. Jerome Sturm, Mrs. Arthur Beyer, Dr. and Mrs. Frank Cross, Mr. and Mrs. Vladimir Bakaleinikoff, Mr. Josef Cherniavsky, Mr. Howard Cox, Mrs. George F. Otte, Miss Jean Dearness, Mr. and Mrs. Joseph Graydon, Miss Alma Betscher, Miss Irene Gromme, Mr. and Mrs. Joseph Gellenbeck, Mr. and Mrs. Samuel Huttenbauer, Mme. Karin Dayas, Mrs. Gretchen Barnes, Mrs. Blanche Greenland, Mrs. Leonard Minster, Mrs. Ralph Pappenheimer, Mrs. Frederick W. Hinkle, Mr. N. Gabor, Miss Jean Simon, Miss Bertha Baur, and Dr. and Mrs. David Philipson.

Among those motoring up from Louisville were Mr. and Mrs. Robert Adams, Mr. Stuart J. Simons and Mrs. Charles T. Ballard.

CINCINNATI, O.

ENQUIRER

OCT 27 1932

Artist Series Concert

By George A. Leighton.

Hearing the Boston Symphony Orchestra last evening at Music Hall, Serge Koussevitzky conducting a program of marvelous worth, made such a vivid impression, so overwhelmed the emotions, that anything less than fervent praise would amount to injustice. And there are 3,500 people who were in Music Hall last night and gave demonstrative expression to their approval, who would rise in indignant wrath—and rightfully so—at any injustice done the visitors.

This gives us a thought. The program was far from light or "popular." It was no prima donna entertainment. There was no audience idol to stir the superficial emotions and tickle the fancy. Yet no prima donna, no popular idol, not even a coloratura but would have been flattered at a reception such as was given the Boston musicians. It was a fitting return for an evening of extraordinary beauty, a compliment as great to those who expressed the approval as to those who gave such outstanding cause for approval.

Three factors entered into the making of a perfect evening. First, a surpassing program; second, a great conductor; third, a splendid ensemble. And after listing these features we suddenly realize they are but one composite factor and hopelessly impaired if shorn of any element. Koussevitsky, the conductor, has made of his ensemble a body responsible to his slightest interpretive indication. He has within himself recreative faculties that place him among the Titans of orchestral leaders. He it was who selected the program and interpreted it. So by infallible reasoning the conclusion is reached that it is to Koussevitsky that first recognition for the perfect evening must be given.

Where to begin! There was the Prokofieff "Classical" symphony, an impulsive, shimmering treatment of old forms that glowed and sparkled under Koussevitsky's direction. The presentation of the finale was as exciting a bit of virtuosity as we ever have heard.

Nuages and Fetes of Debussy, and excerpts from Ravel's second "Daphnis et Chloe" suite we group together for mention because they so vividly brought to attention the fineness of the various units of the orchestra and their leader's superlative gifts for emotional expression.

After the intermission there was the Brahms C-minor Symphony, to us not the "Tenth," but the FIRST, and played with overpowering authority. Under Koussevitzky it seemed to grow from a classical coldness gradually into the warmest romantic fervor, almost seeming to be program music in his conception of the third movement, and reaching a glorious height of joyous exaltation in the finale.

We haven't the space to say all we would of the countless number of excellences in the presentations. The Boston Orchestra is an instrument that seems never to have exhausted its tonal resources. No matter how hushed a pianissimo, there still is left a softer hush. No matter how grandiose the climax, if needed, there is a greater fortissimo in reserve. And the conductor plays on the instrument with a master's touch. With no semblance of personal display, but with what guidance two remarkable hands and a vibrant personality can give, he recreates wonderful music in a manner to prove all its wonder and beauty. The concert last evening was outstandingly significant and not soon to be forgotten.

Tonight at Emery Auditorium another great orchestra under a great leader will present an excellent program. Perhaps the sensation of hearing a visiting orchestra will stimulate even great pride in our own. Surely the capacity for appreciation shown last evening must be credited to the musical and cultural development created by the long years of service given Cincinnati by its own justly famed orchestra.

Symphony Broadcast

A rare treat awaits radio listeners Friday afternoon.

At 2:30 o'clock, the great Cincinnati Symphony Orchestra, under the direction of Eugene Goossens, will play at Emery Auditorium and broadcast over Station WLW Bach's magnificent "Suite in G" from the week's symphony program.

Here is an opportunity to hear the world's finest music, sent over the air to waiting ears by one of the world's finest music ensembles. Don't fail to hear it. The "Suite in G" has never before been played professionally in this city.

Hear it from the air. Realize how heretofore you have cheated yourself. Resolve to come to Emery Auditorium to hear whole concerts of inspiring, soul-stirring music.

It's your orchestra, your musical tradition, your chance to hear, to grow, to serve.

CINCINNATI, O.

ENQUIRER

OCT 26 1932

AMERICA STANDS SUPREME

In Efforts Toward Education In Music, Koussevitzky Says.

Serge Koussevitzky, in an interview, describes music in America as it had impressed him during his nine years' experience as conductor of the Boston Symphony Orchestra, which will be heard here tonight for the first time in 24 years.

Said Mr. Koussevitzky: "The American people have an inordinate genius for growth. Everyone is active, especially the women. Therefore they have stimulated orchestral development just as they have created immense business enterprises. No country in the world today is making so great an effort toward education in music."

As specific instances of America's musical development, Mr. Koussevitzky spoke of "her 20 superb orchestras, her promising young composers, such as Copeland, Carpenter and Roger Sessions."

Mr. Koussevitzky has found the response of his American audiences most interesting. Said he: "What is most stimulating about the musical situation in America is that the majority of the people have musical taste. Given an understanding and sympathetic audience, there results a close 'rapport' which I perceive, almost intuitively. To me this is the ultimate achievement—the one justification of the painstaking effort of orchestra and conductor in preparation and performance."

Dorothy Lyon Badham.

THIS CLIPPING FROM

CINCINNATI, O.

ENQUIRER

OCT 27 1932

An audience, brilliant, distinguished and impressively enthusiastic, greeted the Boston Symphony Orchestra last night as the second offering of the Artist Series. As this notable institution has not been heard here for 20 years, and as the subscription list of this series is a most representative and congenial one, socially and musically, the evening was not only a triumph from those standpoints, but also from the aspect of a vociferous welcome to an internatio ally known musical organizatio greeted as a stranger within th city's gates. Mr. J. H. Thuma was a center of felicitation, an his Artist Series once more a topi of congratulatory satisfaction.

THIS CLIPPING FROM

CINCINNATI, O.

TIMES-STAR

OCT 27 1932

BOSTON ORCHESTRA WINS OVATION

The Boston Orchestra, playing at Music Hall on Wednesday evening as one of the attractions of the "Artist Series," drew an audience slightly in excess of the throng which habitually attends these delightful concerts. During intermission those who revel in research work tossed about conversationally the last date when the Boston Orchestra visited us. Actually it was "long, long ago, long ago."

Dr. Serge Koussevitzky, who directs the Boston Orchestra, has not, before the Wednesday night concert, directed his organization in this city. But many musicians here went up to Dayton some seasons ago to hear Koussevitzky direct the Boston Orchestra in a concert.

The added flexibility, suavity and congeniality which this famous Russian orchestra director has acquired, with the passing of years spent in this comfortable country, was noted.

So far as the audience is concerned with the appearance of Koussevitzky there is seen a perfectly tailored, quiet man, a figure neither too tall nor too short, a fine face, crowned with heavy gray hair.

The orchestra seems its leader aflame.

Dr. Koussevitzky seems to talk every note of the music, his lips move constantly. He uses a very small baton imperceptible to the audience. The left hand entreats signals, warns, commands.

Judging from his Music Hall concert, Dr. Koussevitzky is an adroit program maker. The later styles of Prokofieff's "Classical Symphony" seem to possess a proper program position as advancing the two Debussy Nocturnes, "Clouds and Festivals" and the Ravel No. 2 "Daphnis and Chloe" Suite.

This "later" music, far now as it is from being modern, contrasted without dissent, with the Brahms C Minor Symphony No. 1 played after intermission. Because of his puckish spirit, Prokofieff calls his symphony "classical." That classification fits Prokofieff's charming music, as neatly as the school boy's description of a horse as an animal which had four legs, one at each corner. The "Classical Symphony" has four symphonic movements. Within these flexible bounds the music cavorts, captivates, dances and becomes triumphantly irresistible.

We know the Debussy Nocturnes well, the drifting, dissolving clouds, the remote echoes of the people's festival. Dr. Koussevitzky made feature of the music of the passing regiment in Festival. From its background of crowd noises the director detached the little military march, as the music's important feature.

The Boston orchestra plays as an impeccable ensemble, it is given neither to exaggerations nor sudden extremes.

The strings are beautiful, but the director asks from them no more than legitimate expression.

At all times, and for the building of orchestral climaxes, the orchestral body supports the violins, relieving them of that necessity for strenuousness, shrillness too often heard from overworked strings in the Brahms music. The solidity of the ensemble and its entirely musical effect was greatly admired.

NINA PUGH SMITH.

THIS CLIPPING FROM

ITHACA, N. Y.

JOURNAL-NEWS

OCT 25 1932

Explanatory Lecture By Professor Weaver On Musical Program

An explanatory lecture on the program to be played here Saturday night by the Boston Symphony Orchestra will be given tomorrow by Prof. Paul J. Weaver, head of the Cornell Music Department.

The orchestra will open the University concert series with a concert in Bailey Hall starting at 8:15 Saturday night. Professor Weaver's lecture, open to the public, will be given in the lecture room of the Music Building, 320 Wait Avenue, at 4:30 tomorrow afternoon.

Mr. Weaver will also give a brief broadcast on the same program over Station WEAI, starting at 11:15 Thursday morning.

THIS CLIPPING FROM
CINCINNATI, O.
TIMES-STAR

OCT 26 1932

MR. AND MRS. WILLIAM B. BOULTON of Morristown, N. J., and Aiken, S. C., are the guests of Mrs. Boulton's sister, Mrs. Lucien Wulsin and Mr. Wulsin at their residence "The Hermitage," on Madison road. Although no large affairs are being given in honor of Mr. and Mrs. Boulton, they are the center of many little informal gatherings. Mrs. Harrison Smith is entertaining them at dinner, Wednesday night, at the Town Club, whence they will go on to the concert of the Boston Symphony Orchestra at Music Hall under auspices of the Artists' Series.

Tuesday night Mrs. Nicholas Longworth assembled a few friends at Rookwood, the Longworth estate on Grandin road, following Ogden Mills' speech at Music Hall. Mr. and Mrs. Boulton and Mr. and Mrs. Wulsin were among the guests.

They will attend the Symphony Concert, Thursday night, and Friday they will hear Mr. William R. Castle, Undersecretary of State, address the Commonwealth Club at its regular monthly dinner and meeting at the Queen City Club.

Mr. and Mrs. Boulton will be here another week when they will return to Morristown before going to Aiken for the early winter.

x

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 26 1932

Art Students To "Paint Symphony"

ABOUT 100 young students at the Columbus Art school will attempt an experiment Thursday evening, when they attend the concert by the Boston Symphony orchestra in Memorial hall with a view to transcribing their muscal impressions graphically the following day. Dean Nicodemus of the Are school admits that the assignment is purely experimental.

The concert program, beginning with the classical Corelli, and including, besides the Tschaikowsky Fifth symphony, Debussy's "Clouds" and "Festivals," and Strauss' tone poem, "Don Juan," is exceptionally well suited to the experiment, he believes.

Box office for the sale of season and single admission tickets to the two concerts of the Symphony Club of Central Ohio will continue open until 5 p. m. Thursday in the Carl Koch Co., Third and Broad streets, after which it will reopen at 7 p. m. in the lobby of Memorial hall.

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

OCT 26 1932

ONE HUNDRED seats for the Boston Symphony Thursday ~~night~~ are being reserved for Columbus Art School students. Unlike you and you and me, these students can't simply enjoy themselves and let it go at that. For they are going to "attempt an experiment in artistic transcription," to use the words of a newspaper woman who knows far more about art than your humble substitute show reporter.

Thursday night the art students hear the concert. Friday they reconstruct their musical impressions either in pictorial or sculptural form. It is believed that this will result in an increased appreciation of art and musical possibilities, whether the pictures or sculpturing are particularly successful or not.

* * *

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

OCT 26 1932

JOBLESS HEAR MUSIC

100 Unemployed to Be Guests At Boston Symphony Concert.

About 100 unemployed in Columbus will be guests of the Symphony Club of Central Ohio Thursday night at the annual concert in Memorial Hall by the Boston Symphony Orchestra, under Dr. Serge Koussevitzky.

Another block of 100 tickets has been given to students at Columbus Art School as a part of a program inaugurated this year at the school, on the theory that an attempt to relate the arts will result in increased appreciation of all of them.

THIS CLIPPING FROM
CINCINNATI, O.
POST

OCT 27 1932

Boston Symphony Acclaimed Here

Dr. Serge Koussevitzky and the 112 men of his Boston Symphony Orchestra, who played Wednesday night in Music Hall for the second concert of this year's Artist Series, received a tremendous ovation from the huge crowd of music lovers who filled nearly every seat in the house on this occasion, and kept the orchestra and its leader on the stage for many minutes after the close of the program, because of the continued applause.

Mr. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, was one of the most appreciative of the attentive audience, composed of trained symphony listeners who are regular attendants of the Cincinnati orchestra's concerts, and many other music lovers on this occasion, a large number of them from surrounding towns. Mr. and Mrs. Goossens, the latter wearing a striking ensemble of bright red velvet, were guests of Mr. J. H. Thuman, manager of the Artist Series, in his box. Joining them in this loge were Mr. Thuman's daughter, Mary Rose, who wore dark red velvet; his cousin, Miss Janie Hills of Kansas City, who was in French blue, and Mrs. Lucien Wulsin, who wore red crepe and a white fur jacket. Mrs. Wulsin's house guests, Mr. and Mrs. William B. Boulton of Morristown, N. J., sat with Mr. Wulsin in seats well down in front.

Mr. and Mrs. J. Wilbur Witt, the latter in a bright blue gown, had the box adjoining, where they were accompanied by a group of friends.

Mr. Stuart M. Thompson, business manager of the Cincinnati Symphony Orchestra, also was there to hear the visiting orchestra.

He was accompanied by Mrs. Thompson, who wore black velvet. With them were Mr. and Mrs. Roger K. Rogan of Glendale, the latter also choosing black velvet for her attire.

Mrs. John J. Emery, in a long ermine wrap, had with her Dr. and Mme. Liszniewski, the latter in rose and gold brocade.

Mrs. Herbert Witherspoon, who recently arrived in Cincinnati to join Mr. Witherspoon, new director of music at the Conservatory, was among those of the artist set welcomed on this occasion.

Others seen thruout the auditorium and foyer were Mr. and Mrs. Philip Wyman, Mrs. John Wachmann, Mrs. Leo Westheimer, Mr. and Mrs. George Warrington, Miss Patricia O'Brien of Dayton, O.; Mr. and Mrs. Martin Dumler, Dr. and Mrs. Victor Fischback, the latter in bright green and brown; Mrs. Adolf Hahn, who accompanied Mrs. Nina Pugh Smith; Mrs. C. C. Benedict, Miss Mildred Eakes, Miss Grace Woodruff, Misses Mabel and Kay Madden, Mrs. Maurice Henle, Miss Mary Katherine Neely, who was accompanied by Miss Mina Pemberton; Mr. and Mrs. Ladislas Segoe, Mr. and Mrs. Philip Geier, Mr. Edgar Friedlander, Mr. and Mrs. John A. Hoffmann, Mr. Alexander von Kreisler, Mr. and Mrs. Robert Van Fossen, Miss Mary Johnston, Mr. Louis Saverne, Miss Gertrude Englander who was with Mr. and Mrs. Ben Lowenthal; Mr. Chalmers Hadley, Mrs. Jerome Sturm, Mrs. Arthur Beyer, Dr. and Mrs. Frank Cross, Mr. and Mrs. Vladimir Bakaleinikoff, Mr. Josef Cherniavsky, Mr. Howard Cox, Mrs. George F. Otte, Miss Jean Dearness, Mr. and Mrs. Joseph Graydon, Miss Alma Betscher, Miss Irene Gromme, Mr. and Mrs. Joseph Gellenbeck, Mr. and Mrs. Samuel Huttenbauer, Mme. Karin Dayas, Mrs. Gretchen Barnes, Mrs. Blanche Greenland, Mrs. Leonard Minster, Mrs. Ralph Pappenheimer, Mrs. Frederick W. Hinkle, Mr. N. Gabor, Miss Jean Simon, Miss Bertha Baur, and Dr. and Mrs. David Philipson.

Among those motoring up from Louisville were Mr. and Mrs. Robert Adams, Mr. Stuart J. Simons and Mrs. Charles T. Ballard.

CINCINNATI, O.
ENQUIRER

OCT 27 1932

Artist Series Concert

By George A. Leighton.

Hearing the Boston Symphony Orchestra last evening at Music Hall, Serge Koussevitzky conducting a program of marvelous worth, made such a vivid impression, so overwhelmed the emotions, that anything less than fervent praise would amount to injustice. And there are 3,500 people who were in Music Hall last night and gave demonstrative expression to their approval, who would rise in indignant wrath—and rightfully so—at any injustice done the visitors.

This gives us a thought. The program was far from light or "popular." It was no prima donna entertainment. There was no audience idol to stir the superficial emotions and tickle the fancy. Yet no prima donna, no popular idol, not even a coloratura but would have been flattered at a reception such as was given the Boston musicians. It was a fitting return for an evening of extraordinary beauty, a compliment as great to those who expressed the approval as to those who gave such outstanding cause for approval.

Three factors entered into the making of a perfect evening. First, a surpassing program; second, a great conductor; third, a splendid ensemble. And after listing these features we suddenly realize they are but one composite factor and hopelessly impaired if shorn of any element. Koussevitsky, the conductor, has made of his ensemble a body responsible to his slightest interpretive indication. He has within himself recreative faculties that place him among the Titans of orchestral leaders. He it was who selected the program and interpreted it. So by infallible reasoning the conclusion is reached that it is to Koussevitsky that first recognition for the perfect evening must be given.

Where to begin! There was the Prokofieff "Classical" symphony, an impulsive, shimmering treatment of old forms that glowed and sparkled under Koussevitsky's direction. The presentation of the finale was as exciting a bit of virtuosity as we ever have heard.

Nuages and Fetes of Debussy, and excerpts from Ravel's second "Daphnis et Chloe" suite we group together for mention because they so vividly brought to attention the fineness of the various units of the orchestra and their leader's superlative gifts for emotional expression.

After the intermission there was the Brahms C-minor Symphony, to us not the "Tenth," but the FIRST, and played with overpowering authority. Under Koussevitzky it seemed to grow from a classical coldness gradually into the warmest romantic fervor, almost seeming to be program music in his conception of the third movement, and reaching a glorious height of joyous exaltation in the finale.

We haven't the space to say all we would of the countless number of excellences in the presentations. The Boston Orchestra is an instrument that seems never to have exhausted its tonal resources. No matter how hushed a pianissimo, there still is left a softer hush. No matter how grandiose the climax, if needed, there is a greater fortissimo in reserve. And the conductor plays on the instrument with a master's touch. With no semblance of personal display, but with what guidance two remarkable hands and a vibrant personality can give, he recreates wonderful music in a manner to prove all its wonder and beauty. The concert last evening was outstandingly significant and not soon to be forgotten.

Tonight at Emery Auditorium another great orchestra under a great leader will present an excellent program. Perhaps the sensation of hearing a visiting orchestra will stimulate even great pride in our own. Surely the capacity for appreciation shown last evening must be credited to the musical and cultural development created by the long years of service given Cincinnati by its own justly famed orchestra.

Symphony Broadcast

A rare treat awaits radio listeners Friday afternoon.

At 2:30 o'clock, the great Cincinnati Symphony Orchestra, under the direction of Eugene Goossens, will play at Emery Auditorium and broadcast over Station WLW Bach's magnificent "Suite in G" from the week's symphony program.

Here is an opportunity to hear the world's finest music, sent over the air to waiting ears by one of the world's finest music ensembles. Don't fail to hear it. The "Suite in G" has never before been played professionally in this city.

Hear it from the air. Realize how heretofore you have cheated yourself. Resolve to come to Emery Auditorium to hear whole concerts of inspiring, soul-stirring music.

It's your orchestra, your musical tradition, your chance to hear, to grow, to serve.

CINCINNATI, O.
ENQUIRER

OCT 26 1932

AMERICA STANDS SUPREME

In Efforts Toward Education In Music, Koussevitzky Says.

Serge Koussevitzky, in an interview, describes music in America as it had impressed him during his nine years' experience as conductor of the Boston Symphony Orchestra, which will be heard here tonight for the first time in 24 years.

Said Mr. Koussevitzky: "The American people have an inordinate genius for growth. Everyone is active, especially the women. Therefore they have stimulated orchestral development just as they have created immense business enterprises. No country in the world today is making so great an effort toward education in music."

As specific instances of America's musical development, Mr. Koussevitzky spoke of "her 20 superb orchestras, her promising young composers, such as Copeland, Carpenter and Roger Sessions."

Mr. Koussevitzky has found the response of his American audiences most interesting. Said he: "What is most stimulating about the musical situation in America is that the majority of the people have musical taste. Given an understanding and sympathetic audience, there results a close 'rapport' which I perceive, almost intuitively. To me this is the ultimate achievement—the one justification of the painstaking effort of orchestra and conductor in preparation and performance."

Dorothy Lyon Badham.

THIS CLIPPING FROM
CINCINNATI, O.
ENQUIRER

OCT 27 1932

An audience, brilliant, distinguished and impressively enthusiastic, greeted the Boston Symphony Orchestra last night as the second offering of the Artist Series. As this notable institution has not been heard here for 20 years, and as the subscription list of this series is a most representative and congenial one, socially and musically, the evening was not only a triumph from those standpoints, but also from the aspect of a vociferous welcome to an internationally known musical organization, greeted as a stranger within the city's gates. Mr. J. H. Thuman was a center of felicitation, and his Artist Series once more a topic of congratulatory satisfaction.

THIS CLIPPING FROM
CINCINNATI, O.
TIMES-STAR

OCT 27 1932

BOSTON ORCHESTRA WINS OVATION

The Boston Orchestra, playing at Music Hall on Wednesday evening as one of the attractions of the "Artist Series," drew an audience slightly in excess of the throng which habitually attends these delightful concerts. During intermission those who revel in research work tossed about conversationally the last date when the Boston Orchestra visited us. Actually it was "long, long ago, long ago."

Dr. Serge Koussevitzky, who directs the Boston Orchestra, has not, before the Wednesday night concert, directed his organization in this city. But many musicians here went up to Dayton some seasons ago to hear Koussevitzky direct the Boston Orchestra in a concert.

The added flexibility, suavity and congeniality which this famous Russian orchestra director has acquired, with the passing of years spent in this comfortable country, was noted.

So far as the audience is concerned with the appearance of Koussevitzky there is seen a perfectly tailored, quiet man, a figure neither too tall nor too short, a fine face, crowned with heavy gray hair.

The orchestra seems its leader aflame.

Dr. Koussevitzky seems to talk every note of the music, his lips move constantly. He uses a very small baton imperceptible to the audience. The left hand entreats signals, warns, commands.

Judging from his Music Hall concert, Dr. Koussevitzky is an adroit program maker. The later styles of Prokofieff's "Classical Symphony" seem to possess a proper program position as advancing the two Debussy Nocturnes, "Clouds and Festivals" and the Ravel No. 2 "Daphnis and Chloe" Suite.

This "later" music, far now as it is from being modern, contrasted without dissent, with the Brahms C Minor Symphony No. 1 played after intermission. Because of his puckish spirit, Prokofieff calls his symphony "classical." That classification fits Prokofieff's charming music, as neatly as the school boy's description of a horse as an animal which had four legs, one at each corner. The "Classical Symphony" has four symphonic movements. Within these flexible bounds the music cavorts, captivates, dances and becomes triumphantly irresistible.

We know the Debussy Nocturnes well, the drifting, dissolving clouds, the remote echoes of the people's festival. Dr. Koussevitzky made feature of the music of the passing regiment in Festival. From its background of crowd noises the director detached the little military march, as the music's important feature.

The Boston orchestra plays as an impeccable ensemble, it is given neither to exaggerations nor sudden extremes.

The strings are beautiful, but the director asks from them no more than legitimate expression.

At all times, and for the building of orchestral climaxes, the orchestral body supports the violins, relieving them of that necessity for strenuousness, shrillness too often heard from overworked strings in the Brahms music. The solidity of the ensemble and its entirely musical effect was greatly admired.

NINA PUGH SMITH.

HIS CLIPPING FROM
HACA, N. Y.
NAL-NEWS

OCT 25 1932

Explanatory Lecture By Professor Weaver On Musical Program

An explanatory lecture on the program to be played here Saturday night by the Boston Symphony Orchestra will be given tomorrow by Prof. Paul J. Weaver, head of the Cornell Music Department.

The orchestra will open the University concert series with a concert in Bailey Hall starting at 8:15 Saturday night. Professor Weaver's lecture, open to the public, will be given in the lecture room of the Music Building, 320 Wait Avenue, at 4:30 tomorrow afternoon.

Mr. Weaver will also give a brief broadcast on the same program over Station WEAI, starting at 11:15 Thursday morning.

THIS CLIPPING FROM
CINCINNATI, O.
TIMES-STAR

BOSTON SYMPHONY ORCHESTRA ATTRACTS LARGE AUDIENCE—The Music Hall for the second attraction of the Artist Series, the Boston Symphony Orchestra, with Dr. Serge Koussevitzky, conductor, was again filled to capacity with a large and fashionable audience, Wednesday evening.

The return of Lily Pons, which is the third of the Artists' Series, is a much looked forward to event, Friday evening, November 11. She spent the summer in South America where she received as great an ovation as she did at previous concerts in Cincinnati, and no doubt will be greeted again by an immense audience.

Mr. and Mrs. Eugene Goossens, who entertained at supper at the Hotel Gibson following the concert Wednesday in honor of Dr. Koussevitzky, were the guests in the box of Mr. and Mrs. J. H. Thuman. Mrs. Goossens's cherry red velvet gown was worn with a short jacket trimmed with Kolinsky fur, and Mrs. Thuman was gowned in a rose crepe.

Among those observed in groups during the intermission and promenading in the foyer were many from out of town. Louisville, Springfield and Dayton being represented by a number of the musically inclined.

Mrs. Harry Martin (Margaret Buchwalter) and her son, Oscar, motored from Springfield for the concert. Miss Bertha Baur was accompanied by Mrs. Birmingham of San Francisco. Mr. and Mrs. J. K. Pollock had with them Mrs. Robert Richards of California and her son, Mr. Murray Richards. The Prince and Princess Vasili, who are now established in their residence on Indian Hill, were greeted by many friends which they have made since coming to Cincinnati. Mr. and Mrs. J. J. Emery and Mr. and Mrs. J. P. Henry were surrounded by friends, as were also Mr. and Mrs. George Dana, Dr. and Mrs. Albert James Bell, Mr. and Mrs. William H. Harrison, Mrs. Thomas B. Paxton, who wore an emerald green crepe, the cape on the bodice trimmed with ruchings; Mr. and Mrs. Roger Rogan; Mrs. Rogan wore a corsage of orchids with her black crepe evening gown; Miss Beatrice Shillito in a black evening gown, the bodice with one of the smart cape effects over the shoulders was brightened by a trimming of rhinestones.

Mrs. George Warrinton wore a beige crepe. Mrs. Harold Nichols, in a maroon crepe gown, was accompanied by Miss Grace Rowe. Mrs. Wallace Gray's evening cloak was worn over a black evening gown. Mr. and Mrs. Ralph Ewing Clark, Mrs. Clark in a white gown. Mr. Morison Waite was accompanied by his daughter, Miss Ione, whose white fur cloak was worn over a royal blue chiffon. Dr. and Mrs. Henry M. Goodyear, Mrs. Goodyear in a brown velvet gown, the bodice trimmed with flesh-colored chiffon.

Mrs. Lucien Wulsin was accompanied by her sister, Mrs. William Boulton and Mr. Boulton of Aiken, S. Carolina. Mrs. H. Achilles Pugh and her daughter, Miss Elizabeth, enjoyed the concert together. Mrs. Peter Thomson, who is a great lover of music was surrounded by many friends. Mr. Harry Breneman was accompanied by his daughter, Mrs. Van Meter Ames. Others in the large audience were Mr. and Mrs. Green Fenley, Jr., Miss Julie Anderson, Dr. Beverly Bond, Mrs. Harley Morrison, Mrs. William Ernst Minor, Mrs. James Morrison, Mr. and Mrs. Walter Rapp, Mr. and Mrs. Alfred Kreimer, Mrs. C. C. Benedict, Dr. and Mrs. Victor Fischback, Mrs. Philip Wyman, Mr. and Mrs. Charles Harrison, Mr. and Mrs. James De Camp, Dr. and Mrs. Albert Freiberg, Dr. and Mrs. Frank Chandler, Mrs. H. Frederick Schaefer and her daughters, Misses Louise and Mary, Mrs. Walter Freiberg, Mme. Marguerita Liszniewska, Mme. Vladimer Bakaleinikoff, Mrs. Adolph Hahn, Mrs. Nina Pugh Smith, Mrs. Frank Bahlman, Mrs. Virginius Hall, Mr. Karl Burckhardt, Mrs. Robert Hilton, Mrs. John Crawford Pogue, Mrs. William H. Hoppe, Mrs. Louise Maddux Kinney, Mrs. Abbot Thayer, Dr. and Mrs. Richard Austin, Mrs. Fred F. Bernard and her son, Mr. Charles McLaughlin, Mr. Fred Yeiser, Mrs. Henry Yeiser, Jr., Mrs. Harrison Smith, the Rev. Robert Lambert and Mrs. Lambert, Mr. Griffith R. Resor, Jr., Mr. and Mrs. Fenton Lawson, Miss Mardi Hunt, Mrs. Glendenning Groesbeck, Mr. and Mrs. W. J. R. Alexander, Mr. Raymond Kunkel, who was accompanied by his mother, Mrs. Frank Kunkel, and Mr. and Mrs. Robert A. Cline.

—x—

OHIO STATE JOURNAL
OCT 28 – '32

Large House Hears Boston Music Group

Memorial Hall Balcony Is Filled for Appearance Here of Koussevitzky.

By HAROLD G. DAVIDSON.

IF you ever doubt that symphony is the highest form of the greatest of the fine arts, then you should hear a perfect orchestra like the Boston conducted by such a genius as Dr. Serge Koussevitzky.

SERGE KOUSSEVITZKY.

It is absolutely false economy to pass up such an opportunity for happiness. No real music lover in good health lost that chance last night at the old hall. The balcony was packed solid and the lower floor showed few blotches of emptiness. It was a grand, gala, successful affair. More crowds like this will insure more than two concerts, sponsored by the Symphony Club of Central Ohio, in the far, if not near, future.

When Koussevitzky sauntered leisurely across the stage to the conductor's stand, the audience, while applauding, rose in deference. As far as we know, Columbus is the only place where that is done and it bespeaks far more respect than the beating of palms upon palms.

In many respects we are in thorough accord with Koussevitzky's method of planning a program. The auditory appetite should always be whetted with something rich and well-aged like ripe wine. The Chianti was a Suite by Corelli. The leader drew forth long strands of full string tone in the serene Sarabande. The Gigue, in gayer mood, was followed by the even brighter Badinerie which spun and swirled, rejoicing in the delightful effect of muted strings and a pizzicato of plucked accompaniment.

Again we agree with the celebrated doctor of music. The right place for modern music is second on the program and not last, especially when it is not, to use Stokowsky's phrase — "debatable music." We have all heard Debussy's "Nuages" and "Fetes" played here by other orchestras. But which one has ever played it better or as well? The subtleties of Debussy's gossamer orchestration are only audible when such an interesting medium is present in the flesh.

After hearing these two numbers we feel more than ever like throwing all radios and gramaphones into the Scioto River.

Debussy's "Nueges" are not described by the composer as being the cotton-line cumulus clouds of midsummer. And we are glad to know it. We have always felt something brooding and autumnal in the close, low intervals of the wood-wind introduction. The second Nocturne, "Fetes" or "Festivals," was performed with becoming alternations of brilliance and light sprightliness. The always delightful duet, often played offstage as if coming from a great distance, was perfectly delivered by two mighty sure-lipped trumpeters with muted instruments. This effect, with soft harp accompaniment, is one of the cleverest effects in all of Debussy's orchestral compositions.

The compositions of Tchaikovsky, we feel, are usually given to please the people. But Koussevitzky conducts the music of this fellow countryman as if he really loved it passionately. The melodies of Tschaikovsky, unlike the bold angularity of Strauss' "Don Juan" theme, have a grace and curvature in the skillfully woven tone-lines which is singable, hummable, whistleable. They cling to the memory but not eternally. They have the virtue of being forgetable over a reasonable period of time. The Boston leader drew forth these smooth phrases with persuasive gestures, suave and inviting. There is variety in Koussevitzky. He's fun to watch.

BOSTON ORCHESTRA PRESENTS BRILLIANT PROGRAM

OCT. 28

Serge Koussevitzky Conducts With Accustomed Mastery

Works by Corelli, Debussy, Strauss and Tchaikowsky Evoke Enthusiasm of Large Audience at Symphony Club's Opening Concert.

JUST as he transmutes black notes printed on white paper into living sound, smoothly clear or turbulently impassioned, Serge Koussevitzky, Thursday night at Memorial Hall, with the magic of his art transformed the welcoming cordiality of his hearers into reverberating, enthusiastic acclaim.

Three times he brought the players of the Boston Symphony Orchestra to their feet in response. For climax, after old orchestral custom, he had a congratulatory handclasp for Mr. Burgin, the concertmaster.

"Revelator"

Koussevitzky

Thus began the ninth season of the Symphony Club of central Ohio. In fatter years it may have filled the auditorium with more people, seldom with more enthusiasm. And that is not to imply that Thursday's "house" was a matter for regret; on the contrary, weeks of work on the part of the diligent women of the organization resulted in increased rather than diminished attendance. A crowd of 3000 or better sat spellbound, departed still under the enchantment.

* * *

DR. KOUSSEVITZKY could have devised no program better to serve both his own ends and the diverse tastes of his hearers.

He doubtless comes on tour, proud of his achievements, to show far cities the perfection of his instrument. Thus he chooses pieces in which the string choir can display its singing buoyancy, in which brasses may glow with rich and varied color, in which the solo voices of his incomparable woodwinds stand out, now and again, in etched beauty.

At the same time he (wise showman) knows that a program for an audience that hears but two or three in a season cannot be built like those for his own Symphony Hall. There all manner of men may be satisfied in a score and more of programs. Here they must be made happy with one.

So the list stood with the ancient Corelli's chamber music rearranged for his strings, Debussy's two Nocturnes for cool, shadowy color, the "Don Juan" of Strauss for fire and brilliance, Tchaikowsky's Fifth for familiar symphony, reawakened by his searching and revealing interpretation.

Nothing is there that may be classed as novelty, but neither is there anything that age has staled or repetition, in Columbus concert halls, has worn thin.

* * *

THE nameless author of a familiar Negro spiritual coined a word which may aptly be applied to Dr. Koussevitzky. The pious singer, full of the confused mystical promises of the last book of the New Testament, chanted of "John the Revelator." No more orthodox word so completely describes a special quality of this conductor.

He takes Corelli's score (as tactfully revised for string orchestra by one Ettore Pinelli) and by the happiest of phrasing and of pacing, by a delicate accent of rhythm here or of an inner voice there, sets it before us with its proportions and patterns revealed as at a glance.

He takes the lazily floating clouds of Debussy's fancy or his impressions of a nocturnal festival with its unearthly dazzling procession, and conjures up the composer's very visions for us from the multiple voices of his orchestra.

He takes the restless passions of Strauss' hero, tosses them about here and there among his instruments as poor, disillusioned Don Juan was tossed in his endless quest, and there stands revealed to us the epitome of a human experience.

Upon Tchaikowsky's symphony the conductor seized as if he himself had wrought the rich tapestries of the music. I venture to say the composer might have welcomed the revelation that resulted. The contrapuntal blend was just, melodramatic or morbid overtones were muffled, the adroit pattern of theme against theme was clarified in Dr. Koussevitzky's reading. Even if he did not adhere strictly to the letter of his printed instructions, Tchaikowsky must have been glad of the small liberties.

* * *

TO all this must be added a word of the self-revelation of the conductor amidst these luminous glimpses of the music he offered us. He renewed the impressions we carry in our mind's ear from season to season of his tremendous orchestral technique. We laymen can only begin to appreciate the sheer virtuosity of Thursday's performance; at the command of his baton miracles, we may be sure, were accomplished in the serried black and white ranks of his players.

Then, too, the present program showed, as no other here has, the musical internationality of the man (if I, in turn, may coin a word). Each composer stood in his own century, his own country, his own mood. It seemed scarcely the same orchestra that left the illusive and sensuous measures of Debussy to attack the fiery ardor of Strauss.

As long as the Boston orchestra and Dr. Koussevitzky bring such a performance to us once in a long year, we cannot indulge in too much self-pity for a curtailed symphony season.

R. L. F. MC COMBS.

---

* * *

THE THURSDAY NIGHT concert this week in Emery Auditorium, for the first of the third pair of concerts, with Mme. Goeta Ljungberg as soloist, brought out an enthusiastic audience to hear the program and show their appreciation of their own Cincinnati Symphony Orchestra, after listening the preceding night to the splendid concert of the Boston Symphony in Cincinnati.

Mrs. Eugene Goossens, wife of the orchestra conductor, shared her loge for the Thursday program with Mrs. Bakaleinikoff and Mr. and Mrs. Milan Petrovic. Mrs. Goossens was in a low cut black lace, Mrs. Bakaleinikoff in cerise, and Mrs. Petrovic in white with a gold lame wrap.

In the adjoining box Prince and Princess Vassili, who have chosen Cincinnati as their home for the coming year at least, sat with Dr. and Mme. Karol Liszniewski and Mrs. C. A. Dykstra. The princess wore a dark red velvet jacket over a white gown; Mme. Liszniewski was in black with a brocade wrap, and Mrs. Dykstra in all white.

With Mrs. J. Walter Freiberg in her box on the right were Mrs. Leo Westheimer, in all black, and Dr. and Mrs. Joseph Freiberg, the latter a lovely picture in black velvet with puffed sleeves of gold and green brocade.

Mr. and Mrs. C. C. Benedict were in their places in the box which they share this year with Mrs. Peter G. Thomson, the latter wearing an all-white gown. Mrs. Benedict also chose a white gown, wearing over it a bright red velvet wrap.

Mrs. Clifford B. Wright, in black lace, was accompanied by her daughter, Mrs. Howard Luther, in bright blue chiffon, and Mr. Luther, who sat with her in her box on the left.

Adjoining them in the Livingood loge, Mrs. Livingood had with her her daughter, Mrs. Virginius Hall and Mr. Hall.

With Mr. and Mrs. C. C. Schiffeler for this symphony in their box were Mr. and Mrs. John A. Hoffman, the latter wearing Franch blue velvet under a rose velvet wrap. Mrs. Schiffeler was in bright red.

Mrs. Herbert French heard the concert from his box in the balcony, Miss Bertha Baur also having box seats on the second flood.

Among those seen thruout the lower floor and in the foyer during the intermission, which always proves a delightful period for social reunions, were: Mr. and Mrs. Lucien Wulsin, Mr. C. A. Dykstra, who occupied his box in the balcony; Mrs. Otto Geier, who wore a lovely pastel green satin gown and was accompanied by Dr. Geier; Dr. and Mrs. Fischback, the latter in a striking gown of cerise; Mrs. John Wachman, in black velvet; Miss Betty Besuner, Mrs. Rudolph Wurlitzer, who had with her her sister, Miss Elise Richards; Miss Helen Kay, with Miss Amy Sherlock; Mrs. Mabel Freiberg Straus, who wore a dark green ensemble; Miss Mabel Madden, with Mrs. Samuel Huttenbauer, both of them choosing black velvet; Mme. Karin Dayas, who wore rust velvet; Mr. and Mrs. Harold Bergen, Dr. Samuel Rabkin, accompanied by his daughter; Mr. and Mrs. Henry Twitchell, the latter wearing black velvet; Miss Mildred Eakes, Miss Miriam Marting, Mrs. Joseph Cherniavsky, who was with Mrs. Mikhail Stolarevsky; Mrs. Julian Pulikowsky, Mrs. Adolf Hahn, who was with Mrs. Nina Pugh Smith; Mrs. Lillian Tyler Plogstedt, Mr. David Rosenberg, Dr. and Mrs. Frank Cross, Miss Florence Barbour, Mrs. C. C. Aler and her son, Mr. Samuel Wilson; Dr. and Mrs. James G. Heller, Mr. and Mrs. Daniel Ericourt, the latter in all black; Mr. and Mrs. Fenton Lawson, Mrs. Lawson wearing bright French blue; Mrs. Walter Draper, who was in all white; Miss Mollie Halstead, and Mr. and Mrs. John Ditmars, the latter in black satin.

The soloist's gown was a matter of comment among the women, Mme. Ljungberg making a lovely appearance in white and silver brocade with a huge green ostrich band across one shoulder and fastened at the waistline front and back. She was presented at the close of her first group of songs, with a basket of huge yellow chrysanthemums.

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 25 1932

To Entertain Conductor

Mr. and Mrs. Eugene Goossens are entertaining Wednesday night at a supper party at the Gibson Hotel in honor of Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, which gives a concert Wednesday night at Music Hall, for the second program of the Artist Series.

Mr. and Mrs. Goossens are keeping their party after the concert very small and informal, asking just a few of Dr. Koussevitsky's personal friends here.

The Boston conductor and his 110 men of the orchestra, will arrive in Cincinnati Wednesday at 8:35 a. m. and will stay at the Gibson Hotel. With them also is their manager, G. E. Judd. They come here from Ann Arbor, Mich., and will remain overnight here Wednesday, going Thursday morning to Columbus for a concert there that night.

THIS CLIPPING FROM THE
ITHACA, N. Y.
JOURNAL NEWS

(2)

OCT 25 1932

Explanatory Lecture By Professor Weaver On Musical Program

An explanatory lecture on the program to be played here Saturday night by the Boston Symphony Orchestra will be given tomorrow by Prof. Paul J. Weaver, head of the Cornell Music Department.

The orchestra will open the University concert series with a concert in Bailey Hall starting at 8:15 Saturday night. Professor Weaver's lecture, open to the public, will be

THIS CLIPPING FROM
CINCINNATI, O.
TIMES-STAR

BOSTON S
ORCHESTE
ATTRACTS

The Music
traction of
Boston Sym
Dr. Serge K
was again filled to capacity with a large and fashionable audience, Wednesday evening.

The return of Lily Pons, which is the third of the Artists' Series, is a much looked forward to event, Friday evening, November 11. She spent the summer in South America where she received as great an ovation as she did at previous concerts in Cincinnati, and no doubt will be greeted again by an immense audience.

Mr. and Mrs. Eugene Goossens, who entertained at supper at the Hotel Gibson following the concert Wednesday in honor of Dr. Koussevitzky, were the guests in the box of Mr. and Mrs. J. H. Thuman. Mrs. Goossens's cherry red velvet gown was worn with a short jacket trimmed with Kolinsky fur, and Mrs. Thuman was gowned in a rose crepe.

Among those observed in groups during the intermission and promenading in the foyer were many from out of town. Louisville, Springfield and Dayton being represented by a number of the musically inclined.

Mrs. Harry Martin (Margaret Buchwalter) and her son, Oscar, motored from Springfield for the concert. Miss Bertha Baur was accompanied by Mrs. Birmingham of San Francisco. Mr. and Mrs. J. K. Pollock had with them Mrs. Robert Richards of California and her son, Mr. Murray Richards. The Prince and Princess Vasili, who are now established in their residence on Indian Hill, were greeted by many friends which they have made since coming to Cincinnati. Mr. and Mrs. J. J. Emery and Mr. and Mrs. J. P. Henry were surrounded by friends, as were also Mr. and Mrs. George Dana, Dr. and Mrs. Albert James Bell, Mr. and Mrs. William H. Harrison, Mrs. Thomas B. Paxton, who wore an emerald green crepe, the cape on the bodice trimmed with ruchings; Mr. and Mrs. Roger Rogan; Mrs. Rogan wore a corsage of orchids with her black crepe evening gown; Miss Beatrice Shillito in a black evening gown, the bodice with one of the smart cape effects over the shoulders was brightened by a trimming of rhinestones.

Mrs. George Warrinton wore a beige crepe. Mrs. Harold Nichols, in a maroon crepe gown, was accompanied by Miss Grace Rowe. Mrs. Wallace Gray's evening cloak was worn over a black evening gown. Mr. and Mrs. Ralph Ewing Clark, Mrs. Clark in a white gown. Mr. Morison Waite was accompanied by his daughter, Miss Ione, whose white fur cloak was worn over a royal blue chiffon. Dr. and Mrs. Henry M. Goodyear, Mrs. Goodyear in a brown velvet gown, the bodice trimmed with flesh-colored chiffon.

Mrs. Lucien Wulsin was accompanied by her sister, Mrs. William Boulton and Mr. Boulton of Aiken, S. Carolina. Mrs. H. Achilles Pugh and her daughter, Miss Elizabeth, enjoyed the concert together. Mrs. Peter Thomson, who is a great lover of music was surrounded by many friends. Mr. Harry Breneman was accompanied by his daughter, Mrs. Van Meter Ames. Others in the large audience were Mr. and Mrs. Green Fenley, Jr., Miss Julie Anderson, Dr. Beverly Bond, Mrs. Harley Morrison, Mrs. William Ernst Minor, Mrs. James Morrison, Mr. and Mrs. Walter Rapp, Mr. and Mrs. Alfred Kreimer, Mrs. C. C. Benedict, Dr. and Mrs. Victor Fischback, Mrs. Philip Wyman, Mr. and Mrs. Charles Harrison, Mr. and Mrs. James De Camp, Dr. and Mrs. Albert Freiberg, Dr. and Mrs. Frank Chandler, Mrs. H. Frederick Schaefer and her daughters, Misses Louise and Mary, Mrs. Walter Freiberg, Mme. Marguerita Liszniewska, Mme. Vladimer Bakaleinikoff, Mrs. Adolph Hahn, Mrs. Nina Pugh Smith, Mrs. Frank Bahlman, Mrs. Virginius Hall, Mr. Karl Burckhardt, Mrs. Robert Hilton, Mrs. John Crawford Pogue, Mrs. William H. Hoppe, Mrs. Louise Maddux Kinney, Mrs. Abbot Thayer, Dr. and Mrs. Richard Austin, Mrs. Fred F. Bernard and her son, Mr. Charles McLaughlin, Mr. Fred Yeiser, Mrs. Henry Yeiser, Jr., Mrs. Harrison Smith, the Rev. Robert Lambert and Mrs. Lambert, Mr. Griffith R. Resor, Jr., Mr. and Mrs. Fenton Lawson, Miss Mardi Hunt, Mrs. Glendenning Groesbeck, Mr. and Mrs. W. J. R. Alexander, Mr. Raymond Kunkel, who was accompanied by his mother, Mrs. Frank Kunkel, and Mr. and Mrs. Robert A. Cline.

—x—

OHIO STATE JOURNAL

Large House

h Was Called

Curtis Relates

DECEIT IS LAID

ined for Appearance Here of Koussevitzky.

By HAROLD G. DAVIDSON.

SERGE KOUSSEVITZKY.

IF you ever doubt that symphony is the highest form of the greatest of the fine arts, then you should hear a perfect orchestra like the Boston conducted by such a genius as Dr. Serge Koussevitzky.

It is absolutely false economy to pass up such an opportunity for happiness. No real music lover in good health lost that chance last night at the old hall. The balcony was packed solid and the lower floor showed few blotches of emptiness. It was a grand, gala, successful affair. More crowds like this will insure more than two concerts, sponsored by the Symphony Club of Central Ohio, in the far, if not near, future.

When Koussevitzky sauntered leisurely across the stage to the conductor's stand, the audience, while applauding, rose in deference. As far as we know, Columbus is the only place where that is done and it bespeaks far more respect than the beating of palms upon palms.

In many respects we are in thorough accord with Koussevitzky's method of planning a program. The auditory appetite should always be whetted with something rich and well-aged like ripe wine. The Chianti was a Suite by Corelli. The leader drew forth long strands of full string tone in the serene Sarabande. The Gigue, in gayer mood, was followed by the even brighter Badinerie which spun and swirled, rejoicing in the delightful effect of muted strings and a pizzicato of plucked accompaniment.

Again we agree with the celebrated doctor of music. The right place for modern music is second on the program and not last, especially when it is not, to use Stokowsky's phrase — "debatable music." We have all heard Debussy's "Nuages" and "Fetes" played here by other orchestras. But which one has ever played it better or as well? The subtleties of Debussy's gossamer orchestration are only audible when such an interesting medium is present in the flesh.

After hearing these two numbers we feel more than ever like throwing all radios and gramaphones into the Scioto River.

Debussy's "Nueges" are not described by the composer as being the cotton-line cumulus clouds of midsummer. And we are glad to know it. We have always felt something brooding and autumnal in the close, low intervals of the wood-wind introduction. The second Nocturne, "Fetes" or "Festivals," was performed with becoming alternations of brilliance and light sprightliness. The always delightful duet, often played offstage as if coming from a great distance, was perfectly delivered by two mighty sure-lipped trumpeters with muted instruments. This effect, with soft harp accompaniment, is one of the cleverest effects in all of Debussy's orchestral compositions.

The compositions of Tchaikovsky, we feel, are usually given to please the people. But Koussevitzky conducts the music of this fellow countryman as if he really loved it passionately. The melodies of Tschaikovsky, unlike the bold angularity of Strauss' "Don Juan" theme, have a grace and curvature in the skillfully woven tone-lines which is singable, hummable, whistleable. They cling to the memory but not eternally. They have the virtue of being forgetable over a reasonable period of time. The Boston leader drew forth these smooth phrases with persuasive gestures, suave and inviting. There is variety in Koussevitzky. He's fun to watch.

PAGE 16

THE COLUMBUS CITIZEN

national administration with laxity during the stock speculation flurry in Wall Street in 1929.

Cites New York Laws.

"The national government has con-

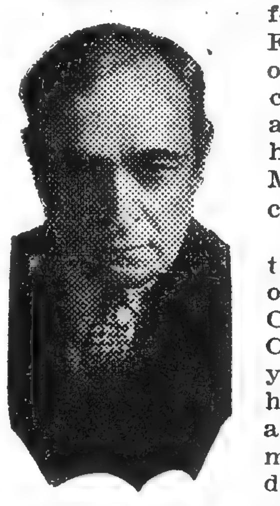
DEM WET STAND

vitzky Conducts With Accustomed Mastery

Works by Corelli, Debussy, Strauss and Tchaikowsky Evoke Enthusiasm of Large Audience at Symphony Club's Opening Concert.

JUST as he transmutes black notes printed on white paper into living sound, smoothly clear or turbulently impassioned, Serge Koussevitzky, Thursday night at Memorial Hall, with the magic of his art transformed the welcoming cordiality of his hearers into reverberating, enthusiastic acclaim.

"Revelator"


Koussevitzky

Three times he brought the players of the Boston Symphony Orchestra to their feet in response. For climax, after old orchestral custom, he had a congratulatory handclasp for Mr. Burgin, the concertmaster.

Thus began the ninth season of the Symphony Club of central Ohio. In fatter years it may have filled the auditorium with more people, seldom with more enthusiasm. And that is not to imply that Thursday's "house" was a matter for regret; on the contrary, weeks of work on the part of the diligent women of the organization resulted in increased rather than diminished attendance. A crowd of 3000 or better sat spellbound, departed still under the enchantment.

* * *

DR. KOUSSEVITZKY could have devised no program better to serve both his own ends and the diverse tastes of his hearers.

He doubtless comes on tour, proud of his achievements, to show far cities the perfection of his instrument. Thus he chooses pieces in which the string choir can display its singing buoyancy, in which brasses may glow with rich and varied color, in which the solo voices of his incomparable woodwinds stand out, now and again, in etched beauty.

At the same time he (wise showman) knows that a program for an audience that hears but two or three in a season cannot be built like those for his own Symphony Hall. There all manner of men may be satisfied in a score and more of programs. Here they must be made happy with one.

So the list stood with the ancient Corelli's chamber music rearranged for his strings, Debussy's two Nocturnes for cool, shadowy color, the "Don Juan" of Strauss for fire and brilliance, Tchaikowsky's Fifth for familiar symphony, reawakened by his searching and revealing interpretation.

Nothing is there that may be classed as novelty, but neither is there anything that age has staled or repetition, in Columbus concert halls, has worn thin.

* * *

THE nameless author of a familiar Negro spiritual coined a word which may aptly be applied to Dr. Koussevitzky. The pious singer, full of the confused mystical promises of the last book of the New Testament, chanted of "John the Revelator." No more orthodox word so completely describes a special quality of this conductor.

He takes Corelli's score (as tactfully revised for string orchestra by one Ettore Pinelli) and by the happiest of phrasing and of pacing, by a delicate accent of rhythm here or of an inner voice there, sets it before us with its proportions and patterns revealed as at a glance.

He takes the lazily floating clouds of Debussy's fancy or his impressions of a nocturnal festival with its unearthly dazzling procession, and conjures up the composer's very visions for us from the multiple voices of his orchestra.

He takes the restless passions of Strauss' hero, tosses them about here and there among his instruments as poor, disillusioned Don Juan was tossed in his endless quest, and there stands revealed to us the epitome of a human experience.

Upon Tchaikowsky's symphony the conductor seized as if he himself had wrought the rich tapestries of the music. I venture to say the composer might have welcomed the revelation that resulted. The contrapuntal blend was just, melodramatic or morbid overtones were muffled, the adroit pattern of theme against theme was clarified in Dr. Koussevitzky's reading. Even if he did not adhere strictly to the letter of his printed instructions, Tchaikowsky must have been glad of the small liberties.

* * *

TO all this must be added a word of the self-revelation of the conductor amidst these luminous glimpses of the music he offered us. He renewed the impressions we carry in our mind's ear from season to season of his tremendous orchestral technique. We laymen can only begin to appreciate the sheer virtuosity of Thursday's performance; at the command of his baton miracles, we may be sure, were accomplished in the serried black and white ranks of his players.

Then, too, the present program showed, as no other here has, the musical internationality of the man (if I, in turn, may coin a word). Each composer stood in his own century, his own country, his own mood. It seemed scarcely the same orchestra that left the illusive and sensuous measures of Debussy to attack the fiery ardor of Strauss.

As long as the Boston orchestra and Dr. Koussevitzky bring such a performance to us once in a long year, we cannot indulge in too much self-pity for a curtailed symphony season.

R. L. F. MC COMBS.

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 28 1932

THE THURSDAY NIGHT concert this week in Emery Auditorium, for the first of the third pair of concerts, with Mme. Goeta Ljungberg as soloist, brought out an enthusiastic audience to hear the program and show their appreciation of their own Cincinnati Symphony Orchestra, after listening the preceding night to the splendid concert of the Boston Symphony in Cincinnati.

Mrs. Eugene Goossens, wife of the orchestra conductor, shared her loge for the Thursday program with Mrs. Bakaleinikoff and Mr. and Mrs. Milan Petrovic. Mrs. Goossens was in a low cut black lace, Mrs. Bakaleinikoff in cerise, and Mrs. Petrovic in white with a gold lame wrap.

In the adjoining box Prince and Princess Vassili, who have chosen Cincinnati as their home for the coming year at least, sat with Dr. and Mme. Karol Liszniewski and Mrs. C. A. Dykstra. The princess wore a dark red velvet jacket over a white gown; Mme. Liszniewski was in black with a brocade wrap, and Mrs. Dykstra in all white.

With Mrs. J. Walter Freiberg in her box on the right were Mrs. Leo Westheimer, in all black, and Dr. and Mrs. Joseph Freiberg, the latter a lovely picture in black velvet with puffed sleeves of gold and green brocade.

Mr. and Mrs. C. C. Benedict were in their places in the box which they share this year with Mrs. Peter G. Thomson, the latter wearing an all-white gown. Mrs. Benedict also chose a white gown, wearing over it a bright red velvet wrap.

Mrs. Clifford B. Wright, in black lace, was accompanied by her daughter, Mrs. Howard Luther, in bright blue chiffon, and Mr. Luther, who sat with her in her box on the left.

Adjoining them in the Livingood loge, Mrs. Livingood had with her her daughter, Mrs. Virginius Hall and Mr. Hall.

With Mr. and Mrs. C. C. Schiffeler for this symphony in their box were Mr. and Mrs. John A. Hoffman, the latter wearing Franch blue velvet under a rose velvet wrap. Mrs. Schiffeler was in bright red.

Mrs. Herbert French heard the concert from his box in the balcony, Miss Bertha Baur also having box seats on the second flood.

Among those seen thruout the lower floor and in the foyer during the intermission, which always proves a delightful period for social reunions, were: Mr. and Mrs. Lucien Wulsin, Mr. C. A. Dykstra, who occupied his box in the balcony; Mrs. Otto Geier, who wore a lovely pastel green satin gown and was accompanied by Dr. Geier; Dr. and Mrs. Fischback, the latter in a striking gown of cerise; Mrs. John Wachman, in black velvet; Miss Betty Besuner, Mrs. Rudolph Wurlitzer, who had with her her sister, Miss Elise Richards; Miss Helen Kay, with Miss Amy Sherlock; Mrs. Mabel Freiberg Straus, who wore a dark green ensemble; Miss Mabel Madden, with Mrs. Samuel Huttenbauer, both of them choosing black velvet; Mme. Karin Dayas, who wore rust velvet; Mr. and Mrs. Harold Bergen, Dr. Samuel Rabkin, accompanied by his daughter; Mr. and Mrs. Henry Twitchell, the latter wearing black velvet; Miss Mildred Eakes, Miss Miriam Marting, Mrs. Joseph Cherniavsky, who was with Mrs. Mikhail Stolarevsky; Mrs. Julian Pulikowsky, Mrs. Adolf Hahn, who was with Mrs. Nina Pugh Smith; Mrs. Lillian Tyler Plogstedt, Mr. David Rosenberg, Dr. and Mrs. Frank Cross, Miss Florence Barbour, Mrs. C. C. Aler and her son, Mr. Samuel Wilson; Dr. and Mrs. James G. Heller, Mr. and Mrs. Daniel Ericourt, the latter in all black; Mr. and Mrs. Fenton Lawson, Mrs. Lawson wearing bright French blue; Mrs. Walter Draper, who was in all white; Miss Mollie Halstead, and Mr. and Mrs. John Ditmars, the latter in black satin.

The soloist's gown was a matter of comment among the women, Mme. Ljungberg making a lovely appearance in white and silver brocade with a huge green ostrich band across one shoulder and fastened at the waistline front and back. She was presented at the close of her first group of songs, with a basket of huge yellow chrysanthemums.

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 25 1932

To Entertain Conductor

Mr. and Mrs. Eugene Goossens are entertaining Wednesday night at a supper party at the Gibson Hotel in honor of Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, which gives a concert Wednesday night at Music Hall, for the second program of the Artist Series.

Mr. and Mrs. Goossens are keeping their party after the concert very small and informal, asking just a few of Dr. Koussevitsky's personal friends here.

The Boston conductor and his 110 men of the orchestra, will arrive in Cincinnati Wednesday at 8:35 a. m. and will stay at the Gibson Hotel. With them also is their manager, G. E. Judd. They come here from Ann Arbor, Mich., and will remain overnight here Wednesday, going Thursday morning to Columbus for a concert there that night.

THIS CLIPPING FROM THE
ITHACA, N. Y.
JOURNAL NEWS

(2)

OCT 25 1932

Explanatory Lecture By Professor Weaver On Musical Program

An explanatory lecture on the program to be played here Saturday night by the Boston Symphony Orchestra will be given tomorrow by Prof. Paul J. Weaver, head of the Cornell Music Department.

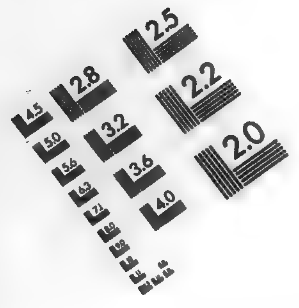
The orchestra will open the University concert series with a concert in Bailey Hall starting at 8:15 Saturday night. Professor Weaver's lecture, open to the public, will be

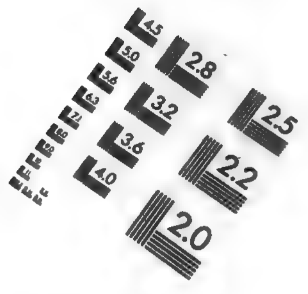
REDUCTION
RATIO
16x

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

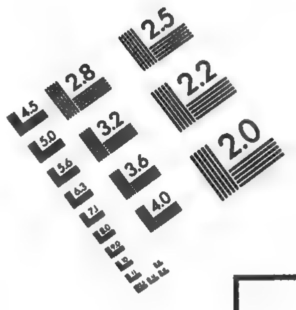
2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

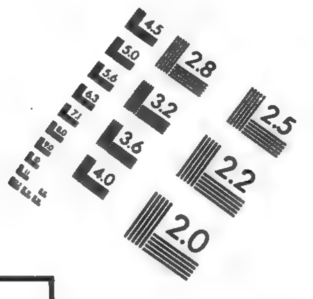
1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

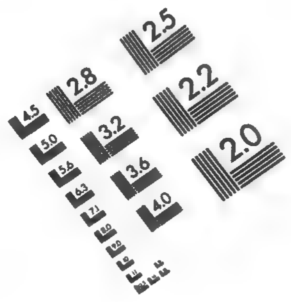

2.5
2.8
2.2
3.2
2.0
3.6
4.0
4.5
5.0

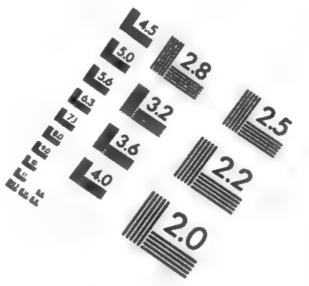

2.8
2.5
3.2
2.2
3.6
4.0
2.0
4.5
5.0

PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC


2.5
2.8
2.2
3.2
2.0
3.6
4.0
4.5
5.0


2.8
2.5
3.2
2.2
3.6
4.0
2.0
4.5
5.0

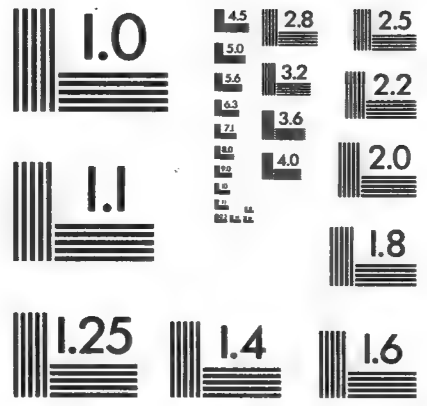

2.5
2.8
2.2
3.2
2.0
3.6
4.0
4.5
5.0


2.8
2.5
3.2
2.2
3.6
4.0
2.0
4.5
5.0

200 mm

150 mm

100 mm


1.0
4.5
5.0
2.8
2.5
3.2
2.2
3.6
4.0
2.0
1.1
1.8
1.25
1.4
1.6

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm

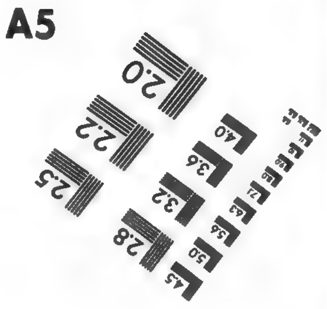
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.5 mm

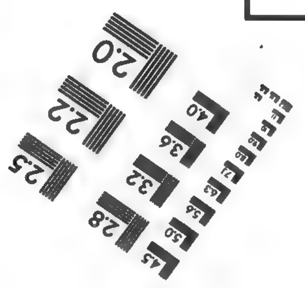
A5


2.0
2.2
4.0
2.5
3.6
3.2
2.8
4.5

4.0
3.6
2.0
3.2
2.2
2.8
4.5
2.5

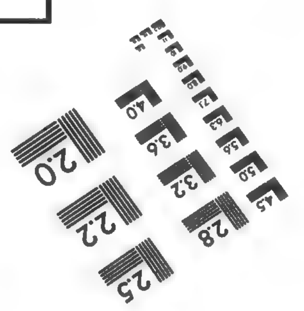
A4

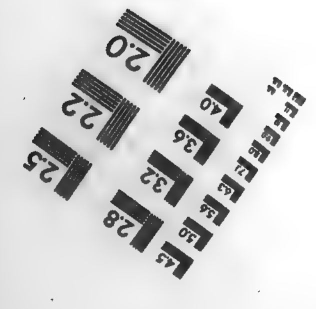
A3


2.0
2.2
4.0
2.5
3.6
3.2
2.8
4.5

PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119


4.0
3.6
2.0
3.2
2.2
2.8
4.5
2.5


2.0
2.2
4.0
2.5
3.6
3.2
2.8
4.5

4.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

4.0
3.6
2.0
3.2
2.2
2.8
4.5
2.5

3.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

26

COVINGTON, KY.
POST

OCT 26 1932

By Eugene Segal

AN EXCITEMENT, like at the approach of a tornado, prevailed in the Gibson Hotel lobby Wednesday when Dr. Serge Koussevitzky burst in with his 112 Boston musicianh of many nations, laden with brass, woodwinds and strings.

Most excited was C. C. Schiffeler, the hotel's manager, who nevertheless, did not lose his generous smile while presiding at the registration in French and German, and trying to make his squad of bell boys do for 112 men all signing in at once.

Least excited was Dr. Koussevitzky, himself, which should not have been the case, what with his notably volcanic temperament equaled only by that of New York's Toscanini.

Dr. Koushevitzky (or Sergiei Aleksandrovich Kussevitskii, if you favor the Russian) was found in his hoom, placidly smiling, looking trim in perfectly tailored clothes and very refreshed for a man who all his life has been one of the world's hardest-working musicians.

He directed his Boston Symphany orchestra Tuesday night at Ann Arbor and the night before that in Buffalo. Wednesday night he will give a concert in Music Hall and Thursday night in Columbus.

* * *

DR. KOUSSETITZKY, in a voice that seeks to overcome a lack of English with flexible intonations, was pleased to tell about the state of music in America as he has found it during his tours.

"Only America," he says, "is such a country where there is the greatest interest in orchestras—you must excuse the language." (Dr. Koussevitky would rather be interviewed in French or German.)

"Now is bad times, is very dangerous time for art, but everywhere I play the houses are crowded. It shows the conditions of music in America is wonderful, and it shows when there is trouble, cultivated people make the greatest attention to art.'

To paraphrase him, Dr. Koussevitzky has found that the reproduction of music (as distinguished from composition) now is centered in America. The finest compositions, however, still are European, he says.

"I will not be surprised in two, three years, America will have the great composers also," he says. "Now are interesting composers in America, but not great."

Dr. Koussevitzky is sorry there are not enough American-born and American educated musicians from whom to recruit an orchestra, but he believes as the country ages it will produce its own.

From 12 until 58, his present age, Dr. Koussevitzky has had few inactive days, each one being devoted to music.

At 12, he was composer of the incidental music and directed the between-acts concerts for theatrical performances in his native town, Tver, Russia.

* * *

AT 14, he began study of the double-bass viol. For 10 years he toured Europe, was famed thruout the continent as a double-bass virtuoso. Meanwhile, he composed numerous works which now are in the repertoire of every double-bass soloist.

Then he returned to Russia to organize the famous Koussevitzky Symphony Orchestra, composed of youthful musicians, whom he would rehearse for three months in a single symphony before giving a concert.

From Moscow to Petrograd, back and forth, he took his musicians, giving an almost continuous series of concerts. To augment his orchestra, he organized a choir of 250 voices, and, still unfatigued, found time with his wife to start a music publishing house which gave unknown composers a chance.

He left Russia at the time of the revolution, founded his famous Paris concerts in 1921. This is his ninth season with the Boston Symphony Orchestra, which gives 102 concerts in seven months under his direction.

He is notable among conductors for his disregard of routine. His programs often include the works of not widely recognized composers.

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 26 1932

SYMPHONY CONCERT TRAFFIC RULES MADE

All Autos Must Unload on Parkway Side of Music Hall

Traffic regulations for the Boston Symphony Orchestra Concert Wednesday night at Music Hall, as announced by police, follow:

All auto traffic must approach Music Hall on the Parkway from the south.

All autos must unload at the rear entrance on Parkway.

All autos must proceed north on Parkway to 15th-st, to west side of Parkway to parking lot on old hospital grounds.

After the concert autos mus approach Music Hall on the Parkway from the north on Parkway to 15th-st before turning. The "no-parking" ban pertains to Central Parkway between 12th and 14th ctreets; Elm-st, between 12th and 14th streets, 14th-st between Race-st and Parkway; Grant-st, between Elm-st and Parkway, and 12th-st, between Elm-st and Parkway.

Taxicabs must park on west side of Parkway, south of 12th, and south side of 12th-st, west of Parkway.

Taxis will be permitted to park on south side of 14th-st, between Elm and Plum streets, after the opening of each performance and, after most uedestrians have crossed Elm-st, will proceed south on Elm-st to load in the offset in front of Music Hall.

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 27 1932

Boston Symphony Acclaimed Here

Dr. Serge Koussevitsky and the 112 men of his Boston Symphony Orchestra, who played Wednesday night in Music Hall for the second concert of this year's Artist Series, received a tremendous ovation from the huge crowd of music lovers who filled nearly every seat in the house on this occasion, and kept the orchestra and its leader on the stage for many minutes after the close of the program, because of the continued applause.

Mr. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, was one of the most appreciative of the attentive audience, composed of trained symphony listeners who are regular attendants of the Cincinnati orchestra's concerts, and many other music lovers on this occasion, a large number of them from surrounding towns. Mr. and Mrs. Goossens, the latter wearing a striking ensemble of bright red velvet, were guests of Mr. J. H. Thuman, manager of the Artist Series, in his box. Joining them in this loge were Mr. Thuman's daughter, Mary Rose, who wore dark red velvet; his cousin, Miss Janie Hills of Kansas City, who was in French blue, and Mrs. Lucien Wulsin, who wore red crepe and a white fur jacket. Mrs. Wulsin's house guests, Mr. and Mrs. William B. Boulton of Morristown, N. J., sat with Mr. Wulsin in seats well down in front.

Mr. and Mrs. J. Wilbur Witt, the latter in a bright blue gown, had the box adjoining, where they were accompanied by a group of friends.

Mr. Stuart M. Thompson, business manager of the Cincinnati Symphony Orchestra, also was there to hear the visiting orchestra.

He was accompanied by Mrs. Thompson, who wore black velvet. With them were Mr. and Mrs. Roger K. Rogan of Glendale, the latter also choosing black velvet for her attire.

Mrs. John J. Emery, in a long ermine wrap, had with her Dr. and Mme. Liszniewski, the latter in rose and gold brocade.

Mrs. Herbert Witherspoon, who recently arrived in Cincinnati to join Mr. Witherspoon, new director of music at the Conservatory, was among those of the artist set welcomed on this occasion.

Others seen thruout the auditorium and foyer were Mr. and Mrs. Philip Wyman, Mrs. John Wachmann, Mrs. Leo Westheimer, Mr. and Mrs. George Warrington, Miss Patricia O'Brien of Dayton, O.; Mr. and Mrs. Martin Dumler, Dr. and Mrs. Victor Fischback, the latter in bright green and brown; Mrs. Adolf Hahn, who accompanied Mrs. Nina Pugh Smith; Mrs. C. C. Benedict, Miss Mildred Eakes, Miss Grace Woodruff, Misses Mabel and Kay Madden, Mrs. Maurice Henle, Miss Mary Katherine Neely, who was accompanied by Miss Mina Pemberton; Mr. and Mrs. Ladislas Segoe, Mr. and Mrs. Philip Geier, Mr. Edgar Friedlander, Mr. and Mrs. John A. Hoffmann, Mr. Alexander von Kreisler, Mr. and Mrs. Robert Van Fossen, Miss Mary Johnston, Mr. Louis Saverne, Miss Gertrude Englander who was with Mr. and Mrs. Ben Lowenthal; Mr. Chalmers Hadley, Mrs. Jerome Sturm, Mrs. Arthur Beyer, Dr. and Mrs. Frank Cross, Mr. and Mrs. Vladimir Bakaleinikoff, Mr. Josef Cherniavsky, Mr. Howard Cox, Mrs. George F. Otte, Miss Jean Dearness, Mr. and Mrs. Joseph Graydon, Miss Alma Betscher, Miss Irene Gromme, Mr. and Mrs. Joseph Gellenbeck, Mr. and Mrs. Samuel Huttenbauer, Mme. Karin Dayas, Mrs. Gretchen Barnes, Mrs. Blanche Greenland, Mrs. Leonard Minster, Mrs. Ralph Pappenheimer, Mrs. Frederick W. Hinkle, Mr. N. Gabor, Miss Jean Simon, Miss Bertha Baur, and Dr. and Mrs. David Philipson.

Among those motoring up from Louisville were Mr. and Mrs. Robert Adams, Mr. Stuart J. Simons and Mrs. Charles T. Ballard.

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

27 1932

BOSTON TO PLAY "BEST SELLER"

Famous Conductor to Lead Favorite Work of Fellow Russian Tonight.

Tchaikowsky's colorful and impassioned Fifth Symphony, which is the chief item on the program which the Boston Symphony Orchestra will play at Memorial Hall Thursday night, is one of the few "best sellers" in symphonic literature, and Serge Koussevitzky, the conductor, is internationally famous for his interpretation of it.

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 27 1932

Boston Symphony Orchestra Moves Hearers to Enthusiasm

By Lillian Tyler Plogstedt

Seated in Music Hall Wednesday evening, listening to the great Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitsky, one was reminded of a saying accredited to Jean de Reszke, the famous tenor, speaking of the Wagnerian conductor, Anton Seidl. Said he: "If I forget a line, I look at Seidl and read it on his lips." Last night literally every phrase was framed on the lips of this dynamic conductor and mirrored in the playing of his men. Giving of himself as he does, it is small wonder that the huge audience was aroused to a point of enthusiasm seldom found in the temper of staid Cincinnati concertgoers.

One thinks of the Boston Symphon Orchestra in terms not of individual excellence, but as a unit of sound so superbly knit together that at no time does any one instrument predominate save at the desire of the director. And Koussevitsky has his men literally in the hollow of his expressive hands, molding them to the most suave phraseology, the most stirring climaxes, the most complete revelation of the inner meaning of a composition.

The program was ideally built. The "Classical" symphony, by the Russian composer, Prokofieff, embodies in charming fashion the grace of a classic garbed in modern dress. And it was read in a manner that revealed with meticulous clarity its loveliness.

Two Debussy Nocturnes, "Nuages," that impressionistic picture of delicate cloud formation, and the gay "Fetes," followed. The middle section of the "Festivals," with its procession heralded by the muted trumpets, was built up to a thrilling climax, subsiding into almost nothing as the throng passed into the distance.

Excerpts from the colorful second "Daphnis et Chloe" Suite of Ravel, superbly done, formed the closing number of the first half of the program. All of this beauty, however, was forgotten later in the glorious performance of the C minor of Brahms. In this monumental work Koussevitsky revealed himself as one of the elect, for he not only knows his Brahms, but can, thru the medium of his splendid body of players, succeed in so impressing his hearers that they are spellbound. How superbly, for example, he makes the strings sing the beauty of the heavenly Andante. And with what rare understanding the brasses intoned the solemn phrases preceding the choral episode of the last movement. It was a rare concert and a musical feast which will linger long in the memory of those who heard it.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

Boston Symphony Arrives in City

Conductor Koussevitzky Praises Progress of Music In America.

Dr. Serge Koussevitzky, first Russian conductor ever to lead the Boston Symphony orchestra and the "lionized" of all the eastern conductors, arrived Thursday in Columbus with his staff of 100 musicians, on a special train. The orchestra will play in Memorial hall at 8:15 p. m.

"No country in the world is making so great an effort toward education in music as America," he said. "She is assuming the world leadership in music, and already owns the greatest orchestras in the world.

Unemployed Admitted

The orchestra will play to several hundred unemployed men and women, scattered among the audience, who will be admitted as a part of a plan of the Symphony club of central Ohio to serve the largest possible number of music lovers in the community. Realizing that some of their most loyal supporters in the past will this year be financialy unable to purchase tickets, the Symphonw club has made it possible for a limited number of unemployed musicians and others to be admitted.

The conductor will be the guest of Mrs. B. G. Huntington, 292 South Colubia avenue, president of the Symphony cluub, following the concert, and at midnight will leave Columbus with his orchestra.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 27 1932

* * *

MRS. B. GWYNNE HUNTINGTON and Mrs. Frederick A. Miller, those two women who so devotedly have sponsored various musical enterprises, are largely responsible for the two large blocks of seats which will be filled with enthusiastic supporters at the Boston Symphony Concert which will be at Memorial Hall this evening.

One hundred seats have been given to unemployed musicians who otherwise would not have heard the concert, and 100 pupils at the Columbus Art School will go to the concert and then back to the gallery, where they will transcribe graphically their impression of the program.

Mrs. Huntington is the founder and president of the Symphony Club of Central Ohio, which is starting on its ninth season with the concert.

Mrs. Miller, the associate president, a generous patroness of art, is the aunt of Florence Stage, who is an accomplished pianist. Miss Stage, who has returned from a summer's visit in Europe, is a guest at the Miller home.

* * *

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 27 1932

Art Students Watch Orchestra in Action

When Dr. Serge Koussevitzky wields his baton in Memorial Hall this evening, directing the Boston Smyphony Orchestra in its third appearance here, 100 students from the Columbus Art School will be among his most interested listeners. They have agreed to note their impressions of the concert with a view to transcribing them graphically later at the art school.

The classical harmonies of Carelli, the strictly programmatic music of Debussy, the poetic Strauss' "Don Juan" and Tschaikowsky's Fifth Smyphony will furnish the material from which to work. As an assignment, the problem is an experiment, Dean Nicomedum says.

The box office continues open until 5 p. m. today in the Carl Koch Co., Third and Broad Sts., and will reopen at 7 p. m. in Memorial Hall lobby. The concert is the first on the Smyphony Club of Central Ohio series. The group brings the Chicago Orchestra, with Dr. Frederick A. Stock, for a Jan. 16 concert.

THIS CLIPPING FROM
DAYTON, O.
JOURNAL

OCT 30 1932

MUSIC EVENTS OF INTEREST HERE AND AFIELD

The Boston Symphony orchestra played at Music hall, Cincinnati, Wednesday evening, to an audience which filled 4500 seats and purchased standing room.

This was the first time that the orchestra had appeared in Cincinnati for 25 years and the public which had been trained to a high musical appreciation through the many concerts presented by the Cincinnati Symphony orchestra paid a tribute of much applause to Serge Koussevitsky, director, and his orchestral interpretations.

The instruments of this great orchestra are played so evenly, their presentations are so smooth that the selections seem almost perfectly interpreted.

Cincinnati thinks much of her music. She is one of the oldest cities in the country and her German population gave to her an early start in things cultural. East of the Alleghenies she probably has no rival in the number of citizens who care for the fine in paintings and prints, and in music.

Since she as a city is so ready to pay tribute to the arts she sees to it that her police force is friendly in direction of traffic about the hall. She sees that there is parking space for concert goers, and this, free of charge.

The concerts in Music hall are of a social nature. A lengthy intermission is provided in order that there may be a period for friends to meet in the lobby and long corridors. Almost everyone is attired in evening dress and the affairs take on much of glamour. There are many boxes and here sit the wealthy patrons of things musical.

26

COVINGTON, KY.
POST

OCT 26 1932

By Eugene Segal

AN EXCITEMENT, like at the approach of a tornado, prevailed in the Gibson Hotel lobby Wednesday when Dr. Serge Koussevitzky burst in with his 112 Boston musicianh of many nations, laden with brass, woodwinds and strings.

Most excited was C. C. Schiffeler, the hotel's manager, who nevertheless, did not lose his generous smile while presiding at the registration in French and German, and trying to make his squad of bell boys do for 112 men all signing in at once.

Least excited was Dr. Koussevitzky, himself, which should not have been the case, what with his notably volcanic temperament equaled only by that of New York's Toscanini.

Dr. Koushevitzky (or Sergiei Aleksandrovich Kussevitskii, if you favor the Russian) was found in his hoom, placidly smiling, looking trim in perfectly tailored clothes and very refreshed for a man who all his life has been one of the world's hardest-working musicians.

He directed his Boston Symphany orchestra Tuesday night at Ann Arbor and the night before that in Buffalo. Wednesday night he will give a concert in Music Hall and Thursday night in Columbus.

* * *

DR. KOUSSETITZKY, in a voice that seeks to overcome a lack of English with flexible intonations, was pleased to tell about the state of music in America as he has found it during his tours.

"Only America," he says, "is such a country where there is the greatest interest in orchestras—you must excuse the language." (Dr. Koussevitky would rather be interviewed in French or German.)

"Now is bad times, is very dangerous time for art, but everywhere I play the houses are crowded. It shows the conditions of music in America is wonderful, and it shows when there is trouble, cultivated people make the greatest attention to art.'

To paraphrase him, Dr. Koussevitzky has found that the reproduction of music (as distinguished from composition) now is centered in America. The finest compositions, however, still are European, he says.

"I will not be surprised in two, three years, America will have the great composers also," he says. "Now are interesting composers in America, but not great."

Dr. Koussevitzky is sorry there are not enough American-born and American educated musicians from whom to recruit an orchestra, but he believes as the country ages it will produce its own.

From 12 until 58, his present age, Dr. Koussevitzky has had few inactive days, each one being devoted to music.

At 12, he was composer of the incidental music and directed the between-acts concerts for theatrical performances in his native town, Tver, Russia.

* * *

AT 14, he began study of the double-bass viol. For 10 years he toured Europe, was famed thruout the continent as a double-bass virtuoso. Meanwhile, he composed numerous works which now are in the repertoire of every double-bass soloist.

Then he returned to Russia to organize the famous Koussevitzky Symphony Orchestra, composed of youthful musicians, whom he would rehearse for three months in a single symphony before giving a concert.

From Moscow to Petrograd, back and forth, he took his musicians, giving an almost continuous series of concerts. To augment his orchestra, he organized a choir of 250 voices, and, still unfatigued, found time with his wife to start a music publishing house which gave unknown composers a chance.

He left Russia at the time of the revolution, founded his famous Paris concerts in 1921. This is his ninth season with the Boston Symphony Orchestra, which gives 102 concerts in seven months under his direction.

He is notable among conductors for his disregard of routine. His programs often include the works of not widely recognized composers.

When summer comes, he goes to Vienna to conduct more concerts. During a vacation of several weeks he straps a pack on his back and goes on a 10-day hike thru the Swiss Alps. That is his only recreation.

Traffic regulations for the Boston Symphony Orchestra Concert Wednesday night at Music Hall, as announced by police, follow:

All auto traffic must approach Music Hall on the Parkway from the south.

All autos must unload at the rear entrance on Parkway.

All autos must proceed north on Parkway to 15th-st, to west side of Parkway to parking lot on old hospital grounds.

After the concert autos mus approach Music Hall on the Parkway from the north on Parkway to 15th-st before turning. The "no-parking" ban pertains to Central Parkway between 12th and 14th streets; Elm-st, between 12th and 14th streets, 14th-st between Race-st and Parkway; Grant-st, between Elm-st and Parkway, and 12th-st, between Elm-st and Parkway.

Taxicabs must park on west side of Parkway, south of 12th, and south side of 12th-st, west of Parkway.

Taxis will be permitted to park on south side of 14th-st, between Elm and Plum streets, after the opening of each performance and, after most uedestrians have crossed Elm-st, will proceed south on Elm-st to load in the offset in front of Music Hall.

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 2? 1932

Boston Symphony Acclaimed Here

Dr. Serge Koussevitsky and the 112 men of his Boston Symphony Orchestra, who played Wednesday night in Music Hall for the second concert of this year's Artist Series, received a tremendous ovation from the huge crowd of music lovers who filled nearly every seat in the house on this occasion, and kept the orchestra and its leader on the stage for many minutes after the close of the program, because of the continued applause.

Mr. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, was one of the most appreciative of the attentive audience, composed of trained symphony listeners who are regular attendants of the Cincinnati orchestra's concerts, and many other music lovers on this occasion, a large number of them from surrounding towns. Mr. and Mrs. Goossens, the latter wearing a striking ensemble of bright red velvet, were guests of Mr. J. H. Thuman, manager of the Artist Series, in his box. Joining them in this loge were Mr. Thuman's daughter, Mary Rose, who wore dark red velvet; his cousin, Miss Janie Hills of Kansas City, who was in French blue, and Mrs. Lucien Wulsin, who wore red crepe and a white fur jacket. Mrs. Wulsin's house guests, Mr. and Mrs. William B. Boulton of Morristown, N. J., sat with Mr. Wulsin in seats well down in front.

Mr. and Mrs. J. Wilbur Witt, the latter in a bright blue gown, had the box adjoining, where they were accompanied by a group of friends.

Mr. Stuart M. Thompson, business manager of the Cincinnati Symphony Orchestra, also was there to hear the visiting orchestra.

He was accompanied by Mrs. Thompson, who wore black velvet. With them were Mr. and Mrs. Roger K. Rogan of Glendale, the latter also choosing black velvet for her attire.

Mrs. John J. Emery, in a long ermine wrap, had with her Dr. and Mme. Liszniewski, the latter in rose and gold brocade.

Mrs. Herbert Witherspoon, who recently arrived in Cincinnati to join Mr. Witherspoon, new director of music at the Conservatory, was among those of the artist set welcomed on this occasion.

Others seen thruout the auditorium and foyer were Mr. and Mrs. Philip Wyman, Mrs. John Wachmann, Mrs. Leo Westheimer, Mr. and Mrs. George Warrington, Miss Patricia O'Brien of Dayton, O.; Mr. and Mrs. Martin Dumler, Dr. and Mrs. Victor Fischback, the latter in bright green and brown; Mrs. Adolf Hahn, who accompanied Mrs. Nina Pugh Smith; Mrs. C. C. Benedict, Miss Mildred Eakes, Miss Grace Woodruff, Misses Mabel and Kay Madden, Mrs. Maurice Henle, Miss Mary Katherine Neely, who was accompanied by Miss Mina Pemberton; Mr. and Mrs. Ladislas Segoe, Mr. and Mrs. Philip Geier, Mr. Edgar Friedlander, Mr. and Mrs. John A. Hoffmann, Mr. Alexander von Kreisler, Mr. and Mrs. Robert Van Fossen, Miss Mary Johnston, Mr. Louis Saverne, Miss Gertrude Englander who was with Mr. and Mrs. Ben Lowenthal; Mr. Chalmers Hadley, Mrs. Jerome Sturm, Mrs. Arthur Beyer, Dr. and Mrs. Frank Cross, Mr. and Mrs. Vladimir Bakaleinikoff, Mr. Josef Cherniavsky, Mr. Howard Cox, Mrs. George F. Otte, Miss Jean Dearness, Mr. and Mrs. Joseph Graydon, Miss Alma Betscher, Miss Irene Gromme, Mr. and Mrs. Joseph Gellenbeck, Mr. and Mrs. Samuel Huttenbauer, Mme. Karin Dayas, Mrs. Gretchen Barnes, Mrs. Blanche Greenland, Mrs. Leonard Minster, Mrs. Ralph Pappenheimer, Mrs. Frederick W. Hinkle, Mr. N. Gabor, Miss Jean Simon, Miss Bertha Baur, and Dr. and Mrs. David Philipson.

Among those motoring up from Louisville were Mr. and Mrs. Robert Adams, Mr. Stuart J. Simons and Mrs. Charles T. Ballard.

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

2? 1932

BOSTON TO PLAY "BEST SELLER"

Famous Conductor to Lead Favorite Work of Fellow Russian Tonight.

Tchaikowsky's colorful and impassioned Fifth Symphony, which is the chief item on the program which the Boston Symphony Orchestra will play at Memorial Hall Thursday night, is one of the few "best sellers" in symphonic literature, and Serge Koussevitzky, the conductor, is internationally famous for his interpretation of it.

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 27 1932

Boston Symphony Orchestra Moves Hearers to Enthusiasm

By Lillian Tyler Plogstedt

Seated in Music Hall Wednesday evening, listening to the great Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitsky, one was reminded of a saying accredited to Jean de Reszke, the famous tenor, speaking of the Wagnerian conductor, Anton Seidl. Said he: "If I forget a line, I look at Seidl and read it on his lips." Last night literally every phrase was framed on the lips of this dynamic conductor and mirrored in the playing of his men. Giving of himself as he does, it is small wonder that the huge audience was aroused to a point of enthusiasm seldom found in the temper of staid Cincinnati concertgoers.

One thinks of the Boston Symphon Orchestra in terms not of individual excellence, but as a unit of sound so superbly knit together that at no time does any one instrument predominate save at the desire of the director. And Koussevitsky has his men literally in the hollow of his expressive hands, molding them to the most suave phraseology, the most stirring climaxes, the most complete revelation of the inner meaning of a composition.

The program was ideally built. The "Classical" symphony, by the Russian composer, Prokofieff, embodies in charming fashion the grace of a classic garbed in modern dress. And it was read in a manner that revealed with meticulous clarity its loveliness.

Two Debussy Nocturnes, "Nuages," that impressionistic picture of delicate cloud formation, and the gay "Fetes," followed. The middle section of the "Festivals," with its procession heralded by the muted trumpets, was built up to a thrilling climax, subsiding into almost nothing as the throng passed into the distance.

Excerpts from the colorful second "Daphnis et Chloe" Suite of Ravel, superbly done, formed the closing number of the first half of the program. All of this beauty, however, was forgotten later in the glorious performance of the C minor of Brahms. In this monumental work Koussevitsky revealed himself as one of the elect, for he not only knows his Brahms, but can, thru the medium of his splendid body of players, succeed in so impressing his hearers that they are spellbound. How superbly, for example, he makes the strings sing the beauty of the heavenly Andante. And with what rare understanding the brasses intoned the solemn phrases preceding the choral episode of the last movement. It was a rare concert and a musical feast which will linger long in the memory of those who heard it.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

Boston Symphony Arrives in City

Conductor Koussevitzky Praises Progress of Music In America.

Dr. Serge Koussevitzky, first Russian conductor ever to lead the Boston Symphony orchestra and the "lionized" of all the eastern conductors, arrived Thursday in Columbus with his staff of 100 musicians, on a special train. The orchestra will play in Memorial hall at 8:15 p. m.

"No country in the world is making so great an effort toward education in music as America," he said. "She is assuming the world leadership in music, and already owns the greatest orchestras in the world.

Unemployed Admitted

The orchestra will play to several hundred unemployed men and women, scattered among the audience, who will be admitted as a part of a plan of the Symphony club of central Ohio to serve the largest possible number of music lovers in the community. Realizing that some of their most loyal supporters in the past will this year be financialy unable to purchase tickets, the Symphonw club has made it possible for a limited number of unemployed musicians and others to be admitted.

The conductor will be the guest of Mrs. B. G. Huntington, 292 South Colubia avenue, president of the Symphony cluub, following the concert, and at midnight will leave Columbus with his orchestra.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 27 1932

* * *

MRS. B. GWYNNE HUNTINGTON and Mrs. Frederick A. Miller, those two women who so devotedly have sponsored various musical enterprises, are largely responsible for the two large blocks of seats which will be filled with enthusiastic supporters at the Boston Symphony Concert which will be at Memorial Hall this evening.

One hundred seats have been given to unemployed musicians who otherwise would not have heard the concert, and 100 pupils at the Columbus Art School will go to the concert and then back to the gallery, where they will transcribe graphically their impression of the program.

Mrs. Huntington is the founder and president of the Symphony Club of Central Ohio, which is starting on its ninth season with the concert.

Mrs. Miller, the associate president, a generous patroness of art, is the aunt of Florence Stage, who is an accomplished pianist. Miss Stage, who has returned from a summer's visit in Europe, is a guest at the Miller home.

* * *

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 27 1932

Art Students Watch Orchestra in Action

When Dr. Serge Koussevitzky wields his baton in Memorial Hall this evening, directing the Boston Smyphony Orchestra in its third appearance here, 100 students from the Columbus Art School will be among his most interested listeners. They have agreed to note their impressions of the concert with a view to transcribing them graphically later at the art school.

The classical harmonies of Carelli, the strictly programmatic music of Debussy, the poetic Strauss' "Don Juan" and Tschaikowsky's Fifth Smyphony will furnish the material from which to work. As an assignment, the problem is an experiment, Dean Nicomedum says.

The box office continues open until 5 p. m. today in the Carl Koch Co., Third and Broad Sts., and will reopen at 7 p. m. in Memorial Hall lobby. The concert is the first on the Smyphony Club of Central Ohio series. The group brings the Chicago Orchestra, with Dr. Frederick A. Stock, for a Jan. 16 concert.

THIS CLIPPING FROM
DAYTON, O.
JOURNAL

OCT 30 1932

MUSIC EVENTS OF INTEREST HERE AND AFIEL

The Boston Symphony orchestra played at Music hall, Cincinnati, Wednesday evening, to an audience which filled 4500 seats and purchased standing room.

This was the first time that the orchestra had appeared in Cincinnati for 25 years and the public which had been trained to a high musical appreciation through the many concerts presented by the Cincinnati Symphony orchestra paid a tribute of much applause to Serge Koussevitsky, director, and his orchestral interpretations.

The instruments of this great orchestra are played so evenly, their presentations are so smooth that the selections seem almost perfectly interpreted.

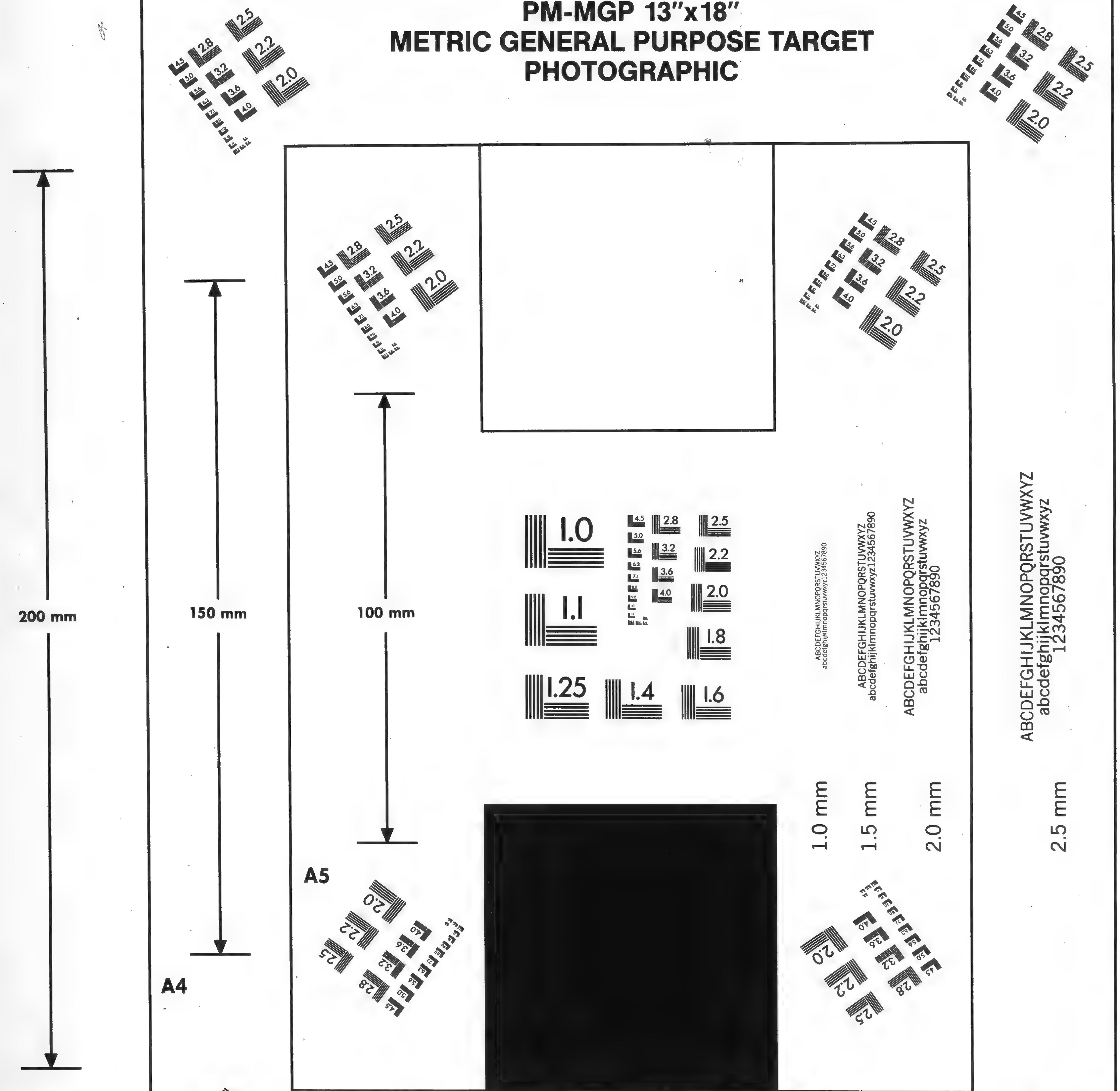
Cincinnati thinks much of her music. She is one of the oldest cities in the country and her German population gave to her an early start in things cultural. East of the Alleghenies she probably has no rival in the number of citizens who care for the fine in paintings and prints, and in music.

Since she as a city is so ready to pay tribute to the arts she sees to it that her police force is friendly in direction of traffic about the hall. She sees that there is parking space for concert goers, and this, free of charge.

The concerts in Music hall are of a social nature. A lengthy intermission is provided in order that there may be a period for friends to meet in the lobby and long corridors. Almost everyone is attired in evening dress and the affairs take on much of glamour. There are many boxes and here sit the wealthy patrons of things musical.

REDUCTION
RATIO
14x

PM-MGP 13"x18"
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC


200 mm
150 mm
100 mm
A5
A4
A3
1.0
1.1
1.25
1.4
1.6
1.8
2.0
2.2
2.5
2.8
3.2
3.6
4.0
4.5
5.0
5.6
6.3
7.1
8.0
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890
1.0 mm
1.5 mm
2.0 mm
2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century
A&P

1303 Geneva Avenue
St. Paul, MN 55119

2 26

COVINGTON, KY.
POST

OCT 26 1932

By Eugene Segal

AN EXCITEMENT, like at the approach of a tornado, prevailed in the Gibson Hotel lobby Wednesday when Dr. Serge Koussevitzky burst in with his 112 Boston musicianh of many nations, laden with brass, woodwinds and strings.

Most excited was C. C. Schiffeler, the hotel's manager, who nevertheless, did not lose his generous smile while presiding at the registration in French and German, and trying to make his squad of bell boys do for 112 men all signing in at once.

Least excited was Dr. Koussevitzky, himself, which should not have been the case, what with his notably volcanic temperament equaled only by that of New York's Toscanini.

Dr. Koushevitzky (or Sergiei Aleksandrovich Kussevitskii, if you favor the Russian) was found in his hoom, placidly smiling, looking trim in perfectly tailored clothes and very refreshed for a man who all his life has been one of the world's hardest-working musicians.

He directed his Boston Symphany orchestra Tuesday night at Ann Arbor and the night before that in Buffalo. Wednesday night he will give a concert in Music Hall and Thursday night in Columbus.

* * *

DR. KOUSSETITZKY, in a voice that seeks to overcome a lack of English with flexible intonations, was pleased to tell about the state of music in America as he has found it during his tours.

"Only America," he says, "is such a country where there is the greatest interest in orchestras—you must excuse the language." (Dr. Koussevitky would rather be interviewed in French or German.)

"Now is bad times, is very dangerous time for art, but everywhere I play the houses are crowded. It shows the conditions of music in America is wonderful, and it shows when there is trouble, cultivated people make the greatest attention to art.'

To paraphrase him, Dr. Koussevitzky has found that the reproduction of music (as distinguished from composition) now is centered in America. The finest compositions, however, still are European, he says.

"I will not be surprised in two, three years, America will have the great composers also," he says. "Now are interesting composers in America, but not great."

Dr. Koussevitzky is sorry there are not enough American-born and American educated musicians from whom to recruit an orchestra, but he believes as the country ages it will produce its own.

From 12 until 58, his present age, Dr. Koussevitzky has had few inactive days, each one being devoted to music.

At 12, he was composer of the incidental music and directed the between-acts concerts for theatrical performances in his native town, Tver, Russia.

* * *

AT 1[illegible], he began study of the double-bass viol. For 10 years he toured Europe, was famed thruout the continent as a double-bass virtuoso. Meanwhile, he composed numerous works which now are in the repertoire of every double-bass soloist.

Then he returned to Russia to organize the famous Koussevitzky Symphony Orchestra, composed of youthful musicians, whom he would rehearse for three months in a single symphony before giving a concert.

From Moscow to Petrograd, back and forth, he took his musicians, giving an almost continuous series of concerts. To augment his orchestra, he organized a choir of 250 voices, and, still unfatigued, found time with his wife to start a music publishing house which gave unknown composers a chance.

He left Russia at the time of the revolution, founded his famous Paris concerts in 1921. This is his ninth season with the Boston Symphony Orchestra, which gives 102 concerts in seven months under his direction.

He is notable among conductors for his disregard of routine. His programs often include the works of not widely recognized composers.

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 26 1932

SYMPHONY CONCERT TRAFFIC RULES MADE

All Autos Must Unload on Parkway Side of Music Hall

Traffic regulations for the Boston Symphony Orchestra Concert Wednesday night at Music Hall, as announced by police, follow:

All auto traffic must approach Music Hall on the Parkway from the south.

All autos must unload at the rear entrance on Parkway.

All autos must proceed north on Parkway to 15th-st, to west side of Parkway to parking lot on old hospital grounds.

After the concert autos mus approach Music Hall on the Parkway from the north on Parkway to 15th-st before turning. The "no-parking" ban pertains to Central Parkway between 12th and 14th streets; Elm-st, between 12th and 14th streets, 14th-st between Race-st and Parkway; Grant-st, between Elm-st and Parkway, and 12th-st, between Elm-st and Parkway.

Taxicabs must park on west side of Parkway, south of 12th, and south side of 12th-st, west of Parkway.

Taxis will be permitted to park on south side of 14th-st, between Elm and Plum streets, after the opening of each performance and, after most uedestrians have crossed Elm-st, will proceed south on Elm-st to load in the offset in front of Music Hall.

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 27 1932

Boston Symphony Acclaimed Here

Dr. Serge Koussevitsky and the 112 men of his Boston Symphony Orchestra, who played Wednesday night in Music Hall for the second concert of this year's Artist Series, received a tremendous ovation from the huge crowd of music lovers who filled nearly every seat in the house on this occasion, and kept the orchestra and its leader on the stage for many minutes after the close of the program, because of the continued applause.

Mr. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, was one of the most appreciative of the attentive audience, composed of trained symphony listeners who are regular attendants of the Cincinnati orchestra's concerts, and many other music lovers on this occasion, a large number of them from surrounding towns. Mr. and Mrs. Goossens, the latter wearing a striking ensemble of bright red velvet, were guests of Mr. J. H. Thuman, manager of the Artist Series, in his box. Joining them in this loge were Mr. Thuman's daughter, Mary Rose, who wore dark red velvet; his cousin, Miss Janie Hills of Kansas City, who was in French blue, and Mrs. Lucien Wulsin, who wore red crepe and a white fur jacket. Mrs. Wulsin's house guests, Mr. and Mrs. William B. Boulton of Morristown, N. J., sat with Mr. Wulsin in seats well down in front.

Mr. and Mrs. J. Wilbur Witt, the latter in a bright blue gown, had the box adjoining, where they were accompanied by a group of friends.

Mr. Stuart M. Thompson, business manager of the Cincinnati Symphony Orchestra, also was there to hear the visiting orchestra.

He was accompanied by Mrs. Thompson, who wore black velvet. With them were Mr. and Mrs. Roger K. Rogan of Glendale, the latter also choosing black velvet for her attire.

Mrs. John J. Emery, in a long ermine wrap, had with her Dr. and Mme. Liszniewski, the latter in rose and gold brocade.

Mrs. Herbert Witherspoon, who recently arrived in Cincinnati to join Mr. Witherspoon, new director of music at the Conservatory, was among those of the artist set welcomed on this occasion.

Others seen thruout the auditorium and foyer were Mr. and Mrs. Philip Wyman, Mrs. John Wachmann, Mrs. Leo Westheimer, Mr. and Mrs. George Warrington, Miss Patricia O'Brien of Dayton, O.; Mr. and Mrs. Martin Dumler, Dr. and Mrs. Victor Fischback, the latter in bright green and brown; Mrs. Adolf Hahn, who accompanied Mrs. Nina Pugh Smith; Mrs. C. C. Benedict, Miss Mildred Eakes, Miss Grace Woodruff, Misses Mabel and Kay Madden, Mrs. Maurice Henle, Miss Mary Katherine Neely, who was accompanied by Miss Mina Pemberton; Mr. and Mrs. Ladislas Segoe, Mr. and Mrs. Philip Geier, Mr. Edgar Friedlander, Mr. and Mrs. John A. Hoffmann, Mr. Alexander von Kreisler, Mr. and Mrs. Robert Van Fossen, Miss Mary Johnston, Mr. Louis Saverne, Miss Gertrude Englander who was with Mr. and Mrs. Ben Lowenthal; Mr. Chalmers Hadley, Mrs. Jerome Sturm, Mrs. Arthur Beyer, Dr. and Mrs. Frank Cross, Mr. and Mrs. Vladimir Bakaleinikoff, Mr. Josef Cherniavsky, Mr. Howard Cox, Mrs. George F. Otte, Miss Jean Dearness, Mr. and Mrs. Joseph Graydon, Miss Alma Betscher, Miss Irene Gromme, Mr. and Mrs. Joseph Gellenbeck, Mr. and Mrs. Samuel Huttenbauer, Mme. Karin Dayas, Mrs. Gretchen Barnes, Mrs. Blanche Greenland, Mrs. Leonard Minster, Mrs. Ralph Pappenheimer, Mrs. Frederick W. Hinkle, Mr. N. Gabor, Miss Jean Simon, Miss Bertha Baur, and Dr. and Mrs. David Philipson.

Among those motoring up from Louisville were Mr. and Mrs. Robert Adams, Mr. Stuart J. Simons and Mrs. Charles T. Ballard.

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

27 1932

BOSTON TO PLAY "BEST SELLER"

Famous Conductor to Lead Favorite Work of Fellow Russian Tonight.

Tchaikowsky's colorful and impassioned Fifth Symphony, which is the chief item on the program which the Boston Symphony Orchestra will play at Memorial Hall Thursday night, is one of the few "best sellers" in symphonic literature, and Serge Koussevitzky, the conductor, is internationally famous for his interpretation of it.

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 27 1932

Boston Symphony Orchestra Moves Hearers to Enthusiasm

By Lillian Tyler Plogstedt

Seated in Music Hall Wednesday evening, listening to the great Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitsky, one was reminded of a saying accredited to Jean de Reszke, the famous tenor, speaking of the Wagnerian conductor, Anton Seidl. Said he: "If I forget a line, I look at Seidl and read it on his lips." Last night literally every phrase was framed on the lips of this dynamic conductor and mirrored in the playing of his men. Giving of himself as he does, it is small wonder that the huge audience was aroused to a point of enthusiasm seldom found in the temper of staid Cincinnati concertgoers.

One thinks of the Boston Symphon Orchestra in terms not of individual excellence, but as a unit of sound so superbly knit together that at no time does any one instrument predominate save at the desire of the director. And Koussevitsky has his men literally in the hollow of his expressive hands, molding them to the most suave phraseology, the most stirring climaxes, the most complete revelation of the inner meaning of a composition.

The program was ideally built. The "Classical" symphony, by the Russian composer, Prokofieff, embodies in charming fashion the grace of a classic garbed in modern dress. And it was read in a manner that revealed with meticulous clarity its loveliness.

Two Debussy Nocturnes, "Nuages," that impressionistic picture of delicate cloud formation, and the gay "Fetes," followed. The middle section of the "Festivals," with its procession heralded by the muted trumpets, was built up to a thrilling climax, subsiding into almost nothing as the throng passed into the distance.

Excerpts from the colorful second "Daphnis et Chloe" Suite of Ravel, superbly done, formed the closing number of the first half of the program. All of this beauty, however, was forgotten later in the glorious performance of the C minor of Brahms. In this monumental work Koussevitsky revealed himself as one of the elect, for he not only knows his Brahms, but can, thru the medium of his splendid body of players, succeed in so impressing his hearers that they are spellbound. How superbly, for example, he makes the strings sing the beauty of the heavenly Andante. And with what rare understanding the brasses intoned the solemn phrases preceding the choral episode of the last movement. It was a rare concert and a musical feast which will linger long in the memory of those who heard it.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

Boston Symphony Arrives in City

Conductor Koussevitzky Praises Progress of Music In America.

Dr. Serge Koussevitzky, first Russian conductor ever to lead the Boston Symphony orchestra and the "lionized" of all the eastern conductors, arrived Thursday in Columbus with his staff of 100 musicians, on a special train. The orchestra will play in Memorial hall at 8:15 p. m.

"No country in the world is making so great an effort toward education in music as America," he said. "She is assuming the world leadership in music, and already owns the greatest orchestras in the world.

Unemployed Admitted

The orchestra will play to several hundred unemployed men and women, scattered among the audience, who will be admitted as a part of a plan of the Symphony club of central Ohio to serve the largest possible number of music lovers in the community. Realizing that some of their most loyal supporters in the past will this year be financialy unable to purchase tickets, the Symphonw club has made it possible for a limited number of unemployed musicians and others to be admitted.

The conductor will be the guest of Mrs. B. G. Huntington, 292 South Colubia avenue, president of the Symphony cluub, following the concert, and at midnight will leave Columbus with his orchestra.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 27 1932

* * *

MRS. B. GWYNNE HUNTINGTON and Mrs. Frederick A. Miller, those two women who so devotedly have sponsored various musical enterprises, are largely responsible for the two large blocks of seats which will be filled with enthusiastic supporters at the Boston Symphony Concert which will be at Memorial Hall this evening.

One hundred seats have been given to unemployed musicians who otherwise would not have heard the concert, and 100 pupils at the Columbus Art School will go to the concert and then back to the gallery, where they will transcribe graphically their impression of the program.

Mrs. Huntington is the founder and president of the Symphony Club of Central Ohio, which is starting on its ninth season with the concert.

Mrs. Miller, the associate president, a generous patroness of art, is the aunt of Florence Stage, who is an accomplished pianist. Miss Stage, who has returned from a summer's visit in Europe, is a guest at the Miller home.

* * *

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 27 1932

Art Students Watch Orchestra in Action

When Dr. Serge Koussevitzky wields his baton in Memorial Hall this evening, directing the Boston Smyphony Orchestra in its third appearance here, 100 students from the Columbus Art School will be among his most interested listeners. They have agreed to note their impressions of the concert with a view to transcribing them graphically later at the art school.

The classical harmonies of Carelli, the strictly programmatic music of Debussy, the poetic Strauss' "Don Juan" and Tschaikowsky's Fifth Smyphony will furnish the material from which to work. As an assignment, the problem is an experiment, Dean Nicomedum says.

The box office continues open until 5 p. m. today in the Carl Koch Co., Third and Broad Sts., and will reopen at 7 p. m. in Memorial Hall lobby. The concert is the first on the Smyphony Club of Central Ohio series. The group brings the Chicago Orchestra, with Dr. Frederick A. Stock, for a Jan. 16 concert.

THIS CLIPPING FROM
DAYTON, O.
JOURNAL

OCT 29 1932

MUSIC EVENTS OF INTEREST H

The Boston Symphony orchestra played at Music hall, Cincinnati, Wednesday evening, to an audience which filled 4500 seats and purchased standing room.

This was the first time that the orchestra had appeared in Cincinnati for 25 years and the public which had been trained to a high musical appreciation through the many concerts presented by the Cincinnati Symphony orchestra paid a tribute of much applause to Serge Koussevitsky, director, and his orchestral interpretations.

The instruments of this great orchestra are played so evenly, their presentations are so smooth that the selections seem almost perfectly interpreted.

Cincinnati thinks much of her music. She is one of the oldest cities in the country and her German population gave to her an early start in things cultural. East of the Alleghenies she probably has no rival in the number of citizens who care for the fine in paintings and prints, and in music.

Since she as a city is so ready to pay tribute to the arts she sees to it that her police force is friendly in direction of traffic about the hall. She sees that there is parking space for concert goers, and this, free of charge.

The concerts in Music hall are of a social nature. A lengthy intermission is provided in order that there may be a period for friends to meet in the lobby and long corrridors. Almost everyone is attired in evening dress and the affairs take on much of glamour. There are many boxes and here sit the wealthy patrons of things musical.

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 1932

Boston Symphony Acclaimed Here

Dr. Serge Koussevitsky and the 112 men of his Boston Symphony Orchestra, who played Wednesday night in Music Hall for the second concert of this year's Artist Series, received a tremendous ovation from the huge crowd of music lovers who filled nearly every seat in the house on this occasion, and kept the orchestra and its leader on the stage for many minutes after the close of the program, because of the continued applause.

Mr. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, was one of the most appreciative of the attentive audience, composed of trained symphony listeners who are regular attendants of the Cincinnati orchestra's concerts, and many other music lovers on this occasion, a large number of them from surrounding towns. Mr. and Mrs. Goossens, the latter wearing a striking ensemble of bright red velvet, were guests of Mr. J. H. Thuman, manager of the Artist Series, in his box. Joining them in this loge were Mr. Thuman's daughter, Mary Rose, who wore dark red velvet; his cousin, Miss Janie Hills of Kansas City, who was in French blue, and Mrs. Lucien Wulsin, who wore red crepe and a white fur jacket. Mrs. Wulsin's house guests, Mr. and Mrs. William B. Boulton of Morristown, N. J., sat with Mr. Wulsin in seats well down in front.

Mr. and Mrs. J. Wilbur Witt, the latter in a bright blue gown, had the box adjoining, where they were accompanied by a group of friends.

Mr. Stuart M. Thompson, business manager of the Cincinnati Symphony Orchestra, also was there to hear the visiting orchestra.

He was accompanied by Mrs. Thompson, who wore black velvet. With them were Mr. and Mrs. Roger K. Rogan of Glendale, the latter also choosing black velvet for her attire.

Mrs. John J. Emery, in a long ermine wrap, had with her Dr. and Mme. Liszniewski, the latter in rose and gold brocade.

Mrs. Herbert Witherspoon, who recently arrived in Cincinnati to join Mr. Witherspoon, new director of music at the Conservatory, was among those of the artist set welcomed on this occasion.

Others seen thruout the auditorium and foyer were Mr. and Mrs. Philip Wyman, Mrs. John Wachmann, Mrs. Leo Westheimer, Mr. and Mrs. George Warrington, Miss Patricia O'Brien of Dayton, O.; Mr. and Mrs. Martin Dumler, Dr. and Mrs. Victor Fischback, the latter in bright green and brown; Mrs. Adolf Hahn, who accompanied Mrs. Nina Pugh Smith; Mrs. C. C. Benedict, Miss Mildred Eakes, Miss Grace Woodruff, Misses Mabel and Kay Madden, Mrs. Maurice Henle, Miss Mary Katherine Neely, who was accompanied by Miss Mina Pemberton; Mr. and Mrs. Ladislas Segoe, Mr. and Mrs. Philip Geier, Mr. Edgar Friedlander, Mr. and Mrs. John A. Hoffmann, Mr. Alexander von Kreisler, Mr. and Mrs. Robert Van Fossen, Miss Mary Johnston, Mr. Louis Saverne, Miss Gertrude Englander who was with Mr. and Mrs. Ben Lowenthal; Mr. Chalmers Hadley, Mrs. Jerome Sturm, Mrs. Arthur Beyer, Dr. and Mrs. Frank Cross, Mr. and Mrs. Vladimir Bakaleinikoff, Mr. Josef Cherniavsky, Mr. Howard Cox, Mrs. George F. Otte, Miss Jean Dearness, Mr. and Mrs. Joseph Graydon, Miss Alma Betscher, Miss Irene Gromme, Mr. and Mrs. Joseph Gellenbeck, Mr. and Mrs. Samuel Huttenbauer, Mme. Karin Dayas, Mrs. Gretchen Barnes, Mrs. Blanche Greenland, Mrs. Leonard Minster, Mrs. Ralph Pappenheimer, Mrs. Frederick W. Hinkle, Mr. N. Gabor, Miss Jean Simon, Miss Bertha Baur, and Dr. and Mrs. David Philipson.

Among those motoring up from Louisville were Mr. and Mrs. Robert Adams, Mr. Stuart J. Simons and Mrs. Charles T. Ballard.

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

27 1932

BOSTON TO PLAY "BEST SELLER"

Famous Conductor to Lead Favorite Work of Fellow Russian Tonight.

Tchaikowsky's colorful and impassioned Fifth Symphony, which is the chief item on the program which the Boston Symphony Orchestra will play at Memorial Hall Thursday night, is one of the few "best sellers" in symphonic literature, and Serge Koussevitzky, the conductor, is internationally famous for his interpretation of it.

THIS CLIPPING FROM
COVINGTON, KY.
POST

OCT 27 1932

Boston Symphony Orchestra Moves Hearers to Enthusiasm

By Lillian Tyler Plogstedt

Seated in Music Hall Wednesday evening, listening to the great Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitsky, one was reminded of a saying accredited to Jean de Reszke, the famous tenor, speaking of the Wagnerian conductor, Anton Seidl. Said he: "If I forget a line, I look at Seidl and read it on his lips." Last night literally every phrase was framed on the lips of this dynamic conductor and mirrored in the playing of his men. Giving of himself as he does, it is small wonder that the huge audience was aroused to a point of enthusiasm seldom found in the temper of staid Cincinnati concertgoers.

One thinks of the Boston Symphon Orchestra in terms not of individual excellence, but as a unit of sound so superbly knit together that at no time does any one instrument predominate save at the desire of the director. And Koussevitsky has his men literally in the hollow of his expressive hands, molding them to the most suave phraseology, the most stirring climaxes, the most complete revelation of the inner meaning of a composition.

The program was ideally built. The "Classical" symphony, by the Russian composer, Prokofieff, embodies in charming fashion the grace of a classic garbed in modern dress. And it was read in a manner that revealed with meticulous clarity its loveliness.

Two Debussy Nocturnes, "Nuages," that impressionistic picture of delicate cloud formation, and the gay "Fetes," followed. The middle section of the "Festivals," with its procession heralded by the muted trumpets, was built up to a thrilling climax, subsiding into almost nothing as the throng passed into the distance.

Excerpts from the colorful second "Daphnis et Chloe" Suite of Ravel, superbly done, formed the closing number of the first half of the program. All of this beauty, however, was forgotten later in the glorious performance of the C minor of Brahms. In this monumental work Koussevitsky revealed himself as one of the elect, for he not only knows his Brahms, but can, thru the medium of his splendid body of players, succeed in so impressing his hearers that they are spellbound. How superbly, for example, he makes the strings sing the beauty of the heavenly Andante. And with what rare understanding the brasses intoned the solemn phrases preceding the choral episode of the last movement. It was a rare concert and a musical feast which will linger long in the memory of those who heard it.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

Boston Symphony Arrives in City

Conductor Koussevitzky Praises Progress of Music In America.

Dr. Serge Koussevitzky, first Russian conductor ever to lead the Boston Symphony orchestra and the "lionized" of all the eastern conductors, arrived Thursday in Columbus with his staff of 100 musicians, on a special train. The orchestra will play in Memorial hall at 8:15 p. m.

"No country in the world is making so great an effort toward education in music as America," he said. "She is assuming the world leadership in music, and already owns the greatest orchestras in the world.

Unemployed Admitted

The orchestra will play to several hundred unemployed men and women, scattered among the audience, who will be admitted as a part of a plan of the Symphony club of central Ohio to serve the largest possible number of music lovers in the community. Realizing that some of their most loyal supporters in the past will this year be financialy unable to purchase tickets, the Symphonw club has made it possible for a limited number of unemployed musicians and others to be admitted.

The conductor will be the guest of Mrs. B. G. Huntington, 292 South Colubia avenue, president of the Symphony cluub, following the concert, and at midnight will leave Columbus with his orchestra.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

OCT 27 1932

• • •

MRS. B. GWYNNE HUNTINGTON and Mrs. Frederick A. Miller, those two women who so devotedly have sponsored various musical enterprises, are largely responsible for the two large blocks of seats which will be filled with enthusiastic supporters at the Boston Symphony Concert which will be at Memorial Hall this evening.

One hundred seats have been given to unemployed musicians who otherwise would not have heard the concert, and 100 pupils at the Columbus Art School will go to the concert and then back to the gallery, where they will transcribe graphically their impression of the program.

Mrs. Huntington is the founder and president of the Symphony Club of Central Ohio, which is starting on its ninth season with the concert.

Mrs. Miller, the associate president, a generous patroness of art, is the aunt of Florence Stage, who is an accomplished pianist. Miss Stage, who has returned from a summer's visit in Europe, is a guest at the Miller home.

• • •

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

27 1932

Art Students Watch Orchestra in Action

When Dr. Serge Koussevitzky wields his baton in Memorial Hall this evening, directing the Boston Smyphony Orchestra in its third appearance here, 100 students from the Columbus Art School will be among his most interested listeners. They have agreed to note their impressions of the concert with a view to transcribing them graphically later at the art school.

The classical harmonies of Carelli, the strictly programmatic music of Debussy, the poetic Strauss' "Don Juan" and Tschaikowsky's Fifth Smyphony will furnish the material from which to work. As an assignment, the problem is an experiment, Dean Nicomedum says.

The box office continues open until 5 p. m. today in the Carl Koch Co., Third and Broad Sts., and will reopen at 7 p. m. in Memorial Hall lobby. The concert is the first on the Smyphony Club of Central Ohio series. The group brings the Chicago Orchestra, with Dr. Frederick A. Stock, for a Jan. 16 concert.

THIS CLIPPING FROM
DAYTON, O.
JOURNAL

30 1932

MUSIC EVENTS OF INTEREST HERE AND AFIELD

The Boston Symphony orchestra played ~~at Music~~ hall, Cincinnati, Wednesday evening, to an audience which filled 4500 seats and purchased standing room.

This was the first time that the orchestra had appeared in Cincinnati for 25 years and the public which had been trained to a high musical appreciation through the many concerts presented by the Cincinnati Symphony orchestra paid a tribute of much applause to Serge Koussevitsky, director, and his orchestral interpretations.

The instruments of this great orchestra are played so evenly, their presentations are so smooth that the selections seem almost perfectly interpreted.

Cincinnati thinks much of her music. She is one of the oldest cities in the country and her German population gave to her an early start in things cultural. East of the Alleghenies she probably has no rival in the number of citizens who care for the fine in paintings and prints, and in music.

Since she as a city is so ready to pay tribute to the arts she sees to it that her police force is friendly in direction of traffic about the hall. She sees that there is parking space for concert goers. and this, free of charge.

The concerts in Music hall are of a social nature. A lengthy intermission is provided in order that there may be a period for friends to meet in the lobby and long corridors. Almost everyone is attired in evening dress and the affairs take on much of glamour. There are many boxes and here sit the wealthy patrons of things musical.

THIS CLIPPING FROM
COLUMBUS, O.
DISPATCH

OCT 28 1932

Boston Symphony Plays as Inspired

Kosseuvitzky Gives New Attestation of His Ripened Powers

By H. E. Cherrington

A LARGE audience, which completely filled the balcony and a good portion of the first floor last night listened to and applauded, with mighty ardor, the Boston Symphony club brought to Memorial hall by the Symphony Club of Central Ohio. The audience was deserved and also the applause, for in many years of attending symphonies we have rarerly heard a concert which so richly deserved an ovation as did the Boston, especially for the way, under direction of Dr. Koussevitzky, that the heroic ensemble played the Fifth symphonic opus of Tschaikowsky.

The symphony season had to be cut down this year, but the club certainly salvaged two remarkable groups to provide this phase of our music—namely the Boston and the Chicago, the latter to come hither in mid-January.

A GREATER BAND

WE THOUGHT that Boston had a great orchestra under Muck; we believed it had a great orchestra when Koussevitzky came here before, but last night so happily met were the talents of the band, the skill of the conductor and his enthusiasm for a great work, in the playing of the Fifth symphony, that we could call it nothing less than a super-orchestra. In this work of Tschaikowsky, so rigidly criticized in his lifetime and now accepted as one of the symphonic treasures of all times, Koussevitzky met something that he loves to interpret, and he directed it decidedly con amore. Occasionally his enthusiasm broke through the bounds of usual directive restraint and became positively impassioned. At times we were glad he didn't have a whip in hand for the excellent first violins would certainly have suffered something, innocently enough, at his hands.

There was a uniformity of excellence all through the symphony, which came after the intermission, but the second movement, the andante cantabile, with its hauntingly beautiful themes, was played with the most genuine inspiration and also the brilliant finale, which Brahms didn't like, a fact that we no longer hold against that great contemporary. The finale was played at galloping pace and with the most meticulous precision, too. It convinced us at last that this is no mere orchestra: it is a group of 110 virtuosi who have decided, fraternally, to play together under competent and respected leadership.

DEBUSSY NOCTURNES

THE suite of dances by Corelli began the program in a lightsome manner and another high point in the program was attained by the "Clouds"—Oriental clouds we found them—and "Festivals" of Debussy's glorified impressionism, best known to most of us through his pianistic masterpieces, here reaches a genuine splendor in creating atmospheric effects. There is nothing definite, objective, of course, but no more is there in a sunset or the trail of a skyrocket. "Luminous dust," they are, as Debussy says in his comment on the "Fetes," "participating in the universal rhythm of all things." These nocturnes were played by the orchestra with rare feeling, directed by a man who is nothing if not sensitivity personified. The familiar tone poem by Strauss, the "Don Juan," which has been played here so often, was also conducted with enthusiasm. We were interested to see in Philip Hale's remarkable notes that the first performance of this work in Boston was in 1891 under Nikisch.

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

OCT 28 1932

Serge Koussevitzky Conducts With Accustomed Mastery

Works by Corelli, Debussy, Strauss and Tchaikowsky Evoke Enthusiasm of Large Audience at Symphony Club's Opening Concert.

JUST as he transmutes black notes printed on white paper into living sound, smoothly clear or turbulently impassioned, Serge Koussevitzky, Thursday night at Memorial Hall, with the magic of his art transformed the welcoming cordiality of his hearers into reverberating, enthusiastic acclaim.

"Revelator"

Koussevitzky

Three times he brought the players of the Boston Symphony Orchestra to their feet in response. For climax, after old orchestral custom, he had a congratulatory handclasp for Mr. Burgin, the concertmaster.

Thus began the ninth season of the Symphony Club of central Ohio. In fatter years it may have filled the auditorium with more people, seldom with more enthusiasm. And that is not to imply that Thursday's "house" was a matter for regret; on the contrary, weeks of work on the part of the diligent women of the organization resulted in increased rather than diminished attendance. A crowd of 3000 or better sat spellbound, departed still under the enchantment.

* * *

DR. KOUSSEVITZKY could have devised no program better to serve both his own ends and the diverse tastes of his hearers.

He doubtless comes on tour, proud of his achievements, to show far cities the perfection of his instrument. Thus he chooses pieces in which the string choir can display its singing buoyancy, in which brasses may glow with rich and varied color, in which the solo voices of his incomparable woodwinds stand out, now and again, in etched beauty.

At the same time he (wise showman) knows that a program for an audience that hears but two or three in a season cannot be built like those for his own Symphony Hall. There all manner of men may be satisfied in a score and more of programs. Here they must be made happy with one.

So the list stood with the ancient Corelli's chamber music rearranged for his strings, Debussy's two Nocturnes for cool, shadowy color, the "Don Juan" of Strauss for fire and brilliance, Tchaikowsky's Fifth for familiar symphony, reawakened by his searching and revealing interpretation.

Nothing is there that may be classed as novelty, but neither is there anything that age has staled or repetition, in Columbus concert halls, has worn thin.

* * *

THE nameless author of a familiar Negro spiritual coined a word which may aptly be applied to Dr. Koussevitzky. The pious singer, full of the confused mystical promises of the last book of the New Testament, chanted of "John the Revelator." No more orthodox word so completely describes a special quality of this conductor.

He takes Corelli's score (as tactfully revised for string orchestra by one Ettore Pinelli) and by the happiest of phrasing and of pacing, by a delicate accent of rhythm here or of an inner voice there, sets it before us with its proportions and patterns revealed as at a glance.

He takes the lazily floating clouds of Debussy's fancy or his impressions of a nocturnal festival with its unearthly dazzling procession, and conjures up the composer's very visions for us from the multiple voices of his orchestra.

He takes the restless passions of Strauss' hero, tosses them about here and there among his instruments as poor, disillusioned Don Juan was tossed in his endless quest, and there stands revealed to us the epitome of a human experience.

Upon Tchaikowsky's symphony the conductor seized as if he himself had wrought the rich tapestries of the music. I venture to say the composer might have welcomed the revelation that resulted. The contrapuntal blend was just, melodramatic or morbid overtones were muffled, the adroit pattern of theme against theme was clarified in Dr. Koussevitzky's reading. Even if he did not adhere strictly to the letter of his printed instructions, Tchaikowsky must have been glad of the small liberties.

* * *

TO all this must be added a word of the self-revelation of the conductor amidst these luminous glimpses of the music he offered us. He renewed the impressions we carry in our mind's ear from season to season of his tremendous orchestral technique. We laymen can only begin to appreciate the sheer virtuosity of Thursday's performance; at the command of his baton miracles, we may be sure, were accomplished in the serried black and white ranks of his players.

Then, too, the present program showed, as no other here has, the musical internationality of the man (if I, in turn, may coin a word). Each composer stood in his own century, his own country, his own mood. It seemed scarcely the same orchestra that left the illusive and sensuous measures of Debussy to attack the fiery ardor of Strauss.

As long as the Boston orchestra and Dr. Koussevitzky bring such a performance to us once in a long year, we cannot indulge in too much self-pity for a curtailed symphony season.

R. L. F. MC COMBS.

THIS CLIPPING FROM
PITTSBURG PRESS

OCT 27 1932

Society Folk Take Boxes For Symphony

Appearance of Boston Orchestra Will Open Musical Season

THE VISIT of the Boston Symphony Orchestra to Pittsburgh tomorrow will bring Pittsburghers out for the official opening of the musical season. Among those who have reserved boxes for the concert tomorrow evening at Syria Mosque are Mrs. William Thaw, Jr., president of the Pittsburgh Orchestra Association, Mrs. Daniel M. Clemson, and Mrs. William Reed Thompson, who returned from New York to be here for the opening.

Boxes have also been taken by Mrs. William Watson Smith, Mrs. H. H. McClintic, Mrs. W. J. Holland, Mrs. Horace Forbes Baker, Mrs. Howell C. Cooper, Mrs. Leon Falk, Jr., Mrs. Ralph E. Flinn, Miss Margaret Adair, Mrs. George P. Bassett, Jr., Mrs. L. Gerald Firth, Miss Rosamound Fitch, Mrs. James E. Graham, Mrs. A. L. Humphrey, Mrs. W. Terrell Johnson, Mrs. A. S. F. Keister, Mrs. John W. Lawrence, Mrs. James E. Lewis, Dr. C. W. Norton, Dr. Ellen J. Patterson, Miss Mary Provost, Mrs. Enoch Rauh, Mrs. Nathaniel Spear, Mrs. John G. Stephenson, Mrs. James Lyall Stuart, Miss Emily Stuart, Mrs. J. F. Tate, Jr., Mrs. George E. Tener, George H. Taber, Mrs. Chester Marsh Van Kleeck and Mrs. H. S. Wherrett.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

Boston Symphony

Serge Koussevitzky, the Russian conductor of the Boston Symphony, will open the local symphony season tomorrow night at Syria Mosque, when he will lead his orchestra of 100 players in a program that has the Brahms Symphony No. 1 in C minor for its principal work.

Pittsburgh is indeed in the favored class in having the Boston Symphony Orchestra, for, outside of Boston, New York and Washington, but four other cities are favored during the entire season for one concert each. In addition to the Brahms Symphony, the other numbers include the Corelli Suite in three movements; Debussy's "Prelude to the Afternoon of a Faun," and Ravel's "Daphnis et Chloe" Ballet.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

OCT 27 1932

The annual visit of the Boston Symphony Orchestra is always looked upon as the official opening of the local musical season. Sergei Koussevitzky, the distinguished Russian leader, will bring his complete orchestra of 100 players to Syria Mosque tomorrow evening, and as this event has been anticipated for many months, indications are that society will be well represented, as it always is on the occasion of a Boston symphony concert. Dr. Koussevitzky has no superior in the making of programs and his selections for tomorrow night, including the Brahms Symphony No. 1 as the major work has met with such great favor that it was chosen as the subject for the first of the musical luncheons at the Woman's City Club yesterday, when T. Carl Whitmer analyzed the Brahms, Ravel, Debussy, and Corelli works that are to be presented tomorrow evening. Among the box holders for tomorrow night's concert are Mrs. William Thaw, Jr., who is president of the Pittsburgh Orchestra Association, under whose auspices the concert is given; Mrs. Daniel M. Clemson, the vice president, and Mrs. William Reed Thompson, who returned to the city yesterday to be present at this opening; Mrs. William Watson Smith, Mrs. H. H. McClintic, Mrs. W. J. Holland, Mrs. Horace Forbes Baker, Mrs. Howell C. Cooper, Mrs. Leon Falk, Jr., Mrs. Ralph Flinn, also a member of the board; Miss Margaret Adair, Mrs. George P. Bassett, Jr., Mrs. L. Gerald Firth, Miss Rosamound Fitch, Mrs. James E. Graham, Mrs. A. L. Humphrey, Mrs. W. Terrell Johnson, Mrs. A. S. F. Keister, Mrs. John W. Lawrence, Mrs. James E. Lewis, Dr. C. W. Norton, Dr. Ellen J. Patterson, Miss Mary Provost, Mrs. Enoch Rauh, Mrs. Nathaniel Spear, Mrs. John G. Stephenson, Mrs. James Lyall Stuart, Miss Emily Stuart, Mrs. J. F. Tate, Jr., Mrs. George E. Tener, George H. Taber, Mrs. Chester Marsh Van Kleeck, and Mrs. H. S. Wherrett.

28

THIS CLIPPING FROM
PITTSBURG PRESS

OCT 29 1932

— Music —

Boston Symphony Opens Orchestra Group Course

By RALPH LEWANDO
Press Music Critic

Whenever the Boston Symphony comes to town—far too infrequently for those who crave the best in orchestral musical expression—it is a signal for an outpouring of faithful admirers.

Thus again at Syria Mosque last night the famous orchestra, directed by Dr. Serge Koussevitsky, played to a throng in the first orchestra concert of the season—the initial event of the Pittsburgh Orchestra Association course.

The program embraced the three movement suite in D minor of Corelli, as arranged by Ettore Pinelli; Debussy's prelude to "The Afternoon of a Faun," the second orchestral suite consisting of excerpts from Ravel's ballet "Daphne and Chloe," comprising "Daybreak," "Pantomime" and "General Dance;" and Brahms' first symphony in C minor.

The playing of these works was marked by fine tonal delineation of superb interpretive conception, the solitary exception being the performance of the Debussy opus. The composer in this work has dipped deeply into the ravishing coloring of a hypnotic exoticism which he has spread lavishly and intelligently upon the orchestral canvas with an intentional vagueness that at once is alluring and compelling, instilling sensations of languor and indolence that are wafted into the consciousness through amazing harmonies and enchanting weaving melodic tracery. The entire work is replete with mystery and spell. Yet last night certain of the qualities that make for complete appeal were absent in its performance. True, there was plasticity and much loveliness of tonal contour, but the tempos were seemingly too retarded and one felt the need of more buoyancy and spontaneity. So much for dissent.

The opening Corelli work for strings was something to be remembered. It was astonishing what great-throated tone emanated from the instruments of this group of players—gorgeous sonority, exquisite nuance, and matchless phrasing vieing for the attention. Koussevitsky imparted to his reading of the score on ease and dignity that charmed the audience and elicited rousing applause. Gems of the past such as this Corelli work are sure-fire program leaders that never wear out their welcome.

Ravel's ballet, "Daphne" and Chloe," proved a tonal revel, intoxicating and pungent in characteristic Koussevitsky style. It was significant, scintillating and redolent with mood, from moments of serenity and tenderness mounting to climaxes of passionate power. Its breathless appeal captured the audience by storm waves of ovational applause recalling the conductor several times, the orchestra rising to share the approbation.

The final and most important work of the evening was that keystone of musical art, Brahms' first symphony, a full-blooded tonal body of pulsating life. It is the product of maturity, for Brahms was past 40 when he gave this stupendous brain child to the world. He had waited 10 years longer than Beethoven to produce his first symphony. Yet every movement—every bar glows with the spark of inimitable genius and profound thought. It is a work further distinguished by the complete absence of superfluities, and when one hears it performed as it was last night, one cannot but feel on a par with the gods, so potent is its inspirational claim. It was a fitting climax and one departed from the hall with the feeling of satisfaction of having spent an evening hearing great music played by a great orchestra directed by a great conductor.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 29 1932

MUSIC

Boston Symphony Orchestra
Syria Mosque

The Boston Symphony Orchestra, Serge Koussevitsky leading, played the opening concert in the Pittsburgh Orchestra Association series in Syria Mosque last night. The audience reluctantly showed its appreciation of the high qualities of this orchestra until the finale of the symphony brought an outburst of applause, and no wonder.

Mr. Lissfelt

The program was for all tastes, not even the most exacting classicist might cavil. Resurrected Corelli for the Boston players is like wearing one's best bib and tucker, for their string choir is phenomenal and, singing alone in this Eighteenth century music, its best is undisguised. Embellishments that are difficult enough for soloist fall from their bows and fingers in the most precise unison.

The Ravel ballet music was momentary respite, a carnival before the more sombre joy of Brahms. And of this music and its players we speak with reverence. For we have heard music better than which we shall likely never hear again in this life.

J. FRED LISSFELT.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

Conductor

Serge Koussevitzky will conduct the Boston Symphony Orchestra playing tonight in Syria Mosque.

THIS CLIPPING FROM
PITTSBURG PRESS

OCT 29 1932

Society In Welcome To Symphony As Concert Season Opens Here

Women Don Velvet and Ermine for Musical Event Sponsored by Pittsburgh Orchestra Association

SOCIETY came out in black velvet and ermine last night for the official opening of the musical season when the Boston Symphony Orchestra presented a concert at Syria Mosque. The concert was under the auspices of the Pittsburgh Orchestra Association of which Mrs. William Thaw, Jr., is president.

Mrs. Thaw, who had reserved one of the boxes was gowned in black velvet with a black velvet wrap. Mrs. William Reed Thompson, another officer of the association, who had arrived home from New York a few days before, entertained guests in her box. She wore a dark blue velvet gown, with a wrap the same shade. Her daughter, Mrs. Thomas H. Eddy, was also gowned in dark blue velvet.

Mrs. John W. Lawrence in black satin was a box holder, as was Mrs. Mortimer Miller, who was also gowned in black. Her daughter, Mrs. Roy A. Hunt, wore an attractive dark red velvet gown, with a red and gold metallic cloth wrap trimmed in fox. Mrs. Frank C. Irish wore black satin and Mrs. E. V. Babcock was gowned in black satin and lace.

* * *

AMONG the young people at the concert were Miss Katharine Frazer in a black velvet gown with a short ermine jacket with wide loose sleeves, and Mrs. James C. McKay (Frances Reed) in chartreuse green rough crinkly crepe. Over her gown Mrs. McKay wore a brown velvet wrap that had a deep collar of gold metallic cloth banded in brown fur. The Misses Virginia and Ruth Willock, both wearing black; Miss Madeleine Alexander in a blue velvet gown with a wrap to match, Miss Emily Stuart in a gown of Bagheera cloth in the new shade of dark blue were others of the younger group at the concert.

Mrs. T. Clifton Jenkins in a gown of red crepe and lace was there with her two daughters. Miss Dorothea Jenkins wore an American Beauty red velvet gown, with a wrap to match, and Miss Elizabeth Jenkins wore a gown in the new shade of hyacinth blue crepe.

Mrs. Karl Kaufmann wore a black gown with a black caracul wrap. Miss Helen Rauh was gowned in red velvet, with which she wore a black velvet wrap trimmed with white fur.

Mrs. William Terrell Johnson wore a red and gold metallic ensemble. Mrs. Hugh Campbell Shaw was in bright green crepe.

* * *

MISS ELIZABETH GEORGE wore a gown of purple velvet with a white velvet wrap. Miss Rosamound Fitch was gowned in black and flesh pink lace. Miss Gretchen Bickford wore a pink chiffon gown.

Miss Betty Higgins had chosen a gown of bright blue velvet, Miss Dorothy Jarvis wore brown velvet and Miss Harriet Fickes was gowned in green satin. Miss Fredericka Holdship was gowned in blue lace. Miss Eleanor George wore robin's egg blue silk.

Among those who had reserved boxes were Mrs. William Watson Smith, Mrs. H. H. McClintic, Mrs. W. J. Holland, Mrs. Horace Forbes Baker, Mrs. Howell C. Cooper, Mrs. Leon Falk, Jr., Mrs. Ralph E. Flinn, Miss Margaret Adair, Mrs. George P. Bassett, Jr., Mrs. L. Gerald Firth, Miss Rosamound Fitch, Mrs. James E. Graham, Mrs. A. L. Humphrey, Mrs. Y. Terrell Johnson, Mrs. A. S. F. Keister, Mrs. John W. Lawrence, Mrs. James E. Lewis, Dr. C. W. Norton, Mr. Ellen J. Patterson, Miss Mary Provost, Mrs. Enoch Rauh, Mrs. Nathaniel Spear, Mrs. John G. Stephenson, Mrs. James Lyall Stuart, Miss Emily Stuart, Mrs. J. F. Tate, Jr., Mrs. George E. Tener, George H. Taber, Mrs. Chester March Van Kleek and Mrs. H. S. Wherrett.

* * *

Weather permitting, the Aviation Country Club will hold an air meet Sunday which was postponed last week. The event will begin at 2 p. m.

Among the eight events planned is a tag race open to women pilots only. The other races will be for both men and women.

A tea will be served during the afternoon to guests who attend the meet. Among pilots will be Miss Katherine May Edwards, Miss Helen MacCloskey and Miss Helen Ritchey.

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

Mayfair Turns Out to Hear Symphony

Music lovers who attended the Boston Symphony's concert last night in Syria Mosque, the first symphony to appear this season, had an evening's reprieve from the realities of 1932 living. And nobody who was at the concert could go away saying Pittsburgh does not appreciate music.

The boxes were filled with such staunch supporters of music as slight, dignified Mrs. William Thaw, Jr., of Sewickley Heights, who is president of the Symphony Association

Mrs. W. Edgar Reed and Mrs. E. V. Babcock, familiar figures at concerts, arrived together,—and Mrs. F. C. Irish, looking regal in black velvet, was there, as were Mrs. Robert Lee Wilson, Mrs. George Pearson, Mrs. John W. Lawrence, in black satin; Mrs. John E. Nelson and her young daughter, Peggy.

Petite Gretchen Bickford, in snapdragon pink lace, arrived with David McCargo, and Elizabeth and Clara Dorothea Jenkins with their mother, Mrs. T. Clifton Jenkins. Elizabeth wore an interesting gown of flax blue crepe having scarf drapery of the same material over the shoulders and criss-cross straps of the crepe, outlined in sequins, to distinguish the deep black decolletage.

Betty Higgins' dress was striking. It was of sapphire blue bagheera with the V decolletage boasting a narrow bertha of the same material.

Emily Stuart wore blue bagheera fastened at the shoulders with rhinestone clips. Dorothy Jarvis was in wine-red velvet having a brief jacket of the same material with the sleeves outlined in bands of white fur.

Mrs. George P. Bassett, Jr., chose wine-red satin, Katharine Frazer, black velvet with a white ermine jacket, Mrs. James McKay was there, Mrs. James M. Graham, Jr., Mrs. W. Terrell Johnston and Mrs. Mortimer Miller in black velvet and chinchilla and Mrs. Roy A. Hunt.

Mrs. J. Hartwell Hillman arrived with her daughter, Juliet Hillman, Mrs. Edward B. Lee was in the audience.

THIS CLIPPING FROM
PITTSBURG PRESS

OCT 28 1932

Boston Symphony Appears Tonight

In a program that has the Brahms Symphony No. 1 in C minor as its principal work, the Boston Symphony Orchestra will appear tonight at Syria Mosque under the leadership of the noted Serge Koussevitzky.

Outside of Boston Pittsburgh is one of only six other cities in which the orchestra gives a concert each season.

Dr. Koussevitzky, the conductor of the orchestra, does more than merely read a score when leading his 100 musicians, for he succeeds, music critics agree, in identifying himself with the composer.

In addition to the Brahms Symphony, the program for tonight includes the Corelli Suite in three movements, Debussy's "Prelude to the Afternoon of a Faun," and Ravel's "Daphnis et Chloe" ballet.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

OCT 29 1932

Boston Symphony Superb In Season's First Concert

Simply superb.

There may be other and lengthier ways of describing it, but that is the Boston Symphony in one paragraph, and he who has to read the political speeches may skip the rest of this.

Perhaps it was the lapse of two years, possibly it was the initial orchestra concert of the season, maybe it was because we were all hungry for noble music nobly read, but whatever it was the Boston Symphony gave a memorable concert last night at the Mosque.

It is silly to say this, but Serge Koussevitzky seems to have improved; maybe he has and maybe he hasn't, but Pittsburgh has, and so last night to a man the enthusiastic audience gave conductor and men an ovation at intermission and an ovation at the close.

Koussevitzky has always been a program maker; there is no man in the trade who knows more of archetectonics than he, and last night there was a glorious sequence of works.

To be sure, little of the program was new, but as played by the Boston men it seemed new, and it certainly was accomplished. For finesse, ravishing refinements, commend yourself to that Debussy and Ravel.

What boots it if we've seen that dawdling faun dream away more afternoons than an unemployed bonus soldier, still it was refreshing to hear that cooling flute, and as for strings, Boston is the orchestra par excellence.

Ravel and Brahms.

Exquisite as was the Debussy hardy perennial, "The Afternoon of a Faun" still the high lights were the Ravel and the Brahms, and the first work of the program was the Brahms C Minor symphony, a work of inestimatable beauty.

If Mozart wrote the "Jupiter," Beethoven the heroic ninth then Brahms, the old hedonist, wrote the "Ein Fests Burg" in that first symphony, and when that "Hymn to Joy," chorale-coda came bursting forth that was a notable episode.

The Brahms No. 1 is almost as familiar here as the Cesar Franck, and yet last night there were inspired qualities, and while we hesitate to say this lest some greybeard with a memory as long as a Bach toccata, come along and say, "way back in '76 Victor Herbert played it better," still it was the best Brahms we can remember in some time.

Off the four movements nothing finer has been heard at the Mosque than that "Andante Sostenuto," and that paenesque finale.

Maurice Ravel's ballet "Daphis et Chloe" was a logical successor to the Debussy, and it carried on the idiom one step further and rose to a smashing climax in that "Danse Generale." It was magnificent and if it was episodic, that too was agreeable.

The opening work was the Corelli suite, a three-some of "Sarabande-Gigue-Badinerie" and the three movements served to show the opulence and plasticity of the Boston strings.

When drawing up your list of the season's concerts, remember this opening program by Serge Koussevitzky and the Boston men—and be grateful that we can still have such incomparable music.

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

OCT 24 1932

BOSTON SYMPHONY WILL PLAY BRAHMS

Dr. Koussevitzky Will Conduct Concert Monday Evening in Music Hall.

Buffalonians will hear one of the foremost musical organizations in the country Monday evening, when the Boston Symphony orchestra, under Dr. Serge Koussevitzky, presents a concert in Elmwood Music hall. The concert, scheduled to commence at 8:15 P. M., is the only one to be given by an out-of-town orchestra this season under the auspices of the Buffalo Musical foundation.

The musicians are scheduled to arrive in Buffalo in a special train Monday afternoon. Besides the 110 members of the orchestra, the aggregation includes a librarian, and a man whose sole duty it is to take care of the various instruments.

Because of illness, William H. Brennan, manager of the orchestra and a former Buffalonian is unable to come with the players, Miss Marian de Forest, secretary-manager of the Buffalo Musical foundation, announced Sunday. Mr. Brennan was largely responsbile for inclusion of Buffalo among the six cities in which the orchestra will play this season.

Mr. Brennan formerly was manager of the Old Music hall here, the site of which is now occupied by the Teck theater. He has been manager of the Boston Symphony orchestra for several years, succeeding the late Charles H. Ellis.

A brilliant program has been arranged for the local concret. Commemorating the centenary of Brahms, to be observed early next spring, the musicians will play his First Symphony in C minor.

Dr. Koussevitzky has been conductor of the Boston Symphony orchestra for nine of the 53 years of its existence, holding this position a longer time than any of his predecessors.

Tickets for the concert may be obtained at Denton, Cottier & Daniels until 5 P. M. Monday. The box office at Elmwood Music hall will open at 7 P. M., Miss de Forest said.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS

OCT 25 1932

KOUSSEVITZKY TRIUMPHAL IN CONCERT HERE

Boston Symphony Orchestra stirs brilliant audience in Music Hall

The Boston Symphony Orchestra and its distinguished conductor, Dr. Serge Koussevitzky, made a triumphal appearance in Elmwood Music Hall last evening before a brilliant audience under the auspices of the Buffalo Musical Foundation of which Alfred H. Schoellkopf is president and Marian De Forest, manager.

Dr. Koussevitzky now is at the very pinnacle of his ripened artistry and he has the enviable gift of inspiring his orchestra to convincing expression. This was evidenced in the monumental performance of the final number, the Brahms Symphony No. 1 in C minor, opus 68. The prolonged ovation accorded him and the members of his orchestra, 110 in number, was a flattering testimonial to his aristocratic and scholarly reading of this work by Brahms which is like a gorgeous piece of tapestry. It presents picture after picture in glowing tonalism with contrasts of more subdued harmonies, and exuberant passages and the rarified atmosphere of mountain heights, pierced by the clear insistent call of the Alpine horn, echoed from mountain to mountain. The second and third movements were arrestingly beautiful, and the heroic climax which Dr. Koussevitzky evoked with his sovereign mastery, brought his audience to a high pitch of excitement.

Another superb offering was Don Juan, a tone-poem by Richard Strauss, a modern work of tremendous orchestral demands and one which through the medium of music portrays the hero in search of his ideal woman. It is a composition of fiery appeal and fairly drips with color, while its poetic themes temper its ardent passages. The orchestra under Dr. Koussevitzky's guidance played with flexibility of nuance, incisiveness of rhythm and glorious tonal quality.

This was the second triumph of the evening. In the Prelude to the Afternoon of a Faun by Debussy, whose compositions a world-famous writer once called "the vaporous dreams woven of star dust," the orchestra again scored a success with its sensitive regard for delicate nuances and a poetic portrayal.

The Corelli Suite, Sarabande-Gigue-Badinerie, graceful in character and sparkling in melodies was the opening number on the program. It was, however, the Brahms Symphony upon which Dr. Koussevitzky left the imprint of his master musicianship.

M. B. S.

Among Those Attending

Among those in the audience were Mrs. Dexter P. Rumsey, Mrs. Bryant B. Glenny, Judge and Mrs. Charles B. Sears, Bishop and Mrs. Cameron J. Davis, Miss Frances Davis, Mrs. George Bleistein, Miss Betty Wells, Miss Barbara Stowe, Mr. and Mrs. Chauncey J. Hamlin, Dr. and Mrs. Franciscus Vissert'ooft, Mr. and Mrs. George Meadway, Mrs. Frank W. Abbott, Mr. and Mrs. Alfred H. Schoellkopf, Mr. and Mrs. Edwin T. Douglass, Mr. and Mrs. Nathaniel S. Norton, Miss Marian de Forest, Mr. and Mrs. Nelson Taylor, Mrs. Charles L. Gurney, Lars S. Potter, Mrs. Eva Sellstedt Potter, Mrs. Charles W. Goodyear, Mrs. Evelyn Choate, Miss Lillias Macdonald, Dr. and Mrs. George J. Eckel, Mrs. Clement Long, R. Leon Trick, Dr. Lesser Kauffman, Dr. and Mrs. Henry Ten Eyck Perry, Miss Florence Lee, Mrs. Charles H. Seymour, Judge and Mrs. Louis B. Hart, Mrs. Walter M. Zink, Mrs. Thomas B. Carpenter, Miss Elizabeth Cottier

Miss Mabel Wilcox, Mrs. S. M. Clement, Mrs. Charles H. Frost, Mrs. Albert J. Phinney, Mr. and Mrs. Harold J. Cook, Dr. Maud J. Frye, Mrs. William B. Frye, Miss Margaret Frye, John Ingram, Mrs. Risley Tucker, Mrs. William E. Lyle, Mrs. Edward B. Guthrie, Miss Nellie R. Thurstone, Miss Helen L. Pierce, Mr. and Mrs. Philip Becker Goetz, Dr. and Mrs. Julian Park, Roswell Park, the Misses Ada and Florence Fitts, Mrs. Frank G. Webster, Miss Margaret Webster, the Rev. and Mrs. Walter R. Lord, Mrs. Carlton M. Smith, Miss Emily Smith, Miss Ethelyn Pratt Cobb, Miss Fredericka Cobb, Mrs. Ellwood C. Grissinger, Mrs. Henry Altman, Mrs. Madeline Nichols, Miss Clara Fassett, Mr. and Mrs. Frederic Ullman, Miss Mary E. Larned, Mr. and Mrs. Francis di Bartolo, Mrs. Ralph R. Hillman, Mrs. William J. Gray, Miss Harriet Keating, Miss Lavinia S. Hawley, Miss Mary E. Jauch, the Misses Kurtz, Miss Margaret R. Pyke, Mr. and Mrs. John D. Taylor, Miss Ruth Johnston, Mrs. William H. Hufstader, Robert E. Hufstader.

Mrs. Mark S. Hubbell, Mrs. Mark H. Hubbell, Mrs. U. K. Loose, Mr. and Mrs. Frank Halliday, Mr. and Mrs. Carlos C. Alden, Mrs. James W. Greene, Mrs. Edward A. Sharp, Mrs. Harry P Pierce, Mr. and Mrs. Henry Rumeill, Jr., George T. Ballachey, Mrs. James E. Hanrahan, Mrs. Albert F. Laub, Mr. and Mrs. J. Rollin Ansteth, John F. Huber, Mrs. Jane Showerman McLeod, Miss Julia T. Sherman, Miss May Forrestel, Dr. and Mrs. A. L. Benedict, Mrs. James B. Fenton, Miss Fenton, Miss Cora Townsend, Mrs. George I. Seney, Miss Betty Welch, George H. Field, Mrs. Norma Metz, Mr. and Mrs. Stuart C. Welch, Mrs. Robert J. Gallagher, Mrs. George S. Buck, Mrs. Charles A. Bailey.

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

OCT 25 1932

but
estra
nks-

KY
s, the
audi-

f the
pro-
visits to this city, has he offered a more effectively contrasted array of musical numbers. It included a Corelli suite arranged by Ettore Pinelli; The Afternoon of a Faun, Debussy; the tone poem, Don Juan, Richard Strauss, and the Brahms symphony No. 1, in C minor. The novel Corelli suite consisted of three short pieces, Sarabande, a Gigue, and Badinerie. It was music of aristocratic elegance, with the grace and perfume of a royal court, and the orchestra played it with unsurpassable daintiness and charm.

Where could one find a sharper and more telling contrast than be-

visionary,
the heroic
axes of the
whose con-
end and bal-
and glowing
temperament, painted the Debussy tone picture in lovely pastel shades, and gave thrilling utterance to the Strauss measures. In both of these, the hearer was constantly impressed by the super-excellent caliber of the orchestra. The solo voices were always beautiful to the ear, and the union of the instruments was a flood of pellucid tone, exquisite in color. In brief, the orchestral work of last night left no room for criticism; it was virtually perfection in this field of musical performance.

Great interest centered in the Brahms symphony, a composition rarely played here. Brahms wrought ten years on this first symphony, a Titanic creation. Like many of his writings, it utilizes the simple elements of folksong, and like much of his music, it takes one into the shadows rather than the sunlit spaces of the world. But it is such wholesome music, expressing musical thought with both eloquence and control. The work was played with glittering technical skill, beauty of tone and unfailing unity of the different sections. The Andante was outstanding in the reverential treatment of its noble, hymn-like melodies. Unrestrained enthusiasm followed the performance of the symphony, and both conductor and his men were included in the prolonged outbursts of applause, a fitting tribute to a memorable artistic achievement.

BUFFALO EVENING NEWS: TUESDAY, OCTOBER 25, 1932

Boston Symphony

Koussevitzky and Orchestra Give Memorable Performance in Elmwood Music Hall.

By EDWARD DURNEY

Dr. Serge Koussevitzky and the Boston Symphony orchestra have scored another local triumph; have come to us thus early in the season with an inspired musical message that will not soon be forgotten, and again have won the appreciation and gratitude of an enormous audience of Buffalo music lovers. The Boston organization gave its annual local program Monday evening, in Elmwood Music hall, the concert under the auspices of the Buffalo Musical foundation.

Dr. Koussevitzky's admirable program offered, as its major item, Brahms' First Symphony; happily included the Debussy "Prelude to the Afternoon of a Faun," and, as well, an arranged Corelli suite and the Richard Strauss "Don Juan."

The inclusion of the Debussy composition was sufficient to arouse joyous anticipation, for a former reading of the work by Dr. Koussevitzky is fondly remembered. If ever music was creative of atmosphere here it is in this exquisitely fragrant, limpid score of Debussy. And the deft, unerring touch of Koussevitzky never fails to lend enchantment to its pages, to reveal its delicate play of color, its moods, its allurement, its orchestral charm. This Debussy performance provided one of the great delights of a memorable evening.

The Brahms C Minor Symphony made up the second half of the program and its performance stands as an achievement of first magnitude. In this first symphony Brahms has not always avoided complexities, but, characteristically, he has presented beauty and vitality in happy union. Koussevitzky's reading was, needless to say, fraught with significance, was free from exaggeration, was of incisive rhythmic pulse and of electrifying spirit and clarity. The soaring spirit of the first movement, the temporary calm of the second, the pastoral delicacy of the third, the mounting joy of the finale, all were communicated faithfully to the listeners in the conductor's brilliant unfoldment. The close of the performance was the signal for unwonted enthusiasm on the part of the audience, and conductor and players responded to the ovation.

The Corelli suite, opening the program, proved a choice appetizer, and profited in performance by the radiant purity of the string quality of the Boston orchestra. The three numbers of the suite, Sarabande, Gigue and Badinerie, in their pervading grace and charm exerted instant appeal.

The Strauss tone poem, "Don Juan," came as the third and final offering of the first half of the program. This episodic work, of Wagnerian echo, betrays its composer's accustomed brilliance in matters of orchestration. Full justice was its fate at the hands of the Boston players.

77

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

OCT 29 1932

Boston Symphony Superb In Season's First Concert

Simply superb.

There may be other and lengthier ways of describing it, but that is the Boston Symphony in one paragraph, and he who has to read the political speeches may skip the rest of this.

Perhaps it was the lapse of two years, possibly it was the initial orchestra concert of the season, maybe it was because we were all hungry for noble music nobly read, but whatever it was the Boston Symphony gave a memorable concert last night at the Mosque.

It is silly to say this, but Serge Koussevitzky seems to have improved; maybe he has and maybe he hasn't, but Pittsburgh has, and so last night to a man the enthusiastic audience gave conductor and men an ovation at intermission and an ovation at the close.

Koussevitzky has always been a program maker; there is no man in the trade who knows more of archetectonics than he. and last night there was a glorious sequence of works.

To be sure, little of the program was new, but as played by the Boston men it seemed new, and it certainly was accomplished. For finesse,, ravishing refinements, commend yourself to that Debussy and Ravel.

What boots it if we've seen that dawdling faun dream away more afternoons than an unemployed bonus soldier, still it was refreshing to hear that cooling flute, and as for strings, Boston is the orchestra par excellence.

Ravel and Brahms.

Exquisite as was the Debussy hardy perennial, "The Afternoon of a Faun" still the high lights were the Ravel and the Brahms, and the first work of the program was the Brahms C Minor symphony, a work of inestimatable beauty.

If Mozart wrote the "Jupiter," Beethoven the heroic ninth then Brahms, the old hedonist, wrote the "Ein Fests Burg" in that first symphony, and when that "Hymn to Joy," chorale-coda came bursting forth that was a notable episode.

The Brahms No. 1 is almost as familiar here as the Cesar Franck, and yet last night there were inspired qualities, and while we hesitate to say this lest some greybeard with a memory as long as a Bach toccata, come along and say, "way back in '76 Victor Herbert played it better," still it was the best Brahms we can remember in some time.

Off the four movements nothing finer has been heard at the Mosque than that "Andante Sostenuto," and that paenesque finale.

Maurice Ravel's ballet "Daphis et Chloe" was a logical successor to the Debussy, and it carried on the idiom one step further and rose to a smashing climax in that "Danse Generale." It was magnificent and if it was episodic, that too was agreeable.

The opening work was the Corelli suite, a three-some of "Sarabande-Gigue-Badinerie" and the three movements served to show the opulence and plasticity of the Boston strings.

When drawing up your list of the season's concerts, remember this opening program by Serge Koussevitzky and the Boston men—and be grateful that we can still have such incomparable music.

THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS

OCT 24 1932

BOSTON SYMPHONY WILL PLAY BRAHMS

Dr. Koussevitzky Will Conduct Concert Monday Evening in Music Hall.

Buffalonians will hear one of the foremost musical organizations in the country Monday evening, when the Boston Symphony orchestra, under Dr. Serge Koussevitzky, presents a concert in Elmwood Music hall. The concert, scheduled to commence at 8:15 P. M., is the only one to be given by an out-of-town orchestra this season under the auspices of the Buffalo Musical foundation.

The musicians are scheduled to arrive in Buffalo in a special train Monday afternoon. Besides the 110 members of the orchestra, the aggregation includes a librarian, and a man whose sole duty it is to take care of the various instruments.

Because of illness, William H. Brennan, manager of the orchestra and a former Buffalonian is unable to come with the players, Miss Marian de Forest, secretary-manager of the Buffalo Musical foundation, announced Sunday. Mr. Brennan was largely responsbile for inclusion of Buffalo among the six cities in which the orchestra will play this season.

Mr. Brennan formerly was manager of the Old Music hall here, the site of which is now occupied by the Teck theater. He has been manager of the Boston Symphony orchestra for several years, succeeding the late Charles H. Ellis.

A brilliant program has been arranged for the local concret. Commemorating the centenary of Brahms, to be observed early next spring, the musicians will play his First Symphony in C minor.

Dr. Koussevitzky has been conductor of the Boston Symphony orchestra for nine of the 53 years of its existence, holding this position a longer time than any of his predecessors.

Tickets for the concert may be obtained at Denton, Cottier & Daniels until 5 P. M. Monday. The box office at Elmwood Music hall will open at 7 P. M., Miss de Forest said.

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS

OCT 25 1932

KOUSSEVITZKY TRIUMPHAL IN CONCERT HERE

Boston Symphony Orchestra stirs brilliant audience in Music Hall

The Boston Symphony Orchestra and its distinguished conductor, Dr. Serge Koussevitzky, made a triumphal appearance in Elmwood Music Hall last evening before a brilliant audience under the auspices of the Buffalo Musical Foundation of which Alfred H. Schoellkopf is president and Marian De Forest, manager.

Dr. Koussevitzky now is at the very pinnacle of his ripened artistry and he has the enviable gift of inspiring his orchestra to convincing expression. This was evidenced in the monumental performance of the final number, the Brahms Symphony No. 1 in C minor, opus 68. The prolonged ovation accorded him and the members of his orchestra, 110 in number, was a flattering testimonial to his aristocratic and scholarly reading of this work by Brahms which is like a gorgeous piece of tapestry. It presents picture after picture in glowing tonalism with contrasts of more subdued harmonies, and exuberant passages and the rarified atmosphere of mountain heights, pierced by the clear insistent call of the Alpine horn, echoed from mountain to mountain. The second and third movements were arrestingly beautiful, and the heroic climax which Dr. Koussevitzky evoked with his sovereign mastery, brought his audience to a high pitch of excitement.

Another superb offering was Don Juan, a tone-poem by Richard Strauss, a modern work of tremendous orchestral demands and one which through the medium of music

ORDER TO GUARD RIGHTS OF CHILD ASKED BY BANK

Executor named in Reynold's will would protect interests of unborn baby

New York, Oct. 24 (AP)—A court order empowering it to protect the interests of the unborn child of Libby Holman Reynolds, widow of Z. Smith Reynolds, heir to the tobacco fortune, was sought today by the Guaranty Trust Company, which was named executor in Reynolds' will.

The trust company, in a petition filed in surrogate's court, asked that letters of temporary administration be granted pending the birth of a child to Reynolds' widow, or the "definite determination that the possibility of birth no longer exists."

The petition specifically asked for permission to sublet an apartment, which Reynolds had leased in New York, effective August 1st, for fourteen months at $6,000 a year.

Belief was expressed in the petition that a probate of Reynolds' will which leaves $50,000 each to his first wife, their daughter and

Charles E. Gurney, Lars S. Potter, Mrs. Eva Sellstedt Potter, Mrs. Charles W. Goodyear, Mrs. Evelyn Choate, Miss Lillias Macdonald, Dr. and Mrs. George J. Eckel, Mrs. Clement Long, R. Leon Trick, Dr. Lesser Kauffman, Dr. and Mrs. Henry Ten Eyck Perry, Miss Florence Lee, Mrs. Charles H. Seymour, Judge and Mrs. Louis B. Hart, Mrs. Walter M. Zink, Mrs. Thomas B. Carpenter, Miss Elizabeth Cottier

Miss Mabel Wilcox, Mrs. S. M. Clement, Mrs. Charles H. Frost, Mrs. Albert J. Phinney, Mr. and Mrs. Harold J. Cook, Dr. Maud J. Frye, Mrs. William B. Frye, Miss Margaret Frye, John Ingram, Mrs. Risley Tucker, Mrs. William E. Lyle, Mrs. Edward B. Guthrie, Miss Nellie

---

BUFFALO EVENING NE BUFFALO EVENIN

Boston Symphony

Koussevitzky and Orchestra Give Memorable Performance in Elmwood Music Hall.

By EDWARD DURNEY

Dr. Serge Koussevitzky and the Boston Symphony orchestra have scored another local triumph; have come to us thus early in the season with an inspired musical message that will not soon be forgotten, and again have won the appreciation and gratitude of an enormous audience of Buffalo music lovers. The Boston organization gave its annual local program Monday evening, in Elmwood Music hall, the concert under the auspices of the Buffalo Musical foundation.

Dr. Koussevitzky's admirable program offered, as its major item, Brahms' First Symphony; happily included the Debussy "Prelude to the Afternoon of a Faun," and, as well, an arranged Corelli suite and the Richard Strauss "Don Juan."

The inclusion of the Debussy composition was sufficient to arouse joyous anticipation, for a former reading of the work by Dr. Koussevitzky is fondly remembered. If ever music was creative of atmosphere here it is in this exquisitely fragrant, limpid score of Debussy. And the deft, unerring touch of Koussevitzky never fails to lend enchantment to its pages, to reveal its delicate play of color, its moods, its allurement, its orchestral charm. This Debussy performance provided one of the great delights of a memorable evening.

The Brahms C Minor Symphony made up the second half of the program and its performance stands as an achievement of first magnitude. In this first symphony Brahms has not always avoided complexities, but, characteristically, he has presented beauty and vitality in happy union. Koussevitzky's reading was, needless to say, fraught with significance, was free from exaggeration, was of incisive rhythmic pulse and of electrifying spirit and clarity. The soaring spirit of the first movement, the temporary calm of the second, the pastoral delicacy of the third, the mounting joy of the finale, all were communicated faithfully to the listeners in the conductor's brilliant unfoldment. The close of the performance was the signal for unwonted enthusiasm on the part of the audience, and conductor and players responded to the ovation.

The Corelli suite, opening the program, proved a choice appetizer, and profited in performance by the radiant purity of the string quality of the Boston orchestra. The three numbers of the suite, Sarabande, Gigue and Badinerie, in their pervading grace and charm exerted instant appeal.

The Strauss tone poem, "Don Juan," came as the third and final offering of the first half of the program. This episodic work, of Wagnerian echo, betrays its composer's accustomed brilliance in matters of orchestration. Full justice was its fate at the hands of the Boston players.

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

OCT 25 1932

MUSIC

Boston Symphony Orchestra Gives Program Defying Criticism

By MARY M. HOWARD

KOUSSEVITZKY

As Buffalo is scheduled to have but one concert by a visiting orchestra this season, it is cause for thanksgiving that the orchestra selected for this single occasion was the Boston Symphony, which, under its masterful conductor, Dr. Serge Koussevitzky, gave a program last evening in Elmwood Music hall. The Buffalo Musical Foundation could not have made wiser choice, and to the delight of all music lovers, the hall held an almost-capacity audience.

The distinguished leader of the Boston orchestra is famed as a program maker, but rarely, in his visits to this city, has he offered a more effectively contrasted array of musical numbers. It included a Corelli suite arranged by Ettore Pinelli; The Afternoon of a Faun, Debussy; the tone poem, Don Juan, Richard Strauss, and the Brahms symphony No. 1, in C minor. The novel Corelli suite consisted of three short pieces, Sarabande, a Gigue, and Badinerie. It was music of aristocratic elegance, with the grace and perfume of a royal court, and the orchestra played it with unsurpassable daintiness and charm.

Where could one find a sharper and more telling contrast than between the Debussy, with its visionary, elusive atmosphere, and the heroic themes and brilliant climaxes of the Strauss? Koussevitzky, whose conducting shows such a blend and balance of high mentality and glowing temperament, painted the Debussy tone picture in lovely pastel shades, and gave thrilling utterance to the Strauss measures. In both of these, the hearer was constantly impressed by the super-excellent caliber of the orchestra. The solo voices were always beautiful to the ear, and the union of the instruments was a flood of pellucid tone, exquisite in color. In brief, the orchestral work of last night left no room for criticism; it was virtually perfection in this field of musical performance.

Great interest centered in the Brahms symphony, a composition rarely played here. Brahms wrought ten years on this first symphony, a Titanic creation. Like many of his writings, it utilizes the simple elements of folksong, and like much of his music, it takes one into the shadows rather than the sunlit spaces of the world. But it is such wholesome music, expressing musical thought with both eloquence and control. The work was played with glittering technical skill, beauty of tone and unfailing unity of the different sections. The Andante was outstanding in the reverential treatment of its noble, hymn-like melodies. Unrestrained enthusiasm followed the performance of the symphony, and both conductor and his men were included in the prolonged outbursts of applause, a fitting tribute to a memorable artistic achievement.

30

Oct. 26. 1932

E ANN ARBOR DAILY NEWS, ANN ARBOR, MICH.

Reforestation

Boston Orchestra Is Heard In Initial Concert Event

Fifty-Fourth Choral Union Series Inaugurated at Auditorium

By Carl E. Gehring

Before discussing the concert of the Boston Symphony orchestra, which Dr. Serge Koussevitzky conducted Tuesday evening at Hill auditorium, a few pertinent remarks are in order. While all of the past Choral Union Concert series have, in varying degree, been a credit to their sponsors, perhaps no other local course has been faced with the situation which confronts the fifty-fourth annual Choral Union series. As we enter the fourth year of the economic depression, the portents of this catastrophe have become so menacing and far-flung that many who once regarded the Spenglerian theory of western decline with indifference now view with alarm the relentless march of events, incidentally noting the support which Ortega y Gasset, Egon Friedell and others have since accorded Spengler's ideas.

Thus the courage of the University Musical society, in planning one of its finest concert courses in a season when financial support for the project is not entirely assured, arouses our sincere commendation. When one considers the precarious state of our symphony orchestras, that only two grand opera companies remain in the country, as Deems Taylor has shown, and that our own Chamber Music Society of Ann Arbor has suspended activity for a year, one realizes what an obvious gamble confronts the officials of the University Musical society. Yet they have gone right ahead with a steadfastness which, if adhered to by Occidental society as a whole, should guide us out of an abyss which might ultimately prove to be bottomless if the descent goes on unchecked.

A Fine Opening Event

After congratulating local musical officials on their firm stand, we may say that the music of the Boston Symphony orchestra quite equalled the impression it made here last year. So uniformly excellent was this performance that one lost one's self in its contemplation and absorption, the crass concerns of every-day-life becoming matters of small account. This fact should be borne in mind by those who, with an eye to the family budget, may feel that under present conditions music had better be foregone. Art, it is well to recall, aptly has been called the recompense for the sufferings of mankind, and, in times like the present, it should be the more firmly embraced, not rejected. Concerning the concert, however, added to a sterling performance was an interesting program.

Offered on this occasion were Prokofieff's "Classical" Symphony; two of Debussy's three orchestral Nocturnes, namely "Nuages" and "Fetes"; the Strauss Symphonic Poem "Don Juan," and the Fifth Symphony, in E Minor, of Tschaikowsky. This comprised a well balanced program, and attractive, yet it would have been a trifle more to our liking had Dr. Koussevitzky offered us Sibelius' Eighth Symphony or a work or two by Bruckner which he is featuring this year, inasmuch as we know the Tschaikowsky Op. 64 so intimately. However the Symphony we heard Tuesday evening was Tschaikowsky as he undoubtedly conceived his music; that is, Dr. Koussevitzky did not fall into the error of certain conductors who wring from the Russian's sentimental measures the last possible tear.

Tschaikowsky Symphony

As has been said of Rachmaninoff, Tschaikowsky enjoyed a good cry, yet it always has been the writer's conviction that this man in his melancholy fits was not Peter Iljitch at his best. We had, for example, the composer in one of his most powerful and representative moods in the finale of the Fifth Symphony, which is the epitome of barbaric splendor. Not only was it intruiging to have a Russian conductor interpreting a Russian composer in a frenzied outburst, but it also was satisfying to hear a complete performance of this eloquent music. Not for a number of seasons has the movement entire been played here, the shorter Stock version unfortunately having gained in popularity with certain conductors. Incidentally, Willem Mengelberg has even a shorter version than the Stock, both of which are recorded.

In any case, this electrifying performance brought to conclusion a sparkling evening which had been charged with Dr. Koussevitzky's dynamic personality. Discussing the last bars of the concert first does not preclude remarking on some excellent French horn playing in the initial statement of the first theme from the second movement, or calling attention to the fine instrumental balances which were maintained in the haunting trio from the Waltz movement. A deviation from the orthodox approach to the first movement had to do with the tempo with which the third section of the second theme proper, exclusive of the motto theme, was taken. If any charge of sweetness were to be raised, it might apply here, the violins lingering too soulfully over an irresistibly lovely air, somewhat nullifying the effect of its delicate lyricism.

Other Works Heard

If Prokofieff's score did not seem so effective, it was due to the intrinsic character of the work and not to any lapses on the musicians' parts. This miniature Symphony is recorded by the Boston orchestra and, while the hearer may find it a charming enough work at first, it hardly holds up on too intimate acquaintance. Nevertheless it comprises an adroit use by Prokofieff of the classical symphonic mold, with a number of color tints belying its modern association. Yet the chameleon-like manner in which Prokofieff appears in this or that guise as composer, as is revealed by the varied quality of his output, little exceeded the chameleon-like way in which the orchestra adjusted itself to the demands of the various compositions played.

More exquisite performances of the Debussy Nocturnes scarcely could be imagined. Never, in the various renditions of "Nuages" which the writer has heard, have such luscious shadings beguiled the ear, the dreamy remoteness of the opening measures, for instance, fairly carrying away the imaginative listener on a bank of clouds of his own making. In this connection, the velvety texture of the chords in the wood choir was only equalled once again, in the finale of the Fifth Symphony wherein the woodwinds literally come up for air in a long diminuendo, after a Slavic dance tune has been quite torn asunder during some tempestuous attacks by the full orchestra. "Fetes," on the other hand, was likewise well interpreted, although some fuzzy work in the flutes injected a detracting element.

Trekking homeward and brought back to earth by the dampness of an inclement evening, the music lover might recall with inner warmth a colossal performance of Strauss' "Don Juan," the sinuous beauty of Debussy, the excellence of the orchestra, the genius of Dr. Koussevitzky, and, possibly, certain lines of Robert Frost, also recently a visitor to Ann Arbor, which read:

"Let the night be too dark for me to see into the future. Let what

---

THE MICHIGAN DAILY
Established 1890

OCT 27

Our Appreciations To The Choral Union . . .

FOUR thousand Ann Arbor music lovers Tuesday night heard the opening presentation of the Choral Union series, which will bring nine more outstanding musical organizations and individual artists here before the famous May Festival week next spring. The Boston Symphony, led by Dr. Serge Koussevitzky, gave a great performance that amply justified the enthusiasm of the audience. The program was arranged with remarkable care; the orchestra was —just what one of the greatest symphony organizations in the world should be.

So again we offer our congratulations to the Choral Union; not only for the work of the orchestra, but also on the success of the ambitious program of bringing the best in the musical world to Ann Arbor, while other small cities, in the belief that good music is too great a luxury for this era of depression, are permitting interest in such events to lapse.

And we congratulate those who heard the concert as well. It is through these discriminating listeners, who appreciate the finest talent and throng the auditorium to hear such artists as Dr. Koussevitzky and the members of the orchestra, that the Choral Union is able to make Ann Arbor a real musical center.

IE DETROIT FREE PRESS—WEDNESDAY, OCTOBER 26

Throng Hails Koussevitzky

First Choral Union Concert Triumph

By HERMAN WISE

ANN ARBOR, Oct. 25—The fifty-fourth annual choral union series of concerts opened in a dignified and ceremonious manner here tonight when Dr. Serge Koussevitzky and his Boston Symphony Orchestra of 110 members performed before an audience that almost filled spacious Hill Auditorium.

As was to be expected, the evening was in every way a distinct success. Musically, it met the demands of the most discriminating. For the visiting organization and its poetically brilliant leader, there was shown an appreciation both genuine and of vast proportion.

Musical Society Commended

The University Musical Society which has planned one of the most extensive series in its history, is to be commended for bringing the esteemed Koussevitzky to this city. The society could not have begun its season in a more fitting manner.

Four major works made up the program—four compositions that have been written within the last 45 years.

It is interesting to note that while each work is as different from the other as is possible in music, not one can be pointed to as an inferior piece of writing. Each must be considered among the musical masterpieces of all time and yet not one is as old as the average person of yesterday's generation.

Here is definite proof that it is unnecessary to go back into the centuries to find great music. It is at once clear that those who shed tears over the claim that valuable compositions ceased to be written after Beethoven are hardly to be taken seriously. Those at the concert tonight demonstrated beyond any doubt their favorable reaction to the program and the manner of performance.

'Classical' Symphony Opens

To open, Dr. Koussevitzky chose the "Classical" symphony, Op. 25, of Prokofieff, a work which had its first reading in the state. Completed in 1917, it is said to be fashioned after the style Mozart might have employed today.

A superb bit of orchestration, the work proved the outstanding contribution of the evening. For vitality and sheer delight, here is a number that Detroit ought to hear before the season gets too far along. The spirit of the time has been incorporated in this gem with the utmost understanding.

The two Debussy nocturnes — "Clouds" and "Festivals" — were read by the magnetic Koussevitzky with the keenneess he showed at his Detroit concert last year. His shading, his orchestral contracts and unexpected climaxes are miraculous and long to be remembered.

The other two numbers were the Strauss Tone Poem, "Don Juan," Op. 20 (after Lenau), and the Tschaikovsky Fifth Symphony in E Minor, Op. 64.

Finale Evokes Cheers

Neither of these measured up to the first two performances, although the orchestra gave of its best. The tone in the brass, however, could have been improved upon in more than one instance.

But these slips were unimportant. Both the Strauss and the Tschaikovsky were given vigorous readings and the finale of the symphony was sufficiently stirring to evoke cheers from the audience.

Music, played by an organization that can stand with the very best both in this country and abroad, was king here tonight, and the town paid proper tribute to it.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

OCT 26 1932

Boston Programs.

This week the Boston Symphony orchestra is on tour, the first of the present season. For the concerts of Nov. 4 and 5 the novelty will be the first performance in Boston of the tone poem "Tapiola" by Sibelius. According to the Boston Transcript, Mr. Cecil Gray has this to say of it:

"'Tapiola' is in many respects the culminating point of Sibelius's entire creative activity, and a consummate masterpiece which could only be the outcome of a long process of spiritual growth and development. It is music of extraordinary simplicity and directness, yet there is not one bar in it, from first to last, that could possibly have been written by any other composer.

"The work takes its name from Tapio, the forest god of Finnish Mythology—the Old Man of the Woods, the Elder of the Hills, the Master of the Wasteland.

"No words can hope to convey one tithe of the grandeur and sublimity, the sheer originality and imaginative power, which inform the whole work both in broadest outline and in the minutest details of the scoring."

THIS CLIPPING FROM
ALBANY, N. Y.
NEWS

OCT 25 1932

Boston Symphony

Koussevitzky and Orchestra Give Memorable Performance in Elmwood Music Hall.

By EDWARD DURNEY

Dr. Serge Koussevitzky and the Boston Symphony orchestra have scored another local triumph; have come to us thus early in the season with an inspired musical message that will not soon be forgotten, and again have won the appreciation and gratitude of an enormous audience of Buffalo music lovers. The Boston organization gave its annual local program Monday evening, in Elmwood Music hall, the concert under the auspices of the Buffalo Musical foundation.

Dr. Koussevitzky's admirable program offered, as its major item, Brahms' First Symphony; happily included the Debussy "Prelude to the Afternoon of a Faun," and, as well, an arranged Corelli suite and the Richard Strauss "Don Juan."

The inclusion of the Debussy composition was sufficient to arouse joyous anticipation, for a former reading of the work by Dr. Koussevitzky is fondly remembered. If ever music was creative of atmosphere here it is in this exquisitely fragrant, limpid score of Debussy. And the deft, unerring touch of Koussevitzky never fails to lend enchantment to its pages, to reveal its delicate play of color, its moods, its allurement, its orchestral charm. This Debussy performance provided one of the great delights of a memorable evening.

The Brahms C Minor Symphony made up the second half of the program and its performance stands as an achievement of first magnitude. In this first symphony Brahms has not always avoided complexities, but, characteristically, he has presented beauty and vitality in happy union. Koussevitzky's reading was, needless to say, fraught with significance, was free from exaggeration, was of incisive rhythmic pulse and of electrifying spirit and clarity. The soaring spirit of the first movement, the temporary calm of the second, the pastoral delicacy of the third, the mounting joy of the finale, all were communicated faithfully to the listeners in the conductor's brilliant unfoldment. The close of the performance was the signal for unwonted enthusiasm on the part of the audience, and conductor and players responded to the ovation.

The Corelli suite, opening the program, proved a choice appetizer, and profited in performance by the radiant purity of the string quality of the Boston orchestra. The three numbers of the suite, Sarabande, Gigue and Badinerie, in their pervading grace and charm exerted instant appeal.

The Strauss tone poem, "Don Juan," came as the third and final offering of the first half of the program. This episodic work, of Wagnerian echo, betrays its composer's accustomed brilliance in matters of orchestration. Full justice was its fate at the hands of the Boston players.

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE

OCT 30 1932

Boston Symphony to Play Prokofieff and Sibelius Works

The orchestral suite made by Serge Prokofieff from his opera, "Le Joueur" (Der Spieler), will be played for the first time in America under Serge Koussevitzky's direction in the Boston Symphony Orchestra's home concerts on next Friday and Saturday. The opera was first heard at Brussels in the spring of 1929 and the suit was first performed in Paris at a Colonne concert last March.

The opera was derived from Dostoievsky's novel of this title. Sibelius's tone poem "Tapiola" will have its first Boston hearing on this program. It was composed in 1925 on a commission from the New York Symphony Orchestra and introduced here on December 26, 1926, with Walter Damrosch conducting. The music did not win much favor here, but is said to be much admired in Europe.

INFORMATION OBSCURED

30

Oct. 26, 1932

E ANN ARBOR DAILY NEWS, ANN ARBOR, MICH.

Reforestation

Boston Orchestra Is Heard In Initial Concert Event

Fifty-Fourth Choral Union Series Inaugurated at Auditorium

By Carl E. Gehring

Before discussing the concert of the Boston Symphony orchestra, which Dr. Serge Koussevitzky conducted Tuesday evening at Hill auditorium, a few pertinent remarks are in order. While all of the past Choral Union Concert series have, in varying degree, been a credit to their sponsors, perhaps no other local course has been faced with the situation which confronts the fifty-fourth annual Choral Union series. As we enter the fourth year of the economic depression, the portents of this catastrophe have become so menacing and far-flung that many who once regarded the Spenglerian theory of western decline with indifference now view with alarm the relentless march of events, incidentally noting the support which Ortega y Gasset, Egon Friedell and others have since accorded Spengler's ideas.

Thus the courage of the University Musical society, in planning one of its finest concert courses in a season when financial support for the project is not entirely assured, arouses our sincere commendation. When one considers the precarious state of our symphony orchestras, that only two grand opera companies remain in the country, as Deems Taylor has shown, and that our own Chamber Music Society of Ann Arbor has suspended activity for a year, one realizes what an obvious gamble confronts the officials of the University Musical society. Yet they have gone right ahead with a steadfastness which, if adhered to by Occidental society as a whole, should guide us out of an abyss which might ultimately prove to be bottomless if the descent goes on unchecked.

A Fine Opening Event

After congratulating local musical officials on their firm stand, we may say that the music of the Boston Symphony orchestra quite equalled the impression it made here last year. So uniformly excellent was this performance that one lost one's self in its contemplation and absorption, the crass concerns of every-day-life becoming matters of small account. This fact should be borne in mind by those who, with an eye to the family budget, may feel that under present conditions music had better be foregone. Art, it is well to recall, aptly has been called the recompense for the sufferings of mankind, and, in times like the present, it should be the more firmly embraced, not rejected. Concerning the concert, however, added to a sterling performance was an interesting program.

Offered on this occasion were Prokofieff's "Classical" Symphony; two of Debussy's three orchestral Nocturnes, namely "Nuages" and "Fetes"; the Strauss Symphonic Poem "Don Juan," and the Fifth Symphony, in E Minor, of Tschaikowsky. This comprised a well balanced program, and attractive, yet it would have been a trifle more to our liking had Dr. Koussevitzky offered us Sibelius' Eighth Symphony or a work or two by Bruckner which he is featuring this year, inasmuch as we know the Tschaikowsky Op. 64 so intimately. However the Symphony we heard Tuesday evening was Tschaikowsky as he undoubtedly conceived his music; that is, Dr. Koussevitzky did not fall into the error of certain conductors who wring from the Russian's sentimental measures the last possible tear.

Tschaikowsky Symphony

As has been said of Rachmaninoff, Tschaikowsky enjoyed a good cry, yet it always has been the writer's conviction that this man in his melancholy fits was not Peter Iljitch at his best. We had, for example, the composer in one of his most powerful and representative moods in the finale of the Fifth Symphony, which is the epitome of barbaric splendor. Not only was it intruiging to have a Russian conductor interpreting a Russian composer in a frenzied outburst, but it also was satisfying to hear a complete performance of this eloquent music. Not for a number of seasons has the movement entire been played here, the shorter Stock version unfortunately having gained in popularity with certain conductors. Incidentally, Willem Mengelberg has even a shorter version than the Stock, both of which are recorded.

In any case, this electrifying performance brought to conclusion a sparkling evening which had been charged with Dr. Koussevitzky's dynamic personality. Discussing the last bars of the concert first does not preclude remarking on some excellent French horn playing in the initial statement of the first theme from the second movement, or calling attention to the fine instrumental balances which were maintained in the haunting trio from the Waltz movement. A deviation from the orthodox approach to the first movement had to do with the tempo with which the third section of the second theme proper, exclusive of the motto theme, was taken. If any charge of sweetness were to be raised, it might apply here, the violins lingering too soulfully over an irresistibly lovely air, somewhat nullifying the effect of its delicate lyricism.

Other Works Heard

If Prokofieff's score did not seem so effective, it was due to the intrinsic character of the work and not to any lapses on the musicians' parts. This miniature Symphony is recorded by the Boston orchestra and, while the hearer may find it a charming enough work at first, it hardly holds up on too intimate acquaintance. Nevertheless it comprises an adroit use by Prokofieff of the classical symphonic mold, with a number of color tints belying its modern association. Yet the chameleon-like manner in which Prokofieff appears in this or that guise as composer, as is revealed by the varied quality of his output, little exceeded the chameleon-like way in which the orchestra adjusted itself to the demands of the various compositions played.

More exquisite performances of the Debussy Nocturnes scarcely could be imagined. Never, in the various renditions of "Nuages" which the writer has heard, have such luscious shadings beguiled the ear, the dreamy remoteness of the opening measures, for instance, fairly carrying away the imaginative listener on a bank of clouds of his own making. In this connection, the velvety texture of the chords in the wood choir was only equalled once again, in the finale of the Fifth Symphony wherein the woodwinds literally come up for air in a long diminuendo, after a Slavic dance tune has been quite torn asunder during some tempestuous attacks by the full orchestra. "Fetes," on the other hand, was likewise well interpreted, although some fuzzy work in the flutes injected a detracting element.

Trekking homeward and brought back to earth by the dampness of an inclement evening, the music lover might recall with inner warmth a colossal performance of Strauss' "Don Juan," the sinuous beauty of Debussy, the excellence of the orchestra, the genius of Dr. Koussevitzky, and, possibly, certain lines of Robert Frost, also recently a visitor to Ann Arbor, which read:

"Let the night be too dark for me to see into the future. Let what [illegible] be."

NEWS

OCT 25 1932

Boston Symphony

Koussevitzky and Orchestra Give Memorable Performance in Elmwood Music Hall.

By EDWARD DURNEY

Dr. Serge Koussevitzky and the Boston Symphony orchestra have scored another local triumph; have come to us thus early in the season with an inspired musical message that will not soon be forgotten, and again have won the appreciation and gratitude of an enormous audience of Buffalo music lovers. The Boston organization gave its annual local program Monday evening, in Elmwood Music hall, the concert under the auspices of the Buffalo Musical foundation.

Dr. Koussevitzky's admirable program offered, as its major item, Brahms' First Symphony; happily included the Debussy "Prelude to the Afternoon of a Faun," and, as well, an arranged Corelli suite and the Richard Strauss "Don Juan."

The inclusion of the Debussy composition was sufficient to arouse joyous anticipation, for a former reading of the work by Dr. Koussevitzky is fondly remembered. If ever music was creative of atmosphere here it is in this exquisitely fragrant, limpid score of Debussy. And the deft, unerring touch of Koussevitzky never fails to lend enchantment to its pages, to reveal its delicate play of color, its moods, its allurement, its orchestral charm. This Debussy performance provided one of the great delights of a memorable evening.

The Brahms C Minor Symphony made up the second half of the program and its performance stands as an achievement of first magnitude. In this first symphony Brahms has not always avoided complexities, but, characteristically, he has presented beauty and vitality in happy union. Koussevitzky's reading was, needless to say, fraught with significance, was free from exaggeration, was of incisive rhythmic pulse and of electrifying spirit and clarity. The soaring spirit of the first movement, the temporary calm of the second, the pastoral delicacy of the third, the mounting joy of the finale, all were communicated faithfully to the listeners in the conductor's brilliant unfoldment. The close of the performance was the signal for unwonted enthusiasm on the part of the audience, and conductor and players responded to the ovation.

The Corelli suite, opening the program, proved a choice appetizer, and profited in performance by the radiant purity of the string quality of the Boston orchestra. The three numbers of the suite, Sarabande, Gigue and Badinerie, in their pervading grace and charm exerted instant appeal.

The Strauss tone poem, "Don Juan," came as the third and final offering of the first half of the program. This episodic work, of Wagnerian echo, betrays its composer's accustomed brilliance in matters of orchestration. Full justice was its fate at the hands of the Boston players.

THE MICHIGAN DAILY
Established 1890

OCT 27

Our Appreciations To The Choral Union . . .

FOUR thousand Ann Arbor music lovers Tuesday night heard the opening presentation of the Choral Union series, which will bring nine more outstanding musical organizations and individual artists here before the famous May Festival week next spring. The Boston Symphony, led by Dr. Serge Koussevitzky, gave a great performance that amply justified the enthusiasm of the audience. The program was arranged with remarkable care; the orchestra was —just what one of the greatest symphony organizations in the world should be.

So again we offer our congratulations to the Choral Union; not only for the work of the orchestra, but also on the success of the ambitious program of bringing the best in the musical world to Ann Arbor, while other small cities, in the belief that good music is too great a luxury for this era of depression, are permitting interest in such events to lapse.

And we congratulate those who heard the concert as well. It is through these discriminating listeners, who appreciate the finest talent and throng the auditorium to hear such artists as Dr. Koussevitzky and the members of the orchestra, that the Choral Union is able to make Ann Arbor a real musical center.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

OCT 26 1932

Boston Programs.

This week the Boston Symphony orchestra is on tour, the first of the present season. For the concerts of Nov. 4 and 5 the novelty will be the first performance in Boston of the tone poem "Tapiola" by Sibelius. According to the Boston Transcript, Mr. Cecil Gray has this to say of it:

"'Tapiola' is in many respects the culminating point of Sibelius's entire creative activity, and a consummate masterpiece which could only be the outcome of a long process of spiritual growth and development. It is music of extraordinary simplicity and directness, yet there is not one bar in it, from first to last, that could possibly have been written by any other composer.

"The work takes its name from Tapio, the forest god of Finnish Mythology—the Old Man of the Woods, the Elder of the Hills, the Master of the Wasteland.

"No words can hope to convey one tithe of the grandeur and sublimity, the sheer originality and imaginative power, which inform the whole work both in broadest outline and in the minutest details of the scoring."

IE DETROIT FREE PRESS—WEDNESDAY, OCTOBER 26

Throng Hails Koussevitzky

First Choral Union Concert Triumph

By HERMAN WISE

ANN ARBOR, Oct. 25—The fifty-fourth annual choral union series of concerts opened in a dignified and ceremonious manner here tonight when Dr. Serge Koussevitzky and his Boston Symphony Orchestra of 110 members performed before an audience that almost filled spacious Hill Auditorium.

As was to be expected, the evening was in every way a distinct success. Musically, it met the demands of the most discriminating. For the visiting organization and its poetically brilliant leader, there was shown an appreciation both genuine and of vast proportion.

Musical Society Commended

The University Musical Society which has planned one of the most extensive series in its history, is to be commended for bringing the esteemed Koussevitzky to this city. The society could not have begun its season in a more fitting manner.

Four major works made up the program—four compositions that have been written within the last 45 years.

It is interesting to note that while each work is as different from the other as is possible in music, not one can be pointed to as an inferior piece of writing. Each must be considered among the musical masterpieces of all time and yet not one is as old as the average person of yesterday's generation.

Here is definite proof that it is unnecessary to go back into the centuries to find great music. It is at once clear that those who shed tears over the claim that valuable compositions ceased to be written after Beethoven are hardly to be taken seriously. Those at the concert tonight demonstrated beyond any doubt their favorable reaction to the program and the manner of performance.

'Classical' Symphony Opens

To open, Dr. Koussevitzky chose the "Classical" symphony, Op. 25, of Prokofieff, a work which had its first reading in the state. Completed in 1917, it is said to be fashioned after the style Mozart might have employed today.

A superb bit of orchestration, the work proved the outstanding contribution of the evening. For vitality and sheer delight, here is a number that Detroit ought to hear before the season gets too far along. The spirit of the time has been incorporated in this gem with the utmost understanding.

The two Debussy nocturnes — "Clouds" and "Festivals" — were read by the magnetic Koussevitzky with the keenneess he showed at his Detroit concert last year. His shading, his orchestral contracts and unexpected climaxes are miraculous and long to be remembered.

The other two numbers were the Strauss Tone Poem, "Don Juan," Op. 20 (after Lenau), and the Tschaikovsky Fifth Symphony in E Minor, Op. 64.

Finale Evokes Cheers

Neither of these measured up to the first two performances, although the orchestra gave of its best. The tone in the brass, however, could have been improved upon in more than one instance.

But these slips were unimportant. Both the Strauss and the Tschaikovsky were given vigorous readings and the finale of the symphony was sufficiently stirring to evoke cheers from the audience.

Music, played by an organization that can stand with the very best both in this country and abroad, was king here tonight, and the town paid proper tribute to it.

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE

OCT 30 1932

Boston Symphony to Play Prokofieff and Sibelius Work

The orchestral suite made by Serge Prokofieff from his opera, "Le Joueur" (Der Spieler), will be played for the first time in America under Serge Koussevitzky's direction in the Boston Symphony Orchestra's home concerts on next Friday and Saturday. The opera was first heard at Brussels in the spring of 1929 and the suit was first performed in Paris at a Colonne concert last March.

The opera was derived from Dostoievsky's novel of this title. Sibelius's tone poem "Tapiola" will have its first Boston hearing on this program. It was composed in 1925 on a commission from the New York Symphony Orchestra and introduced here on December 26, 1926, with Walter Damrosch conducting. The music did not win much favor here, but is said to be much admired in Europe.

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE

OCT 30 1932

MUSIC

By LAWRENCE GILMAN

Again the Symphonic Broadcaster

CULTIVATED music-lovers are entitled to congratulate themselves upon the progressive though leisurely reclamation of symphonic broadcasting from the malign influence of ignoramuses and vulgarians. I refer to that type of radio announcer and lecturer whose activities have been a sore affliction to those who wished to hear the broadcasting of music performed by our great orchestras.

When the rulers of the air began to act upon the theory that there was a radio audience of considerable size whose musical appetite was not entirely satisfied by listening to such gems of the lighter repertoire as the "Ground Hog Blues" and "He's a Curbstone Cutie," they proceeded to choose the announcers and lecturers for their symphonic broadcasts upon a quaint and original principle. Apparently it seemed to the discerning minds of the radio directors that the best commentaries upon Bach, Beethoven, Brahms, Wagner, and other composers of what is vulgarly known as "classical" music would be supplied by persons who knew least about their subject.

Upon no other theory can one account for the fact that in the earlier years of symphonic broadcasting in this country, most of the radioed comment upon the programs to which educated music lovers were invited to listen proceeded apparently from the darkened minds of glib barbarians, obviously ignorant concerning the matters they were attempting to discuss.

* * *

Disheartened Listeners

IN THOSE incredible days, it was possible to hear the C minor Symphony of Brahms discussed, in connection with a performance by Mr. Toscanini, by a commentator whose musical illiteracy was as appalling as the elegant vulgarity of his speech. I sometimes wondered, in those days, how many potential enthusiasts were lost to the radio by the kind of pretentious and flatulent gush which was offered to them as appropriate comment upon the great music of the world: comment so cheap and erroneous, so insufferable in its hifalutin' affectations, that a million cultivated music lovers, from New York to San Francisco, must have turned off their radios in shuddering dismay—or transferred their attention, in desperation, to the concurrent discourse of the Rev. Ozias Crump.

* * *

These conditions are being slowly bettered. I had occasion not long ago in this column to applaud the selection by the Columbia Broadcasting System of Mr. Olin Downes, music critic of "The New York Times," as lecturer for the broadcasting of the Philharmonic-Symphony concerts. And now the WABC authorities have carried further this excellent work of regeneration by securing as radio commentator upon the concerts of the Philadelphia Orchestra Mr. Pitts Sanborn, the music critic of the New York "World-Telegram."

Mr. Sanborn has already spoken at two of the concerts that are being broadcast this season from the stage of the Philadelphia Academy of Music on Friday afternoons; and one hopes that he will continue to do so throughout the series.

Mr. Sanborn's qualifications as a commentator upon music are scarcely in need of indication. He is a scholar, an accomplished man of letters, a critic of long experience and of unimpeachable taste (incidentally, he is a poet and a novelist of parts). He speaks concerning music with the authority of the expert. He has an excellent radio voice—cultivated, of agreeable timbre; and his diction is admirable. His comments upon the C minor Symphony of Brahms, during the intermission of the first Philadelphia broadcast, could not have been improved upon. His characterization of the music was pithy, eloquent, illuminating—the observations of an enlightened listener offering the fruits of that enlightenment to other listeners.

* * *

Orchestras and the Depression

IT APPEARS to some of us that insufficient recognition has been accorded those amazingly unselfish philanthropists who are today, in the midst of unprecedented financial calamities and anxieties, continuing their support of our great but exceedingly expensive orchestras. A symphony orchestra is always a costly thing to maintain. An orchestra such as the Philharmonic-Symphony or the Philadelphia or the Boston or the Chicago, with its high-priced first players and its none too humble conductors, not only is unable to pay for itself, but must necessarily, even in boom times, confront its guarantors with enormous deficits.

Under the present fantastic and terrifying conditions, the problem of maintaining an organization like the Philharmonic or the Philadelphia Orchestra, in the face of diminished subscriptions and all-around distress and stringency, is appalling to contemplate. Yet these orchestras are proceeding on their usual course, as if the year were 1928 instead of 1932. The programs continue to offer the great works of the symphonic repertoire; the performances are as superb as they ever were; the conductors are the finest to be had.

* * *

The public-spirited men and women who are financially responsible for these staggeringly expensive undertakings are, as is known of all, far less affluent than they once were; yet they continue uncomplainingly to stand the gaff. One cannot but wonder if their unselfishness in thus enhancing the civilization of the communities they serve, their invaluable contributions to the education of the public in perceptive listening, are appreciated. One has one's doubts.

There is nothing spectacularly alluring about a performance of Brahms's F major Symphony by the Philharmonic under Toscanini, or of the Sibelius Fourth under Stokowski, or of a Handel Concerto Grosso by the Boston Orchestra under Koussevitzky. The easily tickled crowds run in another direction—to hear Signor Belcantofirmo agitating the operatic chandelier with his high C's; to observe the lyric dementia of Lucia.

The persuasions of a symphony orchestra are of a different sort. At their characteristic best, they serve to promote that kind of education which initiates the mind and the spirit into new and richer orders of experience: that kind of enlightenment which the inimitable appraiser of intellectual values had in mind when he wrote: "Let our artists be those who are qualified to discern the true nature of the beautiful; . . . then will our youth dwell in a land of health, amid fair sights and sounds, and receive the good in everything: and beauty, the effulgence of fair works, shall flow into the eye and the ear . . . and insensibly draw the soul from earliest years into likeness and sympathy with the beauty of reason. There can be no nobler training."

That, also, is "to build for endlessness."

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

OCT 31 1932

The Distaff

BY CAROLINE HAZARD.

Musical Recollections and Comments Occasioned by the Opening of Symphony Orchestra Season on Two Coasts

The symphony societies have begun their splendid work for the season, the three great orchestras of Boston, Philadelphia and Cleveland leading in the East, and Los Angeles and San Francisco on the West Coast. With the radio their beautiful music is carried far and wide, the unseen auditors vastly outnumbering those in the concert halls. Providence is to have its own orchestra as well as sharing in the music of its neighbor and we must never forget that Koussevitsky is a son of Brown, that Dr. Faunce conferred upon him the degree of Doctor of Music. Those who were at that convocation can never forget its unusual feature for any academic occasion. The explorer Roy Chapman Andrews was the other recipient of a degree, at the special meeting of the trustees in February. He was to be in China on one of his fruitful journeys of exploration at Commencement time in June, and Koussevitsky would be abroad, so the ceremony took place on the hill, instead of in the first Baptist church. Andrews responded for his degree in detailing some of the picturesque features of his work. When it came Koussevitsky's turn Dr. Faunce announced that the distinguished foreigner would not trust his English, but would respond in the universal language. I have been told, for alas, I was not there, that the doctor's gown and hood were quietly laid aside, the great bass viol was brought in and Koussevitsky played a magnificent composition of his own. That I have heard, when he gave it later in Symphony hall, Boston, for the benefit of the Russian students. Such pure rich tone, such brilliant treble parts, such notes quivering with life, I have never heard, as that great viol produced in the hands of such a master. It is more than a 'cello for richness, with the added wonder as Koussevitsky plays it of harmonics of angelic sweetness, capable of the utmost a single instrument can do, covering the whole realm of expression.

* * *

After all the great orchestras are made up of individual musicians, and to each his own instrument. There is a joy in the creation of sound, projecting one's own individuality through the strings of instruments, or the very breath of one's own life through the stops of flutes and the great family of pipes. The organ binds them together in massive chords, the piano brings its mechanism for the string vibrations. We each can do something to make a musical instrument our own.

In the far mountains of Kentucky there are still dulciniers, such as used to be played in England two hundred years ago. It is only a three-stringed instrument tuned to a common chord, and plucked with the fingers. For the old ballads like "Barbara Allen," or "The Bailiff's Daughter" it makes a thrumming accompaniment to the voice. These are still made and used in the mountains.

* * *

Not so long ago violins were made in Rhode Island. One artist of the South County made over seventy, seasoning his wood with care, polishing it to beauty, shaping his violins after the old good models, each one, as is the glory of violins, an individual creation with its own differing beauty of tone. This violin maker led the village choir with the same instrument that often set his neighbors to dancing. Some of them remonstrated with him, but he protested it was a "Godly Fiddle"; and it was. Under his bow it could comfort, and exhalt, as well as excite to merriment. It could run the whole gamut of life, from simple childlike joy to noble worship.

The material side of music, its notes and scores, rest with the players. The result is an appeal to the hearer, intangible, evanescent beauty itself, aloof in its loveliness, and universal, for sound

"Is everywhere in the world—loud,
soft, and all is said:
Give it to me to use! I mix it with
two in my thought;
And, there! ye have heard and seen:
consider and bow the head."

THIS CLIPPING FROM
N. Y. TIMES

NOV 2 - 1932

MUSIC NOTES.

The Boston Symphony under Serge Koussevitzky will play the following works Friday afternoon and Saturday evening at Symphony Hall in Boston: Mozart's overture to "The Magic Flute"; Sibelius' symphonic poem, "Tapiola"; Prokofieff's character portraits from "The Gambler" and Beethoven's seventh symphony.

THIS CLIPPING FROM THE
ITHACA, N. Y.
JOURNAL NEWS

OCT 27 1932

Brahms Opus To Be Feature For Symphony

Two Modern, Two Classic Composers on Saturday Program of Boston Orchestra in Bailey Hall—Serge Koussevitzky to Conduct

Two modern and two classic composers will be represented in the program with which the Boston Symphony will open the Bailey Hall concert series on Saturday night.

The major offering, which will continue the second half of the program, will be a Brahms symphony, his No. 1 in C Minor. This is especially apropos in view of the fact that the Brahms centenary will be celebrated this winter. The composer was born on May 7, 1833.

The other composers to be used are Debussy and Ravel of the modern school, and Corelli of the classical Italian, violinist-composer who originated the concerto grosso. The Corelli selection is a modern arrangement from his 12th Sonata for violin.

The Cornell Music Department announced today that only about 160 of the better seats in Bailey Hall remain for this concert.

The Boston Orchestra, directed by Dr. Serge Koussevitzky, will make this appearance the last of a week's tour with which it has opened its road season. The musicians will arrive in Ithaca Saturday morning by special train, and will return to Boston after the concert.

The program will be as follows:
Suite .... Corelli
Sarabande, Gigue, Badinerie
Prelude to the Afternoon of a
Faun .... Debussy
"Daphnis et Chloe" Ballet,
Orchestral .... Ravel
(Excerpts, second suite)
Lever du jour—pantomime—
danse generale
Intermission.
Symphony No. 1 in C minor..
.... Brahms

THIS CLIPPING FROM THE
ITHACA, N. Y.
JOURNAL NEWS

OCT 31 1932

Koussevitsky And Symphony Well Received

Performance in Bailey Hall Excells Past Appearances Of Boston Musicians — Brahms Opus Highlight— Play to Capacity House

A performance excelling its own past record of Bailey Hall triumphs was given by the Boston Symphony Orchestra Saturday night.

Working with practically the same body of musicians year after year, Dr. Serge Koussevitzky brings them constantly nearer perfection. Saturday's concert seemed even more dazzling in realization of the fact that the musicians had been on a six night trip during which time they gave eight performances.

The symmetry and dextrous yet translucent gaiety of the opening number, a Corelli suite, showed the beauty of the strings. Interpretation of the sarabande, gigue and badinerie conveyed a feeling not only of the musicianship of the players but of the richness of the instruments themselves used by the Boston organization.

Turn to Debussy

After this delectable 17th century beginning, the orchestra turned to Debussy's "Prelude to the Afternoon of a Faun," one of the battlegrounds earlier in the century in the conquest of modern music. Throughout this selection it became evident that each soloist in the group is an artist in his own right. The flutist aurens produced tones of unsurpassed warmth and purity, and the theme came and went through the horns, the harp, the oboe, the clarinet, and the violincello.

Koussevitzky apparently believes in coupling a Debussy with a Ravel, and for Saturday's concert he chose a number capable of clanging "Bolero" out of anybody's head. Toward the end of the "Daphnis and Chloe," some members of the audience felt reminded of Shakespeare's title, "Much Ado About Nothing," and others were given a Halloween mood. The tremendous effects seem to be built up on a few ideas somewhat banal, and it is the superb orchestration behind them that gives them eclat. Overestimated though Ravel may be, there is no doubt that he can build an imposing structure..

Brahms Symphony

The second half of the program was the height of the evening, being devoted to Brahms first Symphony, in C minor. Koussevitzky has a slight tendency to overemphasize the slow movements. This resulted in making the second movement, the andante, seem "troppo sostenutto" to part of the hearers who sensed a consequent over-dramatizing of the Brahms. To others such criticism would seem unduly carping.

The orchestra played to a capacity house, and to an enthusiastic one. Rarely has more spontaneous and more tumultuous applause been heard there, not begging for an encore but in tribute to the music.

At the supper given afterward by the music committee to the orchestra leaders, Dr. Koussevitzky complimented the Ithaca audiences. He has noticed an improvement in taste and appreciation from year to year, he confided. He would never venture to give in this city a program of cheap popular music, or of music not of the highest character. E. B.

From Novel, From Legend, Comes Music

TRANS. — NOV. 4

New Tone-Poem by Sibelius, New Suite by Prokofiev, At Symphony Hall

ON the program for the Symphony Concerts of Friday and Saturday Dr. Koussevitzky places two new pieces by eminent hands. First, the tone-poem "Tapiola," which is Opus 112 of Jan Sibelius; second, a suite drawn from the opera "Le Joueur" (The ("Gambler") by Serge Prokofiev. "Tapiola" was written for, and dedicated to, Walter Damrosch in 1926; was played by the New York Symphony Orchestra under the venerable conductor on Dec. 26 of that year. . . . Prokofiev's opera had a performance at the progressive Théâtre de la Monnaie at Brussels in 1929; has since been produced in German cities. The Suite drawn from it was played by the Colonne Orchestra at Paris, March 12, 1932. It is new to the United States.

The New Sibelius

The score of "Tapiola" is prefaced by these verses:

Ancient, mysterious, brooding savage dreams,
Within them dwells the Forest's mighty God
And woodsprites in the gloom weave magic secrets.
Widespread they stand, the Northland's dusky forests,

"Tapiola," then is program-music, though program-music in mild form. With Sibelius program-music almost invariably means music that has to do with things of the North. The four lines just quoted indicate that "Tapiola" is no exception. Tapio is the Finnish god of the forest. This fact and the verses furnish the sole clue to the poetic content of the score.

The entire work is based on a single, short pregnant phrase. It is no more than two measures long. It is simplicity itself. It occure at the very beginning of the piece (Largamente, B minor, 2-2), in strings, supported by close string harmonies. Mr. Cecil Gray, in his recent book about Sibelius, says that this theme "at the very outset is repeated with variations by different instrumental combinations no fewer than twenty-two times." One hastens to add that the variations are variations in orchestral color only; that the theme undergoes no transformations of contour during these twenty-two repetitions. Mr. Gray continues: "The transformations it subsequently undergoes are infinite in number and extent." Liszt, following in minute detail an elaborate program, has never found more variants for any of his themes. Open the score at almost any page and you will find something that in some way relates to these simple notes of the beginning. . . . The pace soon quickens to Allegro, after the first two statements of the motif, in fact, the mood grows darker and more intense.

An interesting episode occurs where strings weave an eerie, shimmering background out of major seconds in various octaves; while woodwinds play a variant, or derivative, of the theme in broken rhythm, punctuated by short rests. The mood again grows more meditative. Another episode follows, which Mr. H. F. Peyser, writing the program-note for the performance by the New York Symphony Orchestra described as "a kind of scherzando frolic of wood-sprites—chattering dialogues and interchanges between strings and woodwinds on diminutions and other variants of preceding material"; evidently a reference to the woodsprites of the already quoted verses. There are returns to some of the material used earlier in the piece.

For a description of the climax we turn again to Mr. Gray: "The dénouement of the work is reached with a rising crescendo passage of chromatics for the strings alone, extending over thirty-seven bars, whcih attains to an unimaginable pitch of intensity, and culminates in a truly terrific and overwhelming outburst from the whole orchestra—one of the greatest climaxes in all music, like a convulsion of nature, or the unchaining of some elemental force." Nor must one omit Mr. Gray's estimate of the work as a whole: "No mere words can hope to convey one tithe of the grandeur and sublimity, the sheer originality and imaginative power, which inform the whole work both in broadest outline and in the minutest details of the scoring. Even if Sibelius had written nothing else this one work would be sufficient to entitle him to a place among the greatest masters of all time."

Background for Prokofiev

Prokofiev's suite, "The Gambler," is drawn from his opera of the same name. The opera, in turn, is based upon Dostoievsky's novel, also of like title. The novel, in its turn, is in part autobiographical, with a foundation in certain incidents of the author's life. "The Gambler" was written (1867) while he was at work upon his masterpiece, "Crime and Punishment." In her "Fyodor Dostoievsky; a Study," the daughter of the novelist, Aimée, recounts the circumstances. Dostoievsky had assumed his brother's debts, though not legally obliged to do so. At once creditors began to press him hard. An unscrupulous publisher, Stellovsky, persuaded Bostoievsky to sell him the right to publish a complete edition of his works, stipulating, however, that a new novel of a certain number of pages be included. The new novel was to be completed by November; otherwise Dostoievsky was to lose all his earlier copyrights. The new novel was "The Gambler." Dostoievsky put by work on "Crime and Punishment" to write it. But the publisher well knew that the time allowed was too short, was gleefully awaiting his own coming into ownership of all Dostoievsky's copyrights. All this happened in the early days of stenography. In his predicament it was suggested to Dostoievsky that he employ a stenographer. He chanced upon a young girl who was a member of the first class in stenography that had ever been taught in Russia. Dostoievsky was at the time a widower. He was fascinated by his young assistant; and upon completion of "The Gambler" (within the stipulated time) married her. Through fourteen years more she transcribed his novels.

The chief personage in "The Gamblers" is Alexis Ivanovitch, tutor in the house of General Zagoriansky. In Alexis, Dostoievsky pictures himself. (Details of the plot of the novel are, in this account, based upon Serge Persky's "La Vie et l'Œuvre de Dostoievsky"; details of his life, upon his daughter's book, already cited). Alexis has fallen hopelessly in love with Pauline, step-daughter of the general. Pauline encourages him only in such degree and in such wise as shall enable her to make use of him to her own advantage. Here also Dostoievsky is autobiographical. His first wife seems to have been an adventuress who was faithless and prone to "affairs." Dostoievsky, however, did not divorce her, but continued to support her until her death some time before he wrote "The Gambler." Dostoievsky, in those days, was lecturing to students at one of the Russian universities, where he was exceedinly popular. He was stung to the quick by his wife's coldness and infidelity. Soon a young adventuress, a Pauline N . . . who had made herself common with the students, wrote him an ardent love-letter, offering herself to him. Inexperienced in such matters, not knowing her character, he fell into a liaison with her, followed her to Paris (where she had already found another lover), later to Italy and through Germany. His offers of marriage she rejected, preferring her "freedom." While travelling with her Dostoievsky gambled frequently, lost heavily. Hence "The Gambler."

Pauline thus blows both hot and cold with Alexis. But his own emotions toward her are by no means unmixed. He writes: "There were moments when I would have given half my life to be able to strangle her. I swear that could I have plunged a knife into her breast I would have done so exultantly. Yet I swear also, by all that is sacred to me, if, at the summit of the Schlangenberg she had said to me, 'Throw yourself over that precipice', I would have obeyed her, and even obeyed her joyfully."

In the entourage of the general are two adventurers, the faking "marquis" de Grieux and the bogus "Countess" Blanche de Cominges. Both are awaiting the death of an aged grand-aunt of the general. They have managed to get some hold upon him; through it hope to inherit some of the old woman's fortune. Instead of dying, she recovers; comes to visit the general, succumbs to the temptations of roulette, loses everything, returns to her home. De Grieux and Blanche now detach themselves from the general. It becomes known that de Grieux had had an "affair" with Pauline; also that the general had entrusted to Grieux 50,000 francs out of Pauline's personal fortune. This the adventurer returns to her. But more money is needed, and Pauline conceives the idea of instructing Alexis to gamble for her with the 50,000 francs. (Earlier he had played with smaller amounts at her orders, but had always lost. This time he wins 200,000 francs; has the good sense to stop playing, returns to Pauline with the money. Pauline, however, now declares:

"I will not take your money."

"How? What? Why, Pauline?"

"I do not want to take this money without giving something in exchange."

"I offer you myself, my entire life."

"You are generous. The mistress of de Grieux is not worth 50,000 francs."

"Pauline, how can you speak in this way! Am I de Grieux?"

"I hate you. Yes. . . . I do not love you more than de Grieux." Then, continues:

"No, no. You are good. You are my faithful friend." Soon it seems again that she ought to pay for favors, and cries:

"Buy me? Would you? For 50,000 francs, like de Grieux"; but ends by embracing him. The next day:

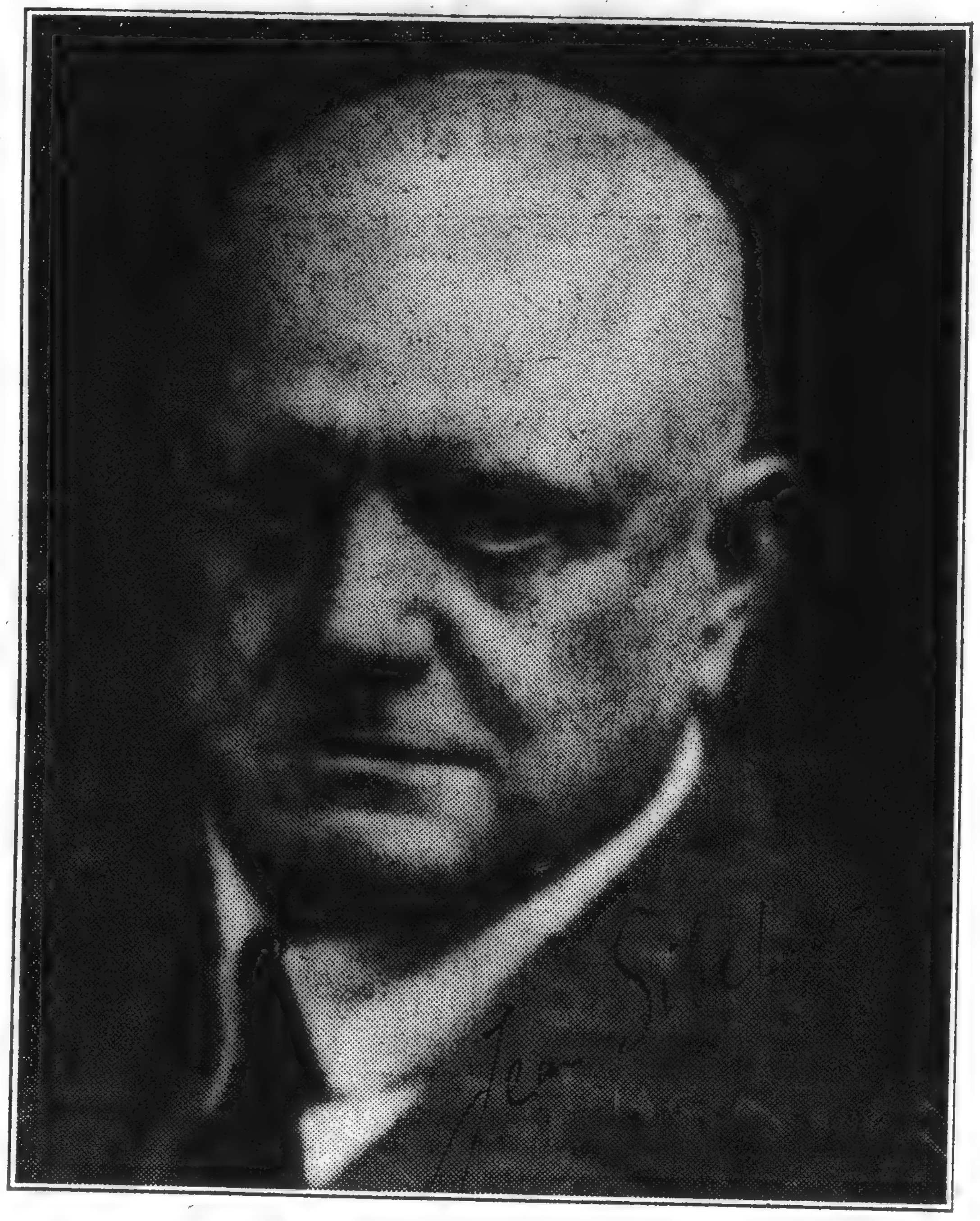
"Now give me my 50,000 francs." Receiving them, she leaves him. To which one need only add that the old grand-aunt was actually a favorite aunt of Dostoievsky's father, who was believed to have gambled and lost heavily.

Opera and Suite

Out of this story Prokofiev began an opera in 1916. In 1927 he took it up again and completed it. After the first performance, already mentioned, Lucien Solvay, in Le Menestrel, summarized the whole: "The book, written by the composer, is an adaptation of a novel of Dostoievsky, very picturesque, full of movement, 'rough stuff,' although affecting strongly pessimistic moralizing. It has to do with an old lady for whose death an number of grotesque types are waiting. She is rich and each of them hopes for her fortune. But the woman takes a new hold on life, begins gambling, losses everything. Then the gaming table obsesses one of her heirs, who rewins the lost fortune, hoping thereby to conquer the heart of a damsel whom he adores. He finds himself cruelly snubbed. All this is madly animated, incoherent, much in conformity with the disordered spirit of Russian society before the war—and after, without doubt. It serves as text for a score of fleet motion, having not a shadow of sensibility or emotion, but carried forward in violent rhythm, blustering, irresistible. The impression is curious, bewildering, but in spite of everything, engaging by its singularity." One remembers the composer's "Love for Three Oranges," for similar qualities.

For his suite, which is numbered Opus 49, Prokofiev has drawn from his opera for four character sketches: I, Alexis (Allegro Passionato); II, Grand-mere (Moderato); III, The General (Moderato); IV, Pauline (Moderato). A fifth, Dénouement, is again at Allegro. The score, still in manuscript, is a highly colored, fantastic piece of work of considerable body. One need add nothing to the description given in Le Menestrel. The characters, as sketched in the above outline, are vividly pictural in the several numbers of the suite. A. H. M.

"The Strength of Ten"



Jean Sibelius (Helander-Helsingfors)

To Be the Composer Distinguished above All Others at the Symphony Concerts of the Current Musical Year. From a Photograph (1930) Lent by Boaz Piller, Esq.

Concert-Chronicle

Trans Nov 2

Western Harvest

THE westward journey, last week, of the Symphony Orchestra was fortunate in every way. It visited six cities—Buffalo, Ann Arbor, Cincinnati, Columbus, Pittsburgh, Ithaca. In each the audience filled the concert-hall; was notable for quality as well as numbers; received program and performance warmly. As heretofore, in the two university towns—Ann Arbor and Ithaca—the trip came to climax. The particular pleasure in Buffalo was Brahms's First Symphony; in Ann Arbor, Chaikovsky's Fifth, played without cuts, seemingly a rare experience in that corner of the world. In other cities, as the reviewers record the concerts, the audience fastened upon Debussy's "Clouds" or the familiar Suite from Ravel's ballet, "Daphnis and Chloë." The newspaper articles teemed with praise of Dr. Koussevitzky as program-maker and conductor, whatever the piece in hand. The orchestra as an ensemble, and each choir within it, shared this acclaim. In Ann Arbor, indeed, the collegiate audience was so musically wise that it noted the remarkable playing in the slow movement of Mr. Boettcher and his three associates in the horn quartet. Only Prokofiev's "Classical Symphony" seemed less liked in this Western world than it is in the seaboard cities.

Incidents and Prospects

It is now definitely settled that Florent Schmitt, the eminent and many-sided French composer, will be guest of the Symphony Orchestra at its concerts on Nov. 25 and 26. He will play the piano-part in a Concerto he has lately written.

The long-promised Piano-Concerto of Arnold Bax, the English composer, will be played at the Symphony Concerts of next week. It has not hitherto been produced in America. Miss Harriet Cohen, the London pianist, will take the solo-part, for which she was Mr. Bax's original choice. Hereabouts she has been heard only at a chamber-concert at Harvard. Nov 2 Trans

---

Trans -

Nov 3

At the Symphony Concerts of next week Dr. Koussevitzky will begin his announced cycle of the symphonies of Sibelius. The first will be played on Nov. 11 and 12. At intervals the six others in print and in repertory will follow. The new Eighth, heard for the first times anywhere, will be end and climax to the series.

Herald MUSIC NOTES Nov 3

Dr. Koussevitsky and the Boston Symphony Orchestra triumphed gloriously in Cincinnati. Mr. Leighton of the Inquirer found the evening a "perfect" one; "a surpassing program; a great conductor; a splendid ensemble." . . . Koussevitsky, the conductor, has made of his ensemble a body responsible to his slightest interpretive indication. He has within himself recreative faculties that place him among the Titans of orchestral leaders. He it was who selected the program and interpreted it. So by infallible reasoning the conclusion is reached that it is to Koussevitsky that first recognition for the perfect evening must be given. . . . We haven't the space to say all we would of the countless number of excellences in the presentations. The Boston orchestra is an instrument that seems never to have exhausted its tonal resources. No matter how hushed a pianissimo, there still is left a softer hush. No matter how grandiose the climax, if needed, there is a greater fortissimo in reserve. And the conductor plays on the instrument with a master's touch. With no semblance of personal display, but with what guidance two remarkable hands and a vibrant personality can give, he recreates wonderful music in a manner to prove all its wonder and beauty."

The program of the Symphony concerts on tomorrow afternoon and Saturday evening will be as follows: Mozart, Overture to "The Magic Flute." Prokofieff, suite, "Four Character Portraits from 'The Gambler'" (first time in the United States); sibelius, "Tapiola," symphonic poem (first time in Boston). Beethoven, Symphony, No. 7. The "Portraits" are those of characters in Dostoievsky's autobiographical novel, "The Gambler"—Alexis, the Grandmother, the General, Pauline. The opera from which the suite is derived was produced at the Monnaie, Brussels. "Tapiola" was written for Walter Damrosch and the Symphony Society of New York and first performed in New York late in December, 1926. The composer undertakes to interpret in music "the wild northern forest where dwell its god and his wood sprites."

Tonight at Bates hall, Y. M. C. A. building "Dawn," a pageant by Gena May Brown will be performed under the auspices of the Knights of Pythias. The pageant portrays "the cultured aspect of the Negro race." John Warner, tenor of "Green Pastures"; Lavinia Brown, soprano; Ethel Hardy Smith, soprano; Rufus Brent, baritone; Jay Perry & Co. (in Negro ballet), William Rhodes and Marsha Johnson will take part. Choruses, quartets, spirituals. Mme. Brown, born in Virginia, was educated in Columbus, O. She studied music at the Mt. Union College Conservatory. Later studies in elecution were in Boston; religious education at Columbia University.

The Boston Symphony Orchestra will give a concert in Sanders Theatre, Cambridge, tonight at 8 o'clock. Weber, Overture to "Oberon"; Wagner, Prelude to "Lohengrin"; Strauss, "Don Juan"; Beethoven, Symphony No. 7.

The People's Symphony orchestra will give its first concert of the season in Jordan Hall next Sunday afternoon. Beethoven, Overture to "Egmont"; Brahms, Symphony No. 1. Grieg, piano concerto (Felix Fox, pianist). Liszt, "The Preludes."

Maxim Karolik, tenor, will sing in Symphony Hall next Sunday afternoon. Songs by Tchaikovsky, Schumann, Schubert, Brahms, Moussorgsky.

OVEMBER 4, 1932

S === Films

Dr. Koussevitzky Again in Cambridge

Trans

DESPITE the fact that the program contained no music of recent date, a perceptible air of freshness pervaded the concert of the Boston Symphony Orchestra in Sanders Theater, Cambridge, last evening. The inclusion of the Overture to Weber's "Oberon" as the opening number no doubt contributed in some degree to this impression; until recently it has long been absent from local symphonic programs. The choice of Beethoven's Seventh Symphony, though not the least familiar of the composer's master works, was likewise a happy one; while the "Don Juan" tone-poem of Strauss was a welcome alternative to more favored pieces of preceding seasons. As for the remaining item of the total four, one was led to observe that Dr. Koussevitzky is seldom more fortunate as regards the music of Wagner than in the Prelude to "Lohengrin."

The entire evening was a constant exhibition of instrumental versatility. Dr. Koussevitzky conducted spiritedly and with apparent pleasure in the deed. The response of the audience increased in warmth with every number. For Weber's Overture, the clapping was brisk, though not prolonged; it reflected, in a measure, the bright loveliness of the piece. For the Prelude to "Lohengrin," it intimated a more profound pleasure. Following the tone-poem of Strauss and the symphony of Beethoven, it continued with sufficient vigor to recall the conductor to the stage and to bring the musicians to their feet in the familiar gesture of acknowledgment.

A re-hearing of Weber's Overture by an organization such as the Boston Symphony confirms a widely-held belief that this piece deserves more frequent performance if for no other reason than the fact that it makes a delightful appetizer for more solid fare. Then, too, Dr. Koussevitzky's notable talent in music of delicate or fanciful character heightens its peculiar charm and provides it with a sophisticated polish and fresh elegance.

The Prelude from "Lohengrin" served as additional proof of the orchestra's refined technique. The strings, in their airy upper registers, played with edgeless tone. Caught in the stream of flowing sound, they blended their several and ensemble voices with the deeper brass and woodwinds. The pliant strands of Wagnerian melody, the expanding harmonies, the expressive instrumental timbres steadily invoked the exalted mood. Under Dr. Koussevitzky's hand, the familiar music renews its seldom-failing spell.

"Don Juan" was the dramatic contrast of the evening; the striking portrait; the picturesque narrative. Confirming a frequent experience with the music of Strauss, the pleasure of the listener was derived from the composer's mastery of orchestral resource and the orchestra's corresponding mastery of instrument.

Beyond the rather square-fashioned first movement, which reflects Beethoven's earlier style and which even after repeated hearings fails to hold the attention of present-day listeners, the Seventh Symphony provided sustained pleasure. The extended and steadily moving Allegretto made its persuasive way with subtle insistence. The engaging folk-like measures of the third movement foreshadowed and led up to the concluding Allegro.

N. M. J.

At Symphony

Nov 5 Amer

By MOSES SMITH

Between the Mozart overture to "The Magic Flute," which opens, and the Beethoven seventh symphony, which closes this week's Boston Symphony Orchestra program, are two novelties—"Tapiola," a symphonic poem of Sibelius, and a suite drawn from Prokofieff's opera, "The Gambler".

The Sibelius work, played at yesterday's concert for the first time in Boston, is music often enigmatic in character, yet one readily understands the encomiums which sensitive and learned critics have heaped on it.

There is here no excess verbiage. Hearing "Tapiola" for the first time, one was almost inclined to think that the score was too concise, too angular. But no doubt, this angularity will pass with familiarity. Even so, one already senses the greatness of the work.

The Prokofieff suite, which received its first performance in this country, was quite another matter. The composer has assembled music from the opera into four character portraits, and he adds a fifth movement which he calls "denouement." One is at a loss to trace the connection between music and the characters or story. Heard strictly as music, away from the opera house, this recent work of Prokofieff makes little sense, to put the case mildly. Not only does it lack the distinction which one might reasonably expect from a new opus of the Russian master; the music has no essential vitality.

Amusements

PHEUM
Hamilton Pl.
Theatres

Amusements

Post

DAY, NOVEMBER 5,

SIBELIUS MUSIC BY SYMPHONY

Tone-Poem 'Tapiola' Given First Boston Hearing

BY WARREN STOREY SMITH

Three composers are marked for special honors at the Symphony Concerts of this season: Brahms, who was born in 1833; Wagner, who died 50 years later, and Sibelius, whose Eighth Symphony will receive its world premiere here next spring.

SIBELIUS' "TAPIOLA"

There will be other music of Sibelius at these concerts, leading up to the event, as it were, before that premiere takes place. Yesterday brought the first Boston performance of his tone-poem, "Tapiola," and all of the other symphonies are promised us, beginning with the First next week.

Perhaps at the end of the year it may be more clearly discernible whether the Finnish composer's powers have waxed or waned with the years. "Tapiola," composed for Walter Damrosch's New York Symphony Orchestra in 1926, is accordingly of the composer's later period in which, on the authority of his perfervid biographer, Cecil Gray, the Northern and largely national phase of his creative activity is in the ascendant. With that comment on the music there may be no dissenting. This tone-picture of the Finnish forest god is music abundantly typical of nature in its boreal aspects. In it reside bleakness and chill, the whistling of the wind, the gloom of deep woods and, for fleeting contrast, the hint of woodland sprites.

Inclined to Moodiness

Sibelius can suggest elemental nature as no composer since Wagner has suggested it. But this "Tapiola," for all its sombre impressiveness, does not escape monotony; there is in it more of mood than of self-sustaining musical design and progress. And this tendency to moodiness has grown upon the composer. Felicien David, obsessed by the Orient, was enjoined to "get off his camel"; Sibelius might be invited to forsake for a time his Finnish fens and forests for a clime where nature's habitual expression is a smile, not a frown.

The performance of the tone-poem, so far as might be judged, was an eloquent one, and the audience received it appreciatively.

Prokofieff's Suite

The other new piece yesterday was a suite from Prokofieff's opera, "The Gambler," after the autobiographical novel of Dostoievsky, first produced in Brussels in 1929. Four of the five divisions of the suite portray figures in the novel; Alexis, the Grandmother, the General and Pauline. Apparently the gift of salient musical characterization has been denied Prokofieff. It is only a slight exaggeration to say that had the movements been transposed the listener would have been none the wiser. If the General had a degree of pompousness and bluster, neither the amorous Alexis nor the capricious, passionate Pauline were recognizable as such. This music, of little value at least outside the theatre, was brilliantly played.

For the rest, the concert began and ended classically with Mozart's Overture to the "Magic Flute" and Beethoven's Symphony, respectively.

HE BOSTON HERALD, SATURDAY, NOVEMBER 5, 1932

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The program of the fourth concert of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, which took place yesterday afternoon in Symphony hall, was as follows: Mozart, Overture to "The Magic Flute." Sibelius, "Tapiola," symphonic poem (first performance in Boston). Prokofieff, Four character portraits—Alexis. The Grandmother, The General, Pauline—Denouement—derived from Prokofieff's opera, "The Gambler" (after Dostoievsky's novel, "Le Joueur"). Beethoven, Symphony No. 7.

Walter Damrosch in January, 1926, asked Sibelius to compose a work to be played by the Symphony Orchestra of New York. "Tapiola" was composed in March and May of that year. The first performance was in New York under Mr. Damrosch's direction on Dec. 26, 1926. There was a second performance a few days later. Since then the work has been neglected in this country, but there have been several performances in England, where it is counted among the most important compositions of Sibelius. The title comes from Tapio, the forest god of Finnish mythology, god of the forests and wood-sprites. The motto in the score is the only "program" vouchsafed by the composer:

"Wide-spread they stand, the northland's dusky forests,
Ancient, foreboding, brooding savage dreams;
Within them dwells the forest's mighty god,
And wood-sprites in the gloom weave magic secrets."

A short phrase may be taken as typical of the forest god, or of the forest itself. This theme assumes more and more significance, by the successive variations for different groupings of instruments, and varying of the theme itself. However remote the theme may appear to be in some variations—or shall one say episodes?—its presence is ever there. Perhaps some may find there are too many repetitions without a marked change in form or expression—especially in what may be described as the middle section—but these repetitions are not from want of invention—they are there purposely to intensify the prevailing sombre, mysterious mood. There are tricksy measures here and there that may justly be associated with the wood-sprites, but Sibelius does not attempt an interlinear translation into tones of his prefixed motto: he is a master of impressive moods, a poet who suggests, who does not seek imitations of natural phenomena. It would never occur to him to employ a wind-machine to paint in tones a wind-swept plain, nor to use a gramaphone record of a screaming sea-gull.

"Tapiola" is a remarkable work as the expression of an emotion provoked by a gloomy, haunted forest. Nor are there so many trees in this music that the forest is not seen and felt. There is nothing impertinently distracting; no sacrifice to the elegancies; no appeal to conventional beauty; the mood takes hold of one until it reaches an extraordinary intensity in the marvellous climax. Seldom has any unfamiliar work been received with so great, spontaneous, genuine applause for the music itself, the conductor and the orchestra.

This cannot be said of the Suite by Prokofieff. A composer runs a risk in attempting the musical portraiture of persons in life or in fiction. Schumann gave us Chopin in the "Carnival"; a lesser composer, Rheinberger, gave the character and music of Fesca in a little organ piece. To those who know Dostoievsky's novel, the autobiographical novel, "The Gambler" Prokofieff has not succeeded, however interesting the music itself may or may not be. In the opera there are the characters, who are seen, act, and sing: Alexis (Dostoievsky), who is by no means the Alexis of Virgil's eclogue; the General, the Grandmother, Pauline. Who could distinguish from this suite the General from the Grandmother? The character, the spirit of the music is practically the same. And Pauline (Apollonaria Soushov), with whom Dostoievsky had a strange and at times grotesque liaison for two or three years; that capricious, whimsical, enigmatical, sensual woman—is there a semblance of her in this music? Strauss did better in his portrayal of his wife when he wrote "Heldenleben" and the Domestic Symphony. True, he had lived longer with her when he composed these works. And if Dostoievsky entertained a passion for Pauline, he at the same time was drawn to the gaming table as much as to her chamber.

A sparkling performance of Mozart's overture and a fine interpretation of Beethoven's symphony added materially to the brilliance of the concert, which will be repeated tonight. The program of next week will comprise Haydn's "Oxford" symphony; "Winter Legends" for orchestra and piano by Arnold Bax (first time in the United States—Harriet Cohen of London, pianist), and the First Symphony of Sibelius.

THIS CLIPPING FROM
MARTINS FERRY, O.
TIMES

America Assuming World Leadership In Music, Claim

COLUMBUS Nov. 4—Although the finest compositions still come from Europe, America is rapidly assuming the world leadership in music, according to Serge Koussevitzky, famous Russian conductor of the Boston Symphony orchestra.

"I will not be surprised," Dr. Koussevitzky said in an interview here, "if in two or three years America will have the great composers also.

"Now you have interesting composers in America, but not great."

Dr. Koussevitzky, who is now in his ninth season with the Boston orchestra said that no country in the world is making so great an effort toward education in music as America.

But these are bad days for music, or as he described them in his halting English, enriched by eloquent inflections, "now is dangerous times for art."

"But yet, wherever I go the houses are crowded. Perhaps it shows that when people are troubled that is when they most need music."

With the (

Monitor Nov 5

Boston Symphony

Written for The Christian Science Monitor

Upon the program of the fourth pair of concerts in the Boston Symphony Orchestra's home season (Nov. 4-5) Dr. Serge Koussevitzky set two novelties: the symphonic poem, "Tapiola," by Sibelius, heard for the first time in Boston; and the suite of character portraits which Prokofieff has drawn from his opera "Le Joueur," after Dostoevsky's story, played for the first time in America.

"Tapiola" was written in 1926 for the New York Symphony Society, at the request of Mr. Walter Damrosch, its conductor. The name is derived, Mr. Cecil Gray has pointed out in his biography of the composer, from Tapio, "the forest god of Finnish mythology—the Old Man of the Woods, the Elder of the Hills, the Master of the Waste Land." The score, dedicated to Mr. Damrosch, contains these lines, written by the composer:

Widespread they stand, the Northland's dusky forests,
Ancient, foreboding, brooding savage dreams;
Within them dwells the forest's mighty god,
And wood sprites in the gloom weave magic secrets.

The score is one of the most finished expressions of the composer's genius. With characteristic economy of means, Sibelius projects with compelling power the mood of the motto. The tone poem is constructed on a simple theme which is announced at once by strings. This theme is not developed in the conventional sense, but is passed about the several choirs with evocaive key changes and variations of imbre. There is no surplus material, o padding. Everything is bare and tark. The music holds the listener nrelentingly. Toward the close here is an overwhelming effect of a ong crescendo in the strings leading to a tremendous outcry from the [illegible] close. [illegible] have made no difference if the description of the first three of the characters had been transposed. In the sketch of the Grandmother, in particular, it seemed to us that the composer had missed a great opportunity—there's a character. There seemed to be an attempt to portray Pauline as a rather nice girl who could be peevish, but Dostoevsky's young woman was not present.

The concert opened with a virtuosic performance of the Overture to "The Magic Flute" and closed with a glorious proclamation of Beethoven's joyful Seventh Symphony. Although the majority of the Friday congregation received this benefaction with surprising imperturbation, a little band of the faithful remained to applaud until the men were called to their feet.

L. A. S.

MUSIC

Globe Nov 5

SYMPHONY HALL
Boston Symphony Orchestra

The notable music new to Boston heard at the Symphony concert yesterday afternoon was Jan Sibelius' Symphonic Poem "Tapiola." Dr Koussevitzky also conducted the first performance in the United States of Prokofieff's Suite drawn from his opera "The Gambler." The concert began with the overture to Mozart's "The Magic Flute," and was ended with Beethoven's Seventh Symphony, in A major.

"Tapiola," although played for the first time in this city yesterday, is not new music. It was written upon a request made in 1926 by Walter Damrosch, then conductor of the New York Symphony Orchestra, and was first played by that organization late in the same year. The score was prefaced by the Finnish master with the following quatrain:

"Wide-spread they stand, the Northland's dusky forests,
Ancient, foreboding, brooding savage dreams;
Within them dwells the forest's mighty God,
And wood sprites in the gloom weave magic secrets."

Sibelius has, therefore, written a species of program music about the immense, awesome forests of his native Finland, and about Tapio, the God of the forests in ancient Finnish folklore. Whether he had in mind a definite sequence of incidents is not known. There is, however, a considerable amount of tone painting, such as in the first part when small groups of instruments, notably the higher strings, sing nostalgic melodies against a murmuring background that might be rushing wind in the treetops; and just before the climax when the strings play a long crescendo that suggests imaginary wood sprites. But most remarkable of all is the impression of solitude and the feeling of physical cold aroused by Sibelius' harmony. The present reviewer has never heard any music which so realistically suggests temperature in terms of musical tone.

The composer has in this work been as original and artistically discriminating as in his Symphonies, those lofty, incomparable masterpieces which are among the noblest music of the time. The mature Sibelius has eschewed the literal and the commonplace in material and in style, and cheapness was ever utterly foreign to him. Program music though it may be, "Tapiola" is not of the order of Richard Strauss' "A Hero's Life" or "Domestic Symphony."

Whether "Tapiola" is Sibelius' greatest work, most revealing of his mind and spirit, is open to question. It is, however, a powerful and strangely moving music.

It was plain, from an eloquent performance, that Dr Koussevitzky had labored hard in preparing the work and his pleasure at its enthusiastic reception by a normally undemonstrative audience was obvious.

Prokofieff's opera "The Gamblers," from which the Suite played yesterday was drawn, is based upon Dostoievsky's novel of like name. The opera was first sung in Brussels in 1929. When the Suite had its first performance, in March of this year at Paris, the program contained the following note: "The composer . . . . . has wished to present the chief characters that figure in his opera. . . . . The procedure of his work has been to reunite all the musical material which defines each character, and to shape it into an orchestral piece."

The characters thus portrayed are Alexis, the Grandmother, the General and Pauline. A fifth section is called "Denouement." To judge from persistent thumps of the kettle drum in the first three parts, those characters were much overweight, and walked with thunderous tread. The orchestral sternutations imply that all concerned were inveterate takers of snuff. Prokofieff's music, at first hearing, is not sufficiently varied to suggest even the external characteristics of dissimilar beings. And it does not seem possible that subtle traits which the composer must have wished to suggest can be made plain in terms of music. But the worst fault of this Suite lies not in its merciless rhythmic insistence nor in its cacophony, but in its irredeemable dullness.

The program for the concerts next Friday and Saturday will comprise Haydn's "Oxford" Symphony, No. 92, long unplayed here; Arnold Bax' new "Winter Legends" with Harriet Cohen as piano soloist; and Sibelius' First Symphony, in E minor.

C. W. D.

33

S === Films

Dr. Koussevitzky Again in Cambridge

Tran

DESPITE the fact that the program contained no music of recent date, a perceptible air of freshness pervaded the concert of the Boston Symphony Orchestra in Sanders Theater, Cambridge, last evening. The inclusion of the Overture to Weber's "Oberon" as the opening number no doubt contributed in some degree to this impression; until recently it has long been absent from local symphonic programs. The choice of Beethoven's Seventh Symphony, though not the least familiar of the composer's master works, was likewise a happy one: while the "Don Juan" tone-poem of Strauss was a welcome alternative to more favored pieces of preceding seasons. As for the remaining item of the total four, one was led to observe that Dr. Koussevitzky is seldom more fortunate as regards the music of Wagner than in the Prelude to "Lohengrin."

The entire evening was a constant exhibition of instrumental versatility. Dr. Koussevitzky conducted spiritedly and with apparent pleasure in the deed. The response of the audience increased in warmth with every number. For Weber's Overture, the clapping was brisk, though not prolonged; it reflected, in a measure, the bright loveliness of the piece. For the Prelude to "Lohengrin," it intimated a more profound pleasure. Following the tone-poem of Strauss and the symphony of Beethoven, it continued with sufficient vigor to recall the conductor to the stage and to bring the musicians to their feet in the familiar gesture of acknowledgment.

A re-hearing of Weber's Overture by an organization such as the Boston Symphony confirms a widely-held belief that this piece deserves more frequent performance if for no other reason than the fact that it makes a delightful appetizer for more solid fare. Then, too, Dr. Koussevitzky's notable talent in music of delicate or fanciful character heightens its peculiar charm and provides it with a sophisticated polish and fresh elegance.

The Prelude from "Lohengrin" served as additional proof of the orchestra's refined technique. The strings, in their airy upper registers, played with edgeless tone. Caught in the stream of flowing sound, they blended their several and ensemble voices with the deeper brass and woodwinds. The pliant strands of Wagnerian melody, the expanding harmonies, the expressive instrumental timbres steadily invoked the exalted mood. Under Dr. Koussevitzky's hand, the familiar music renews its seldom-failing spell.

"Don Juan" was the dramatic contrast of the evening; the striking portrait; the picturesque narrative. Confirming a frequent experience with the music of Strauss, the pleasure of the listener was derived from the composer's mastery of orchestral resource and the orchestra's corresponding mastery of instrument.

Beyond the rather square-fashioned first movement, which reflects Beethoven's earlier style and which even after repeated hearings fails to hold the attention of present-day listeners, the Seventh Symphony provided sustained pleasure. The extended and steadily moving Allegretto made its persuasive way with subtle insistence. The engaging folk-like measures of the third movement foreshadowed and led up to the concluding Allegro.

N. M. J.

At Symphony

nov 5 Amer

By MOSES SMITH

Between the Mozart overture to "The Magic Flute," which opens, and the Beethoven seventh symphony, which closes this week's Boston Symphony Orchestra program, are two novelties—"Tapiola," a symphonic poem of Sibelius, and a suite drawn from Prokofieff's opera, "The Gambler".

The Sibelius work, played at yesterday's concert for the first time in Boston, is music often enigmatic in character, yet one readily understands the encomiums which sensitive and learned critics have heaped on it.

There is here no excess verbiage. Hearing "Tapiola" for the first time, one was almost inclined to think that the score was too concise, too angular. But no doubt, this angularity will pass with familiarity. Even so, one already senses the greatness of the work.

The Prokofieff suite, which received its first performance in this country, was quite another matter. The composer has assembled music from the opera into four character portraits, and he adds a fifth movement which he calls "denouement." One is at a loss to trace the connection between music and the characters or story. Heard strictly as music, away from the opera house, this recent work of Prokofieff makes little sense, to put the case mildly. Not only does it lack the distinction which one might reasonably expect from a new opus of the Russian master; the music has no essential vitality.

Amusements

Amusements

ᴾPHEUM
Hamilton-Pl.
ʰ Theatres

Post

SIBELIUS MUSIC BY SYMPHONY

Tone-Poem 'Tapiola' Given First Boston Hearing

BY WARREN STOREY SMITH

Three composers are marked for special honors at the Symphony Concerts of this season: Brahms, who was born in 1833; Wagner, who died 50 years later, and Sibelius, whose Eighth Symphony will receive its world premiere here next spring.

SIBELIUS' "TAPIOLA"

There will be other music of Sibelius at these concerts, leading up to the event, as it were, before that premiere takes place. Yesterday brought the first Boston performance of his tone-poem, "Tapiola," and all of the other symphonies are promised us, beginning with the First next week.

Perhaps at the end of the year it may be more clearly discernible whether the Finnish composer's powers have waxed or waned with the years. "Tapiola," composed for Walter Damrosch's New York Symphony Orchestra in 1926, is accordingly of the composer's later period in which, on the authority of his perfervid biographer, Cecil Gray, the Northern and largely national phase of his creative activity is in the ascendant. With that comment on the music there may be no dissenting. This tone-picture of the Finnish forest god is music abundantly typical of nature in its boreal aspects. In it reside bleakness and chill, the whistling of the wind, the gloom of deep woods and, for fleeting contrast, the hint of woodland sprites.

Inclined to Moodiness

Sibelius can suggest elemental nature as no composer since Wagner has suggested it. But this "Tapiola," for all its sombre impressiveness, does not escape monotony; there is in it more of mood than of self-sustaining musical design and progress. And this tendency to moodiness has grown upon the composer. Felicien David, obsessed by the Orient, was enjoined to "get off his camel"; Sibelius might be invited to forsake for a time his Finnish fens and forests for a clime where nature's habitual expression is a smile, not a frown.

The performance of the tone-poem, so far as might be judged, was an eloquent one, and the audience received it appreciatively.

Prokofieff's Suite

The other new piece yesterday was a suite from Prokofieff's opera, "The Gambler," after the autobiographical novel of Dostoievsky, first produced in Brussels in 1929. Four of the five divisions of the suite portray figures in the novel; Alexis, the Grandmother, the General and Pauline. Apparently the gift of salient musical characterization has been denied Prokofieff. It is only a slight exaggeration to say that had the movements been transposed the listener would have been none the wiser. If the General had a degree of pompousness and bluster, neither the amorous Alexis nor the capricious, passionate Pauline were recognizable as such. This music, of little value at least outside the theatre, was brilliantly played.

For the rest, the concert began and ended classically with Mozart's Overture to the "Magic Flute" and Beethoven's Symphony, respectively.

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The program of the fourth concert of the Boston Symphony Orchestra, Dr. Koussevitzky conductor, which took place yesterday afternoon in Symphony hall, was as follows: Mozart, Overture to "The Magic Flute." Sibelius, "Tapiola," symphonic poem (first performance in Boston). Prokofieff, Four character portraits—Alexis, The Grandmother, The General, Pauline—Denouement—derived from Prokofieff's opera, "The Gambler" (after Dostoievsky's novel, "Le Joueur"). Beethoven, Symphony No. 7.

Walter Damrosch in January, 1926, asked Sibelius to compose a work to be played by the Symphony Orchestra of New York. "Tapiola" was composed in March and May of that year. The first performance was in New York under Mr. Damrosch's direction on Dec. 26, 1926. There was a second performance a few days later. Since then the work has been neglected in this country, but there have been several performances in England, where it is counted among the most important compositions of Sibelius. The title comes from Tapio, the forest god of Finnish mythology, god of the forests and wood-sprites. The motto in the score is the only "program" vouchsafed by the composer:

> "Wide-spread they stand, the northland's dusky forests,
> Ancient, foreboding, brooding savage dreams;
> Within them dwells the forest's mighty god,
> And wood-sprites in the gloom weave magic secrets."

A short phrase may be taken as typical of the forest god, or of the forest itself. This theme assumes more and more significance, by the successive variations for different groupings of instruments, and varying of the theme itself. However remote the theme may appear to be in some variations—or shall one say episodes?—its presence is ever there. Perhaps some may find there are too many repetitions without a marked change in form or expression—especially in what may be described as the middle section—but these repetitions are not from want of invention—they are there purposely to intensify the prevailing sombre, mysterious mood. There are tricksy measures here and there that may justly be associated with the wood-sprites, but Sibelius does not attempt an interlinear translation into tones of his prefixed motto: he is a master of impressive moods, a poet who suggests, who does not seek imitations of natural phenomena. It would never occur to him to employ a wind-machine to paint in tones a wind-swept plain, nor to use a gramaphone record of a screaming sea-gull.

"Tapiola" is a remarkable work as the expression of an emotion provoked by a gloomy, haunted forest. Nor are there so many trees in this music that the forest is not seen and felt. There is nothing impertinently distracting; no sacrifice to the elegancies; no appeal to conventional beauty; the mood takes hold of one until it reaches an extraordinary intensity in the marvellous climax. Seldom has any unfamiliar work been received with so great, spontaneous, genuine applause for the music itself, the conductor and the orchestra.

This cannot be said of the Suite by Prokofieff. A composer runs a risk in attempting the musical portraiture of persons in life or in fiction. Schumann gave us Chopin in the "Carnival"; a lesser composer, Rheinberger, gave the character and music of Fesca in a little organ piece. To those who know Dostoievsky's novel, the autobiographical novel, "The Gambler" Prokofieff has not succeeded, however interesting the music itself may or may not be. In the opera there are the characters, who are seen, act, and sing: Alexis (Dostoievsky), who is by no means the Alexis of Virgil's eclogue; the General, the Grandmother, Pauline. Who could distinguish from this suite the General from the Grandmother? The character, the spirit of the music is practically the same. And Pauline (Apollonaria Soushov), with whom Dostoievsky had a strange and at times grotesque liaison for two or three years; that capricious, whimsical, enigmatical, sensual woman—is there a semblance of her in this music? Strauss did better in his portrayal of his wife when he wrote "Heldenleben" and the Domestic Symphony. True, he had lived longer with her when he composed these works. And if Dostoievsky entertained a passion for Pauline, he at the same time was drawn to the gaming table as much as to her chamber.

A sparkling performance of Mozart's overture and a fine interpretation of Beethoven's symphony added materially to the brilliance of the concert, which will be repeated tonight. The program of next week will comprise Haydn's "Oxford" symphony; "Winter Legends" for orchestra and piano by Arnold Bax (first time in the United States—Harriet Cohen of London, pianist), and the First Symphony of Sibelius.

THIS CLIPPING FROM

MARTINS FERRY, O

TIMES

WANT JACKSON COIN

WESTON, W. Va.—The me
of General "Stonewall" Jack
whose daring feats upon the ba
field stimulate the pride of yo
should be perpetuated, in the opin
of the Weston Lions club. With
organization of the a Stonew
Jackson Memorial association, t
club will seek the co-operation of
other Lions clubs of the Unit
States for the coinage of a spec
half-dollar to commemorate Jacks

RARE PLANT BLOOMS

PARIS—The Victoria Regia, o

MUSIC

Globe nov 5

SYMPHONY HALL

Boston Symphony Orchestra

The notable music new to Boston heard at the Symphony concert yesterday afternoon was Jan Sibelius' Symphonic Poem "Tapiola." Dr Koussevitzky also conducted the first performance in the United States of Prokofieff's Suite drawn from his opera "The Gambler." The concert began with the overture to Mozart's "The Magic Flute," and was ended with Beethoven's Seventh Symphony, in A major.

"Tapiola," although played for the first time in this city yesterday, is not new music. It was written upon a request made in 1926 by Walter Damrosch, then conductor of the New York Symphony Orchestra, and was first played by that organization late in the same year. The score was prefaced by the Finnish master with the following quatrain:

> "Wide-spread they stand, the Northland's dusky forests,
> Ancient, foreboding, brooding savage dreams;
> Within them dwells the forest's mighty God,
> And wood sprites in the gloom weave magic secrets."

Sibelius has, therefore, written a species of program music about the immense, awesome forests of his native Finland, and about Tapio, the God of the forests in ancient Finnish folklore. Whether he had in mind a definite sequence of incidents is not known. There is, however, a considerable amount of tone painting, such as in the first part when small groups of instruments, notably the higher strings, sing nostalgic melodies against a murmuring background that might be rushing wind in the tree-tops; and just before the climax when the strings play a long crescendo that suggests imaginary wood sprites. But most remarkable of all is the impression of solitude and the feeling of physical cold aroused by Sibelius' harmony. The present reviewer has never heard any music which so realistically suggests temperature in terms of musical tone.

The composer has in this work been as original and artistically discriminating as in his Symphonies, those lofty, incomparable masterpieces which are among the noblest music of the time. The mature Sibelius has eschewed the literal and the commonplace in material and in style, and cheapness was ever utterly foreign to him. Program music though it may be, "Tapiola" is not of the order of Richard Strauss' "A Hero's Life" or "Domestic Symphony."

Whether "Tapiola" is Sibelius' greatest work, most revealing of his mind and spirit, is open to question. It is, however, a powerful and strangely moving music.

It was plain, from an eloquent performance, that Dr Koussevitzky had labored hard in preparing the work and his pleasure at its enthusiastic reception by a normally undemonstrative audience was obvious.

Prokofieff's opera "The Gamblers," from which the Suite played yesterday was drawn, is based upon Dostoievsky's novel of like name. The opera was first sung in Brussels in 1929. When the Suite had its first performance, in March of this year at Paris, the program contained the following note: "The composer . . . . . has wished to present the chief characters that figure in his opera. . . . .The procedure of his work has been to reunite all the musical material which defines each character, and to shape it into an orchestral piece."

The characters thus portrayed are Alexis, the Grandmother, the General, and Pauline. A fifth section is called "Denouement." To judge from persistent thumps of the kettle drum in the first three parts, those characters were much overweight, and walked with thunderous tread. The orchestral sternutations imply that all concerned were inveterate takers of snuff. Prokofieff's music, at first hearing, is not sufficiently varied to suggest even the external characteristics of dissimilar beings. And it does not seem possible that subtle traits which the composer must have wished to suggest can be made plain in terms of music. But the worst fault of this Suite lies not in its merciless rhythmic insistence nor in its cacophony, but in its irredeemable dullness.

The program for the concerts next Friday and Saturday will comprise Haydn's "Oxford" Symphony, No. 92, long unplayed here; Arnold Bax' new "Winter Legends" with Harriet Cohen as piano soloist; and Sibelius' First Symphony, in E minor.

C. W. D.

With the (

Monitor nov 5

Boston Symphony

Written for The Christian Science Monitor

Upon the program of the fourth pair of concerts in the Boston Symphony Orchestra's home season (Nov. 4-5) Dr. Serge Koussevitzky set two novelties: the symphonic poem, "Tapiola," by Sibelius, heard for the first time in Boston; and the suite of character portraits which Prokofieff has drawn from his opera "Le Joueur," after Dostoevsky's story, played for the first time in America.

"Tapiola" was written in 1926 for the New York Symphony Society, at the request of Mr. Walter Damrosch, its conductor. The name is derived, Mr. Cecil Gray has pointed out in his biography of the composer, from Tapio, "the forest god of Finnish mythology—the Old Man of the Woods, the Elder of the Hills, the Master of the Waste Land." The score, dedicated to Mr. Damrosch, contains these lines, written by the composer:

> Widespread they stand, the Northland's dusky forests,
> Ancient, foreboding, brooding savage dreams;
> Within them dwells the forest's mighty god,
> And wood sprites in the gloom weave magic secrets.

The score is one of the most finished expressions of the composer's genius. With characteristic economy of means, Sibelius projects with compelling power the mood of the motto. The tone poem is constructed on a simple theme which is announced at once by strings. This theme is not developed in the conventional sense, but is passed about the several choirs with evocative key changes and variations of timbre. There is no surplus material, no padding. Everything is bare and stark. The music holds the listener unrelentingly. Toward the close there is an overwhelming effect of a long crescendo in the strings leading to a tremendous outcry from the whole orchestra; then a quiet close. The work, surely one of the major utterances of a great musician, makes an admirable prelude to the series of his eight symphonies which Dr. Koussevitzky projects for the season. It was cordially received.

Prokofieff has supplied four portraits and a dénouement from his opera for the concert hall. The characters represented are Alexis, the Grandmother, the General and Pauline. Although we had done our home work faithfully, we could make little of the excerpts. It is possible that with the aid of the stage representation this music might take on a meaning that it lacks in the concert hall. But so far as we were concerned it would have made no difference if the description of the first three of the characters had been transposed. In the sketch of the Grandmother, in particular, it seemed to us that the composer had missed a great opportunity—there's a character. There seemed to be an attempt to portray Pauline as a rather nice girl who could be peevish, but Dostoevsky's young woman was not present.

The concert opened with a virtuosic performance of the Overture to "The Magic Flute" and closed with a glorious proclamation of Beethoven's joyful Seventh Symphony. Although the majority of the Friday congregation received this benefaction with surprising imperturbation, a little band of the faithful remained to applaud until the men were called to their feet.

L. A. S.

INFORMATION OBSCURED

Nov. 5 Trans **Pl**

Two Composers, One Misplaced, One Masterful

Sibelius with 'Tapiola' Over Against Prokofiev with Character-Pieces

THE EVENT of the afternoon at the Symphony Concert yesterday, was first performance in Boston of Sibelius's tone-poem, "Tapiola"; one of the rare departures also of Dr. Koussevitzky from the composer's symphonies to his music in other genres. Though Sibelius has flourished these many years at Symphony Hall, no conductor, except Dr. Muck, has often introduced or returned to his tone-poems. . . . The American past of "Tapiola" is singular. Six years ago it was written on commission for Mr. Damrosch and his New York Symphony Orchestra, now absorbed into the Philharmonic Society. They played it toward the end of the year in an auditorium of indifferent acoustics, with no more insight or projection than the elderly conductor could muster. Two audiences heard coldly. Most reviewers wote perfunctorily. Commissioned work, they said, if memory serves; therefore alien to the freer exercises of Sibelius's genius. There was no future, thereafter, for "Tapiola" in these United States; but in Europe the tone-poem gradually made the round of the capitals of music. In nearly every one it was received with nearly unanimous acclaim. Sibelius—the word went—had returned to a genre that oftenest employed his younger years; now lavished upon it the powers of full maturity. At last on this side of the sea has come Dr. Koussevitzky's resurrection of "Tapiola" before a first audience that applauded it loud and long. Six years after, the Damroschian débacle stands retrieved.

As played and heard on Friday "Tapiola" bears many a mark of the composer's ripest years. Though he assembles a more numerous orchestra than is his usual habit in these later days—woodwinds in threes and a full complement of brass—he utilizes it with characteristic directness, economy and precision. Nowhere is there waste; nowhere, decoration. Each choir, each instrument, if at will or need the composer isolates it, preserves the Sibelian quality. The strings are prevailingly incisive. They are used more than once with that stark or diversified reiteration in which Sibelius is akin to Beethoven and often surpasses him. The woodwinds keep the Sibelian pungency. (There is no more graphic word for an individuality that the ear immediately recognizes). Now and again in "Tapiola" they sing, Sibelian fashion, in lonesome voices against a whirr of strings. The brass is never overbearing. As choice prompts, it is now incisive; again measuredly sonorous.

Sibelian, likewise, is the evolution of "Tapiola." It proceeds from a germ, rather than a theme, immediately launched upon the ear; then repeated in varying harmonic and instrumental dress until it is etched into the listening imagination. From it, so stated, Sibelius develops the whole tone-poem (which is neither short nor long) with exhaustless invention, resource, diversity. There is no formal process, as one speaks of formal process with the sections of "Ein Heldenleben," the variations of "Don Quixote," even the divisions of Debussy's sea-pieces. Yet measure springs from measure, period expands from period, until the whole rises before the hearer unified and self-contained, plastic and manifold. It is as though Sibelius were ever drawing threads from his germinal phrase, ever twisting and re-twisting them into another tonal texture. Such a paradox of fecundity and economy marks him in these days as no other.

Illusively we are concerned with Tapio, the forest-god of Finnish mythology; with the woodlands that are his vast and solitary seat, with his might and with his magic. Perhaps the reiterated phrase of the beginning is token of his omnipresence. Perhaps the multifold variations that follow re-affirm it ever manifest. Perhaps passing episodes, shimmering or somber, for the instant arresting, may be related to the verses that the composer sets beneath his title. Perhaps the intensity of the ascending, proclaiming, fiercely chromatic strings, the mass and momentum of the final climax, the hush into unplumbed depths of silence, are as the progress of the god through his forest.

After the manner of tone-poems (unless Strauss writes them) larger and more generalized sensations efface these imagined particulars: cumulative intensity that knows no flagging; piercing and mounting suspense, becoming as spell—the magic of the forest upon us. At last the godhead so evoked sweeps by in puissant presence, and all again—the magic gone—is somber, vast and still. Music of a potent hand and imagination, darkling music of power and splendor is this "Tapiola." From the outset, conductor, orchestra and audience were at one with it. All three felt the mettle of a masterpiece. Most those who, by the chance of summer wanderings, have crossed northern woodlands and swayed, alone, between forest-magic and forest-fears.

Such a "Tapiola" might reasonably have stood uncompanioned. As it was, Dr. Koussevitzky set beside it another and less rewarding novel piece—the Suite that Prokofiev recently drew from his opera, "The Gambler." The opera harks back to the like-named novel of Dostoievsky. The novel harks back to known episodes in his life and known figures in his circle. From Berlin as far as Boston, with a halt along the way in Paris, the learned "programists" have had no happier—or lengthier—wallow through rivalries and unchastities, intrigues and vagabondage, the chances of the tables at a score of spas. The venerable master who compiles the program-books at Symphony Hall prepared us listeners in nearly five pages of print, though how we were to read, assimilate and semi-memorize them in the brief intervals of the concert-hall were hard to say. Perhaps there are inquiries today at the bookshops and the libraries for "The Gambler" and for Dostoievskian biographies and memoirs. Then have the omniscient and abundant race of "programists" done their perfect work. Otherwise their virtue in curiosity and compilation must be its own reward.

For circumstances alter perspectives. To listen understandingly and responsively to Prokofiev's Suite, the hearer should have at the back of his head both Dostoievsky's novel and Dostoievsky's life. He should have seen and heard Prokofiev's opera in Brussels or some German city. He should also possess the rare faculty that imaginatively bridges the gulf between theater and concert-hall, when music written for the one sounds in symphonic performance across the other. Under necessity most of us listened to Prokofiev's Suite as so much self-contained music, pointed up by the sub-titles, eked out by gasping references to the program-book. The sub-titles were not exactly illuminating: Alexis, Pauline, the Grandmother, the General, Dénouement. The program-pages might hardly be swallowed at a gulp. Most of us also—by inference from demeanor and applause—were both puzzled and bored.

Now Prokofiev is no composer who writes wholly or mainly for the theater; who must pass to the concert-room in excerpts and adaptations. His symphonic music is plentiful and characteristic. Some of it, whatever its deserts, is still unheard at Symphony Hall. Instead, a Suite from his ballet of clowns, "Chout," is played (1926) and barely prevails by sheer comic exuberance. A Suite from his ballet of Soviets and machines, "Le Pas d'Acier," follows (1927) and falls flat because the music is primarily dependent upon the stage. And now to similar mischance this Suite from his Dostoievskian opera—for the sufficient reason that there is no understanding it without a preparation that not two in two hundred listeners will undergo.

How much, in short, could a practised, attentive, open-minded hearer gather from a single performance of this Suite from "The Gambler?" Not a little that was pleasurable and profitable from the stinging finale, "Dénouement." There Prokofiev teems with rhythmic and propulsive life; flings out phrases, periods, progressions biting upon the ear; runs sharp-edged and pungent; gives force to contending and confused motivs already heard and, for quick memories, labelled. But upon receptive faculties that had no Dostoievskian background (which was too much to ask) Alexis and Pauline, Grandmother and General, were bound to be faintly adumbrated from their respective pages; while those pages often lacked an intrinsic musical interest sufficient to prevail in themselves. Until "Dénouement" began, the one engrossing sensation was Prokofiev's novel procedure. He has not lifted and strung together more or less self-contained passages from his opera. Rather, he has re-assembled and re-worked into new form for new purpose whatever measures characterize the four personages in hand. Each division of the Suite is no excerpt, but a tone-picture, a character-piece in little, that may have failed only because it was played before an unprepared audience. But as such the Suite was matter for studious connoisseurs. Nor could Dr. Koussevitzky's perceptive and projective performance alter the situation.

A familiar classic—Mozart's overture to his opera of "The Magic Flute"—began the concert. A familiar classic—Beethoven's Seventh Symphony—ended it. Neither years nor repetition may dull the sonorous, solemn, portentous splendor of the chords that begin the overture and recur along its course. Perhaps they could be sounded yet more deeply and richly than they were yesterday; or, maybe, imagination, kindled by them, outruns orchestral possibility. For here, consciously or unconsciously, Mozart, "turning off" a magic opera while the waiting theater-manager stood by, has sealed and sounded the visioning exaltation of the human spirit when it draws near to ineffable things, high as the heavens, wide as the universe. To some of us also, and to this day, the transition into the body of the overture is beauty, unalloyed and changeless.

From conductor and orchestra the playing of Beethoven's Symphony stirred not only admiration but emotion. Whenever he undertakes Beethoven Dr. Koussevitzky freshens and energizes the music in hand. The listener hears it, not as a perdurable classic dutifully played for the nth time; not as a "reading" for directorial display; but as something warm, vivid, intensive, called again to new life; "first time" upon conductor, orchestra and audience, as it was "first time" to the composer's Vienna. Through half the Symphony Dr. Koussevitzky plies a light hand, save for the moment when the Allegrettte upswells to climax. The music justifies him. Up to the skies through the sunlight, winds across the orchestra the singing, dancing theme of the first movement. The Allegretto sings without languor or sentimentality. With bolder strokes the conductor molds and drives the Scherzo; while in the corybantic finale he whips on the whirling figures until they touch this earth only to rise again. Apotheosis of the dance the Seventh, in spite of Wagner, may or may not be. Call it, rather, Beethoven's homage to rhythm as though he were blessing that passion of music in our day. H. T. P.

Symphony Plays Two New Works

Her- Nov 5

Witness the works of Dr. Koussevitzky, champion of the new. In a perfect setting of recognized repertory pieces, namely Mozart's overture to "The Magic Flute," and Beethoven's seventh symphony, he presented yesterday, in the Boston Symphony orchestra concert, two novelties: "Tapiola," tone poem by Sibelius, for the first time in Boston, and "The Gambler," suite by Prokofieff, for the first time in America.

Towering above the now-mysterious, now-bright Mozart overture, surpassing the Prokofieff character portraits, transcending even the famous Beethoven symphony of the dance, the Sibelius symphonic poem was the most impressive music of the afternoon.

For it is the mood of the north: winds whining in the mournful pines; ageless broodings of the gloomy forests; foreboding majesty of Tapio, legendary god of the northland. And with such a program, the Finnish composer, who is to be honored above all others at succeeding concerts this year, has woven a magnificent work.

The treatment is simple, austere. There is but a single, powerful theme, announced by the strings in the opening phrase, and appearing again and again, undergoing many variations. Approaching the climax, there is a weird passage for strings alone, producing an eery, shimmering effect. And then rises the mighty climax, a thing of overpowering strength.

At the conclusion of "Tapiola" yesterday, there was a hush over Symphony Hall, as though the spell of the north lingered. But as a spattering of handclaps echoed in the hollow silence, the audience awoke to pay tribute. And so insistent was the applause that Dr. Koussevitzky called his men to their feet in acknowledgment.

Prokofieff's "The Gambler," consisting of four character sketches and a denouement from his opera by the same name, also fared well. The amorous Alexis, the imperious grandmother, the pompous general and the cold, aloof Pauline, portrayed individually and then encountering one another in a dramatic finale, form a lucid, genuinely worthwhile orchestral work.

H. C. C.

Boston Symphony Concerts

The Boston Symphony Orchestra will begin its series of six Monday evening concerts in Symphony Hall tomorrow at 8:15 p m. Dr Koussevitzky will perform Weber's Overture to "Oberon"; Cesar Franck's D Minor Symphony, Strauss' tone poem "Don Juan," and Wagner's Prelude to "The Mastersingers of Nuremberg."

Arnold Bax's "Winter Legends," a piece for orchestra with piano solo, will be given its first American performance at the Symphony concerts next Friday afternoon and Saturday evening. Harriet Cohen, English pianist, will be soloist.

Dr Koussevitzky will also conduct the first Symphony of Sibelius in E minor, thus beginning the series of the Finnish composer's symphonies to be performed through the season, culminating with the new Eighth Symphony, which is to have its first public performance.

Haydn's "Oxford" Symphony in G major, No. 92, will be the opening number. This symphony has not been heard at these concerts for a number of years.

Miss Cohen first visited America two seasons ago at the invitation of Mrs E. S. Coolidge to participate in her festivals of chamber music at Washington and Chicago. Miss Cohen has long enjoyed a high reputation in England

Globe Nov 6

Tel. Chelsea 3-8800

THIS CLIPPING FROM

NEW YORK HERALD-TRIBUNE

ORCHES

Serge Koussevitzky will conduct Bax's "Winter Legends" for piano and orchestra for the first time in this country with the Boston Symphony Orchestra in Boston next Friday and Saturday. The piano part will be performed by Harriet Cohen.

hestra's
inday a
e first
plang
it wi

THIS CLIPPING FROM

N. Y. TIMES

NOV 6 - 1932

The Boston Symphony Orchestra, which opens its New York season on Nov. 17 and 19 at Carnegie Hall, is playing in Boston next Friday and Saturday the first American performances of Arnold Bax's "Winter Legends" for piano and orchestra, with the English pianist, Harriet Cohen, as soloist.

Nov 5 '32

INSTITUTE OF ARTS AND SCIENCES

BOSTON SYMPHONY ORCHESTRA

As there is nothing in the world of performance quite comparable in emotional depth and tonal splendor to a fine symphony orchestra, such an experience becomes infinitely more rare when the orchestra to be heard is one of the greatest in existence.

That the Boston Symphony Orchestra has held this distinction for many years is a matter of history. In the last eight years, the continuous association of such a conductor as SERGE KOUSSEVITZKY, and a personnel more illustrious than any of the past, has had its effect. An insatiable artist, Dr. KOUSSEVITZKY has shaped the Boston Symphony Orchestra into an ever more perfect instrument to express his fresh and vital conception of the "classics," his ranging interest in music, his unique artistic personality. These concerts have reached new heights of beauty and importance. Brooklyn will have the opportunity of greeting this superb band when it gives the first concert in its annual Institute series on Friday evening, November 18.

Dr Koussevitzky, arriving in New York, seemed refreshed after his European summer which included a vacation in the mountains as well as a quest of new music.

THIS CLIPPING FROM

N. Y. TELEGRAPH

NOV 6 1932

Boston Symphony Here Nov. 17, 19

Arnold Bax's "Winter Legends" for piano and orchestra will have its first performances in this country next Friday and Saturday in Boston at the hands of Serge Krousssevitzky and the Boston Symphony Orchestra. The piano part will be taken by Harriet Cohen, the English pianist.

The orchestra will open its New York season in Carnegie Hall on Thursday evening, November 17, and Saturday afternoon, November 19.

Tel. Chelsea 3-8800

THIS CLIPPING FROM

NEW YORK HERALD-TRIBUNE

The Boston Symphony Orchestra has not yet announced its Carnegie Hall programs for November 17 and 19, but for its first program of the season at the Brooklyn Academy of Music, on Friday evening, November 18, Serge Koussevitzky will conduct Weber's overture to "Oberon," Cesar Franck's symphony, Sibelius's "Tapiola" and Wagner's prelude to "Die Meistersinger."

INFORMATION OBSCURED

Nov, 5 Tran Pl

Two Composers, One Misplaced, One Masterful

Sibelius with 'Tapiola' Over Against Prokofiev with Character-Pieces

THE EVENT of the afternoon at the Symphony Concert yesterday, was first performance in Boston of Sibelius's tone-poem, "Tapiola"; one of the rare departures also of Dr. Koussevitzky from the composer's symphonies to his music in other genres. Though Sibelius has flourished these many years at Symphony Hall, no conductor, except Dr. Muck, has often introduced or returned to his tone-poems. . . . The American past of "Tapiola" is singular. Six years ago it was written on commission for Mr. Damrosch and his New York Symphony Orchestra, now absorbed into the Philharmonic Society. They played it toward the end of the year in an auditorium of indifferent acoustics, with no more insight or projection than the elderly conductor could muster. Two audiences heard coldly. Most reviewers wote perfunctorily. Commissioned work, they said, if memory serves; therefore alien to the freer exercises of Sibelius's genius. There was no future, thereafter, for "Tapiola" in these United States; but in Europe the tone-poem gradually made the round of the capitals of music. In nearly every one it was received with nearly unanimous acclaim. Sibelius—the word went—had returned to a genre that oftenest employed his younger years; now lavished upon it the powers of full maturity. At last on this side of the sea has come Dr. Koussevitzky's resurrection of "Tapiola" before a first audience that applauded it loud and long. Six years after, the Damroschian débacle stands retrieved.

As played and heard on Friday "Tapiola" bears many a mark of the composer's ripest years. Though he assembles a more numerous orchestra than is his usual habit in these later days—woodwinds in threes and a full complement of brass—he utilizes it with characteristic directness, economy and precision. Nowhere is there waste; nowhere, decoration. Each choir, each instrument, if at will or need the composer isolates it, preserves the Sibelian quality. The strings are prevailingly incisive. They are used more than once with that stark or diversified reiteration in which Sibelius is akin to Beethoven and often surpasses him. The woodwinds keep the Sibelian pungency. (There is no more graphic word for an individuality that the ear immediately recognizes). Now and again in "Tapiola" they sing, Sibelian fashion, in lonesome voices against a whirr of strings. The brass is never overbearing. As choice prompts, it is now incisive; again measuredly sonorous.

Sibelian, likewise, is the evolution of "Tapiola." It proceeds from a germ, rather than a theme, immediately launched upon the ear; then repeated in varying harmonic and instrumental dress until it is etched into the listening imagination. From it, so stated, Sibelius develops the whole tone-poem (which is neither short nor long) with exhaustless invention, resource, diversity. There is no formal process, as one speaks of formal process with the sections of "Ein Heldenleben," the variations of "Don Quixote," even the divisions of Debussy's sea-pieces. Yet measure springs from measure, period expands from period, until the whole rises before the hearer unified and self-contained, plastic and manifold. It is as though Sibelius were ever drawing threads from his germinal phrase, ever twisting and re-twisting them into another tonal texture. Such a paradox of fecundity and economy marks him in these days as no other.

Illusively we are concerned with Tapio, the forest-god of Finnish mythology; with the woodlands that are his vast and solitary seat, with his might and with his magic. Perhaps the reiterated phrase of the beginning is token of his omnipresence. Perhaps the multifold variations that follow re-affirm it ever manifest. Perhaps passing episodes, shimmering or somber, for the instant arresting, may be related to the verses that the composer sets beneath his title. Perhaps the intensity of the ascending, proclaiming, fiercely chromatic strings, the mass and momentum of the final climax, the hush into unplumbed depths of silence, are as the progress of the god through his forest.

After the manner of tone-poems (unless Strauss writes them) larger and more generalized sensations efface these imagined particulars: cumulative intensity that knows no flagging; piercing and mounting suspense, becoming a spell—the magic of the forest upon us. At last the godhead so evoked sweeps by in puissant presence, and all again—the magic gone—is somber, vast and still. Music of a potent hand and imagination, darkling music of power and splendor is this "Tapiola." From the outset, conductor, orchestra and audience were at one with it. All three felt the mettle of a masterpiece. Most those who, by the chance of summer wanderings, have crossed northern woodlands and swayed, alone, between forest-magic and forest-fears.

Such a "Tapiola" might reasonably have stood unaccompanied. As it was, Dr. Koussevitsky set beside it another and less rewarding novel piece—the Suite that Prokofiev recently drew from his opera, "The Gambler." The opera harks back to the like-named novel of Dostoievsky. The novel harks back to known episodes in his life and known figures in his circle. From Berlin as far as Boston, with a halt along the way in Paris, the learned "programists" have had no happier—or lengthier—wallow through rivalries and unchastities, intrigues and vagabondage, the chances of the tables at a score of spas. The venerable master who compiles the program-books at Symphony Hall prepared us listeners in nearly five pages of print, though how we were to read, assimilate and semi-memorise them in the brief intervals of the concert-hall were hard to say. Perhaps there are inquiries today at the bookshops and the libraries for "The Gambler" and for Dostoievskian biographies and memoirs. Then have the omniscient and abundant race of "programists" done their perfect work. Otherwise their virtue in curiosity and compilation must be its own reward.

For circumstances alter perspectives. To listen understandingly and responsively to Prokofiev's Suite, the hearer should have at the back of his head both Dostoievsky's novel and Dostoievsky's life. He should have seen and heard Prokofiev's opera in Brussels or some German city. He should also possess the rare faculty that imaginatively bridges the gulf between theater and concert-hall, when music written for the one sounds in symphonic performance across the other. Under necessity most of us listened to Prokofiev's Suite as so much self-contained music, pointed up by the sub-titles, eked out by gasping references to the program-book. The sub-titles were not exactly illuminating: Alexis, Pauline, the Grandmother, the General, Dénouement. The program-pages might hardly be swallowed at a gulp. Most of us also—by inference from demeanor and applause—were both puzzled and bored.

Now Prokofiev is no composer who writes wholly or mainly for the theater; who must pass to the concert-room in excerpts and adaptations. His symphonic music is plentiful and characteristic. Some of it, whatever its deserts, is still unheard at Symphony Hall. Instead, a Suite from his ballet of clowns, "Chout," is played (1926) and barely prevails by sheer comic exuberance. A Suite from his ballet of Soviets and machines, "Le Pas d'Acier," follows (1927) and falls flat because the music is primarily dependent upon the stage. And now to similar mischance this Suite from his Dostoievskian opera—for the sufficient reason that there is no understanding it without a preparation that not two in two hundred listeners will undergo.

How much, in short, could a practised, attentive, open-minded hearer gather from a single performance of this Suite from "The Gambler?" Not a little that was pleasurable and profitable from the stinging finale, "Dénouement." There Prokofiev teems with rhythmic and propulsive life; flings out phrases, periods, progressions biting upon the ear; runs sharp-edged and pungent; gives force to contending and confused motivs already heard and, for quick memories, labelled. But upon receptive faculties that had no Dostoievskian background (which was too much to ask) Alexis and Pauline, Grandmother and General, were bound to be faintly adumbrated from their respective pages; while those pages often lacked an intrinsic musical interest sufficient to prevail in themselves. Until "Dénouement" began, the one engrossing sensation was Prokofiev's novel procedure. He has not lifted and strung together more or less self-contained passages from his opera. Rather, he has re-assembled and re-worked into new form for new purpose whatever measures characterize the four personages in hand. Each division of the Suite is no excerpt, but a tone-picture, a character-piece in little, that may have failed only because it was played before an unprepared audience. But as such the Suite was matter for studious connoisseurs. Nor could Dr. Koussevitzky's perceptive and projective performance alter the situation.

A familiar classic—Mozart's overture to his opera of "The Magic Flute"—began the concert. A familiar classic—Beethoven's Seventh Symphony—ended it. Neither years nor repetition may dull the sonorous, solemn, portentous splendor of the chords that begin the overture and recur along its course. Perhaps they could be sounded yet more deeply and richly than they were yesterday; or, maybe, imagination, kindled by them, outruns orchestral possibility. For here, consciously or unconsciously, Mozart, "turning off" a magic opera while the waiting theater-manager stood by, has scaled and sounded the visioning exaltation of the human spirit when it draws near to ineffable things, high as the heavens, wide as the universe. To some of us also, and to this day, the transition into the body of the overture is beauty, unalloyed and changeless.

From conductor and orchestra the playing of Beethoven's Symphony stirred not only admiration but emotion. Whenever he undertakes Beethoven Dr. Koussevitzky freshens and energizes the music in hand. The listener hears it, not as a perdurable classic dutifully played for the nth time; not as a "reading" for directorial display; but as something warm, vivid, intensive, called again to new life; "first time" upon conductor, orchestra and audience, as it was "first time" to the composer's Vienna. Through half the Symphony Dr. Koussevitzky plies a light hand, save for the moment when the Allegrettto upswells to climax. The music justifies him. Up to the skies through the sunlight, winds across the orchestra the singing, dancing theme of the first movement. The Allegretto sings without languor or sentimentality. With bolder strokes the conductor molds and drives the Scherzo; while in the corybantic finale he whips on the whirling figures until they touch this earth only to rise again. Apotheosis of the dance the Seventh, in spite of Wagner, may or may not be. Call it, rather, Beethoven's homage to rhythm as though he were blessing that passion of music in our day.

H. T. P.

Symphony Plays Two New Works

Her Nov 5

Witness the works of Dr. Koussevitzky, champion of the new. In a perfect setting of recognized repertory pieces, namely Mozart's overture to "The Magic Flute," and Beethoven's seventh symphony, he presented yesterday, in the Boston Symphony orchestra concert, two novelties: "Tapiola," tone poem by Sibelius, for the first time in Boston, and "The Gambler," suite by Prokofieff, for the first time in America.

Towering above the now-mysterious, now-bright Mozart overture, surpassing the Prokofieff character portraits, transcending even the famous Beethoven symphony of the dance, the Sibelius symphonic poem was the most impressive music of the afternoon.

For it is the mood of the north: winds whining in the mournful pines; ageless broodings of the gloomy forests; foreboding majesty of Tapio, legendary god of the northland. And with such a program, the Finnish composer, who is to be honored above all others at succeeding concerts this year, has woven a magnificent work.

The treatment is simple, austere. There is but a single, powerful theme, announced by the strings in the opening phrase, and appearing again and again, undergoing many variations. Approaching the climax, there is a weird passage for strings alone, producing an eery, shimmering effect. And then rises the mighty climax, a thing of overpowering strength.

At the conclusion of "Tapiola" yesterday, there was a hush over Symphony Hall, as though the spell of the north lingered. But as a spattering of handclaps echoed in the hollow silence, the audience awoke to pay tribute. And so insistent was the applause that Dr. Koussevitzky called his men to their feet in acknowledgment.

Prokofieff's "The Gambler," consisting of four character sketches and a denouement from his opera by the same name, also fared well. The amorous Alexis, the imperious grandmother, the pompous general and the cold, aloof Pauline, portrayed individually and then encountering one another in a dramatic finale, form a lucid, genuinely worthwhile orchestral work.

H. C. C.

Boston Symphony Concerts

The Boston Symphony Orchestra will begin its series of six Monday evening concerts in Symphony Hall tomorrow at 8:15 p m. Dr Koussevitzky will perform Weber's Overture to "Oberon"; Cesar Franck's D Minor Symphony, Strauss' tone poem "Don Juan," and Wagner's Prelude to "The Mastersingers of Nuremberg."

Arnold Bax's "Winter Legends," a piece for orchestra with piano solo, will be given its first American performance at the Symphony concerts next Friday afternoon and Saturday evening. Harriet Cohen, English pianist, will be soloist.

Dr Koussevitzky will also conduct the first Symphony of Sibelius in E minor, thus beginning the series of the Finnish composer's symphonies to be performed through the season, culminating with the new Eighth Symphony, which is to have its first public performance.

Haydn's "Oxford" Symphony in G major, No. 92, will be the opening number. This symphony has not been heard at these concerts for a number of years.

Miss Cohen first visited America two seasons ago at the invitation of Mrs E. S. Coolidge to participate in her festivals of chamber music at Washington and Chicago. Miss Cohen has long enjoyed a high reputation in England

Globe Nov 6

Tel. Chelsea 3-8800

THIS CLIPPING FROM

NEW YORK HERALD-TRIBUNE

NOV 6 - 1932

ORCHES

Serge Koussevitzky will conduct Bax's "Winter Legends" for piano and orchestra for the first time in this country with the Boston Symphony Orchestra in Boston next Friday and Saturday. The piano part will be performed by Harriet Cohen.

hestra's
nday s
e first
plang
t wi

THIS CLIPPING FROM

N. Y. TIMES

NOV 6 - 1932

The Boston Symphony Orchestra, which opens its New York season on Nov. 17 and 19 at Carnegie Hall, is playing in Boston next Friday and Saturday the first American performances of Arnold Bax's "Winter Legends" for piano and orchestra, with the English pianist, Harriet Cohen, as soloist.

Nov 5 '32

INSTITUTE OF ARTS AND SCIENCES

BOSTON SYMPHONY ORCHESTRA

As there is nothing in the world of performance quite comparable in emotional depth and tonal splendor to a fine symphony orchestra, such an experience becomes infinitely more rare when the orchestra to be heard is one of the greatest in existence.

That the Boston Symphony Orchestra has held this distinction for many years is a matter of history. In the last eight years, the continuous association of such a conductor as SERGE KOUSSEVITZKY, and a personnel more illustrious than any of the past, has had its effect. An insatiable artist, Dr. KOUSSEVITZKY has shaped the Boston Symphony Orchestra into an ever more perfect instrument to express his fresh and vital conception of the "classics," his ranging interest in music, his unique artistic personality. These concerts have reached new heights of beauty and importance. Brooklyn will have the opportunity of greeting this superb band when it gives the first concert in its annual Institute series on Friday evening, November 18.

Dr Koussevitzky, arriving in New York, seemed refreshed after his European summer which included a vacation in the mountains as well as a quest of new music.

THIS CLIPPING FROM

N. Y. TELEGRAPH

NOV 6 - 1932

Boston Symphony Here Nov. 17, 19

Arnold Bax's "Winter Legends" for piano and orchestra will have its first performances in this country next Friday and Saturday in Boston at the hands of Serge Krousevitzky and the Boston Symphony Orchestra. The piano part will be taken by Harriet Cohen, the English pianist.

The orchestra will open its New York season in Carnegie Hall on Thursday evening, November 17, and Saturday afternoon, November 19.

Tel. Chelsea 3-8800

THIS CLIPPING FROM

NEW YORK HERALD-TRIBUNE

NOV 6 - 1932

The Boston Symphony Orchestra has not yet announced its Carnegie Hall programs for November 17 and 19, but for its first program of the season at the Brooklyn Academy of Music, on Friday evening, November 18, Serge Koussevitzky will conduct Weber's overture to "Oberon," Cesar Frank's symphony, Sibelius's "Tapiola" and Wagner's prelude to "Die Meistersinger."

35

THIS CLIPPING FROM
CINCINNNATI, O.
ENQUIRER

NOV 6 - 1932

Recapitulations

Traveling Orchestra Plays On "Best Behavior"—Magnetized Atmosphere And Sense Of Newness React Favorably—Stokowski Settles Difficulties.

By George A. Leighton.

The Boston Orchestra played here a week or so ago. General and critical audience reaction was rapturous. The performance merited superlative praise. As an event, the concert approached being sensational. Without detracting one iota from the high quality of the presentation or qualifying praise already given, there is a reflex to the first immediate enthusiasm that comes to those contemplatively inclined.

The Boston Orchestra was on tour and on trial before new audiences. The program, of a certainty, was made up of the most familiar (to the players) and most-likely-to-attract numbers in its repertoire. These numbers had been subjected to unusual rehearsing. Conductor and orchestra were "on their toes." They had to make good—they just had to. Admittedly on their part they were keyed to the highest pitch. Leader and men were nervous with excitement. The audience was vast and magnificently friendly. Enthusiasm early was displayed. Performers reacted to the spontaneity of the listeners. The conductor, never less than splendid, grew with the inspiration of the occasion. The result was—what 3,500 people heard.

Another phase of the matter. The concert took place in Music Hall. Performers and audience were sufficiently detached from each other in actual distance for the latter to retain illusions and to hear nothing of the mechanics of the presentations. Furthermore, it was the Boston Orchestra, not heard here in many years and altogether a novelty. There were no familiar faces on the stage to inject personalities into receptivity. We heard a cello, not Karl Kirksmith; a violin, not Emil Herrmann.

As fine as it is, the Boston Orchestra is not omnipotent. Boston audiences hearing it every week surely are not every week as fortunate as we were in our one concert. Not every program is as general in it appeal was the one we heard. Koussevitasky offers as much debatable music as any conductor; Boston is made to listen to many modern experiments. Not every program can contain the equivalent of the Brahms First Symphony. And not every audience is sent home pleased.

The Cincinnati Orchestra goes on tour every season, and more often than otherwise is given a reception as vociferous as that we gave the Boston ensemble.

A variation of "a prophet hath no glory" is Kiplings, "They who dig foundations deep, little profit do they reap, in their own country." (We quote from memory—a mental function not always reliable.) This is the moral of our peroration. Another is that a loyal Cincinnatian will not make comparisons or, if he does, he will select the most interesting compositions he has heard in Emery Auditorium and the highest points of performance, and form in his own mind a two-hour program and let that be the basis for comparison.

* * *

And speak of orchestras, there is Stokowski's Philadelphia group. He arrived home after a foreign trip not long ago to find that his directors had decided there should be no "debatable" music on his program this season, only the time tried and assimilable!

Stokowski refused to be so circumscribed, but made no concession; he has placed the "debatable" compositions last on the programs so that those who object may leave after they have heard the time-tried and easily assimilable. We hear that only a few score left at the first concert and virtually none at the second.

The director's plan for Stokowski's programs was based on their assumption that falling off of subscriptions was due to the modern music being offered. Four hundred season subscriptions in the parquet have lapsed for the evening concerts and many seats in the balcony and boxes are available to single ticket purchasers.

A more reasonable objection, according to a writer in the Boston Transcript, which might have been advanced against modern music, lies in the expense of extra rehearsals and unusual instruments required by such music. Reasons of economy might be argued; objections on the basis of aesthetics are untenable.

* * *

Which opens up a large and mooted problem for which we have no space at the present time. But in passing we might mention that objectors usually are more outspoken than assentors. Those who dislike one piece on a program often are inclined to condemn the entire program and to do so with hearty voice. The pleased element take their enjoyment for granted and, though in the majority are not heard from.

Obviously, a program only by chance can satisfy everybody who hears it. As a matter of fact, with the great existing variety in tastes and prejudices, a patron in charity to his fellow patrons should be content to find but one or two numbers particularly suited to his particular fancy. And, in charity to the program maker and the performers, a patron should make as much a todo about the numbers he likes as he does adversely about those which displease him.

Concert-Chronicle

Tran — Nov 7

Conductor, Orchestra, Classic

IT IS good to see the regard of the audiences at Symphony Hall for the orchestra as such. Most reviewers are prone to overlook its prowess in the haste or the brevities of composition; then to soothe remembering conscience with the thought that in their praise of the conductor they have implied praise of his orchestra. The public of the Symphony Concerts knows no such subtleties. When, at a second recall, Dr. Koussevitzky bids the players rise, the applause invariably swells. It was so, last Friday, after the hearing of Sibelius's new tone-poem and of Beethoven's familiar Seventh Symphony; so again on Saturday after both pieces. By the evidence of two concerts the Sibelian "Tapiola" is to stand as one of the conductor's welcomed and impressive "novelties"; while his version of the Seventh Symphony is fairly comparable with his readings of "The Eroica," the Ninth and the lesser Fourth. Though it work in his image, the orchestra is no small part of these notable performances. Happily, audiences are at pains that it shall be so distinguished.

It is also custom to speak and write warmly of Dr. Koussevitzky's services to the music of our own time and to the composers that are making it. In many such pieces his works have praised him. His re-animation—for it is nothing less—of the symphonies of Beethoven and of Brahms does him equal credit. Since Dr. Muck's time they have not sounded across Symphony Hall in as true and stirring voice. Of course they were played between—intelligently, dutifully, after the manner of symphonic Sundays in Paris, that is as "repertory," or "standard," numbers. But nothing is "repertory" to Dr. Koussevitzky. He had Sibelius's splendid "Tapiola" (to borrow Ernest Newman's adjective) to rescue from the Damroschian débacle six years ago. Yet he lavished not a whit less pains on Beethoven's Symphony for the fiftieth time, and more, at these concerts. He surcharged "Tapiola" with its darkling life. Yet he was as graphic and invigorating with the luminous Seventh Symphony.

With Beethoven, moreover, he is the poised and masterful conductor, controlling himself as well as directing the performance. No conscious or unconscious excess of zeal possesses him. Consequently, there are no measures languishing for the beauty's sake; no measures over-driven and obscured for the power's sake. Nowhere on Saturday did the ear miss the underbody of the Symphony. Not once in the Allegretto was the pace over-slow or the phrases over-molded. There are conductors who read Beethoven by the letter of the score. To it in this Seventh Symphony Dr. Koussevitzky is also faithful; then sets it aglow with renewing life. In the ears of conductor, orchestra and audience, it sounds alive and charactered, which is the only perpetuation of a classic.

Overdoing Reproach

To well-found reproaches over an unleashed brass in recent performances at the Symphony Concerts of Franck's Symphony and Wagner's Prelude to "Die Meistersinger," correspondents of this department now add complaints against that choir in Weber's overture to "Oberon." They even charge the conductor with "too loud and heavy" a sounding of the noted staccato chord for full orchestra. If they would glance at the score, they would discover that over it Weber has set the three f's of a triple forte. They are also to be found elsewhere in his text; while by the scale of performance in 1826 such marking signified more than it does today. Conductor and orchestra at Symphony Hall may hardly go back to the time in which New York reviewers hailed them as "Herr Gericke's Damen-kapelle aus Boston."

SYMPHONY HALL

Boston Symphony Orchestra

Globe

Dr Koussevitzky played last evening the first of the series of six Monday Symphony concerts. All the compositions comprising the program had been performed by the orchestra earlier this year.

Very subtly the conductor emphasized the glassy delicacy and brilliance of Weber's overture to "Oberon." From the first notes Dr Koussevitzky caught the precise mean between over-nicety and, on the other hand, hard polish.

Franck's D minor Symphony was the core of the evening. Perfect balance of orchestral tone threw into prominence Franck's organlike treatment of his score. True, many intermittent passages are typically orchestral, but before long, as the work unfolds, the listener is constantly made aware of the instrument that was nearest the composer's heart. In Franck's sparse use of percussive effects lies the possible pitfall of dullness; but Dr Koussevitzky kept sharp watch of changes in time and kept the embers constantly glowing.

In pictures like Strauss' "Don Juan" Dr Koussevitzky is at his best. To his heart's content he can evoke glitter, drama, passionate depth. Climaxes reached prodigious heights, yet when quiet was wanted it was there.

The "Die Meistersinger" prelude, superbly played, brought the concert to a close.

Dec 12 is the date of the next concert of this series.

SYMPHONY IN FIRST MONDAY

Play Choicest Items From Previous Concerts

Post Nov 7

To make the programme of the first of the Monday evening series of Symphony concerts, which took place last evening, Dr. Koussevitzky garnered four of the choicest items from the programmes thus far presented at the concerts of Friday afternoon and Saturday evening. These pieces, in the order in which last evening's enthusiastically appreciative audience heard them, were Weber's overture to "Oberon," the symphony of Cesar Franck, Strauss' tone-poem "Don Juan," and the "Meistersinger" prelude of Wagner.

Regarding Dr. Koussevitzky's highly individual, here and there debatable but always effective readings of these pieces, nothing new need be said at this time. It may be remarked, however, that the performance of Strauss' tone-poem was more spirited, truer both to the composer's intentions and to the usual standards of conductor and orchestra in this music, than that of three weeks ago when the exactness of Bruckner's long Fourth Symphony seemed to have sapped the energies of conductor and band.

MONDAY NIGHT SYMPHONY

Herald Nov 8

The Boston Symphony orchestra in the first concert of its Monday night series presented the following program: Weber, overture to "Oberon"; Franck, Symphony in D minor; Strauss, "Don Juan," tone poem, opus 20 (after Lenau); Wagner, prelude to "Die Meistersinger von Nurnberg."

There has been considerable talk recently about the Franck symphony, in which its position as an acknowledged masterpiece has been denied. Such an attack is justified by the weakness of the first movement which meanders around certain themes as though the composer were dreamily improvising on them at the organ. A beautiful subject is thus repeated as many times and in as many ways as there are stops on the instrument. This caricature of one flaw to be observed in the symphony should in no way detract from its obvious dignity as a work of art nor from the skill of its execution last night, but merely point out that its real faults are due to the composer's having been so long an organist. Vincent d' Judy wrote how Franck once exclaimed: "As for my organ, it is an orchestra!" Unfortunately it is not.

SYMPHONY IN FIRST MONDAY

Play Choicest Items From Previous Concerts

Post Nov 8

To make the programme of the first of the Monday evening series of Symphony concerts, which took place last evening, Dr. Koussevitzky garnered four of the choicest items from the programmes thus far presented at the concerts of Friday afternoon and Saturday evening. These pieces, in the order in which last evening's enthusiastically appreciative audience heard them, were Weber's overture to "Oberon," the symphony of Cesar Franck, Strauss' tone-poem "Don Juan," and the "Meistersinger" prelude of Wagner.

Regarding Dr. Koussevitzky's highly individual, here and there debatable but always effective readings of these pieces, nothing new need be said at this time. It may be remarked, however, that the performance of Strauss' tone-poem was more spirited, truer both to the composer's intentions and to the usual standards of conductor and orchestra in this music, than that of three weeks ago when the exactness of Bruckner's long Fourth Symphony seemed to have sapped the energies of conductor and band.

Beginning Another Symphonic Series

Trans. Nov. 8

THE Monday series of Symphony concerts began last evening. In these days one looks first at the audience, only then at the program. Last night, the searching eye, peering into corners and along edges, where unsold seats might be expected, found none. In the farthest recesses of the auditorium seats were occupied. The only vacant ones that met the eye were a light sprinkling throughout the house, such as might easily be due to the absence of subscribers on a rainy night. The Monday series, from the box office point of view, then, may be described as very nearly sold out.

There was the usual formality of greeting the conductor, spontaneous and enthusiastic, if not long drawn out. The program assembled the best of the "standard" works from the Friday and Saturday series—Weber's overture to his opera, "Oberon"; Franck's Symphony in D minor; Strauss's tone poem, "Don Juan"; Wagner's prelude to his opera, "The Mastersingers of Nürnberg."

Conductor and men were at top bent. It has happened before this that Monday and Tuesday concerts are blest with a kindling performance which exceeds that of Friday and Saturday. Last evening's concert was a case in point. The whole evening seemed to be charged with a galvanic something which the hearer strongly felt. For one thing, Dr. Koussevitsky's powers of divination of the inner essence of his music stood at their zenith. As it happened, also, his enthusiasm for his music rolled out in flood tide. One recalls Franck's symphony. (To the argument, "to play or not to play," this writer will add neither jot nor tittle, not by the slightest implication. All possible points have already been brought out. Let nature now take her course.) Last evening the conductor, in subtle adjustment of tempi, in modulation from one tempo to another, appeared to be discerning beyond any previous performance which the writer has happened to hear. The version is the dramatic one, superbly thought out, ending in an apotheosis. Just possibly that final apotheosis, which set people wildly applauding, would have been even more effective had the full force of the brass been saved for the real climax in the last third of the last movement.

Yet in comparison with the passionate, excited "Don Juan," this symphony sounded restrained and held in check. A veritable seething whirlpool of sound it was, punctuated only by the several lyric episodes which sang their way in gentlest manner.—One adds a word about the wondrous tone painting in "Oberon." If Weber's fairies exceed those of Mendelssohn, his great chord also exceeds the "surprise" chord of Haydn. But the bright, fresh music exceeds both.—Finally, the magnificences of Wagner's prelude formed sufficient climax even after the wildly arduous "Don Juan."

A. H. M.

SYMPHONY HALL

Boston Symphony Orchestra

Globe Nov 8

Dr Koussevitzky played last evening the first of the series of six Monday Symphony concerts. All the compositions comprising the program had been performed by the orchestra earlier this year.

Very subtly the conductor emphasized the glassy delicacy and brilliance of Weber's overture to "Oberon." From the first notes Dr Koussevitzky caught the precise mean between over-nicety and, on the other hand, hard polish.

Franck's D minor Symphony was the core of the evening. Perfect balance of orchestral tone threw into prominence Franck's organlike treatment of his score. True, many intermittent passages are typically orchestral, but before long, as the work unfolds, the listener is constantly made aware of the instrument that was nearest the composer's heart. In Franck's sparse use of percussive effects lies the possible pitfall of dullness; but Dr Koussevitzky kept sharp watch of changes in time and kept the embers constantly glowing.

In pictures like Strauss' "Don Juan" Dr Koussevitzky is at his best. To his heart's content he can evoke glitter, drama, passionate depth. Climaxes reached prodigious heights, yet when quiet was wanted it was there.

The "Die Meistersinger" prelude, superbly played, brought the concert to a close.

Dec 12 is the date of the next concert of this series.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

NOV 9 1932

For Lowell people who are unable to attend the regular series of concerts by the Boston Symphony Orchestra there is a good opportunity to hear the famous organization in the series of six concerts to be given on Tuesday afternoons beginning Nov. 22. This arrangement is especially convenient for patrons outside of Boston. And Dr. Koussevitzky will choose for performance at them outstanding masterpieces, new and old.

The Boston Symphony orchestra opens the annual series in Carnegie hall, New York, on Nov. 17 and 19.

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

1 1932

Light Comedy at Parsons's.

This evening the first light comedy of the season will be presented at Parsons's—Benn Levy's play called "Springtime for Henry," which had a very good run in New York last season (198 performances) and is now on the road in the hands of players other than those of the first cast. But inasmuch as there are only four people principally concerned in the tale it would seem unlikely that, in the present state of availability of talent in the theater, the producers would have found themselves in any difficulties whatever in casting their little play satisfactorily. The men of the cast, Henry Hull and Eric Blore, are both well known for good work in a variety of stage characters in the past; the two ladies have their way to make with Hartford audiences in "Springtime for Henry."

The Boston Symphony Program.

The announced program for the concert by the Boston Symphony Orchestra, next Wednesday evening at the Bushnell Memorial, includes but one number not most familiar to lovers of orchestral music here. And in fact the three familiar numbers carry a large number of years in the repertory of the Boston Orchestra in the aggregate—for the "Oberon" Overture was first played in Boston by the orchestra in 1882; the Cesar Franck D minor Symphony dates from April 14, 1899; and the "Meistersinger" overture has been Boston Symphony Orchestra music ever since the orchestra was founded, in 1881. As to the tone poem "Tapiola" by Sibelius, however,—this takes the place of the Strauss "Don Juan" which was first anounced, and represents Dr. Koussevitzky's offering of a comparatively modern work (1926) with three others definitely and delightfully familiar.

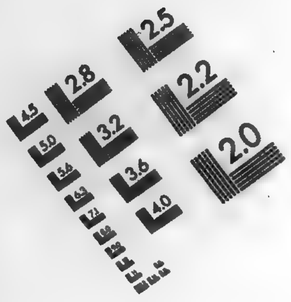
The use of the Sibelius number (which has never been played here) will probably serve to lessen the number of remonstrances that might have been filed, against the first program announced, by music-lovers who crave something new at each concert attended regardless of the quality of the interpretation of the old that is offered; but there may still be some complaints. In my opinion, however, the very familiarity of so large a part of the program will appeal strongly to a large number of those present in the undoubtedly-capacity audience in Bushnell Memorial Hall next Wednesday evening. And the many admirers of the music of Jan Sibelius will be delighted to hear one of his works, new to them, interpreted as Dr. Koussevitzky, and his hundred artists assisting, can interpret it!

REDUCTION
RATIO
16x

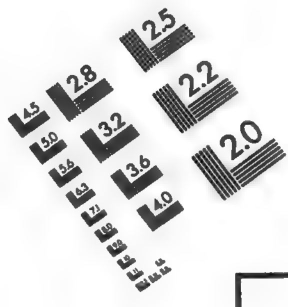
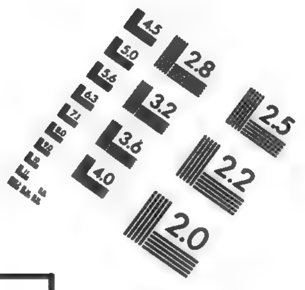
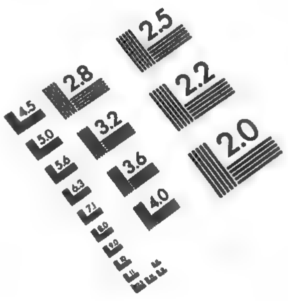
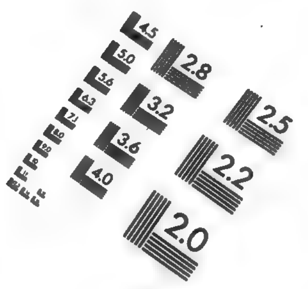
2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890



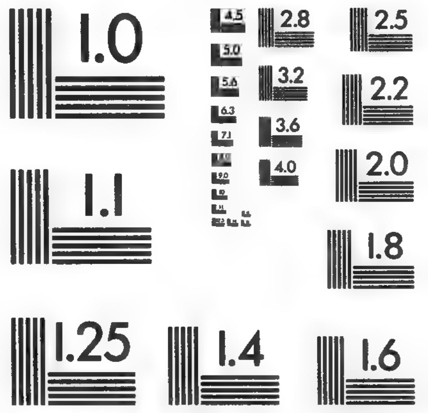
PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm



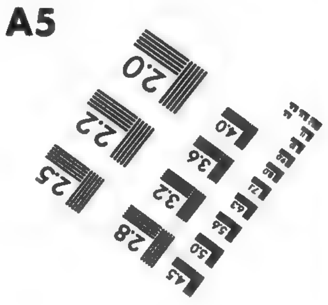
1.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

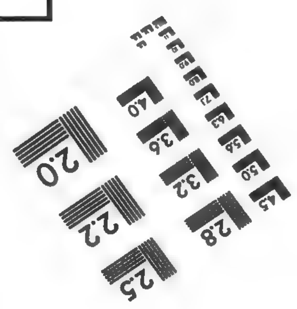
2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

A5



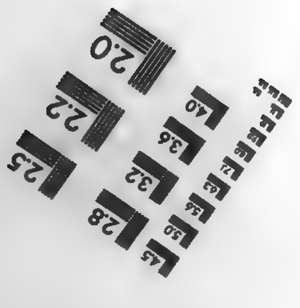
A4

A3



PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119



4.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

3.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Hfd. Times Nov. 10, 1932.

Boston Symphony To Open Season With Unusual Concert Program

"Tapiola," Sibelius Tone Poem, and Other Notable Works; Koussevitzky Conducts.

"Tapiola," the most recent, and in the opinion of many critics, the most impressive of the tone poems of Jan Sibelius, is included in the program which the Boston Symphony orchestra will play at the Horace Bushnell Memorial hall Wednesday evening, November 16. This program, which will be conducted by Dr. Serge Koussevitzky, is the first event of the Bushnell concert series of the current season.

The symphony which Dr. Koussevitzky will play on this program is the famous work in D minor by Cesar Franck. The overture to Weber's "Oberon" will open the program, while the fourth item is the prelude to Richard Wagner's grand opera, "Die Meistersinger von Nurnberg."

"Tapiola," which has just been revived with great success by Dr. Koussevitzky in Boston, is a nature piece. It has been described as follows in the program note:

"The title comes from Tapio, the forest god of Finnish mythology. The dark grandeur of the Finnish forests which are noted for their beauty gave the famous composer his inspiration. The following verse is at the head of this score:

"Wide-spread they stand, the Northland's dusky forests,
Ancient, foreboding, brooding savage dreams;
With them dwells the forest's mighty god
And wood sprites in the gloom weave magic secrets."

"Sibelius develops his tone poem on a characteristic short phrase which is repeated many times with shifting instrumental colors. It develops to a tremendous climax which is finally reached by a swift chromatic passage for the strings, which lasts for thirty-seven bars and reaches an unbelievable degree of intensity.

"The Finnish composer dedicated 'Tapiola' to Walter Damrosch, and it was first played by this composer in New York in 1926. The piece has not since been heard in America, but has frequently been performed and greatly admired in Europe, particularly in England."

DR. SERGE KOUSSEVITZKY.

BOSTON SYMPHON WINS ADDED GLORY

Hfd. Times 11-17-32

Orchestra Under Koussevitzky Capably Interprets Popular Compositions.

SIBELIUS WORK FEATURED

Franck "Symphony" Earns Greatest Approbation—Genius of Leader Disclosed.

The Boston Symphony orchestra, under the leadership of Dr. Serge Koussevitzky inaugurated the Bushnell symphonic series at the Horace Bushnell Memorial hall last evening before a large and enthusiastic gathering of music lovers. All present joined in a spontaneous ovation to both Dr. Koussevitzky and his musicians. The following program was offered.

Overture to Oberon ...... Von Weber
Symphony in D minor, Cesar Franck
Tapiola, tone poem .... Sibelius
Prelude to "Meistersingers"... Wagner

Except for the Sibelius work, the entire program was familiar to local concert goers. Tapiola will be given at New York concerts by the Bostonians this evening and Saturday afternoon, when Dr. Kousevitzky will present an all-Sibelius program.

Greatest approbation was given presentation of the Franck symphony. This, work last given here nearly two years ago by Leopold Stokowski and his Philadelphia Symphony orchestra, seemed to lend what was perhaps the greatest air of distinction to the program, and those present were quck to note the different phases of interpretation disclosed by Dr. Koussivitzky from those showed by his distinguished Philidelphia contemporary. Dr. Koussevitzky, the super-showman, and Stokowski, the zeolous dramatist, have both given Hartford noble conceptions of this symphony, utterly different in their content, yet both virile and musical episodes of surpassing interest.

From the opening measure of "Oberon" the dynamic leader gave a vividness of contrasts which betokened a unique, yet satisfactory performance.

Dr. Koussevitzky made a popular gesture when he chose the Franck "Symphony" for a place on his program. Dr. Koussevitzky, always a onalist, pictured contracts which at imes bordered even on the sensation- l, yet always with the musical vision which has lifted the Boston orchestra into the realm of the unusual.

The opening "Lento-Allegro non Troppo" was a proper preliminary for he good things which were to follow. The opening theme, splendidly rased, was given with almost hyp- otic genius for interpretation always ticeable in Dr. Koussevitzky's work. e balance of the orchestra was a ng of great interest, and the vari- choirs were brought together into armonious body of musicians un- a leadership of great brilliancy. n the "Allegretto," the spell of Dr. ussevitzky's baton was manifest, d the pastel shades of the various ods were brought forth with de- ion and sympathetic understand-

he concluding "Allegro" was pic- d with brilliancy and the climax impressive.

he tone poem "Tapiola" was the novelty and the genius of the uctor left the proper impression. cately interwoven themes, with al phrases of hidden import, ed in giving a descriptive read- the composition. There was and delicacy, yet authority and iveness. As an interpreter of us, Dr. Koussevitzky has no su- s.

familiar "Meistersinger" pre- was given with refreshing zest ramatic climaxes. The orches- semble was most satisfying.

next concert in this series will n December 7, when Ossip Ga- ach will bring the Detroit ony orchestra here for its se- earance.

Koussevitzky Orchestra In Finest Form

Hfd. Courant 11-17-32

Familiar Three-Quarters of Program Given New Values—Sibelius Tone-Poem Pleases

BY WALTER BROWN.

BOSTON SYMPHONY ORCHESTRA—in first of the season's concerts of Bushnell Hall Course, Wednesday, November 16, 1932. Dr. Serge Koussevitzky conducting.

Program

Overture to "Oberon"	Weber
Symphony in D minor	Franck
Symphonic Poem, "Tapiola"	Sibelius
Prelude to "Die Meistersinger"	Wagner

Dr. Koussevitzky offered a program at Bushnell Memorial Hall Wednesday evening that was three-quarters familiar music with a new Sibelius tone-poem added for good measure—and played the whole list as if it were new, beautifully, zestfully, appreciatively in every measure; and the huge audience that welcomed him and the orchestra gave every evidence of the most entire satisfaction with the whole concert, as well it might.

The Franck symphony is, of course, one of the most well known of them all—as it is one of the most popular in the best sense of the word. Last season it was selected by vote of the home audiences of the Philadelphia Symphony Orchestra as "the" most popular of the whole symphonic list as represented in the orchestra's comprehensive programs for the year; and it is always heard with delight when it is given adequate reading—and what a virile, intense and tremendously interesting reading Dr. Koussevitzky gave the work at his Wednesday concert!

The symphony shows Cesar Franck not only as a master of melody, alive to every possibility of tonal beauties in the themes he chooses to use, but it shows, too, the spiritual qualities of the man in what seems to many listeners, a degree unusual, in a light illumining as in technical skill undoubted. And the playing of the work was unusually effective, certainly to many listeners, in the power, the virility of its beauties were sometimes only the suavity, the sweetness of them obtains. Those first measures are blessing-spreading in their loveliness, and in the playing Wednesday evening there was the wonder of light playing through some of the dark tones of sadness in the succeeding passages. There was no loss of value in this interpretation of the work, certainly, but there was a freedom, a sense of getting away from the academic that charmed and delighted—and though the audience doubtless recognized the orchestra's custom of playing the whole work without interruption, save a momentary pause there was absolutely spontaneous applause following the first movement's brilliant climax.

The loveliness of the Allegretto were played in exquisite delicacy and the continuing sense of newness in the work; and the piling up of the brilliances of the final movement was accomplished as only a master-interpreter, with a band of artists in perfect accord, could be expected to show them. The heartiest possible applause brought Dr. Koussevitzky several times back to the stage and the orchestra, of course, was called on to rise knowledging the audience's approval.

The opening and the closing overtures were played as brilliantly as was the symphony, and in each there was the feeling of the most wonderful care and attention to every detail of melody, of single phrase, of massive climax. The Weber work is less essentially dramatic than Wagner's and so did not leave one with the feeling that necessarily the curtain must rise on the opera at the overture's close, but it shone in beauty throughout; and Wagner's stirring measures seemed possessed of the quality of eternal youth and freshness as they sounded.

The Sibelius work came brand new to the audience and was heard with the closest attention and interest. That it made an admirable first impression is undoubted, but that many felt that some further familiarity with its content might add to its values is also undoubtedly true. The pictures in tone of the Norse forests—granting program effects to the music, though these may not have been primarily in the composer's thought—are weird and strange; strange rhythms beat their way into the hearers' consciousness, strange harmonies float, strange forces strike. There are breakings-off in musical sequences unusual even in other works of Sibelius; there is an absolutely hair-raising crescendo of stormy strings to a climax almost overwhelming in volume of tone; there are some of the very loveliest of all Sibelius harmonies that follow this whirlwind's effect, and the three chords that sing the poem's close are exquisite.

In the reading here, again, was the feeling of the splendid freedom that the interpreter of the music could give himself in seeking the effects he wanted from his artists. The playing even in the few passages where it seemed as if the composer's thoughts were being given what might be termed routine expression—the playing in all the work was on a par with that in all the familiar program numbers accompanying the new work here. And higher praise is unnecessary.

12, 1932 Nov. Globe

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

The 14th anniversary of the signing of the Armistice which ended fighting in the World War on Nov 11, 1918, was observed at the fifth Symphony concert of the season yesterday afternoon. Dr Koussevitzky bade players and audience rise while "The Star Spangled Banner" was played.

The new music on the program was Arnold Bax's "Winter Legends," a "Symphonie Concertante" for piano and orchestra. Harriet Cohen, distinguished English pianist renowned for her interpretations of Bax and playing of Bach, was soloist. This work is dedicated to her, and was yesterday played for the first time in the United States.

"Winter Legends" was first performed in London in February of this year, with Miss Cohen as soloist. Bax has not offered any motto or any program for his work. By virtue of its title, style, and content, however, the music may likely enough represent some sequence of events, some fanciful tale, or a general impression in the mind of the composer. One might safely hazard a guess that Bax' mind was upon the verdure and the hills of Ireland when he wrote it.

Written in three movements, an allegro, a lento molto expressivo, and a molto moderato, "Winter Legends" is musing, wandering in style, and a curious blend of sounding fury and gentle introspection. Its occasional lack of continuity gives it the aspect of an orchestral improvisation.

If Bax had a definite program in mind, why did he not nail it to the masthead of his piece? It is not so much the fact of being programmatic that has won opprobrium for some music as the fact that the music itself is dull. After all, no one cares particularly whether Strauss' "Till Eulenspiegel," for example, tells us all about the unpleasant habits and demise of a rogue; what counts most is the distinction and vitality of the music per se. If Bax had some Celtic scene or tale in mind, why did he not make it known? The ultimate evaluation of "Winter Legends" will depend wholly upon the value of the musical matter.

At first hearing, the work is not pregnant with salient ideas, nor is it concise and to the point. Its greatest merit lies in the frail harmonic and melodic beauty of the slow movement, and in the stimulating rhythmic complexity of the finale. The instrumentation is uneven in quality, often being thick and blatant. The piano part is seemingly as intricate as the orchestral portions, and obviously requires no little physical strength to play. Many chords are massive, and numerous indeed must be the double and triple f's in the score.

Miss Cohen, playing for the first time in Boston, produced uncommon sonority. But her most enjoyable work occurred in the slow movement, where a felicitous touch enhanced Bax' gentle dreaming. The audience recalled her to the stage again and again. One would welcome opportunity of hearing her in recital, when the variety of her talents could better be revealed.

Dr Koussevitzky played Sibelius' First Symphony, in E minor, beginning the cycle of the Finnish master's works which will enrich Boston Symphony programs of the present season. The end and climax of the series will be the first performance anywhere of the new Eighth Symphony.

One could wish to be alive 100 years from now to observe in what esteem Sibelius will then be regarded. One has a secret conviction that he will by that time have emerged from the background into which the blatancies and tricksy stunts of the Hindemiths, Schoenbergs, Ravels and latter-day Stravinskys have thrust him.

What other contemporary composer whose work figures upon present day programs has so completely disregarded the cacophony, the rhythmical trickery and other devices that constitute the small change of contemporary composition? Who can better Sibelius in emotional force? And who can equal him in breadth of thought and depth of feeling?

His first symphony is derivative and not representative of him in maturity. But for all its Tchaikovskian echoes and for all its occasional groping, this work is an edifice of strength that towers over the puny structures of most of his contemporaries.

Dr Koussevitzky played the work brilliantly, with his customary intensity and splendor. The other item upon the program was Haydn's 17th Symphony, in F major, an ingratiating if somewhat monotonous work. It was agreeably played.

The orchestra will play in New York next week. The next regular concerts here will take place on Nov 25 and 26. Florent Schmitt will appear as piano soloist in his new "Symphonie Concertante."

C. W. D.

Concert-Chronicle

Trans Nov 11

Pro Bono Publico

A DEFINITE and continuing scheme is announced from Symphony Hall for the programs at the Tuesday matinées of the Symphony Orchestra. There will be six concerts in all, beginning on Nov. 22, proceeding through Jan. 3, Feb. 7, March 7 and 28, to April 18. As nearly as possible the programs will be arranged "in historical sequence." Concert by concert and item by item, they will unfold "the evolution of symphonic music" as exemplified by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Berlioz, Wagner, Brahms, Chaikovsky, Strauss, Debussy and Stravinsky. Here opens opportunity for those who prefer the musical past to the musical present; for those who would be informed as well as pleasured at symphony concerts; for those who would have concerts now and again "educational"—"for the young people of course." If all three groups live up to their habitual professions, in "letters to the editor" as well as in talk, there will be lines at the box-office.

urselves and Others

Symphony Plays Songs of North

Traveler Nov 12

Two songs of the north: the one, "Winter Legends," concerto by Arnold Bax, played for the first time in this country, with Miss Harriet Cohen at the piano; the other, the magnificent first symphony of Sibelius, constituted the main parts of the Boston Symphony concert under Dr. Koussevitzky yesterday afternoon.

Fittingly enough, the concert opened in holiday spirit, with the orchestra and audience rising for the national anthem. And to this mood was added an atmosphere of intimacy as the platform was stripped of all save the strings and two French horns, for a bright, spirited reading of Haydn's symphony No. 17.

Of far greater proportions than a piano-concerto in the ordinary sense of the word, the Bax work, in three movements, assumed the proportions of a symphony. Boldly, frankly heroic in conception, though perhaps superficial, it communicated in forceful detail a saga of primitive strife, and the brutal elements of a northern scene.

To many it must have seemed ludicrous that the solo part for such a music should be played by a slim, beautiful girl, dressed in a flowing green gown, her black hair pulled straight back over her face. But Miss Cohen, English pianist to whom the work is dedicated, played broadly, firmly, dramatically, with a perfect insight into the true conception of the piece.

Quite in contrast, the Sibelius symphony struck a different—and more sincere—note. The plaintive song of the clarinet, the harsh cries of the brass, the agitated shrieks of the strings, the ominous roll of the drums suggested not a legendary past, but a living present, amid desolate, melancholy moorlands and forests. At the conclusion to the symphony, orchestra and conductor were accorded a stirring ovation.

H. C. C.

Post

DAY, NOVEMBER 12,

DIVERTING PIECES BY SYMPHONY

Haydn and Sibelius for Ripeness and Bax for Recent

BY WARREN STOREY SMITH

In honor of Armistice Day the Symphony concert of yesterday afternoon began with the playing of "The Star Spangled Banner," the orchestra—save for the gentlemen of the violincellos—and the audience standing. Symphonies by Haydn, Arnold Bax and Sibelius followed.

BAX'S "LEGENDS"

This far this season, Dr. Koussevitzky has not been especially fortunate in his novelties, if exception may be made in the case of Sibelius' gloomily impressive "Tapiola" of a week ago. Bax's Symphonie Concertante for pianoforte and orchestra, titled, "Winter Legends," is, like Carpenter's "Patterns," and the suite from Prokofieff's "The Gambler," the work of a well-equipped composer who had nothing memorable to say at the time of writing.

"Winter Legends" is also the work of an incurable romanticist in music, and romanticism for the moment is not in fashion. This Symphonie Concertante makes a brave sound. There are pleasing pages, especially towards the close of both the middle and the final movements; there is richness of harmonic and orchestral treatment. But there is also a dearth of salient thematic invention and the music as a whole gives the impression that the composer had a programme in mind which, had it been divulged, might have given certain passages a significance that intrinsically they lack.

Miss Cohen at Piano

The piano-part, in this case little more than another, although highly important orchestral voice, was entrusted to the capable hands of Miss Harriet Cohen, personable English pianist, much admired in her own country and making her first appearance in this city. The audience preferred to look upon her as a soloist in the ordinary sense and recalled her to the platform many times. Graciously and appropriately, she brought Dr. Koussevitzky to share in the plaudits.

It was not an altogether happy stroke of programme-making which placed the bardic First Symphony of Sibelius after the "Winter Legends" of Bax with its presumably Northern flavor. But, intending to play all of Sibelius' symphonies, this season, Dr. Koussevitzky is evidently anxious to get on with them; the Second follows at the next pair of concerts.

Sibelius' Early Work

In this First Symphony, Sibelius alternately goes his own way and remembers the ways of others. No more is it the work of the matured and ripened, highly individual composer of the Fourth Symphony, than the Strauss of "Don Juan" is the Strauss of the "Symphonia Domestica." But this Symphony, like that tone-poem, is the work of a composer who, finding that he has a voice of his own, flings his challenge to the world. For all its contradictions of style it will delight audiences for long years to come. That of yesterday received it warmly.

The Symphony of Haydn, buried under the tonal avalanche which followed, is an early one, No. 17, scored only for strings. The Allegro and Andante are not important. The gay Finale hints of the true Haydn. Nevertheless, Dr. Koussevitzky bestowed the same pains upon the piece that he did upon those of Bax and Sibelius.

Times Nov 11

How to Play Sibelius

A Word from Ernest Newman to Mark the Beginning of Dr. Koussevitzky's Symphonic Cycle

SIBELIUS, I repeat, must be played in terms of himself. He is hard, strong, unaccommodating; at times harsh, at others savage, at others elemental; a voice, it would almost seem, from a wilder and severer world that belongs almost to the pre-historic past. There are things in the slow movement of this Second Symphony to which there is nothing corresponding in the actual experience of the ordinary European of today. Above all, Sibelius is never sentimental, never self-conscious or self-approving. It appears to me, therefore, to be fundamentally wrong to lard his melodies with effects that are the direct product of the self-consciousness, the self-approbation, and the sentimentality that crept into music about the beginning of the nineteenth century.

Some music is improved by being handled in this way; but to apply these and similar airs and graces to music like that of Sibelius is, in my opinion, to deface it. You do not improve the granite front of a great stark building by tieing pretty ribbons to the columns of it. You do not bring out the real quality of a magnificent nor'-easter by sending whiffs of attar of roses down it.

[The Sunday Times, London

Boston Symphony

Mon Nov 12

Written for The Christian Science Monitor

"Winter Legends," Symphonie Concertante for pianoforte and orchestra, by Arnold Bax, was the central piece on the fifth program of the Boston Symphony Orchestra's season (Nov. 11-12). The Friday afternoon performance was the first in the United States. The soloist was Miss Harriet Cohen, who performed a similar service to the composer at the original production of the work in London last winter. Miss Cohen, who was heard for the first time in Boston on the present occasion, had an immediate success.

Mr. Bax has let it be known, somewhat reluctantly, that this work is associated with the Far North. Certainly it employs liberally those shimmering timbres and acrid chords by which the modern master of the orchestra may evoke vast ice fields and the glare of sun on snow. But listening to it, we wondered if the music had not been composed for an opera, or, better, for a ballet. The facture is episodic, rather than organic in the symphonic sense. The material is undistinguished and its treatment not arresting. There are moments of beauty, especially in the slow movement, but the chief interest is rhythmic. The score indeed seems to suggest that jazz rhythms have been introduced into the Arctic Circle. So in the scenario that we composed during the performance, little Eskimos, in the first act, were doing the latest steps on the ice floes. In the second act there was a chilly idyl, interrupted apparently by bombs from a Zeppelin. The last act brought a barbaric feast of the Volsungs. We're sorry if this is wrong, but without something of the sort the work would hardly hold the attention for three-quarters of an hour. On the whole, we feel that Mr. Bax's muse thrives better in the Irish climate.

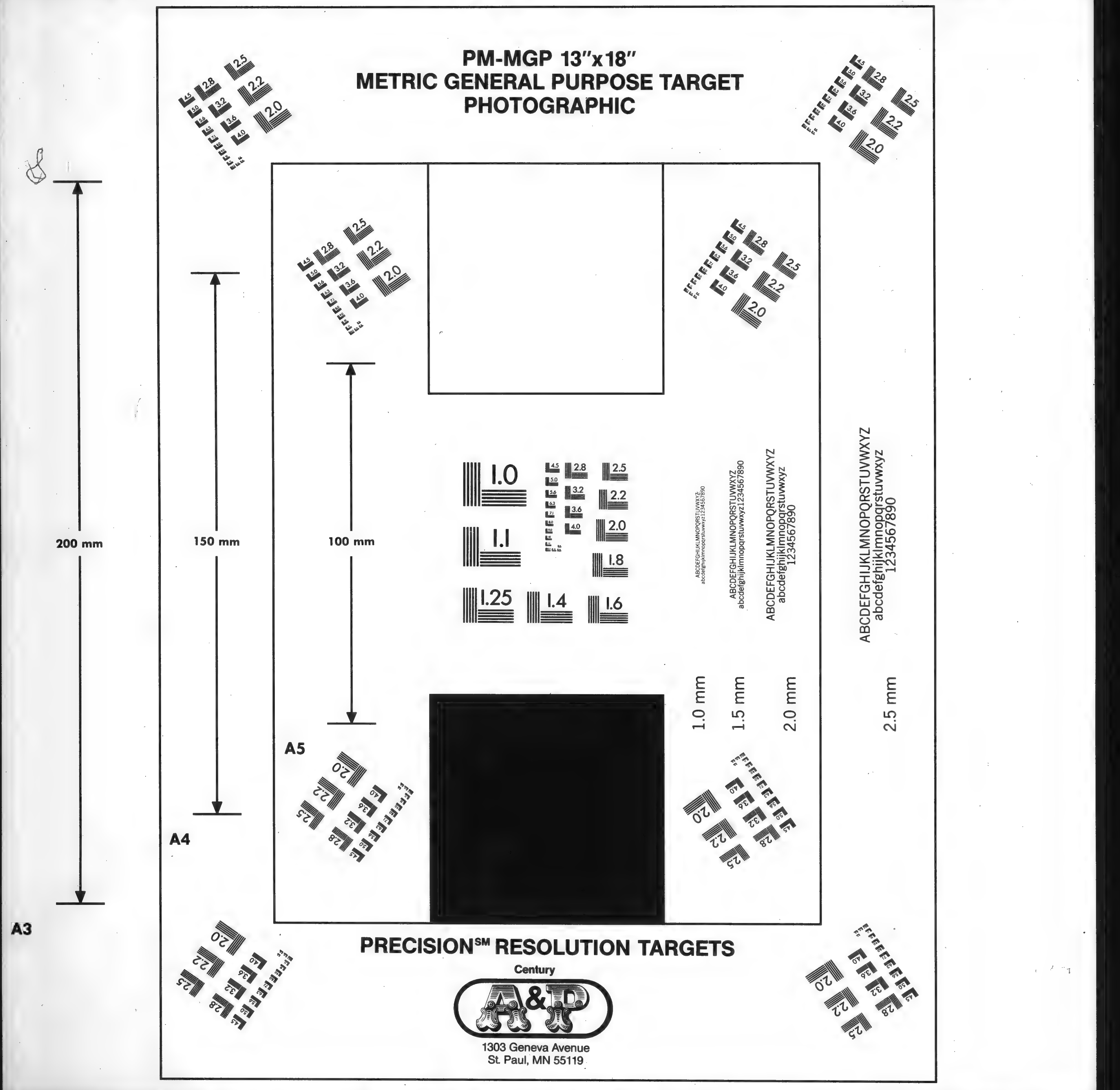
Dr. Koussevitzky completed a shivery program with a thrilling account of the First—and least characteristic—Symphony of Sibelius; but his kettledrums were a little too loud in the last movement. The concert began, on Armistice Day, with a performance of "The Star-Spangled Banner," with orchestra and audience standing. The other item was a very Haydnesque symphony by Haydn for string orchestra—No. 17, in F major—beautifully played.

L. A. S.

2

REDUCTION
RATIO
14x

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC


2.5
2.8
2.2
3.2
2.0
3.6
4.0
4.5
5.0
5.6
6.3
7.1
8.0
9.0
200 mm
150 mm
100 mm
1.0
1.1
1.25
1.4
1.6
1.8
A5
A4
A3

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

1.0 mm
1.5 mm
2.0 mm
2.5 mm

PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Hfd. Times, Nov. 10, 1932.

Boston Symphony To Open Season With Unusual Concert Program

"Tapiola," Sibelius Tone Poem, and Other Notable Works; Koussevitzky Conducts.

"Tapiola," the most recent, and in the opinion of many critics, the most impressive of the tone poems of Jan Sibelius, is included in the program which the Boston Symphony orchestra will play at the Horace Bushnell Memorial hall Wednesday evening, November 16. This program, which will be conducted by Dr. Serge Koussevitzky, is the first event of the Bushnell concert series of the current season.

The symphony which Dr. Koussevitzky will play on this program is the famous work in D minor by Cesar Franck. The overture to Weber's "Oberon" will open the program, while the fourth item is the prelude to Richard Wagner's grand opera, "Die Meistersinger von Nurnberg."

"Tapiola," which has just been revived with great success by Dr. Koussevitzky in Boston, is a nature piece. It has been described as follows in the program note:

"The title comes from Tapio, the forest god of Finnish mythology. The dark grandeur of the Finnish forests which are noted for their beauty gave the famous composer his inspiration. The following verse is at the head of this score:

"Wide-spread they stand, the Northland's dusky forests,
Ancient, foreboding, brooding savage dreams;
With them dwells the forest's mighty god
And wood sprites in the gloom weave magic secrets."

"Sibelius develops his tone poem on a characteristic short phrase which is repeated many times with shifting instrumental colors. It develops to a tremendous climax which is finally reached by a swift chromatic passage for the strings, which lasts for thirty-seven bars and reaches an unbelievable degree of intensity.

"The Finnish composer dedicated 'Tapiola' to Walter Damrosch, and it was first played by this composer in New York in 1926. The piece has not since been heard in America, but has frequently been performed and greatly admired in Europe, particularly in England."

DR. SERGE KOUSSEVITZKY.

Concert-Chronicle

Trans Nov 11

Pro Bono Publico

A DEFINITE and continuing scheme is announced from Symphony Hall for the programs at the Tuesday matinées of the Symphony Orchestra. There will be six concerts in all, beginning on Nov. 22, proceeding through Jan. 3, Feb. 7, March 7 and 28, to April 18. As nearly as possible the programs will be arranged "in historical sequence." Concert by concert and item by item, they will unfold "the evolution of symphonic music" as exemplified by Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Schumann, Berlioz, Wagner, Brahms, Chaikovsky, Strauss, Debussy and Stravinsky. Here opens opportunity for those who prefer the musical past to the musical present; for those who would be informed as well as pleasured at symphony concerts; for those who would have concerts now and again "educational"—"for the young people of course." If all three groups live up to their habitual professions, in "letters to the editor" as well as in talk, there will be lines at the box-office.

Ourselves and Others

Trans Nov 11

How to Play Sibelius

A Word from Ernest Newman to Mark the Beginning of Dr. Koussevitzky's Symphonic Cycle

SIBELIUS, I repeat, must be played in terms of himself. He is hard, strong, unaccommodating; at times harsh, at others savage, at others elemental; a voice, it would almost seem, from a wilder and severer world that belongs almost to the pre-historic past. There are things in the slow movement of this Second Symphony to which there is nothing corresponding in the actual experience of the ordinary European of today. Above all, Sibelius is never sentimental, never self-conscious or self-approving. It appears to me, therefore, to be fundamentally wrong to lard his melodies with effects that are the direct product of the self-consciousness, the self-approbation, and the sentimentality that crept into music about the beginning of the nineteenth century.

Some music is improved by being handled in this way; but to apply these and similar airs and graces to music like that of Sibelius is, in my opinion, to deface it. You do not improve the granite front of a great stark building by tieing pretty ribbons to the columns of it. You do not bring out the real quality of a magnificent nor'-easter by sending whiffs of attar of roses down it.

[The Sunday Times, London

Symphony Plays Songs of North

Trans Nov 12

Two songs of the north: the one, "Winter Legends," concerto by Arnold Bax, played for the first time in this country, with Miss Harriet Cohen at the piano; the other, the magnificent first symphony of Sibelius, constituted the main parts of the Boston Symphony concert under Dr. Koussevitzky yesterday afternoon.

Fittingly enough, the concert opened in holiday spirit, with the orchestra and audience rising for the national anthem. And to this mood was added an atmosphere of intimacy as the platform was stripped of all save the strings and two French horns, for a bright, spirited reading of Haydn's symphony No. 17.

Of far greater proportions than a piano-concerto in the ordinary sense of the word, the Bax work, in three movements, assumed the proportions of a symphony. Boldly, frankly heroic in conception, though perhaps superficial, it communicated in forceful detail a saga of primitive strife, and the brutal elements of a northern scene.

To many it must have seemed ludicrous that the solo part for such a music should be played by a slim, beautiful girl, dressed in a flowing green gown, her black hair pulled straight back over her face. But Miss Cohen, English pianist to whom the work is dedicated, played broadly, firmly, dramatically, with a perfect insight into the true conception of the piece.

Quite in contrast, the Sibelius symphony struck a different—and more sincere—note. The plaintive song of the clarinet, the harsh cries of the brass, the agitated shrieks of the strings, the ominous roll of the drums suggested not a legendary past, but a living present, amid desolate, melancholy moorlands and forests. At the conclusion to the symphony, orchestra and conductor were accorded a stirring ovation.

H. C. C.

Boston Symphony

Mon. Nov 12

Written for The Christian Science Monitor

"Winter Legends," Symphonie Concertante for pianoforte and orchestra, by Arnold Bax, was the central piece on the fifth program of the Boston Symphony Orchestra's season (Nov. 11-12). The Friday afternoon performance was the first in the United States. The soloist was Miss Harriet Cohen, who performed a similar service to the composer at the original production of the work in London last winter. Miss Cohen, who was heard for the first time in Boston on the present occasion, had an immediate success.

Mr. Bax has let it be known, somewhat reluctantly, that this work is associated with the Far North. Certainly it employs liberally those shimmering timbres and acrid chords by which the modern master of the orchestra may evoke vast ice fields and the glare of sun on snow. But listening to it, we wondered if the music had not been composed for an opera, or, better, for a ballet. The facture is episodic, rather than organic in the symphonic sense. The material is undistinguished and its treatment not arresting. There are moments of beauty, especially in the slow movement, but the chief interest is rhythmic. The score indeed seems to suggest that jazz rhythms have been introduced into the Arctic Circle. So in the scenario that we composed during the performance, little Eskimos, in the first act, were doing the latest steps on the ice floes. In the second act there was a chilly idyl, interrupted apparently by bombs from a Zeppelin. The last act brought a barbaric feast of the Volsungs. We're sorry if this is wrong, but without something of the sort the work would hardly hold the attention for three-quarters of an hour. On the whole, we feel that Mr. Bax's muse thrives better in the Irish climate.

Dr. Koussevitzky completed a shivery program with a thrilling account of the First—and least characteristic—Symphony of Sibelius; but his kettledrums were a little too loud in the last movement. The concert began, on Armistice Day, with a performance of "The Star-Spangled Banner," with orchestra and audience standing. The other item was a very Haydnesque symphony by Haydn for string orchestra—No. 17, in F major—beautifully played.

L. A. S.

BOSTON SYMPHONY WINS ADDED GLORY

Hfd. Times 11-17-32

Orchestra Under Koussevitzky Capably Interprets Popular Compositions.

SIBELIUS WORK FEATURED

Franck "Symphony" Earns Greatest Approbation—Genius of Leader Disclosed.

The Boston Symphony orchestra, under the leadership of Dr. Serge Koussevitzky inaugurated the Bushnell symphonic series at the Horace Bushnell Memorial hall last evening before a large and enthusiastic gathering of music lovers. All present joined in a spontaneous ovation to both Dr. Koussevitzky and his musicians. The following program was offered.

Overture to Oberon ...... Von Weber
Symphony in D minor, Cesar Franck
Tapiola, tone poem .... Sibelius
Prelude to "Meistersingers"...Wagner

Except for the Sibelius work, the entire program was familiar to local concert goers. Tapiola will be given at New York concerts by the Bostonians this evening and Saturday afternoon, when Dr. Kousevitzky will present an all-Sibelius program.

Greatest approbation was given presentation of the Franck symphony. This, work last given here nearly two years ago by Leopold Stokowski and his Philadelphia Symphony orchestra, seemed to lend what was perhaps the greatest air of distinction to the program, and those present were quick to note the different phases of interpretation disclosed by Dr. Koussivitzky from those showed by his distinguished Philidelphia contemporary. Dr. Koussevitzky, the super-showman, and Stokowski, the zeolous dramatist, have both given Hartford noble conceptions of this symphony, utterly different in their content, yet both virile and musical episodes of surpassing interest.

From the opening measure of "Oberon" the dynamic leader gave a vividness of contrasts which betokened a unique, yet satisfactory performance.

Dr. Koussevitzky made a popular gesture when he chose the Franck "Symphony" for a place on his program. Dr. Koussevitzky, pictured contracts which at mes bordered even on the sensation-l, yet always with the musical vision which has lifted the Boston orchestra into the realm of the unusual. The opening "Lento-Allegro non Troppo" was a proper preliminary for he good things which were to folow. The opening theme, splendidly hrased, was given with almost hyptic genius for interpretation always ticeable in Dr. Koussevitzky's work. e balance of the orchestra was a ng of great interest, and the varichoirs were brought together into armonious body of musicians una leadership of great brilliancy.

Koussevitzky Orchestra In Finest Form

Hfd. Courant 11-17-32

Familiar Three-Quarters of Program Given New Values—Sibelius Tone-Poem Pleases

BY WALTER BROWN.

BOSTON SYMPHONY ORCHESTRA—in first of the season's concerts of Bushnell Hall Course, Wednesday, November 16, 1932. Dr. Serge Koussevitzky conducting.

Program

Overture to "Oberon" .... Weber
Symphony in D minor .... Franck
Symphonic Poem, "Tapiola" ...... Sibelius
Prelude to "Die Meistersinger" .... Wagner

Dr. Koussevitzky offered a program at Bushnell Memorial Hall Wednesday evening that was three-quarters familiar music with a new Sibelius tone-poem added for good measure—and played the whole list as if it were new, beautifully, zestfully, appreciatively in every measure; and the huge audience that welcomed him and the orchestra gave every evidence of the most entire satisfaction with the whole concert, as well it might.

The Franck symphony is, of course, one of the most well known of them all—as it is one of the most popular in the best sense of the word. Last season it was selected by vote of the home audiences of the Philadelphia Symphony Orchestra as "the" most popular of the whole symphonic list as represented in the orchestra's comprehensive programs for the year; and it is always heard with delight when it is given adequate reading—and what a virile, intense and tremendously interesting reading Dr. Koussevitzky gave the work at his Wednesday concert!

The symphony shows Cesar Franck not only as a master of melody, alive to every possibility of tonal beauties in the themes he chooses to use, but it shows, too, the spiritual qualities of the man in what seems to many listeners, a degree unusual, in a light illumining as in technical skill undoubted. And the playing of the work was unusually effective, certainly to many listeners, in the power, the virility of its beauties were sometimes only the suavity, the sweetness of them obtains. Those first measures are blessing-spreading in their loveliness, and in the playing Wednesday evening there was the wonder of light playing through some of the dark tones of sadness in the succeeding passages. There was no loss of value in this interpretation of the work, certainly, but there was a freedom, a sense of getting away from the academic that charmed and delighted—and though the audience doubtless recognized the orchestra's custom of playing the whole work without interruption, save a momentary pause there was absolutely spontaneous applause following the first movement's brilliant climax.

The loveliness of the Alle were played in exquisit ully a and the continuing a band of ness in the work cord, could be of the brilliar them. The heartment wa applause brought Dr. mastersky several times back to

---

12, 1932 Nov. Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The 14th anniversary of the signing of the Armistice which ended fighting in the World War on Nov 11, 1918, was observed at the fifth Symphony concert of the season yesterday afternoon. Dr Koussevitzky bade players and audience rise while "The Star Spangled Banner" was played.

The new music on the program was Arnold Bax's "Winter Legends," a "Symphonie Concertante" for piano and orchestra. Harriet Cohen, distinguished English pianist renowned for her interpretations of Bax and playing of Bach, was soloist. This work is dedicated to her, and was yesterday played for the first time in the United States.

"Winter Legends" was first performed in London in February of this year, with Miss Cohen as soloist. Bax has not offered any motto or any program for his work. By virtue of its title, style, and content, however, the music may likely enough represent some sequence of events, some fanciful tale, or a general impression in the mind of the composer. One might safely hazard a guess that Bax' mind was upon the verdure and the hills of Ireland when he wrote it.

Written in three movements, an allegro, a lento molto expressivo, and a molto moderato, "Winter Legends" is musing, wandering in style, and a curious blend of sounding fury and gentle introspection. Its occasional lack of continuity gives it the aspect of an orchestral improvisation.

If Bax had a definite program in mind, why did he not nail it to the masthead of his piece? It is not so much the fact of being programmatic that has won opprobrium for some music as the fact that the music itself is dull. After all, no one cares particularly whether Strauss' "Till Eulenspiegel," for example, tells us all about the unpleasant habits and demise of a rogue; what counts most is the distinction and vitality of the music per se. If Bax had some Celtic scene or tale in mind, why did he not make it known? The ultimate evaluation of "Winter Legends" will depend wholly upon the value of the musical matter.

At first hearing, the work is not pregnant with salient ideas, nor is it concise and to the point. Its greatest merit lies in the frail harmonic and melodic beauty of the slow movement, and in the stimulating rhythmic complexity of the finale. The instrumentation is uneven in quality, often being thick and blatant. The piano part is seemingly as intricate as the orchestral portions, and obviously requires no little physical strength to play. Many chords are massive, and numerous indeed must be the double and triple f's in the score.

Miss Cohen, playing for the first time in Boston, produced uncommon sonority. But her most enjoyable work occurred in the slow movement, where a felicitous touch enhanced Bax' gentle dreaming. The audience recalled her to the stage again and again. One would welcome opportunity of hearing her in recital, when the variety of her talents could better be revealed.

Dr Koussevitzky played Sibelius' First Symphony, in E minor, beginning the cycle of the Finnish master's works which will enrich Boston Symphony programs of the present season. The end and climax of the series will be the first performance anywhere of the new Eighth Symphony.

One could wish to be alive 100 years from now to observe in what esteem

---

Post

DAY, NOVEMBER 12,

DIVERTING PIECES BY SYMPHONY

Haydn and Sibelius for Ripeness and Bax for Recent

BY WARREN STOREY SMITH

In honor of Armistice Day the Symphony concert of yesterday afternoon began with the playing of "The Star Spangled Banner," the orchestra—save for the gentlemen of the violincellos—and the audience standing. Symphonies by Haydn, Arnold Bax and Sibelius followed.

BAX'S "LEGENDS"

This far this season, Dr. Koussevitzky has not been especially fortunate in his novelties, if exception may be made in the case of Sibelius' gloomily impressive "Tapiola" of a week ago. Bax's Symphonie Concertante for pianoforte and orchestra, titled, "Winter Legends," is, like Carpenter's "Patterns," and the suite from Prokofieff's "The Gambler," the work of a well-equipped composer who had nothing memorable to say at the time of writing.

"Winter Legends" is also the work of an incurable romanticist in music, and romanticism for the moment is not in fashion. This Symphonie Concertante makes a brave sound. There are pleasing passages, especially towards the close of both the middle and the final movements; there is richness of harmonic and orchestral treatment. But there is also a dearth of salient thematic invention and the music as a whole gives the impression that the composer had a programme in mind which, had it been divulged, might have given certain passages a significance that intrinsically they lack.

Miss Cohen at Piano

The piano-part, in this case little more than another, although highly important orchestral voice, was entrusted to the capable hands of Miss Harriet Cohen, personable English pianist, much admired in her own tensity.

"The Finnish composer dedicated 'Tapiola' to Walter Damrosch, and it was first played by this composer in New York in 1926. The piece has not since been heard in America, but has frequently been performed and greatly admired in Europe, particularly in England."

BOSTON SYMPHON WINS ADDED GLORY

Hfd. Times 11-17-32

Orchestra Under Koussevitzky Capably Interprets Popular Compositions.

SIBELIUS WORK FEATURED

Franck "Symphony" Earns Greatest Approbation—Genius of Leader Disclosed.

The Boston Symphony orchestra, under the leadership of Dr. Serge Koussevitzky inaugurated the Bushnell symphonic series at the Horace Bushnell Memorial hall last evening before a large and enthusiastic gathering of music lovers. All present joined in a spontaneous ovation to both Dr. Koussevitzky and his musicians. The following program was offered.

Overture to Oberon ...... Von Weber
Symphony in D minor, Cesar Franck
Tapiola, tone poem .... Sibelius
Prelude to "Meistersingers"...Wagner

Except for the Sibelius work, the entire program was familiar to local concert goers. Tapiola will be given at New York concerts by the Bostonians this evening and Saturday afternoon, when Dr. Kousevitzky will present an all-Sibelius program.

Greatest approbation was given presentation of the Franck symphony. This, work last given here nearly two years ago by Leopold Stokowski and his Philadelphia Symphony orchestra, seemed to lend what was perhaps the greatest air of distinction to the program, and those present were quck to note the different phases of interpretation disclosed by Dr. Kousivitzky from those showed by his distinguished Philidelphia contemporary. Dr. Koussevitzky, the super-showman, and Stokowski, the zeolous dramatist, have both given Hartford noble conceptions of this symphony, utterly different in their content, yet both virile and musical episodes of surpassing interest.

From the opening measure of "Oberon" the dynamic leader gave a vividness of contrasts which betokened a unique, yet satisfactory performance.

Dr. Koussevitzky made a popular gesture when he chose the Franck "Symphony" for a place on his program. Dr. Koussevitzky, always a ...ist, pictured contracts which at ...mes bordered even on the sensation...l, yet always with the musical vis...on which has lifted the Boston or...chestra into the realm of the unusual.

The opening "Lento-Allegro non Troppo" was a proper preliminary for ...he good things which were to fol...ow. The opening theme, splendidly ...hrased, was given with almost hyp...otic genius for interpretation always ...ticeable in Dr. Koussevitzky's work. ...e balance of the orchestra was a ...ng of great interest, and the vari... choirs were brought together into ...armonious body of musicians un... a leadership of great brilliancy. ...n the "Allegretto," the spell of Dr. ...ussevitzky's baton was manifest, ...d the pastel shades of the various ...ods were brought forth with de...ion and sympathetic understand...

...he concluding "Allegro" was pic...d with brilliancy and the climax ... impressive.

...e tone poem "Tapiola" was the ... novelty and the genius of the ...uctor left the proper impression. ...cately interwoven themes, with ...al phrases of hidden import, ...ed in giving a descriptive read... the composition. There was ... and delicacy, yet authority and ...iveness. As an interpreter of ...us, Dr. Koussevitzky has no su...s.

... familiar "Meistersinger" pre... was given with refreshing zest ...ramatic climaxes. The orches...semble was most satisfying. ...next concert in this series will ... December 7, when Ossip Ga...sch will bring the Detroit ...y orchestra here for its sec...pearance.

Koussevitzky Orchestra In Finest Form

Hfd. Courant 11-17-32

Familiar Three-Quarters of Program Given New Values—Sibelius Tone-Poem Pleases

BY WALTER BROWN.

BOSTON SYMPHONY ORCHESTRA—in first of the season's concerts of Bushnell Hall Course, Wednesday, November 16, 1932. Dr. Serge Koussevitzky conducting.

Program

Overture to "Oberon" ....Weber
Symphony in D minor ....Franck
Symphonic Poem, "Tapiola" ......Sibelius
Prelude to "Die Meistersinger" ....Wagner

Dr. Koussevitzky offered a program at Bushnell Memorial Hall Wednesday evening that was three-quarters familiar music with a new Sibelius tone-poem added for good measure—and played the whole list as if it were new, beautifully, zestfully, appreciatively in every measure; and the huge audience that welcomed him and the orchestra gave every evidence of the most entire satisfaction with the whole concert, as well it might.

The Franck symphony is, of course, one of the most well known of them all—as it is one of the most popular in the best sense of the word. Last season it was selected by vote of the home audiences of the Philadelphia Symphony Orchestra as "the" most popular of the whole symphonic list as represented in the orchestra's comprehensive programs for the year; and it is always heard with delight when it is given adequate reading—and what a virile, intense and tremendously interesting reading Dr. Koussevitzky gave the work at his Wednesday concert!

The symphony shows Cesar Franck not only as a master of melody, alive to every possibility of tonal beauties in the themes he chooses to use, but it shows, too, the spiritual qualities of the man in what seems to many listeners, a degree unusual, in a light illuminating as in technical skill undoubted. And the playing of the work was unusually effective, certainly to many listeners, in the power, the virility of its beauties were sometimes only the suavity, the sweetness of them obtains. Those first measures are blessing-spreading in their loveliness, and in the playing Wednesday evening there was the wonder of light playing through some of the dark tones of sadness in the succeeding passages. There was no loss of value in this interpretation of the work, certainly, but there was a freedom, a sense of getting away from the academic that charmed and delighted—and though the audience doubtless recognized the orchestra's custom of playing the whole work without interruption, save a momentary pause there was absolutely spontaneous applause following the first movement's brilliant climax.

The loveliness of the Allegretto were played in exquisite delicacy and the continuing sense of newness in the work; and the piling up of the brilliances of the final movement was accomplished as only a master-interpreter, with a band of artists in perfect accord, could be expected to show them. The heartiest possible applause brought Dr. Koussevitsky several times back to the stage and the orchestra, of course, was called on to rise knowledging the audience's approval.

The opening and the closing overtures were played as brilliantly as was the symphony, and in each there was the feeling of the most wonderful care and attention to every detail of melody, of single phrase, of massive climax. The Weber work is less essentially dramatic than Wagner's and so did not leave one with the feeling that necessarily the curtain must rise on the opera at the overture's close, but it shone in beauty throughout; and Wagner's stirring measures seemed possessed of the quality of eternal youth and freshness as they sounded.

The Sibelius work came brand new to the audience and was heard with the closest attention and interest. That it made an admirable first impression is undoubted, but that many felt that some further familiarity with its content might add to its values is also undoubtedly true. The pictures in tone of the Norse forests—granting program effects to the music, though these may not have been primarily in the composer's thought—are weird and strange; strange rhythms beat their way into the hearers' consciousness, strange harmonies float, strange forces strike. There are breakings-off in musical sequences unusual even in other works of Sibelius; there is an absolutely hair-raising crescendo of stormy strings to a climax almost overwhelming in volume of tone; there are some of the very loveliest of all Sibelius harmonies that follow this whirlwind's effect, and the three chords that sing the poem's close are exquisite

In the reading here, again, was the feeling of the splendid freedom that the interpreter of the music could give himself in seeking the effects he wanted from his artists. The playing even in the few passages where it seemed as if the composer's thoughts were being given what might be termed routine expression—the playing in all the work was on a par with that in all the familiar program numbers accompanying the new work here. And higher praise is unnecessary.

12, 1932 Nov. Globe

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

The 14th anniversary of the signing of the Armistice which ended fighting in the World War on Nov 11, 1918, was observed at the fifth Symphony concert of the season yesterday afterno r Dr Koussevitzky bade players and audience rise while "The Star Spangled Banner" was played.

The new music on the program was Arnold Bax's "Winter Legends," a "Symphonie Concertante" for piano and orchestra. Harriet Cohen, distinguished English pianist renowned for her interpretations of Bax and playing of Bach, was soloist. This work is dedicated to her, and was yesterday played for the first time in the United States.

"Winter Legends" was first performed in London in February of this year, with Miss Cohen as soloist. Bax has not offered any motto or any program for his work. By virtue of its title, style, and content, however, the music may likely enough represent some sequence of events, some fanciful tale, or a general impression in the mind of the composer. One might safely hazard a guess that Bax' mind was upon the verdure and the hills of Ireland when he wrote it.

Written in three movements, an allegro, a lento molto expressivo, and a molto moderato, "Winter Legends" is musing, wandering in style, and a curious blend of sounding fury and gentle introspection. Its occasional lack of continuity gives it the aspect of an orchestral improvisation.

If Bax had a definite program in mind, why did he not nail it to the masthead of his piece? It is not so much the fact of being programmatic that has won opprobrium for some music as the fact that the music itself is dull. After all, no one cares particularly whether Strauss' "Till Eulenspiegel," for example, tells us all about the unpleasant habits and demise of a rogue; what counts most is the distinction and vitality of the music per se. If Bax had some Celtic scene or tale in mind, why did he not make it known? The ultimate evaluation of "Winter Legends" will depend wholly upon the value of the musical matter.

At first hearing, the work is not pregnant with salient ideas, nor is it concise and to the point. Its greatest merit lies in the frail harmonic and melodic beauty of the slow movement, and in the stimulating rhythmic complexity of the finale. The instrumentation is uneven in quality, often being thick and blatant. The piano part is seemingly as intricate as the orchestral portions, and obviously requires no little physical strength to play. Many chords are massive, and numerous indeed must be the double and triple f's in the score.

Miss Cohen, playing for the first time in Boston, produced uncommon sonority. But her most enjoyable work occurred in the slow movement, where a felicitous touch enhanced Bax' gentle dreaming. The audience recalled her to the stage again and again. One would welcome opportunity of hearing her in recital, when the variety of her talents could better be revealed.

Dr Koussevitzky played Sibelius' First Symphony, in E minor, beginning the cycle of the Finnish master's works which will enrich Boston Symphony programs of the present season. The end and climax of the series will be the first performance anywhere of the new Eighth Symphony.

One could wish to be alive 100 years from now to observe in what esteem Sibelius will then be regarded. One has a secret conviction that he will by that time have emerged from the background into which the blatancies and tricksy stunts of the Hindemiths, Schoenbergs, Ravels and latter-day Stravinskys have thrust him.

What other contemporary composer whose work figures upon present day programs has so completely disregarded the cacophony, the rhythmical trickery and other devices that constitute the small change of contemporary composition? Who can better Sibelius in emotional force? And who can equal him in breadth of thought and depth of feeling?

His first symphony is derivative and not representative of him in maturity. But for all its Tchaikovskian echoes and for all its occasional groping, this work is an edifice of strength that towers over the puny structures of most of his contemporaries.

Dr Koussevitzky played the work brilliantly, with his customary intensity and splendor. The other item upon the program was Haydn's 17th Symphony, in F major, an ingratiating if somewhat monotonous work. It was agreeably played.

The orchestra will play in New York next week. The next regular concerts here will take place on Nov 25 and 26. Florent Schmitt will appear as piano soloist in his new "Symphonie Concertante."

C. W. D.

---

gown, her black hair ... back over her face. But Miss Cohen, English pianist to whom the work is dedicated, played broadly, firmly, dramatically, with a perfect insight into the true conception of the piece.

Quite in contrast, the Sibelius symphony struck a different—and more sincere—note. The plaintive song of the clarinet, the harsh cries of the brass, the agitated shrieks of the strings, the ominous roll of the drums suggested not a legendary past, but a living present, amid desolate, melancholy moorlands and forests. At the conclusion to the symphony, orchestra and conductor were accorded a stirring ovation.

H. C. C.

Post

DAY, NOVEMBER 12,

DIVERTING PIECES BY SYMPHONY

Haydn and Sibelius for Ripeness and Bax for Recent

BY WARREN STOREY SMITH

In honor of Armistice Day the Symphony concert of yesterday afternoon began with the playing of "The Star Spangled Banner," the orchestra—save for the gentlemen of the violincellos—and the audience standing. Symphonies by Haydn, Arnold Bax and Sibelius followed.

BAX'S "LEGENDS"

This far this season, Dr. Koussevitzky has not been especially fortunate in his novelties, if exception may be made in the case of Sibelius' gloomily impressive "Tapiola" of a week ago. Bax's Symphonie Concertante for pianoforte and orchestra, titled, "Winter Legends," is, like Carpenter's "Patterns," and the suite from Prokofieff's "The Gambler," the work of a well-equipped composer who had nothing memorable to say at the time of writing.

"Winter Legends" is also the work of an incurable romanticist in music, and romanticism for the moment is not in fashion. This Symphonie Concertante makes a brave sound. There are pleasing pages, especially towards the close of both the middle and the final movements; there is richness of harmonic and orchestral treatment. But there is also a dearth of salient thematic invention and the music as a whole gives the impression that the composer had a programme in mind which, had it been divulged, might have given certain passages a significance that intrinsically they lack.

Miss Cohen at Piano

The piano-part, in this case little more than another, although highly important orchestral voice, was entrusted to the capable hands of Miss Harriet Cohen, personable English pianist, much admired in her own country and making her first appearance in this city. The audience preferred to look upon her as a soloist in the ordinary sense and recalled her to the platform many times. Graciously and appropriately, she brought Dr. Koussevitzky to share in the plaudits.

It was not an altogether happy stroke of programme-making which placed the bardic First Symphony of Sibelius after the "Winter Legends" of Bax with its presumably Northern flavor. But, intending to play all of Sibelius' symphonies, this season, Dr. Koussevitzky is evidently anxious to get on with them; the Second follows at the next pair of concerts.

Sibelius' Early Work

In this First Symphony, Sibelius alternately goes his own way and remembers the ways of others. No more is it the work of the matured and ripened, highly individual composer of the Fourth Symphony, than the Strauss of "Don Juan" is the Strauss of the "Symphonia Domestica." But this Symphony, like that tone-poem, is the work of a composer who, finding that he has a voice of his own, flings his challenge to the world. For all its contradictions of style it will delight audiences for long years to come. That of yesterday received it warmly.

The Symphony of Haydn, buried under the tonal avalanche which followed, is an early one, No. 17, scored only for strings. The Allegro and Andante are not important. The gay Finale hints of the true Haydn. Nevertheless, Dr. Koussevitzky bestowed the same pains upon the piece that he did upon those of Bax and Sibelius.

---

in London last winter. Miss Cohen, who was heard for the first time in Boston on the present occasion, had an immediate success.

Mr. Bax has let it be known, somewhat reluctantly, that this work is associated with the Far North. Certainly it employs liberally those shimmering timbres and acrid chords by which the modern master of the orchestra may evoke vast ice fields and the glare of sun on snow. But listening to it, we wondered if the music had not been composed for an opera, or, better, for a ballet. The facture is episodic, rather than organic in the symphonic sense. The material is undistinguished and its treatment not arresting. There are moments of beauty, especially in the slow movement, but the chief interest is rhythmic. The score indeed seems to suggest that jazz rhythms have been introduced into the Arctic Circle. So in the scenario that we composed during the performance, little Eskimos, in the first act, were doing the latest steps on the ice floes. In the second act there was a chilly idyl, interrupted apparently by bombs from a Zeppelin. The last act brought a barbaric feast of the Volsungs. We're sorry if this is wrong, but without something of the sort the work would hardly hold the attention for three-quarters of an hour. On the whole, we feel that Mr. Bax's muse thrives better in the Irish climate.

Dr. Koussevitzky completed a shivery program with a thrilling account of the First—and least characteristic—Symphony of Sibelius; but his kettledrums were a little too loud in the last movement. The concert began, on Armistice Day, with a performance of "The Star-Spangled Banner," with orchestra and audience standing. The other item was a very Haydnesque symphony by Haydn for string orchestra—No. 17, in F major—beautifully played.

L. A. S.

2

BOSTON EVENING TRANSCRIPT, THURSDAY, NOVEMBER 10, 1932

Music and Musicians --- Plays and Players ---

News Gathered In a Round of Concert-Halls

Bax, Large, New and Northern, Introduced by Miss Cohen, Programs in Prospect

THE new work to be played at this week's Symphony Concerts is one of major proportions — Arnold Bax's "Winter Legends," for piano and orchestra. With it, to play the piano-part, comes Harriet Cohen, chief apostle of the gospel of Bak, in her own right concert-pianist of high rank. To date, "Winter Legends" has had only one performance, by the orchestra of the British Broadcasting Corporation at Queen's Hall in London on Feb. 10, 1932. Miss Cohen was the pianist, Adrian Boult, the conductor.

Interviewed at Symphony Hall the other day, Miss Cohen's first remark about "Winter Legends" was: "It is not really a concerto at all. It is much larger. It is more like a symphony with a solo-voice." All of which Bax intended to convey when he labelled the piece "Sinfonia Concertante for Piano and Orchestra." In the note that he wrote for the program-book of the B. B. C., he began with the same thought: "This work, which is designed in three movements and on a symphonic scale, makes no pretence of being a piano-concerto in the ordinary sense. The piano is not used as a means of technical display, though it plays a difficult part." The writer can bear witness. Miss Cohen played significant portions for him. They are difficult, to the point of cruelty, for the pianist. Many a "virtuoso-concerto" does not contain their equal. The explanation, of course, is that Mr. Bax himself is a remarkably fluent pianist for whom difficulties scarcely exist.

To return to his program note: 'Neither has the piece any communicable program." (Note the qualifying adjective). The listener may associate what he hears with any heroic tale or tales of the North—of the far North, be it said. Some of these happenings may have taken place within the Arctic circle.

Legends that once were told or sung
In many a smoky fireside nook
Of Iceland, in the ancient day
By wandering Saga-man or Scald.

There is nothing consciously Celtic about this work."

Miss Cohen herself, going over the score, was good enough to paint graphic word-pictures of Northern scenes which, she believed, "Winter Legends" might suggest. During the conversation the name of Sibelius was frequently mentioned. Miss Cohen and Mr. Bax, it appeared, had visited him last summer. She had received from him new piano-pieces that she will soon play in New York. Bax and Sibelius, she affirmed, were both "poets of the North"—Bax in "Winter Legends" and some of his Celtic pieces; Sibelius in many a well-known work. Often, she contended, they proceed from similar points of view; utilize a similar approach. It was coincidence that on this program for the Symphony Concert Bax's "Winter Legends" and Sibelius's First Symphony stood side by side.

"Winter Legends," then, is a "cyclic" composition. Two "ideas" presented in the introduction are developed in all three movements. The first, originally heard as a "rhythmic tattoo" on a side-drum, presently blossoms into a broadly syncopated subject in rich chords. Much reference is made to it throughout the work. The second "idea," in ascending intervals so weird that Miss Cohen dubs it the "creeping motif," occurs immediately after the drum-tattoo, uprushing in a "kind of whirlwind on the piano." On the heights broadens out into a few measures of expansive subject. Then follows the syncopated version of the drum-rhythms. Next the first movement proper begins with a strongly rhythmed theme, "incisive, brutal." A second theme, more lyrical but also full of syncopations, is harmonized with arresting dissonances—dissonances "that people cannot fail to like." To Miss Cohen they suggest sunrise over the glittering snow and ice.

After development "a new melody is interpolated in the form of a duet for English horn and piano," after which the main theme reappears in a more romantic and tender mood than it has hitherto worn. This dream fades, and the development proper ensues. The progress does not follow sonata form. Rather, the movement may be described as an assembling and fusing of various elements for the making of a great climax. At this point the climactic upbuilding begins. The close is a triumphant and glittering version of the expansive theme at the end of the up-rushing "creeping motif" of the introduction.

To Miss Cohen the first movement suggests the glaring Northern day, the second and the third, different aspects of the dark, Northern night. The second "movement is, generally speaking, darker in color than the first, though the conclusion is serene enough. . . . The first subject is given to the piano and the earlier part of the movement may suggest a kind of dialogue between piano and orchestra." This piano-melody is almost Chopinesque in style. Curious grace-notes, leading up to certain notes in the melody, the pianist jokingly (and the composer is "in" on the joke) refers to as "skids." The ear will judge this sliding approach as highly appropriate. Once more there is a "remote and shadowy" version of the drum-tattoo, syncopated motif of the introduction, which "serves as a bridge to the second division, introduced by a menacing surge of sound derived from the piano-whirlwind of the earlier movement." The ensuing music (Bax labels it "Threateningly" in the score) is set forth in a harsh and baleful light. It subsequently softens and warms until the mood is transfigured into something similar to the previous dream-episode. The hearer will note in both these movements the softening of the harder themes. May one suggest melting ice and snow? "A long climax is established (and with it the return of the darker elements), but it finally subsides toward another allusion to the syncopated theme of the introduction. The first melody returns, again in dialogue form, and the movement ends quietly.

"The third part opens with a tuba solo—a figure used frequently during the whole work and derived from the original uprush on the piano." This figure alternates with the other motif of the introduction, "invested again with all its pristine starkness." The principal subject of the finale enters in smashing chords, says Miss Cohen, "coarse chords, suggesting the brutality of Viking drunk with blood." another, "equally primitive in character," immediately follows. Eventually there are quieter episodes, lusciously songful, "Penguins going to sleep on the winter snow" Miss Cohen suggests. The development is short and leads to an epilogue, begun with a cadenza for piano. Based on the lyric element of the finale, it expands more and more into something "beautiful and erotic." According to Mr. Bax's program-note: "This conclusion may possibly suggest the return of the sun and warm airs from the South after the long Northern winter. The principal theme of the first movement reappears in a serene form, and the music ends in, as it were, a burst of light." Or, to shift the picture back to Miss Cohen's suggestions of Day and Night, a new sunrise completes the daily cycle. A. H. M.

Programs to Hand

From Dr. Koussevitzky for the Symphony Concerts of Nov. 25 and 26—next week the orchestra will be visiting New York—when Florent Schmitt, the many-sided French composer, will be guest:

Reves (Dreams)	Schmitt
Sinfonia Concertante for Piano and Orchestra (Pianist: The Composer)	Schmitt
Symphony, No. 2, in D major	Sibelius

From Mr. Orloff, the pianist, for his concert in Jordan Hall on Saturday afternoon, Nov. 19, by which unemployed musicians in Boston will profit:

Prelude and Fugue	Mendelssohn
Sonata in A-flat major	Beethoven
Gretchen am Spinnrade	Schubert-Liszt
Morgenstandchen	Schubert-Liszt
Sonata in C minor, Op. 58	Chopin
Mazurka	Szymanovsky
The Bumble Bee	Rimsky-Korsakov
Toccata	Prokofiev
Sonata, Op. 4	Skriabin

From Mr. Rakhmaninov, the pianist, for his concert of fantasia-pieces in Symphony Hall on Tuesday evening, Nov. 29:

Sonata-Fantasia	Skriabin
Fantasia in C major	Haydn
Fantasy-Pieces, Op. 12	Schumann
Fantasia	Chopin
Sonata, in C-sharp minor, Quasi una Fantasia, Op. 27, No. 2	Beethoven
Fantasia Quasi Sonata ("After Reading in Dante")	Liszt

From Mr. Bauer, the pianist, for his concert in Jordan Hall on Saturday afternoon, Dec. 3:

Two Choral Preludes, "Now Comes the Saviour; Christians, Rejoice" (Transcribed by Busoni)	Bach
Variations in F minor	Haydn
Presto from the String Quartet in E-flat, Op. 33, No. 2 (Transcribed by Bauer)	Haydn
Sonata in A major	Mozart
Adagio from the Sonata in B-flat major, Op. 106 S	Beethoven
Polonaise in C minor—Study in A minor, Op. 25, No. 4—Study in C-sharp minor, Op. 10, No. 4	Chopin
Fantasia-Piece in A-flat major, Op. 111,	Schumann
Impromptu in F minor, Op. 142	Schubert
Ballad, Op. 10, No. 1—Caprice, Op. 76, No. 5	Brahms
La cathédrale engloutie—L'isle joyeuse	Debussy

Incidents and Prospects

On Friday evening, Nov. 18, the Stradivarius Quartet — Messrs Wolfinsohn, Pochon, Moldavan and Warburg—will begin another series of three chamber concerts in the court of the Fogg Museum at Harvard. The first program assembles a Quartet of Haydn in G major; the Second Quartet of Arnold Bax; Beethoven's Quartet in F minor, Op. 95. There is little need to recall these concerts to those who have frequented them in the past. The concert-room, the chosen pieces, the playing, all make them agreeable. As heretofore, "the public is cordially invited."

Mr. Dukelsky's Second Symphony, heard and liked at Symphony Hall two or three seasons ago, will be played by the Chicago Orchestra at its concerts of Nov. 17 and 18.

Prokofiev's new Concerto for Piano with Orchestra, to be heard in the course of the winter at the Symphony Concerts, was played for the first time anywhere at a Philharmonic Concert in Berlin on Oct. 31. Furtwängler was conductor; the composer, pianist.

Young Mr. Markevitch's "Rebus," announced for performance at Symphony Hall as concert-piece, or imaginary ballet, will be set on the stage of the Opera House at Monte Carlo next spring. Mr. Markevitch has lately handed to the Opéra at Paris a ballet, "The Flight of Icarus," to be mounted there next winter by Mr. Lifar.

"The Cast of Thought"

Harriet Cohen

Pianist at the Symphony Concerts Tomorrow and Saturday in Bax's "Winter Legends: Sinfonia Concertante for Piano and Orchestra"

Herald Nov. 11

Noted Pianist Attracts Brilliant Minds to Herself as Friends

Harriet Cohen Counts Shaw, Bax, Einstein Among Admirers

HERE AS SOLOIST WITH SYMPHONY

By ELIZABETH BORTON

Harriet Cohen, the English pianist, who is to be soloist with the Boston Symphony Orchestra this afternoon and tomorrow night, has, besides her gift to play the piano so well that she is considered the leading woman player of modern music in Europe today, the amazing ability to attract to herself as friends the most brilliant minds in all fields of intellectual and artistic endeavor. She counts among her closest friends Bernard Shaw, Arnold Bax, Somerset Maugham, Albert Einstein, Sir Henry Wood, Ramsay MacDonald, Jan Sibelius, Edward Elgar, and hosts of others—and many great ones since dead, Busoni, Lytton Strachey, Arnold Bennett—to mention a few. What is the secret of it? It must be something more than her own distinction in the field of music, and her extraordinary beauty.

Her looks may have much to do with it, though. There is a type of loveliness, unusual and as much a part of personality as a smile or a voice, which seems to be irresistible. Miss Cohen, with night-black hair and a transparently white skin, and light green eyes fringed round with black lashes, is striking, and she loses none of that arresting quality in the way she dresses.

"Arnold Bennett used [illegible]

(Copyright by Kay Vaughan)
HARRIET COHEN

scrap, because he set down on it the pipe he was teaching her to smoke this summer. She has a little travelling picture of Sibelius framed.

Always frantic. Always rushing. She rips into her fur coat, and smashes a small purple hat down over her eyes. "This hat is two years old but I love it because a perfect stranger of a lady gave it to me in New York. She said it looked like me. It does, really. See how hard it's trying to be a good hat, but here's a little thread hanging. That's me." She has a merry wink, and a gay laugh, which sounds almost constantly. "Oh, heaven, I [illegible]

Her. **MUSIC NOTES** Nov 3

Dr. Koussevitsky and the Boston Symphony Orchestra triumphed gloriously in Cincinnati. Mr. Leighton of the Inquirer found the evening a "perfect" one; "a surpassing program; a great conductor; a splendid ensemble." . . . Koussevitsky, the conductor, has made of his ensemble a body responsible to his slightest interpretive indication. He has within himself recreative faculties that place him among the Titans of orchestral leaders. He it was who selected the program and interpreted it. So by infallible reasoning the conclusion is reached that it is to Koussevitsky that first recognition for the perfect evening must be given. . . . We haven't the space to say all we would of the countless number of excellences in the presentations. The Boston orchestra is an instrument that seems never to have exhausted its tonal resources. No matter how hushed a pianissimo, there still is left a softer hush. No matter how grandiose the climax, if needed, there is a greater fortissimo in reserve. And the conductor plays on the instrument with a master's touch. With no semblance of personal display, but with what guidance two remarkable hands and a vibrant personality can give, he recreates wonderful music in a manner to prove all its wonder and beauty."

The program of the Symphony concerts on tomorrow afternoon and Saturday evening will be as follows: Mozart, Overture to "The Magic Flute." Prokofieff, suite, "Four Character Portraits from 'The Gambler'" (first time in the United States); sibelius, "Tapiola," symphonic poem (first time in Boston). Beethoven, Symphony, No. 7. The "Portraits" are those of characters in Dostoievsky's autobiographical novel, "The Gambler"—Alexis, the Grandmother, the General, Pauline. The opera from which the suite is derived was produced at the Monnaie, Brussels. "Tapiola" was written for Walter Damrosch and the Symphony Society of New York and first performed in New York late in December, 1926. The composer undertakes to interpret in music "the wild northern forest where dwell its god and his wood sprites."

Programs to Hand

Feb. [illegible]

From Dr. Koussevitzky for the supplementary concert of the Symphony Orchestra, in Symphony Hall on Monday evening, Feb. 13, marking to the day the fiftieth anniversary of Wagner's death. From his operas and chamber-music:

Overture to "Rienzi"
Prelude to "Lohengrin"
Prelude and Closing Scene from "Tristan and Isolde"
Siegfried's Trauermusik from "Götterdämmerung"
A Siegfried Idyll
Overture to "Tannhäuser"

From the singing lads of Vienna for their concerts in the Repertory Theater on Sunday and on Tuesday evenings, Feb. 12 and 14. For Sunday:

O Sacrum Convivium	Da Croce
Allelula, Laus et Gloria	Di Lasso
Domine Non Sum Dignus	Vittoria
Ascendit Deus	Gallus
Christmas Motet, "Silent Night"	Lechthaler
The Apothecary, Opera in One Act	Haydn
Jubilate	Burkhart
Schlaf mein Jesulein	Tyrolean Folk-song
Es Hat Sich Halt Eroeffnet	Tyrolean Folk-song
Waltz, "Blue Danube"	J. Strauss

For Tuesday:

Spinning Song from "The Flying Dutchman,"	
Serenade	Wagner
Angel Trio	Schubert
Ascendit Deus	Mendelssohn
Schlafe, mein Prinzchen	Gallus
Bastien and Bastienne, Opera in One Act	Mozart
Psalm	Mozart
Jubilate	Schubert
Die Wanderer in der Saegemuehle,	Burkhart
	German Folk-song
Jaeger aus Kurpfalz	German Folk-song

From Messrs. Fray and Braggiotti for their concert of pieces for two pianos in Jordan Hall on Thursday evening, Feb. 9:

Prelude	Friedemann Bach
Fugue in G minor	J. S. Bach
Liebestraum	Liszt
Coronation Scene from the Opera, "Boris Godunov"	Musorgsky
Fragments from the First Movement of the Concerto in C minor	Rakhmaninov
Clair de Lune—Fetes	Debussy
Pantomime and Fire-Dance from the Ballet, "Love the Sorcerer"	de Falla
Pavane and Bolero	Ravel
Variations on "Yankee Doodle" in the manners of Bach, Beethoven, Chopin, De-[illegible]	Braggiotti

It appears that "by request" at the Symphony Concerts of next week, Mr. Gieseking will repeat Mozart's Concerto for piano in C major that he first played here six years ago. . . . In his concert at Symphony Hall on Sunday evening, Feb. 12, Mr. Whiteman will include Gershwin's "An American in Paris" and Grofe's "Grand Canyon." A third piece will introduce William Still, Negro composer as yet unknown to Boston.

Incidents and Prospects

In opera last November, Bostonians twice heard Mme. Jeritza. A month hence, she will come again—in concert at Symphony Hall on Sunday afternoon, March 5. . . . For another familiar and welcome singer, Roland Hayes will return to Symphony Hall on the following Sunday, March 12.

The annual music-festival at Worcester will be transferred next autumn from its ancient seat in Mechanics Hall to the new Municipal Auditorium. . . . "The Monastery: Poem for Orchestra," new piece by Paul Allen, will be heard for the first time at the concert of the People's Symphony Orchestra in Jordan Hall on Sunday afternoon, Feb. 12.

Mme. Beata Malkin, the singer from the State Opera in Berlin who has settled in Boston, announces a concert of old airs, operatic pieces and songs for Thursday evening, Feb. 16, in Jordan Hall. She was assisting singer, last autumn, in a pair of Symphony Concerts.

37

Music and Musicians --- Plays and Players --- F

News Gathered In a Round of Concert-Halls

Bax, Large, New and Northern, Introduced by Miss Cohen, Programs in Prospect

THE new work to be played at this week's Symphony Concerts is one of major proportions — Arnold Bax's "Winter Legends," for piano and orchestra. With it, to play the piano-part, comes Harriet Cohen, chief apostle of the gospel of Bak, in her own right concert-pianist of high rank. To date, "Winter Legends" has had only one performance, by the orchestra of the British Broadcasting Corporation at Queen's Hall in London on Feb. 10, 1932. Miss Cohen was the pianist, Adrian Boult, the conductor.

Interviewed at Symphony Hall the other day, Miss Cohen's first remark about "Winter Legends" was: "It is not really a concerto at all. It is much larger. It is more like a symphony with a solo-voice." All of which Bax intended to convey when he labelled the piece "Sinfonia Concertante for Piano and Orchestra." In the note that he wrote for the program-book of the B. B. C., he began with the same thought: "This work, which is designed in three movements and on a symphonic scale, makes no pretence of being a piano-concerto in the ordinary sense. The piano is not used as a means of technical display, though it plays a difficult part." The writer can bear witness. Miss Cohen played significant portions for him. They are difficult, to the point of cruelty, for the pianist. Many a "virtuoso-concerto" does not contain their equal. The explanation, of course, is that Mr. Bax himself is a remarkably fluent pianist for whom difficulties scarcely exist.

To return to his program note: 'Neither has the piece any communicable program." (Note the qualifying adjective). The listener may associate what he hears with any heroic tale or tales of the North—of the far North, be it said. Some of these happenings may have taken place within the Arctic circle.

> Legends that once were told or sung
> In many a smoky fireside nook
> Of Iceland, in the ancient day
> By wandering Saga-man or Scald.

There is nothing consciously Celtic about this work."

Miss Cohen herself, going over the score, was good enough to paint graphic word-pictures of Northern scenes which, she believed, "Winter Legends" might suggest. During the conversation the name of Sibelius was frequently mentioned. Miss Cohen and Mr. Bax, it appeared, had visited him last summer. She had received from him new piano-pieces that she will soon play in New York. Bax and Sibelius, she affirmed, were both "poets of the North"—Bax in "Winter Legends" and some of his Celtic pieces; Sibelius in many a well-known work. Often, she contended, they proceed from similar points of view; utilize a similar approach. It was coincidence that on this program for the Symphony Concert Bax's "Winter Legends" and Sibelius's First Symphony stood side by side.

"Winter Legends," then, is a "cyclic" composition. Two "ideas" presented in the introduction are developed in all three movements. The first, originally heard as a "rhythmic tattoo" on a side-drum, presently blossoms into a broadly syncopated subject in rich chords. Much reference is made to it throughout the work. The second "idea," in ascending intervals so weird that Miss Cohen dubs it the "creeping motif," occurs immediately after the drum-tattoo, uprushing in a "kind of whirlwind on the piano." On the heights broadens out into a few measures of expansive subject. Then follows the syncopated version of the drum-rhythms. Next the first movement proper begins with a strongly rhythmed theme, "incisive, brutal." A second theme, more lyrical but also full of syncopations, is harmonized with arresting dissonances—dissonances "that people cannot fail to like." To Miss Cohen they suggest sunrise over the glittering snow and ice.

After development "a new melody is interpolated in the form of a duet for English horn and piano," after which the main theme reappears in a more romantic and tender mood than it has hitherto worn. This dream fades, and the development proper ensues. The progress does not follow sonata form. Rather, the movement may be described as an assembling and fusing of various elements for the making of a great climax. At this point the climactic upbuilding begins. The close is a triumphant and glittering version of the expansive theme at the end of the up-rushing, "creeping motif" of the introduction.

To Miss Cohen the first movement suggests the glaring Northern day, the second and the third, different aspects of the dark, Northern night. The second "movement is, generally speaking, darker in color than the first, though the conclusion is serene enough. . . . The first subject is given to the piano and the earlier part of the movement may suggest a kind of dialogue between piano and orchestra." This piano-melody is almost Chopinesque in style. Curious grace-notes, leading up to certain notes in the melody, the pianist jokingly (and the composer is "in" on the joke) refers to as "skids." The ear will judge this sliding approach as highly appropriate. Once more there is a "remote and shadowy" version of the drum-tattoo, syncopated motif of the introduction, which "serves as a bridge to the second division, introduced by a menacing surge of sound derived from the piano-whirlwind of the earlier movement." The ensuing music (Bax labels it "Threateningly" in the score) is set forth in a harsh and baleful light. It subsequently softens and warms until the mood is transfigured into something similar to the previous dream-episode. The hearer will note in both these movements the softening of the harder themes. May one suggest melting ice and snow? "A long climax is established (and with it the return of the darker elements), but it finally subsides toward another allusion to the syncopated theme of the introduction. The first melody returns, again in dialogue form, and the movement ends quietly.

"The third part opens with a tuba solo —a figure used frequently during the whole work and derived from the original uprush on the piano." This figure alternates with the other motif of the introduction, "invested again with all its pristine starkness." The principal subject of the finale enters in smashing chords, says Miss Cohen, "coarse chords, suggesting the brutality of Viking drunk with blood." another, "equally primitive in character," immediately follows. Eventually there are quieter episodes, lusciously songful, "Penguins going to sleep on the winter snow" Miss Cohen suggests. The development is short and leads to an epilogue, begun with a cadenza for piano. Based on the lyric element of the finale, it expands more and more into something "beautiful and erotic." According to Mr. Bax's program-note: "This conclusion may possibly suggest the return of the sun and warm airs from the South after the long Northern winter. The principal theme of the first movement reappears in a serene form, and the music ends in, as it were, a burst of light." Or, to shift the picture back to Miss Cohen's suggestions of Day and Night, a new sunrise completes the daily cycle. A. H. M.

Programs to Hand

From Dr. Koussevitzky for the Symphony Concerts of Nov. 25 and 26—next week the orchestra will be visiting New York—when Florent Schmitt, the many-sided French composer, will be guest:

Reves (Dreams)	Schmitt
Sinfonia Concertante for Piano and Orchestra (Pianist: The Composer)	Schmitt
Symphony, No. 2, in D major	Sibelius

From Mr. Orloff, the pianist, for his concert in Jordan Hall on Saturday afternoon, Nov. 19, by which unemployed musicians in Boston will profit:

Prelude and Fugue	Mendelssohn
Sonata in A-flat major	Beethoven
Gretchen am Spinnrade	Schubert-Liszt
Morgenstandchen	Schubert-Liszt
Sonata in C minor, Op. 58	Chopin
Mazurka	Szymanovsky
The Bumble Bee	Rimsky-Korsakov
Toccata	Prokofiev
Sonata, Op. 4	Skriabin

From Mr. Rakhmaninov, the pianist, for his concert of fantasia-pieces in Symphony Hall on Tuesday evening, Nov. 29:

Sonata-Fantasia	Skriabin
Fantasia in C major	Haydn
Fantasy-Pieces, Op. 12	Schumann
Fantasia	Chopin
Sonata, in C-sharp minor, Quasi una Fantasia, Op. 27, No. 2	Beethoven
Fantasia Quasi Sonata ("After Reading in Dante")	Liszt

From Mr. Bauer, the pianist, for his concert in Jordan Hall on Saturday afternoon, Dec. 3:

Two Choral Preludes, "Now Comes the Saviour; Christians, Rejoice" (Transcribed by Busoni)	Bach
Variations in F minor	Haydn
Presto from the String Quartet in E-flat, Op. 33, No. 2 (Transcribed by Bauer)	Haydn
Sonata in A major	Mozart
Adagio from the Sonata in B-flat major, Op. 106 S	Beethoven
Polonaise in C minor—Study in A minor, Op. 25, No. 4—Study in C-sharp minor, Op. 10, No. 4	Chopin
Fantasia-Piece in A-flat major, Op. 111	Schumann
Impromptu in F minor, Op. 142	Schubert
Ballad, Op. 10, No. 1—Caprice, Op. 76, No. 5	Brahms
La cathédrale engloutie—L'isle joyeuse	Debussy

Incidents and Prospects

On Friday evening, Nov. 18, the Stradivarius Quartet — Messrs Wolfinsohn, Pochon, Moldavan and Warburg—will begin another series of three chamber concerts in the court of the Fogg Museum at Harvard. The first program assembles a Quartet of Haydn in G major; the Second Quartet of Arnold Bax; Beethoven's Quartet in F minor, Op. 95. There is little need to recall these concerts to those who have frequented them in the past. The concert-room, the chosen pieces, the playing, all make them agreeable. As heretofore, "the public is cordially invited."

Mr. Dukelsky's Second Symphony, heard and liked at Symphony Hall two or three seasons ago, will be played by the Chicago Orchestra at its concerts of Nov. 17 and 18.

Prokofiev's new Concerto for Piano with Orchestra, to be heard in the course of the winter at the Symphony Concerts, was played for the first time anywhere at a Philharmonic Concert in Berlin on Oct. 31. Furtwängler was conductor; the composer, pianist.

Young Mr. Markevitch's "Rebus," announced for performance at Symphony Hall as concert-piece, or imaginary ballet, will be set on the stage of the Opera House at Monte Carlo next spring. Mr. Markevitch has lately handed to the Opéra at Paris a ballet, "The Flight of Icarus," to be mounted there next winter by Mr. Lifar.

"The Cast of Thought"

Harriet Cohen

Pianist at the Symphony Concerts Tomorrow and Saturday in Bax's "Winter Legends: Sinfonia Concertante for Piano and Orchestra"

Herald Nov. 11

Noted Pianist Attracts Brilliant Minds to Herself as Friends

Harriet Cohen Counts Shaw, Bax, Einstein Among Admirers

HERE AS SOLOIST WITH SYMPHONY

By ELIZABETH BORTON

Harriet Cohen, the English pianist, who is to be soloist with the Boston Symphony Orchestra this afternoon and tomorrow night, has, besides her gift to play the piano so well that she is considered the leading woman player of modern music in Europe today, the amazing ability to attract to herself as friends the most brilliant minds in all fields of intellectual and artistic endeavor. She counts among her closest friends Bernard Shaw, Arnold Bax, Somerset Maugham, Albert Einstein, Sir Henry Wood, Ramsay MacDonald, Jan Sibelius, Edward Elgar, and hosts of others—and many great ones since dead, Busoni, Lytton Strachey, Arnold Bennett—to mention a few. What is the secret of it? It must be something more than her own distinction in the field of music, and her extraordinary beauty.

Her looks may have much to do with it, though. There is a type of loveliness, unusual and as much a part of personality as a smile or a voice, which seems to be irresistible. Miss Cohen, with night-black hair and a transparently white skin, and light green eyes fringed round with black lashes, is striking, and she loses none of that arresting quality in the way she dresses.

"Arnold Bennett used [illegible]

(Copyright by Kay Vaughan)

HARRIET COHEN

scrap, because he set down on it the pipe he was teaching her to smoke this summer. She has a little travelling picture of Sibelius framed.

Always frantic. Always rushing. She rips into her fur coat, and smashes a small purple hat down over her eyes. "This hat is two years old but I love it because a perfect stranger of a lady gave it to me in New York. She said it looked like me. It does, really. See how hard it's trying to be a good hat, but here's a little thread. hanging That's me." She has a merry wink, and a gay laugh, which sounds almost constantly. "Oh, heaven, I f[illegible]

Her.

MUSIC NOTES

1933

Dr. Koussevitsky and the Boston Symphony Orchestra triumphed gloriously in Cincinnati. Mr. Leighton of the Inquirer found the evening a "perfect" one; "a surpassing program; a great conductor; a splendid ensemble." . . . Koussevitsky, the conductor, has made of his ensemble a body responsible to his slightest interpretive indication. He has within himself recreative faculties that place him among the Titans of orchestral leaders. He it was who selected the program and interpreted it. So by infallible reasoning the conclusion is reached that it is to Koussevitsky that first recognition for the perfect evening must be given. . . . We haven't the space to say all we would of the countless number of excellences in the presentations. The Boston orchestra is an instrument that seems never to have exhausted its tonal resources. No matter how hushed a pianissimo, there still is left a softer hush. No matter how grandiose the climax, if needed, there is a greater fortissimo in reserve. And the conductor plays on the instrument with a master's touch. With no semblance of personal display, but with what guidance two remarkable hands and a vibrant personality can give, he recreates wonderful music in a manner to prove all its wonder and beauty."

The program of the Symphony concerts on tomorrow afternoon and Saturday evening will be as follows: Mozart, Overture to "The Magic Flute." Prokofieff, suite, "Four Character Portraits from 'The Gambler'" (first time in the United States); sibelius, "Tapiola," symphonic poem (first time in Boston). Beethoven, Symphony, No. 7. The "Portraits" are those of characters in Dostoievsky's autobiographical novel, "The Gambler"—Alexis, the Grandmother, the General, Pauline. The opera from which the suite is derived was produced at the Monnaie, Brussels. "Tapiola" was written for Walter Damrosch and the Symphony Society of New York and first performed in New York late in December, 1926. The composer undertakes to interpret in music "the wild northern forest where dwell its god and his wood sprites."

Programs to Hand

From Dr. Koussevitzky for the supplementary concert of the Symphony Orchestra, in Symphony Hall on Monday evening, Feb. 13, marking to the day the fiftieth anniversary of Wagner's death. From his operas and chamber-music:

Overture to "Rienzi"
Prelude to "Lohengrin"
Prelude and Closing Scene from "Tristan and Isolde"
Siegfried's Trauermusik from "Götterdämmerung"
A Siegfried Idyll
Overture to "Tannhäuser"

From the singing lads of Vienna for their concerts in the Repertory Theater on Sunday and on Tuesday evenings, Feb. 12 and 14. For Sunday:

O Sacrum Convivium	Da Croce
Alleluia, Laus et Gloria	Di Lasso
Domine Non Sum Dignus	Vittoria
Ascendit Deus	Gallus
Christmas Motet, "Silent Night"	Lechthaler
The Apothecary, Opera in One Act	Haydn
Jubilate	Burkhart
Schlaf mein Jesulein	Tyrolean Folk-song
Es Hat Sich Halt Eroeffnet	Tyrolean Folk-song
Waltz, "Blue Danube"	J. Strauss

For Tuesday:

Spinning Song from "The Flying Dutchman,"	Wagner
Serenade	Schubert
Angel Trio	Mendelssohn
Ascendit Deus	Gallus
Schlafe, mein Prinzchen	Mozart
Bastien and Bastienne, Opera in One Act	Mozart
Psalm	Schubert
Jubilate	Burkhart
Die Wanderer in der Saegemuehle	German Folk-song
Jaeger aus Kurpfalz	German Folk-song

From Messrs. Fray and Braggiotti for their concert of pieces for two pianos in Jordan Hall on Thursday evening, Feb. 9:

Prelude	Friedemann Bach
Fugue in G minor	J. S. Bach
Liebestraum	Liszt
Coronation Scene from the Opera, "Boris Godunov"	Musorgsky
Fragments from the First Movement of the Concerto in C minor	Rakhmaninov
Clair de Lune—Fetes	Debussy
Pantomime and Fire-Dance from the Ballet, "Love the Sorcerer"	de Falla
Pavane and Bolero	Ravel
Variations [illegible] "Yankee Doodle" in the manners of Bach, Beethoven, Chopin, De- Gershwin	Braggiotti

It appears that "by request" at the Symphony Concerts of next week, Mr. Gieseking will repeat Mozart's Concerto for piano in C major that he first played here six years ago. . . . In his concert at Symphony Hall on Sunday evening, Feb. 12, Mr. Whiteman will include Gershwin's "An American in Paris" and Grofe's "Grand Canyon." A third piece will introduce William Still, Negro composer as yet unknown to Boston.

Incidents and Prospects

In opera last November, Bostonians twice heard Mme. Jeritza. A month hence, she will come again—in concert at Symphony Hall on Sunday afternoon, March 5. . . . For another familiar and welcome singer, Roland Hayes will return to Symphony Hall on the following Sunday, March 12.

The annual music-festival at Worcester will be transferred next autumn from its ancient seat in Mechanics Hall to the new Municipal Auditorium. . . . "The Monastery: Poem for Orchestra," new piece by Paul Allen, will be heard for the first time at the concert of the People's Symphony Orchestra in Jordan Hall on Sunday afternoon, Feb. 12.

Mme. Beata Malkin, the singer from the State Opera in Berlin who has settled in Boston, announces a concert of old airs, operatic pieces and songs for Thursday evening, Feb. 16, in Jordan Hall. She was assisting singer, last autumn, in a pair of Symphony Concerts.

38

Symphony Concert === Bax and Sibelius

Two Notable Musics Sound, Stir and Pass

Bax's "Winter Legends" and Sibelius's First Symphony From Koussevitzky

THE CONDUCTOR of the Boston Orchestra is man of his word. Having promised Haydn to his audience yesterday afternoon, Haydn he played. But the Haydn it heard was not the Haydn it expected. Instead of the mature, substantial, full-voiced "Oxford Symphony" of 1791, written in acknowledgement of an honorary degree from the university, the little Symphony in F major, No. 17, written in earlier years for string choir, began the concert. The length of the two major numbers on the program—"Winter Legends" of Bax and the First Symphony of Sibelius—enjoined the substitution. Both, moreover, exacted arduous, anxious preparation; whereas Haydn's miniature could be readily "run off" by the virtuosi of Symphony Hall. In point of fact, it was "run off," since for once in a way the strings played with less of the aptness and felicity that are usually second nature to them. Lobby gossip attributed this shortcoming to strenuous rehearsals of "Winter Legends," to a tiring journey across the State for a concert out of town, or to both. As probably the source and cause was the unevenness to which virtuoso hands and ears are ever subject. At the repetition this evening, "the Haydn" is sure to go with more smoothness and finesse; while as it was, the matinée performance was ingratiating.

In itself the little Symphony in F was pleasing to hear. It may be no more than the "house music," that many a kapellmeister-composer wrote day in and day out in this eighteenth-century Austria; but the best of them—and Haydn was at the top—made an art out of a livelihood. The first Allegro ran in happy invention, easy flow, light, neat dexterities with matter and instruments. Throughout it sounded as spontaneous as it was felicitous, workmanship and fancy hand in hand.

What Haydn's time called sentiment and our time calls melancholy suffused the succeeding Andante. Haydn mused; remembered the grace and suavity proper to that pastime in his courtly day; while the little orchestra mused with him and was partner in his skill. The composer himself was of masculine and homely habit; but when he wrote these slow movements in little, he was a very Dorothea, or Sophie, or whatever his period chose to call its nymphs, for charm. Being also canny, he did not forget to preserve that charm by an apt and ready technique.

The Finale was even surprise. It was no fleet juggling of phrases, no running race of panting strings. Lightly and pithily it set motivs in development and interplay at sprightly, but not rushing, pace: utilized modestly the timbres of the choir. Parisian writers about music in those days had a deal to say about the "agréments" of music. This little Symphony in F, though it was made in Austria, admirably exemplifies them. Haydn's prince asked no more for his salon or his dining-room.

Next the strong meat of the afternoon. Bax's symphony with pervading and outjutting piano—for "Winter Legends," whatever the sub-titling, is intrinsically that—continues through forty or forty-five minutes; employs a full orchestra of 1932; at almost everyone of those moments taxes the playing instruments. Conductor, virtuosi and pianist—Miss Harriet Cohen—on edge as they were for a first performance in America, all gave evidence of unusual strain. They seemed to disclose and vitalize the music in hand, to unfold the substance and convey the force. But no one, except Bax himself, may judge fully and finally as to that. The strain upon listeners, if they would follow, grasp and feel this intricate, uneven, changeful, full-laden music, was only less. Fortunate they if emotional response animated groping comprehension. As for the hapless reviewer, he is expected to set down immediate impressions; whereas he would gladly defer them until he has heard "Winter Legends" a second and a third time. His job makes him the disfavored child of the muses; but he has learned better than to whimper in his corner.

First the inevitable speculation about an undisclosed "program." Such a title as "Winter Legends" implies the existence in the composer's mind of an imagined and poetized background, the shaping and the conditioning of his music to an imagined and poetized scheme. Oftener and oftener the music in itself suggests as much; induces the emotional response that usually proceeds from nothing else. Yet Bax in a note written for the program-book at the first performance in London, makes a semi-technical analysis of the musical structure; waives aside all else in a curt proffer of "full liberty to each hearer to associate 'Winter Legends' with any heroic tales of the Far North." As for himself, he "has no program which can be set down in words."

Possibly this saying goes to the root of the matter. Much of Bax's mature music, as it has come and gone at Symphony Hall, seems generated by a mind and spirit surcharged and seething with images and visions, sensations [illegible] [illegible] [illegible] and con[illegible] they [illegible] him into orchestral tones [illegible] molded into symphonic structure and progress. The propulsive imagination behind is in unrelaxing and insistent ferment; while the governing intellect lacks, or withholds, the selective, the clarifying faculty. Bax, in short, and strange as it seems in these days, is the unrestrained romanticist among composers. If he would, he could not put into words his program for "Winter Legends," because it is a cloud of sensations in flux upon his composing will. By the same token the impression upon us listeners is bound to be clouded, changeful, confused. But such an impression may have no small impact upon the answering emotions.

Next to the particular quality of these "Winter Legends" as so much music. Bax is obviously writing a symphony with an outflung piano; or at the least that hybrid which some call a symphonic concerto. Yet he declines more than one prescription of orthodox symphonic form. His generating motivs are seldom significant in themselves, in spite of the vivid force of the drum-rolled measures at the beginning. It is his treatment that amplifies, enriches, propels and animates them. Under it they converge and intensify into decisive climax—both movement by movement and in the progress and proportions of "Winter Legends" as a whole.

In texture the resulting music is exhaustless in counterpoint; rich and full in harmony; intense and manifold, vivid or subtle, in instrumental color. There are moments in which the counterpoint clogs itself with sheer abundance; when transition is tangled and motionless; when the thickness and richness of it all embarrass and confuse the listener. Far enough is Bax from the spareness, bareness and openness that are fashions of the modernist hour. By these evidences again he is romantic composer unalloyed and unrestrained. Furthermore: he is master of the piano, technically and expressively, in symphonic composition. He has searched out its procedures, timbres, relations to other instruments. He uses them—Miss Cohen assisting notably—to do the works of imagination and emotion.

Last and most important in general and particular effect upon an audience, the emotional quality, the imaginative repercussion, of "Winter Legends." Romanticist that he is, Bax dwells in a world of his own in which his imaginings and sensations are more real than external realities. In his earlier music, it was the misty, wistful, mystical world that some one labeled, shrewdly enough, "the Celtic twilight." Now in the later symphonies and in these "Winter Legends," it is a more Northern world of intense light and intense shadows, where all may be blaze or all may be darkness. The means are at his command to impart these intensities in tones. In this Northern, isolated world he sometimes hears a fierce, grim music—and writes it. Again the sound is keen and bitter to tongue and pen. It may also soften and still. Once more, and this world of imagination surges with sensations, and Bax up-piles his climaxes. Or it glitters before his eyes; while his harmonic and instrumental color reflect the glistening. Or it darkens and shrills with bodement. In the measures that upspring are the omen and the dread.

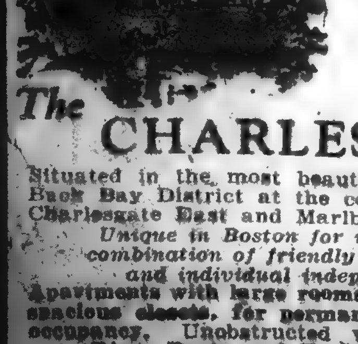
To us that in America or in Europe live the urban or the suburban life, while imagination atrophies, Bax's world teems with strange illusions and emotions, hard to vision and to feel. Yet by that very quality a romanticist's world. More and more potently as Bax matures, he gives it speech of music, while that speech imparts and emotionalizes it upon us. For many a hearer "Winter Legends," taxing as it was, is worth the effort to understand and experience. Moreover, unless impression is all at fault, the romanticism of Bax draws Dr. Koussevitzky to his later music and kindles the conductor, as it did yesterday, to signal performance.

The afternoon ended with Sibelius's First Symphony, in E minor, repertory piece through twenty years [illegible] concerts, now renewed to begin the conductor's projected cycle of the published seven and the impending eighth, so to outspread the length, breadth, height and depth of the living composer now most in vogue in American concert-halls. Only Strauss, on that score, can be compared to him. Such occasion may have stirred the conductor to draw from himself and from the orchestra a remarkably vivid, proclamatory and emotionalized performance. The whole house forgot its exertions under Bax; yielded to the outspoken intensities of Sibelius's broader melodies, to the vigors of his bolder rhythms; at the end of a concert, two hours long, lingered to outpour applause.

The chances are that the stricter Sibelians would have quarrelled with some of the conductor's procedures. If there was a hint of Chaikovsky in these unfolding, upsweeping measures, he prepared and sounded them until they seemed yet more Chaikovskian. If the ear heard Borodin in the pounding rhythms at the beginning and the end of the Scherzo, the conductor enforced them until they smote like Beethoven at wildest and heaviest. (Perhaps, after all, Beethoven is the real "influence" upon Sibelius.) The true believers say there is another way with such pages; but if there is, we have had no instance of it in Boston, even from Dr. Muck. As for Dr. Koussevitzky's courses, the effect upon an audience, preferring Sibelius full-throated and emotional to Sibelius terse and stark, was—as the ladies were saying—"tremendous."

On the other hand, the conductor overlooked little or nothing in the Symphony that not only foretells the mature Sibelius but is also the greater Sibelius in germ. At the very outset the clarinet, plaintive above a drum-roll, is pure Sibelius, not least when the melody returns, broadened and deepened, at the beginning of the Finale. The Sibelius of a tumult of rhythms may be heard in the first movement. Here and there through the whole Symphony, the woodwinds echo with his individualizing tang; his trumpets flare through the tonal mass; or the wind choir wreathes its patterns upon a background of the darker strings. The Finale ascends with the gathering Sibelian strength and sweep. Only the slow movement, with recurring Grieg-like suggestion in substance and in color, belongs to a Sibelius that, after this First Symphony, has no tomorrow. So much for the prologue to deeper deeds to come.

H. T. P.


One of Boston's most distinctive Hotels

The CHARLESGATE

Situated in the most beautiful part of the Back Bay District at the corner of Beacon, Charlesgate East and Marlboro Sts.

Unique in Boston for its unusual combination of friendly atmosphere and individual independence.

Apartments with large rooms, open fireplaces, spacious closets, for permanent or transient occupancy. Unobstructed view of Charles River Basin and Back Bay Park.

Herbert G. Summers

E BOSTON HERALD, SATURDAY, NOVEMBER 12, 1932

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The fifth concert of the Boston Symphony orchestra, Dr. Koussevitzky conductor, took place yesterday afternoon. Harriet Cohen, the pianist, played in Boston for the first time. The performance of Bax's "Winter Legends" was the first in the United States. The program also comprised Haydn's symphony, No. 17, in F major, for strings, and the first symphony of Sibelius. "Winter Legends" is a work of great importance; a truly remarkable work. The composer had little to say about the "program basis" when the concerto was played for the first time on Feb. 4, 1932, in London, with Miss Cohen, to whom the work is dedicated, the pianist.

Bax wrote this music two or three years ago. Miss Cohen was to have played the concerto when she visited this country in 1930. It was then to have been performed for the first time by the Boston Symphony orchestra, but for some reason, not clear, London had the honor of the first performance.

According to the composer, this work "has no program" which could be set down in words; each hearer has "full liberty to associate it with any heroic tales of the far North, even with the Arctic Circle." But some are not pleased by the composer's reticence. It appears that this music portrays first the "glaring Northern day, and then the dark Northern light." There is here and there a "harsh and baleful light." Is it possible that this refers to the Aurora Borealis? If so, this phenomenon of nature is not appreciated, for it is a glorious, if a slightly perturbing, sight. Then comes a description of melting ice and snow: what is known in New England as a good old-fashioned January thaw. But Bax, we are told, strikes a sterner note: Coarse chords suggest "Vikings drunk with blood." There is a more peaceful, what might be called a meteorological-astronomical ending: "This conclusion may possibly suggest the return of the sun and warm airs from the South after the long Northern winter." We miss a scherzo episode: Eskimo dogs running at full speed, or the awkward gambols of a polar bear with its interesting young.

Now this music of Bax needs no explanatory notes. The title is enough. Let the hearer invent his own legends, or recall the sagas he has read. Celtic legends and tales of ancient Greece fired the imagination of Bax in earlier works. In his latest composition, he is a man of the North, as decidedly as Sibelius. (The two composers are bound together by personal friendship and mutual admiration.)

In some of his Celtic music Bax was inclined to be diffuse. In this recent work there is little or no padding, no treading of water while in doubt as to what should come next. The music is nobly imaginative: sensuousness would here be out of place; the few lyrical passages for the piano are without tenderness of sentiment, for that would be incongruous. Whatever legends Bax may have had in mind, they were certainly not of swooning or delirious lovers. There is passion, but it is the passion of heroes in conflict with nature and man. He has shaped his orchestration with this in view. Varied as is his writing for orchestra and for the piano, there is seldom a departure from the expression of strength, the virility that rejoices in its display. One may miss the mysticism of Bax's musical excursions into fairy land, but one cannot always dwell in that land, wander on the haunted hills or idle in the garden of Fand.

The piano part of this concerto is extremely difficult for the player; there are passages that are cruelly difficult, presenting a seemingly impossible task; yet all this was not apparent in the admirable performance by Miss Cohen. It is to her credit that, though this was her first appearance in Boston, she did not attempt to show vain virtuoso qualities; she played with the thorough understanding of the role allotted to her by the composer; and with an equally thorough appreciation of the relation of that role to the work as a whole. Her reputation as a player of Bach's music and the music of the saner moderns is so great in the capitals of Europe, it is a pity that the engagement to play in London the new concerto of Vaughan Williams will not permit her to give a recital in this city. But she is young, and there are years before her in which to visit this country frequently.

The little symphony by Haydn was pleasingly performed. Dr. Koussevitzky, who brought out the glorious strength of Bax's concerto, gave a dramatic, impressive interpretation of the symphony. When Sibelius wrote it he had not found out his own idiom; the idiom which has put him among the symphonic masters of the years. He had not then escaped the influence of Tchaikovsky. There are measures, especially in the second and third movements, that might have been written by the Russian. Perhaps this is one reason why this symphony, though it is not among his great, most characteristic ones, is at present the most popular.

The concert will be repeated tonight. The orchestra will be out of town next Friday. The program of Nov. 25-26 will comprise Florent Schmitt's "Reves," which has been heard here, and his Symphonic Concertante for orchestra and piano (first performance), and the second symphony of Sibelius. Mr. Schmitt will be the pianist.

THIS CLIPPING FROM
NEW YORK SUN

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will open ~~its New York~~ season in Carnegie Hall next Thursday evening, November 17, at 8:45, and Saturday afternoon, November 19, at 2:30.

A program of the music of Jan Sibelius will be presented at the Thursday concert. The Finnish composer's tone poem, "Tapiola," which was written for and performed by Walter Damrosch in 1926, will be revived. A suite from the incidental music to Strindberg's play "Swanwhite," will also be played. The First symphony in E minor will end the program.

At the matinee concert, John Alden Carpenter will be the guest of honor as composer and pianist in "Patterns," the piece which he wrote for this orchestra and recently performed with them in Boston. Carpenter's "Skyscrapers," a ballet of modern American life, will also be performed as an orchestral piece. The program will begin with Brahms's symphony in D major, No. 2.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

NOV 12 1932

Boston Orchestra at the Brooklyn Academy of Music

The Brooklyn Institute of Arts and Sciences announce five philharmonic performances by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor. The orchestra this season includes 110 musicians. It will appear in Brooklyn on Friday evenings, Nov. 18, Jan. 6, Feb. 2, March 3 and April 7.

"Tapiola," the most recent and in the opinion of many the maturest and most impressive of the tone poems of Jan Sibelius, has been revived by Serge Koussevitzky with notable success in Boston, and will be introduced at the coming Boston Symphony Orchestra concert here.

"Tapiola" is a nature piece. The title comes from Tapio, the forest god of Finnish mythology. The dark grandeur of the Finnish forests, which are noted for their beauty, gave the famous composer his inspiration. The following verse is at the head of this core:

Wide-spread they stand, the Northland's dusky forests,
ncient, foreboding, brooding savage dreams;
ithin them dwells the forest's mighty god
d wood sprites in a gloom weave magic secrets."

Sibelius develops his tone poem on a characteristic short phrase which is repeated many times with shifting instrumental colors. It develops to a tremenedous climax which is finally reached by a swift chromatic passage for the strings, which lasts for thirty-seven bars and reaches an unbelievable degree of intensity.

The Finnish composer dedicated "Tapiola" to Walter Damrosch, and it was first played by this composer in New York in 1926. The piece has not since been heard in America, but has requently been performed and greatly admired in Europe, particularly in England.

Page Eight BOSTON EVENING TRANSCRIPT, SATURDAY, NOVEMBE

Symphony Concert — Bax and Sibelius

Two Notable Musics Sound, Stir and Pass

Bax's "Winter Legends" and Sibelius's First Symphony From Koussevitzky

THE CONDUCTOR of the Boston Orchestra is man of his word. Having promised Haydn to his audience yesterday afternoon, Haydn he played. But the Haydn it heard was not the Haydn it expected. Instead of the mature, substantial, full-voiced "Oxford Symphony" of 1791, written in acknowledgement of an honorary degree from the university, the little Symphony in F major, No. 17, written in earlier years for string choir, began the concert. The length of the two major numbers on the program—"Winter Legends" of Bax and the First Symphony of Sibelius—enjoined the substitution. Both, moreover, exacted arduous, anxious preparation; whereas Haydn's miniature could be readily "run off" by the virtuosi of Symphony Hall. In point of fact, it was "run off," since for once in a way the strings played with less of the aptness and felicity that are usually second nature to them. Lobby gossip attributed this shortcoming to strenuous rehearsals of "Winter Legends," to a tiring journey across the State for a concert out of town, or to both. As probably the source and cause was the unevenness to which virtuoso hands and ears are ever subject. At the repetition this evening, "the Haydn" is sure to go with more smoothness and finesse; while as it was, the matinée performance was ingratiating.

In itself the little Symphony in F was pleasing to hear. It may be no more than the "house music," that many a kapellmeister-composer wrote day in and day out in this eighteenth-century Austria; but the best of them—and Haydn was at the top—made an art out of a livelihood. The first Allegro ran in happy invention, easy flow, light, neat dexterities with matter and instruments. Throughout it sounded as spontaneous as it was felicitous, workmanship and fancy hand in hand.

What Haydn's time called sentiment and our time calls melancholy suffused the succeeding Andante. Haydn mused; remembered the grace and suavity proper to that pastime in his courtly day; while the little orchestra mused with him and was partner in his skill. The composer himself was of masculine and homely habit; but when he wrote these slow movements in little, he was a very Dorothea, or Sophie, or whatever his period chose to call its nymphs, for charm. Being also canny, he did not forget to preserve that charm by an apt and ready technique.

The Finale was even surprise. It was no fleet juggling of phrases, no running race of panting strings. Lightly and pithily it set motivs in development and interplay at sprightly, but not rushing, pace; utilized modestly the timbres of the choir. Parisian writers about music in those days had a deal to say about the "agréments" of music. This little Symphony in F, though it was made in Austria, admirably exemplifies them. Haydn's prince asked no more for his salon or his dining-room.

Next the strong meat of the afternoon. Bax's symphony with pervading and outjutting piano—for "Winter Legends," whatever the sub-titling, is intrinsically that—continues through forty or forty-five minutes; employs a full orchestra of 1932; at almost everyone of those moments taxes the playing instruments. Conductor, virtuosi and pianist—Miss Harriet Cohen—on edge as they were for a first performance in America, all gave evidence of unusual strain. They seemed to disclose and vitalize the music in hand, to unfold the substance and convey the force. But no one, except Bax himself, may judge fully and finally as to that. The strain upon listeners, if they would follow, grasp and feel this intricate, uneven, changeful, full-laden music, was only less. Fortunate they if emotional response animated groping comprehension. As for the hapless reviewer, he is expected to set down immediate impressions; whereas he would gladly defer them until he has heard "Winter Legends" a second and a third time. His job makes him the disfavored child of the muses; but he has learned better than to whimper in his corner.

First the inevitable speculation about an undisclosed "program." Such a title as "Winter Legends" implies the existence in the composer's mind of an imagined and poetized background, the shaping and the conditioning of his music to an imagined and poetized scheme. Oftener and oftener the music in itself suggests as much; induces the emotional response that usually proceeds from nothing else. Yet Bax in a note written for the program-book at the first performance in London, makes a semi-technical analysis of the musical structure; waives aside all else in a curt proffer of "full liberty to each hearer to associate 'Winter Legends' with any heroic tales of the Far North." As for himself, he "has no program which can be set down in words."

Possibly this saying goes to the root [illegible]. Much of Bax's mature music, as it has come and gone at Symphony Hall, seems generated by a mind and spirit surcharged and seething with [illegible] and visions, sensations [illegible] abundant and confused, [illegible] into orchestral [illegible] molded into symphonic structure and progress. The propulsive imagination behind is in unrelaxing and insistent ferment; while the governing intellect lacks, or withholds, the selective, the clarifying faculty. Bax, in short, and strange as it seems in these days, is the unrestrained romanticist among composers. If he would, he could not put into words his program for "Winter Legends," because it is a cloud of sensations in flux upon his composing will. By the same token the impression upon us listeners is bound to be clouded, changeful, confused. But such an impression may have no small impact upon the answering emotions.

Next to the particular quality of these "Winter Legends" as so much music. Bax is obviously writing a symphony with an outflung piano; or at the least that hybrid which some call a symphonic concerto. Yet he declines more than one prescription of orthodox symphonic form. His generating motivs are seldom significant in themselves, in spite of the vivid force of the drum-rolled measures at the beginning. It is his treatment that amplifies, enriches, propels and animates them. Under it they converge and intensify into decisive climax—both movement by movement and in the progress an proportions of "Winter Legends" as whole.

In texture the resulting music is exhaustless in counterpoint; rich and ful in harmony; intense and manifold, vivi or subtle, in instrumental color. Ther are moments in which the counterpoin clogs itself with sheer abundance; whe transition is tangled and motionless when the thickness and richness of it a embarrass and confuse the listener. Fa enough is Bax from the spareness, bareness and openness that are fashions of th modernist hour. By these evidences again he is romantic composer unalloye and unrestrained. Furthermore: he is master of the piano, technically and expressively, in symphonic composition. He has searched out its procedures, timbres relations to other instruments. He uses them—Miss Cohen assisting notably—to do the works of imagination and emotion.

Last and most important in general and particular effect upon an audience, the emotional quality, the imaginative repercussion, of "Winter Legends." Romanticist that he is, Bax dwells in a world of his own in which his imaginings and sensations are more real than external realities. In his earlier music, it was the misty, wistful, mystical world that some one labeled, shrewdly enough, "the Celtic twilight." Now in the later symphonies and in these "Winter Legends," it is a more Northern world of intense light and intense shadows, where all may be blaze or all may be darkness. The means are at his command to impart these intensities in tones. In this Northern, isolated world he sometimes hears a fierce, grim music—and writes it. Again the sound is keen and bitter to tongue and pen. It may also soften and still. Once more, and this world of imagination surges with sensations, and Bax up-piles his climaxes. Or it glitters before his eyes; while his harmonic and instrumental color reflect the glistening. Or it darkens and shrills with bodement. In the measures that upspring are the omen and the dread.

To us that in America or in Europe live the urban or the suburban life, while imagination atrophies, Bax's world teems with strange illusions and emotions, hard to vision and to feel. Yet by that very quality a romanticist's world. More and more potently as Bax matures, he gives it speech of music, while that speech imparts and emotionalizes it upon us. For many a hearer "Winter Legends," taxing as it was, is worth the effort to understand and experience. Moreover, unless impression is all at fault, the romanticism of Bax draws Dr. Koussevitzky to his later music and kindles the conductor, as it did yesterday, to signal performance.

The afternoon ended with Sibelius's First Symphony, in E minor, repertory piece [illegible] twenty years at these concerts, now renewed to begin the conductor's projected cycle of the published seven and the impending eighth, so to outspread the length, breadth, height and depth of the living composer now most in vogue in American concert-halls. Only Strauss, on that score, can be compared to him. Such occasion may have stirred the conductor to draw from himself and from the orchestra a remarkably vivid, proclamatory and emotionalized performance. The whole house forgot its exertions under Bax; yielded to the outspoken intensities of Sibelius's broader melodies, to the vigors of his bolder rhythms; at the end of a concert, two hours long, lingered to outpour applause.

The chances are that the stricter Sibelians would have quarrelled with some of the conductor's procedures. If there was a hint of Chaikovsky in these unfolding, upsweeping measures, he prepared and sounded them until they seemed yet more Chaikovskian. If the ear heard Borodin in the pounding rhythms at the beginning and the end of the Scherzo, the conductor enforced them until they smote like Beethoven at wildest and heaviest. (Perhaps, after all, Beethoven is the real "influence" upon Sibelius.) The true believers say there is another way with such pages; but if there is, we have had no instance of it in Boston, even from Dr. Muck. As for Dr. Koussevitzky's courses, the effect upon an audience, preferring Sibelius full-throated and emotional to Sibelius terse and stark, was—as the ladies were saying—"tremendous."

On the other hand, the conductor overlooked little or nothing in the Symphony that not only foretells the mature Sibelius but is also the greater Sibelius in germ. At the very outset the clarinet, plaintive above a drum-roll, is pure Sibelius, not least when the melody returns, broadened and deepened, at the beginning of the Finale. The Sibelius of a tumult of rhythms may be heard in the first movement. Here and there through the whole Symphony, the woodwinds echo with his individualizing tang; his trumpets flare through the tonal mass; or the wind choir wreathes its patterns upon a background of the darker strings. The Finale ascends with the gathering Sibelian strength and sweep. Only the slow movement, with recurring Grieg-like suggestion in substance and in color, belongs to a Sibelius that, after this First Symphony, has no tomorrow. So much for the prologue to deeper deeds to come.

H. T. P.

One of Boston's most distinctive Hotels

The CHARLESGATE

Situated in the most beautiful part of the Back Bay District at the corner of Beacon, Charlesgate East and Marlboro Sts.

Unique in Boston for its unusual combination of friendly atmosphere and individual independence.

Apartments with large rooms, open fireplaces, spacious closets, for permanent or transient occupancy. Unobstructed view of Charles River Basin and Back Bay Park.

Herbert G. Summers

IE BOSTON HERALD, SATURDAY, NOVEMBER 12, 1932

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The fifth concert of the Boston Symphony orchestra, Dr. Koussevitzky conductor, took place yesterday afternoon. Harriet Cohen, the pianist, played in Boston for the first time. The performance of Bax's "Winter Legends" was the first in the United States. The program also comprised Haydn's symphony, No. 17, in F major, for strings, and the first symphony of Sibelius. "Winter Legends" is a work of great importance; a truly remarkable work. The composer had little to say about the "program basis" when the concerto was played for the first time on Feb. 4, 1932, in London, with Miss Cohen, to whom the work is dedicated, the pianist.

Bax wrote this music two or three years ago. Miss Cohen was to have played the concerto when she visited this country in 1930. It was then to have been performed for the first time by the Boston Symphony orchestra, but for some reason, not clear, London had the honor of the first performance.

According to the composer, this work "has no program" which could be set down in words; each hearer has "full liberty to associate it with any heroic tales of the far North, even with the Arctic Circle." But some are not pleased by the composer's reticence. It appears that this music portrays first the "glaring Northern day, and then the dark Northern light." There is here and there a "harsh and baleful light." Is it possible that this refers to the Aurora Borealis? If so, this phenomenon of nature is not appreciated, for it is a glorious, if a slightly perturbing, sight. Then comes a description of melting ice and snow: what is known in New England as a good old-fashioned January thaw. But Bax, we are told, strikes a sterner note: Coarse chords suggest "Vikings drunk with blood." There is a more peaceful, what might be called a meteorological-astronomical ending: "This conclusion may possibly suggest the return of the sun and warm airs from the South after the long Northern winter." We miss a scherzo episode: Eskimo dogs running at full speed, or the awkward gambols of a polar bear with its interesting young.

Now this music of Bax needs no explanatory notes. The title is enough. Let the hearer invent his own legends, or recall the sagas he has read. Celtic legends and tales of ancient Greece fired the imagination of Bax in earlier works. In his latest composition, he is a man of the North, as decidedly as Sibelius. (The two composers are bound together by personal friendship and mutual admiration.)

In some of his Celtic music Bax was inclined to be diffuse. In this recent work there is little or no padding, no treading of water while in doubt as to what should come next. The music is nobly imaginative: sensuousness would here be out of place; the few lyrical passages for the piano are without tenderness of sentiment, for that would be incongruous. Whatever legends Bax may have had in mind, they were certainly not of swooning or delirious lovers. There is passion, but it is the passion of heroes in conflict with nature and man. He has shaped his orchestration with this in view. Varied as is his writing for orchestra and for the piano, there is seldom a departure from the expression of strength, the virility that rejoices in its display. One may miss the mysticism of Bax's musical excursions into fairy land, but one cannot always dwell in that land, wander on the haunted hills or idle in the garden of Fand.

The piano part of this concerto is extremely difficult for the player; there are passages that are cruelly difficult, presenting a seemingly impossible task; yet all this was not apparent in the admirable performance by Miss Cohen. It is to her credit that, though this was her first appearance in Boston, she did not attempt to show vain virtuoso qualities; she played with the thorough understanding of the role allotted to her by the composer; and with an equally thorough appreciation of the relation of that role to the work as a whole. Her reputation as a player of Bach's music and the music of the saner moderns is so great in the capitals of Europe, it is a pity that the engagement to play in London the new concerto of Vaughan Williams will not permit her to give a recital in this city. But she is young, and there are years before her in which to visit this country frequently.

The little symphony by Haydn was pleasingly performed. Dr. Koussevitzky, who brought out the glorious strength of Bax's concerto, gave a dramatic, impressive interpretation of the symphony. When Sibelius wrote it he had not found out his own idiom; the idiom which has put him among the symphonic masters of the years. He had not then escaped the influence of Tchaikovsky. There are measures, especially in the second and third movements, that might have been written by the Russian. Perhaps this is one reason why this symphony, though it is not among his great, most characteristic ones, is at present the most popular.

The concert will be repeated tonight. The orchestra will be out of town next Friday. The program of Nov. 25-26 will comprise Florent Schmitt's "Reves," which has been heard here, and his Symphonic Concertante for orchestra and piano (first performance), and the second symphony of Sibelius. Mr. Schmitt will be the pianist.

THIS CLIPPING FROM
NEW YORK SUN

The Boston Symphony Orch Serge Koussevitzky, conductor open ~~its New York~~ season in negie Hall next Thursday eve November 17, at 8:45, and Sat afternoon, November 19, at 2:30.

A program of the music of Sibelius will be presented at Thursday concert. The Finnish poser's tone poem, "Tapiola," was written for and performed Walter Damrosch in 1926, will be vived. A suite from the incident music to Strindberg's play "Swanwhite," will also be played. The First symphony in E minor will end the program.

At the matinee concert, John Alden Carpenter will be the guest of honor as composer and pianist in "Patterns," the piece which he wrote for this orchestra and recently performed with them in Boston. Carpenter's "Skyscrapers," a ballet of modern American life, will also be performed as an orchestral piece. The program will begin with Brahms's symphony in D major, No. 2.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

NOV 12 1932

Boston Orchestra at the Brooklyn Academy of Music

The Brooklyn Institute of Arts and Sciences announces five philharmonic performances by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor. The orchestra this season includes 110 musicians. It will appear in Brooklyn on Friday evenings, Nov. 18, Jan. 6, Feb. 2, March 3 and April 7.

"Tapiola," the most recent and in the opinion of many the maturest and most impressive of the tone poems of Jan Sibelius, has been revived by Serge Koussevitzky with notable success in Boston, and will be introduced at the coming Boston Symphony Orchestra concert here.

"Tapiola" is a nature piece. The title comes from Tapio, the forest god of Finnish mythology. The dark grandeur of the Finnish forests, which are noted for their beauty, gave the famous composer his inspiration. The following verse is at the head of this score:

"Wide-spread they stand, the Northland's dusky forests.
Ancient, foreboding, brooding savage dreams;
Within them dwells the forest's mighty god
And wood sprites in a gloom weave magic secrets."

Sibelius develops his tone poem on a characteristic short phrase which is repeated many times with shifting instrumental colors. It develops to a tremendous climax which is finally reached by a swift chromatic passage for the strings, which lasts for thirty-seven bars and reaches an unbelievable degree of intensity.

The Finnish composer dedicated "Tapiola" to Walter Damrosch, and it was first played by this composer in New York in 1926. The piece has not since been heard in America, but has frequently been performed and greatly admired in Europe, particularly in England.

39

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

NOV 12 1932

MATINEE SERIES BY BOSTON SYMPHONY

DR. SERGE KOUSSEVITZKY.

The attention of music lovers in this city is drawn to the opportunity conveniently to hear the Boston Symphony orchestra, which is often called the greatest orchestra in the world under ideal conditions in Symphony hall, its own splendid auditorium in Boston. The orchestra will give a series of six concerts on Tuesday afternoons beginning Nov. 22. These concerts start at 3 o'clock, and end before 5. Indeed, the Tuesday afternoon series has a very large patronage from outlying towns for this reason.

The Boston Symphony orchestra has already won many laurels in its present 52nd season, which began last month. Dr. Serge Koussevitzky, who is beginning his ninth season at the head of the orchestra, has led his men with the most brilliant success through classical and new pieces in the programs so far given. The personnel of 110 remains without change the unmatched assemblage of virtuosi from all parts of the world which it has been in seasons past.

The Tuesday afternoon subscribers will hear the full orchestra under its extraordinary leader and under ideal conditions. Dr. Koussevitzky will choose for this series the most outstanding masterpieces, both new and old, from the longer series of Friday afternoon and Saturday evening concerts.

The great composers will each be represented in a series, arranged, so far as the interest and balance of each program will allow, in historical sequence. The evolution of symphonic music will be laid before the hearer, as exemplified by Bach, Handel, Haydn, Mozart, Beethoven, Schubent, Schumann, Berlioz, Wagner, Brahms, Tschaikowsky, Strauss, Debussy and Stravinsky. Such an opportunity for a comprehensive enjoyment of symphonic music in the beauties of each epoch is the experience of a life-time.

The Tuesday concerts will be given on Nov. 22, Jan. 3, Feb. 7, March 7, March 28, and April 18.

THIS CLIPPING FROM
BROCKTON, MASS.
TIMES
NOV 12 1932

SYMPHONY TO GIVE SERIES OF CONCERTS

The attention of music lovers in this city is drawn to the opportunity conveniently to hear the Boston Symphony Orchestra, which is often called the greatest orchestra in the world, under ideal conditions in Symphony hall, its own splendid auditorium in Boston. The orchestra will give a series of six concerts on Tuesday afternoons, beginning Nov. 22. These concerts start at 3 o'clock, and ending before 5, fit conveniently into a shopping day of a visitor to Boston. Indeed, the Tuesday afternoon series has a very large patronage from outlying towns for this reason.

DR. KOUSSEVITZKY

The Boston Symphony Orchestra has already won many laurels in its present 52nd season, which began last month. Dr. Serge Koussevitzky, who is beginning his ninth season at the head of the orchestra, has led his men with the most brilliant success through classical and new pieces in the programs so far given. The personnel of one hundred and ten remains without changing the unmatched assemblage of virtuosi from all parts of the world which it has been in seasons past.

N. Y. EVENING POST

NOV 12 1932

Music : By Oscar Thompson

In His All-Sibelius Program, Koussevitzky Recalls the Motto of Sunny Side Up

AS IF TO SAY, "You want Sibelius! Then you get Sibelius!" Serge Koussevitzky is propounding an all-Sibelius program for his first New York audience of the season on Thursday night, when the Boston Symphony resumes its visits to Carnegie Hall. No one who knows the Boston conductor's record of loyal and courageous pioneering for the music of Sibelius could suspect him, however, of anything that might savor remotely of disservice or of a variety of musical sabotage in so high a cause.

An all-Sibelius program is, on its face, rather a large order for a public that is by no means sure that it likes or understands the Finnish composer. For many, Sibelius may be said to be in much the same situation as was Brahms forty, even thirty, years ago. To have set before the rank and file of concertgoers of that day an all-Brahms orchestral program would have been to alienate many and stupify more. It was one of America's most distinguished critics, the late Henry T. Finck, who wrote: "If there is Brahms on the program, look for the nearest exit." We could cite instances today of concert habitues who formerly disliked Brahms, then grew to adore him and who still dislike Sibelius. For them a gradual initiation through repeated performances of the Sibelius works, given in company with other music already accepted and liked, would appear to be a more promising course than sudden baptism by complete immersion in concerts of nothing but Sibelius.

Before this notion is permitted to build up a prejudice against Mr. Koussevitzky's daring undertaking, the particular program fashioned for New York's consumption should be examined in detail. There is no Seventh Symphony here. No Fourth. The structural problems of the later symphonies—from No. 4 on—are not to be encountered in this program. Elsewhere is to be sought the tendency toward spareness, toward the elimination of all purely decorative or supplementary material, toward condensation of musical thought into kernals that can be likened to the subject matter of a fugue, to be treated as building blocks for the erection of symphonic edifices as severe as they are complex. Instead, the program will bring back the somewhat Tchaikovskian fervors of Symphony No. 1, composed more than thirty years ago; the not very ponderous incidental music written for a Swedish play, Strindberg's "Svanehvit" ("Swanwhite"), a suite of small numbers bearing such titles as "The Peacock," "The Harp," "The Maiden With Roses," "Listen, the Robin Sings" and "Song of Praise" (with two others that Mr. Koussevitzky will omit), composed in 1908, and the tone-poem, "Tapiola," a relatively recent successor of "En Saga" and "The Swan of Tuonela."

Mr. Koussevitzky has announced the Eighth and latest Sibelius symphony, as yet unknown to us, for this season's concerts. Presumably New York will share the good fortune of Boston when the time comes for the American premiere. Conceivably Thursday night's program could have been designed to break ground and prepare the way for that noteworthy event. One difficulty with respect to Sibelius is that the successive symphonies have come to our ears without our being sufficiently familiar with what has gone before. Performances have been so scattered and so haphazard as to afford no one but a few specialists and zealots the line of continuity necessary to grasp the composer's development and growth.

IN REVERTING to the First Symphony Mr. Koussevitzky is playing a work that is sufficiently popular in character to have caused some critics to describe its thematic substance as banal. Whatever the justice of his judgment, the ordinary concertgoers of Sweden and Norway—as this writer learned on a recent visit—have taken this Finnish symphony to their hearts and have made of it a fixture in their orchestral repertory. Though Sibelius lately has been exculpated of the not very heinous offense of using national folk-material anywhere in his larger works, the symphony has recognizable tunes of a folk character. Today its supposed "dourness" is to be looked upon as something of the imagination of those who were baffled by it three decades ago.

The "Svanehvit" Suite was described by Strindberg as "graceful and delicately tinted," words that seldom have had any part in reviews written of the symphonic Sibelius. Attention has been called to the "poetic fantasy" of "The Harp" and the "imaginative tone-painting" of "Listen, the Robin Sings."

"Tapiola," to be sure, is of sterner stuff. Cecil Gray of London thinks that it, alone, would have been sufficient to entitle the composer to a place among the greatest masters of all time. New York was more reserved in its judgment when this work, written on commission for the Symphony Society, was first performed here in 1926. There was the usual talk of austerity and of gloomy forests. Further experience with it may bring an altered perspective, as in the case of the now quite amiable First Symphony.

THIS CLIPPING FROM
N. Y. TELEGRAPH

NOV 13 1932

Program on Sibelius

"Swanwhite" Suite, Unknown in This Country, Will Be Heard.

The Boston Symphony Orchestra, Serge Koussevitsky, conductor, will open its New York season in Carnegie Hall next Thursday evening, November 17, at 8.45, and Saturday afternoon, November 19, at 2.30.

A program of the music of Jan Sibelius will be presented at the Thursday concert. The Finnish composer's tone poem, "Tapiola," will be revived, also his "Swanwhite," a suite from the incidental music to Stroudsberg's play, opus 5. Sibelius' First Symphony in E minor will end the program.

The suite, unknown in this country, was published in 1909. The movements to be played are: The Peacock, The Harp, The Maiden with Roses, Listen, the Robin Sings and Song of Praise.

The tone poem is based upon a short characteristic phrase which is developed with many changes of orchestral coloring. It rises to a climax with a chromatic passage for the entire strings, reaching what Cecil Gray calls "one of the greatest climaxes in all music, like a convulsion of nature."

At the matinee concert, John Alden Carpenter will be the guest of honor as composer and pianist in "Patterns," the piece which he wrote for this orchestra and recently performed with them in Boston. Carpenter's "Skyscrapers," a ballet of modern American life, will also be performed as an orchestral piece. The program will begin with Brahms' Symphony in D major, No. 2.

"Patterns," written for orchestra with piano obligato, has, according to the composer, "no literary or programmatic significance. It is not primarily a show piece for the pianist—the strictly 'solo' bits are short and infrequent. There is a slow middle section for solo violin with the piano as the principal element in the orchestral support. There is a highly sentimental waltz bit, and short fleeting passages with jazz implications, as well as an absurd bubbling up of my concealed Spanish blood. You can judge from this that the patterns are at least various."

THIS CLIPPING FROM
N. Y. TIMES

© Boris.

Serge Koussevitzky, Conductor of the Bos ymphony Orchestra,
to Give All-Sibelius Program in First t Here Thursday.

THIS CLIPPING FROM
N. Y. World-Telegram

Boston Symphony Here on Thursday

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give its first pair of local concerts this season in Carnegie Hall on Thursday evening and Saturday afternoon of next week.

The Thursday program will be devoted entirely to music by Jan Sibelius. The opening number is the tone poem "Tapiola," which has not been heard here since Walter Damrosch conducted it in 1926. The first symphony, in E minor, and a suite from the incidental music to "Swanwhite," a play by Strindberg, complete the program.

John Alden Carpenter, the well known composer of the ballet "Skyscraper," will be the soloist in his new composition for piano and orchestra, "Patterns," on Saturday afternoon. According to Mr. Carpenter the work has "no literary or programmatic significance." The orchestra will also play the "Skyscraper" suite and the second symphony of Brahms.

UN

and Musicians

W. J. HENDERSON

A questioned the justice of lauding conductors for all that is good in orchestral performances. The question is well founded. If Mr. Toscanini, who recently made the atmosphere of Carnegie glow with celestial fires when he conducted the Philharmonic-Symphony musicians in a program of Wagner's music, should journey further downtown and assume direction of a Wagner performance at the Metropolitan Opera House, what would we hear? Would the orchestral splendors rival those of the now memorable special concert?

The Philharmonic organization rehearses arduously for each concert, and it is well known to the inner brotherhood that Mr. Toscanini spares neither his men nor himself. The opera orchestra also rehearses, but its powers of concentration are scattered over several large scores and directed by several conductors. And what is undeniable, the Philharmonic is superior in artistic quality. It is a shining example of what a concert orchestra can be in our day.

When the Philharmonic was in its youth the members of the orchestra were the society. They engaged a conductor and paid him out of the earnings of the twelve concerts of the season. If there was any surplus, they divided it among themselves. One unhappy result of this system was that when a man had become a member of the Philharmonic, it was not easy to retire him. He continued to go through the motions of playing long after his efforts had any musical value. There were gray heads at too many desks.

Today the plan is so different that the best orchestral virtuosi available are engaged in the orchestra and the artistic quality of the instrumental body is far beyond anything that enlivened the fondest dreams of Thomas or Seidl. The technical skill of a typical symphony orchestra of today is extraordinary. Frequently one hears it said that the individual orchestra players of this hour are all better than those of forty years ago. This is not an exact statement of the case. There were violinists of high ability in the early Philharmonic, but not enough of them. Now it can be said that unless a man is a first-rate orchestral player he is not engaged for a symphony orchestra of importance. Musicians who fumble or stumble or blur their passages are not employed; neither are those who are not thoroughly dependable sight readers. The fact is that the modern symphony orchestra comes pretty close to being a body of men all capable of exposed solo work.

With such large technical equipment and adequate rehearsal, most of these men have also better instruments than their predecessors. The men are better paid; they can afford better instruments. The conductors will not tolerate bad tone. If the man wishes to keep his position, he must produce good tone. He cannot do so if his instrument does not contain it. Col. Higginson, founder of the Boston orchestra, felt the importance of good instruments so keenly that he bought them for his organization. Good violins have been available for a great many years. Good wind instruments could also be had; but the improvements in both wood and brass in recent years have been priceless. The experiments of the Mahillon Freres of Brussels, for instance, have incomparably enriched and dignified the quality of brass. These makers have done almost as much for the wood winds. There are also in our own country makers who produce instruments of the first rank.

The conservatories are giving more attention to wind and percussion instruments, and they have their own orchestras in which young men and women can learn the necessary routine. Outside of the conservatories such organizations as the National Orchestral Association are providing the best of training for young players. The orchestra should indeed always be thankful and lauded for a good performance. The conductor assuredly cannot have all the glory.

* * *

THIS CLIPPING FROM
LAWRENCE, MASS.
TRIBUNE

NOV 12 1932

MATINEE SERIES BY BOSTON SYMPHONY

DR. SERGE KOUSSEVITZKY.

The attention of music lovers in this city is drawn to the opportunity conveniently to hear the Boston Symphony orchestra, which is often called the greatest orchestra in the world under ideal conditions in Symphony hall, its own splendid auditorium in Boston. The orchestra will give a series of six concerts on Tuesday afternoons beginning Nov. 22. These concerts start at 3 o'clock, and end before 5. Indeed, the Tuesday afternoon series has a very large patronage from outlying towns for this reason.

The Boston Symphony orchestra has already won many laurels in its present 52nd season, which began last month. Dr. Serge Koussevitzky, who is beginning his ninth season at the head of the orchestra, has led his men with the most brilliant success through classical and new pieces in the programs so far given. The personnel of 110 remains without change the unmatched assemblage of virtuosi from all parts of the world which it has been in seasons past.

The Tuesday afternoon subscribers will hear the full orchestra under its extraordinary leader and under ideal conditions. Dr. Koussevitzky will choose for this series the most outstanding masterpieces, both new and old, from the longer series of Friday afternoon and Saturday evening concerts.

The great composers will each be represented in a series, arranged, so far as the interest and balance of each program will allow, in historical sequence. The evolution of symphonic music will be laid before the hearer, as exemplified by Bach, Handel, Haydn, Mozart, Beethoven, Schubent, Schumann, Berlioz, Wagner, Brahms, Tschaikowsky, Strauss, Debussy and Stravinsky. Such an opportunity for a comprehensive enjoyment of symphonic music in the beauties of each epoch is the experience of a life-time.

The Tuesday concerts will be given on Nov. 22, Jan. 3, Feb. 7, March 7, March 28, and April 18.

THIS CLIPPING FROM
N. Y. World-Telegram

Boston Symphony Here on Thursday

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give its first pair of local concerts this season in Carnegie Hall on Thursday evening and Saturday afternoon of next week.

The Thursday program will be devoted entirely to music by Jan Sibelius. The opening number is the tone poem "Tapiola," which has not been heard here since Walter Damrosch conducted it in 1926. The first symphony, in E minor, and a suite from the incidental music to "Swanwhite," a play by Strindberg, complete the program.

John Alden Carpenter, the well known composer of the ballet "Skyscraper," will be the soloist in his new composition for piano and orchestra, "Patterns," on Saturday afternoon. According to Mr. Carpenter the work has "no literary or programmatic significance." The orchestra will also play the "Skyscraper" suite and the second symphony of Brahms.

THIS CLIPPING FROM
BROCKTON, MASS.
TIMES
NOV 12 1932

SYMPHONY TO GIVE SERIES OF CONCERTS

The attention of music lovers in this city is drawn to the opportunity conveniently to hear the Boston Symphony Orchestra, which is often called the greatest orchestra in the world, under ideal conditions in Symphony hall, its own splendid auditorium in Boston. The orchestra will give a series of six concerts on Tuesday afternoons, beginning Nov. 22. These concerts start at 3 o'clock, and ending before 5, fit conveniently into a shopping day of a visitor to Boston. Indeed, the Tuesday afternoon series has a very large patronage from outlying towns for this reason.

DR. KOUSSEVITZKY

The Boston Symphony Orchestra has already won many laurels in its present 52nd season, which began last month. Dr. Serge Koussevitzky, who is beginning his ninth season at the head of the orchestra, has led his men with the most brilliant success through classical and new pieces in the programs so far given. The personnel of one hundred and ten remains without changing the unmatched assemblage of virtuosi from all parts of the world which it has been in seasons past.

THIS CLIPPING FROM
N. Y. TIMES

© Boris.

Serge Koussevitzky, Conductor of the Boston Symphony Orchestra, to Give ~~All-Sibelius~~ Program in First Concert Here Thursday.

N. Y. EVENING POST

2 1932

Music : By Oscar Thompson

In His All-Sibelius Program, Koussevitzky Recalls the Motto of Sunny ~~Side Up~~

AS IF TO SAY, "You want Sibelius! Then you get Sibelius!" Serge Koussevitzky is propounding an all-Sibelius program for his first New York audience of the season on Thursday night, when the Boston Symphony resumes its visits to Carnegie Hall. No one who knows the Boston conductor's record of loyal and courageous pioneering for the music of Sibelius could suspect him, however, of anything that might savor remotely of disservice or of a variety of musical sabotage in so high a cause.

An all-Sibelius program is, on its face, rather a large order for a public that is by no means sure that it likes or understands the Finnish composer. For many, Sibelius may be said to be in much the same situation as was Brahms forty, even thirty, years ago. To have set before the rank and file of concertgoers of that day an all-Brahms orchestral program would have been to alienate many and stupify more. It was one of America's most distinguished critics, the late Henry T. Finck, who wrote: "If there is Brahms on the program, look for the nearest exit." We could cite instances today of concert habitues who formerly disliked Brahms, then grew to adore him and who still dislike Sibelius. For them a gradual initiation through repeated performances of the Sibelius works, given in company with other music already accepted and liked, would appear to be a more promising course than sudden baptism by complete immersion in concerts of nothing but Sibelius.

Before this notion is permitted to build up a prejudice against Mr. Koussevitzky's daring undertaking, the particular program fashioned for New York's consumption should be examined in detail. There is no Seventh Symphony here. No Fourth. The structural problems of the later symphonies—from No. 4 on—are not to be encountered in this program. Elsewhere is to be sought the tendency toward spareness, toward the elimination of all purely decorative or supplementary material, toward condensation of musical thought into kernals that can be likened to the subject matter of a fugue, to be treated as building blocks for the erection of symphonic edifices as severe as they are complex. Instead, the program will bring back the somewhat Tchaikovskian fervors of Symphony No. 1, composed more than thirty years ago; the not very ponderous incidental music written for a Swedish play, Strindberg's "Svanehvit" ("Swanwhite"), a suite of small numbers bearing such titles as "The Peacock "The Harp," "The Maiden W Roses," "Listen, the Robin Sings" "Song of Praise" (with two other Mr. Koussevitzky will omit), com in 1908, and the tone-poem, ola," a relatively recent succ "En Saga" and "The Swa onela," prepare the way for that noteworthy event. One difficulty with respect to Sibelius is that the successive symphonies have come to our ears without our being sufficiently familiar with what has gone before. Performances have been so scattered and so haphazard as to afford no one but a few specialists and zealots the line of continuity necessary to grasp the composer's development and growth.

IN REVERTING to the First Symphony Mr. Koussevitzky is playing a work that is sufficiently popular in character to have caused some critics to describe its thematic substance as banal. Whatever the justice of his judgment, the ordinary concertgoers of Sweden and Norway—as this writer learned on a recent visit—have taken this Finnish symphony to their hearts and have made of it a fixture in their orchestral repertory. Though Sibelius lately has been exculpated of the not very heinous offense of using national folk-material anywhere in his larger works, the symphony has recognizable tunes of a folk character. Today its supposed "dourness" is to be looked upon as something of the imagination of those who were baffled by it three decades ago.

The "Svanehvit" Suite was desc by Strindberg as "graceful and d nted," words that seldom rt in reviews written elius. Attention "poetic fan- "imagi- the

ABBEY THEATRE PLAYERS
Direct from Abbey Theatre, Dublin
Repertory of Brilliant Plays
Last 2 Times

BARBIZON
SUNDAY
"Heartily Recommended" by Stephen Rat
With the clever personalities
OPENS TOMORROW, CONTINUES
Seats at Box Office. POPULAR

CARROLL VAN
Greatest Revue
GIRLS IN THE

THIS CLIPPING FROM
N. Y. TELEGRAPH

NOV 13 1932

Program on Sibelius

"Swanwhite" Suite, Unknown in This Country, Will Be Heard.

The Boston Symphony Orchestra, Serge Koussevitsky, conductor, will open its New York season in Carnegie Hall next Thursday evening, November 17, at 8.45, and Saturday afternoon, November 19, at 2.30.

A program of the music of Jan Sibelius will be presented at the Thursday concert. The Finnish composer's tone poem, "Tapiola," will be revived, also his "Swanwhite," a suite from the incidental music to Stroudsberg's play, opus 5. Sibelius' First Symphony in E minor will end the program.

The suite, unknown in this country, was published in 1909. The movements to be played are: The Peacock, The Harp, The Maiden with Roses, Listen, the Robin Sings and Song of Praise.

The tone poem is based upon a short characteristic phrase which is developed with many changes of orchestral coloring. It rises to a climax with a chromatic passage for the entire strings, reaching what Cecil Gray calls "one of the greatest climaxes in all music, like a convulsion of nature."

At the matinee concert, John Alden Carpenter will be the guest of honor as composer and pianist in "Patterns," the piece which he wrote for this orchestra and recently performed with them in Boston. Carpenter's "Skyscrapers," a ballet of modern American life, will also be performed as an orchestral piece. The program will begin with Brahms' Symphony in D major, No. 2.

"Patterns," written for orchestra with piano obligato, has, according to the composer, "no literary or programmatic significance. It is not primarily a show piece for the pianist—the strictly 'solo' bits are short and infrequent. There is a slow middle section for solo violin with the piano as the principal element in the orchestral support. There is a highly sentimental waltz bit, and short fleeting passages with jazz implications, as well as an absurd bubbling up of my concealed Spanish blood. You can judge from this that the patterns are at least various."

THIS CLIPPING FROM
NEW YORK SUN

Music and Musicians

By W. J. HENDERSON

A MUSIC lover lately questioned the justice of lauding conductors for all that is good in orchestral performances. The question is well founded. If Mr. Toscanini, who recently made the atmosphere of Carnegie glow with celestial fires when he conducted the Philharmonic-Symphony musicians in a program of Wagner's music, should journey further downtown and assume direction of a Wagner performance at the Metropolitan Opera House, what would we hear? Would the orchestral splendors rival those of the now memorable special concert?

The Philharmonic organization rehearses arduously for each concert, and it is well known to the inner brotherhood that Mr. Toscanini spares neither his men nor himself. The opera orchestra also rehearses, but its powers of concentration are scattered over several large scores and directed by several conductors. And what is undeniable, the Philharmonic is superior in artistic quality. It is a shining example of what a concert orchestra can be in our day.

When the Philharmonic was in its youth the members of the orchestra were the society. They engaged a conductor and paid him out of the earnings of the twelve concerts of the season. If there was any surplus, they divided it among themselves. One unhappy result of this system was that when a man had become a member of the Philharmonic, it was not easy to retire him. He continued to go through the motions of playing long after his efforts had any musical value. There were gray heads at too many desks.

Today the plan is so different that the best orchestral virtuosi available are engaged in the orchestra and the artistic quality of the instrumental body is far beyond anything that enlivened the fondest dreams of Thomas or Seidl. The technical skill of a typical symphony orchestra of today is extraordinary. Frequently one hears it said that the individual orchestra players of this hour are all better than those of forty years ago. This is not an exact statement of the case. There were violinists of high ability in the early Philharmonic, but not enough of them. Now it can be said that unless a man is a first-rate orchestral player he is not engaged for a symphony orchestra of importance. Musicians who fumble or stumble or blur their passages are not employed; neither are those who are not thoroughly dependable sight readers. The fact is that the modern symphony orchestra comes pretty close to being a body of men all capable of exposed solo work.

With such large technical equipment and adequate rehearsal, most of these men have also better instruments than their predecessors. The men are better paid; they can afford better instruments. The conductors will not tolerate bad tone. If the man wishes to keep his position, he must produce good tone. He cannot do so if his instrument does not contain it. Col. Higginson, founder of the Boston orchestra, felt the importance of good instruments so keenly that he bought them for his organization. Good violins have been available for a great many years. Good wind instruments could also be had; but the improvements in both wood and brass in recent years have been priceless. The experiments of the Mahillon Freres of Brussels, for instance, have incomparably enriched and dignified the quality of brass. These makers have done almost as much for the wood winds. There are also in our own country makers who produce instruments of the first rank.

The conservatories are giving more attention to wind and percussion instruments, and they have their own orchestras in which young men and women can learn the necessary routine. Outside of the conservatories such organizations as the National Orchestral Association are providing the best of training for young players. The orchestra should indeed always be thankful and lauded for a good performance. The conductor assuredly cannot have all the glory.

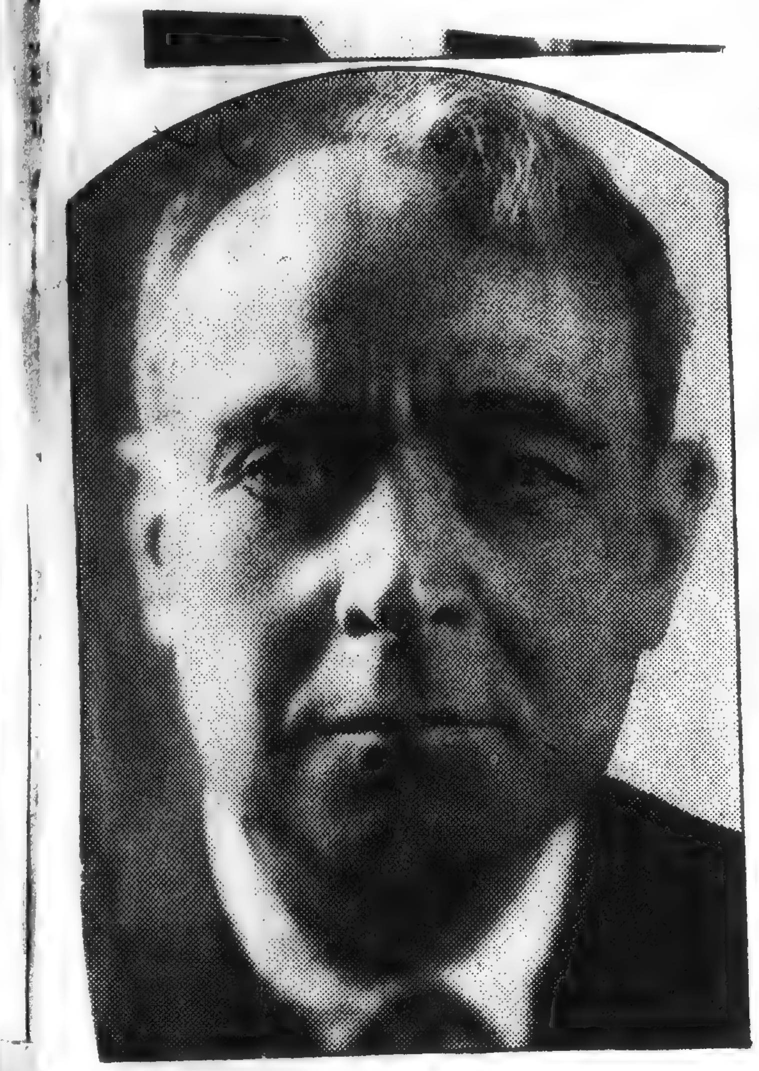
* * *

THIS CLIPPING FROM
N. Y. TIMES

All-Sibelius Evening by Boston Symphony —Ensembles and Recitalists

THE Boston Symphony Orchestra, under the diirection of Serge Koussevitzky, comes to New York for its first concert of the season here and offers on Thursday evening an all-Sibelius program, including the "Swanwhite" suite; the tone poem, "Tapiola," and Symphony No. 1. Two compositions by John Alden Carpenter will be performed by the orchestra at its Saturday matinee concert. They are "Patterns," in which he will appear as piano soloist, and "Skyscrapers."

Feodor Chaliapin will make his first appearance in four years on the American concert stage this evening, when he gives a benefit concert at Carnegie Hall.


Boris photo, Boston

NEW YORK
HERALD-TRIBUNE

NOV 13

ORCHESTRAS

hestra, in its fifty-second season and its orship of Serge Koussevitzky, will give its first New York conc the season in Carnegie Hall next Thursday evening at 8:45 and Saturday afternoon at 2:30. The Thursday program will be devoted entirely to the music of Jan Sibelius, whose tone-poem, "Tapiola," will be heard here for the first time in six years.

"Tapiola" was composed by Sibelius on a commission from the Symphony Society of New York, which played it for the first time on December 26, 1926, at Mecca Auditorium under the direction of Walter Damrosch, who repeated the work at Carnegie Hall four days later. It has not been heard here since, but is said to have fared better in Europe. Mr. Koussevitzky introduced it to Boston in the concerts of November 4 and 5. The name is derived from Tapio, the forest god in Finnish mythology.

The other numbers on Thursday's list are the first symphony, in E minor (1899), the most frequently played of the Finnish composer's seven completed works in this form, and the "Swan White" suite, taken from his incidental music, Op. 54, to Strindberg's play of this name. "Tapiola" will also be played by the Boston Symphony Friday night at the Brooklyn Academy of Music.

On the Saturday afternoon program, John Alden Carpenter will be the pianist in his "Patterns" for orchestra with piano obbligato, a work first performed in the Boston concerts of October 21 and 22. This has, he writes, "no literary or programmatic significance. It is not a show piece for the pianist—the strictly 'solo' bits are short and infrequent. There is a slow middle section for solo violin with the piano as the principal element in the orchestral support. There is a highly sentimental waltz bit, and short fleeting passages with jazz implications, as well as an absurd bubbling up of my concealed Spanish blood. You can judge from this that the patterns are at least various." The program also includes the music of Mr. Carpenter's ballet "Skyscrapers," first produced at the Metropolitan Opera House on February 19, 1926.

The Boston Symphony management, scanning the subscription list for its Tuesday afternoon series in Symphony Hall, notes that only 700 of the 2,500 subscribers are residents of Boston. The others come from neighboring and remoter communities, making an average journey of twenty-four miles each way to hear each concert. Among remoter points represented in the subscription are Northampton, Mass.; Manchester, N. H.; Hartford, Danielson, Norwich and Stonington, Conn.; Portland, Me., and Woodstock, Vt.

THIS CLIPPING FROM
Brooklyn Times Union

NOV 13

Institute Announces Patrons and Patronesses For Symphony Orchestra

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give the first concert of the season Friday evening, under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn and the Citizen's Committee of which Adrian Van Sindersen is chairman, in the Opera House of the Brooklyn Academy of Music.

The vice chairmen of the committee are:

Frank L. Babbott
Mrs. Edward C. Blum
Judge Frederick E. Crane
Walter H. Crittenden
Mrs. H. E. Dreier
Mrs. William H. Good
Frederick T. Aldridge
Dr. Joseph D. Allen
Juan A. Almirall
Frank L. Babbott, jr.
Dr. Nathan T. Beers
Dr. W. B. Brinsmade
Henry A. Ingraham
Mrs. Frederic B. Pratt
Mrs. B. Herbert Smith
R. Huntington Woodman
Mrs. Glentworth R. Butler
Rev. S. Parkes Cadman, D. D.
William M. Calder
Mrs. Otis Swan Carroll
J. Norman Carpenter
Mrs. George W. Chauncey
Mrs. I. Sherwood Coffin
Mrs. Frederick L. Cranford
Judge James C. Cropsey
Judge Norman S. Dike
Rev. Samuel M. Dorrance
Mrs. Guy DuVal
S. Raymond Estey
Mrs. Lewis W. Francis
Theodore L. Frothingham
William Peter Hamilton
Walter Hammitt
George Hewlett
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
William T. Hunter
Darwin R. James
Dr. William A. Jewett
James H. Jourdan
Charles D. Lay
Mrs. John Eadie Leech
Miss Hilda Loines
Mrs. Charles J. McDermott
George V. Laughlin
Mrs. William W. Marshall
W. S. Morton Mead
Frank C. Munson
Charles F. Murphy
Mrs. George Notman
Neilson Olcott
Mrs. Frank H. Parsons
James H. Post
Charles E. Potts
Mrs. George H. Prentiss
Mrs. Benjamin Prince
Mrs. Donald Ross
Mrs. Clinton L. Rossiter, jr.
H. Stavely Sammond
Mrs. Henry Spelman
Porter Steele
Mrs. Norman Stutzer
Miss Marion J. Terry
William Armour Thayer
Carl H. Tollefsen
Mrs. Walter Truslow
Paul E. Vernon
Mrs. James P. Warbasse
Mrs. Edwin Carrington Ward
Mrs. Walter F. Wells
Mrs. J. B. Whitney
Eugene A. Widman
Dr. Ralph C. Williams
Surrogate George A. Wingate
Cornelius D. Wood
Mrs. W. H. Ziegler

THIS CLIPPING FROM
Brooklyn Times Union

IN SEASON'

SERGE KOUSSEVITSKY

The ~~Boston Symphony~~ Or its first concert of the new Mannes next Sunday evening to Henry Hadley on the Orchestral Society.

Boston and Philharmonic Orchestras to Visit Boro

Koussevitzky to Play Sibelius Poem—Toscanini Plans Schubert Symphony—Manhattan Group to Open Season—Concert Notes.

By HAROLD A. STRICKLAND

Two orchestras will be heard in B what with Serge Koussevitsky phony to the Academy of M

It is interesting to not that Mr. Koussevitsky will give Brooklyn an opportunity on Friday evening of hearing the tone poem "Tapiola" by Sibelius. This reviewer is among those who welcome the renewed interest in the Finnish composer's works which seems to have become a part of the new season. "Tapiola" was introduced to this city by Walter Damrosch with the old New York Symphony Society not so many years ago. It is not "Finlandia," but it represents a distinct phase of Sibelius' work, and personally I commend it to Brooklyn. Not that it has my heartfelt approval, but I belive both this and the seventh symphony by the same composer should be brought back into repertoire.

The Franck symphony, the vorspiel to "Meistersinger," and the overture to Weber's "Oberon" are the other program numbers arranged by Mr. Koussevitsky

---

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

NOV 13 1932

BOSTON SYMPHONY SERIES OFFERED

Six Afternoon Concerts By Full Orchestra to Start Nov. 22

DR. SERGE KOUSSEVITSKY

The Boston Symphony orchestra will give a series of six concerts on Tuesday afternoons beginning Nov. 22 at Symphony hall, Boston. These concerts start at 3 o'clock and end before 5, for the convenience of out-of-town patrons. For the convenience of Worcester patrons a special sale of tickets will be held at Steinert's, 308 Main street, beginning Monday and lasting for four days.

The Boston Symphony orchestra has already won many laurels in its present 52d season, which began last month. Dr. Serge Koussevitzky, who is beginning his ninth season as head of the orchestra, has led his men with success through classical and new works in the programs so far given. The personal of 110 remains without change. The Tuesday afternoon subscribers will hear the full orchestra.

THIS CLIPPING FROM
N. Y. TIMES

N. Y. Times Studio.

John Alden Carpenter, Composer, Who Will Appear as Piano Soloist With the Boston Symphony Orchestra Saturday, in His "Patterns."

Orchestral Calendar Trans Nov 18

The pamphlet-calendar of the Symphony Orchestra for the current musical year indicates one or two departures from custom. Thus, the second concert for the Pension Fund is set for Sunday afternoon, April 30, immediately after the final subscription concerts. The first concert for the fund is announced for Sunday afternoon, Feb. 26. . . . As Saturday, Dec. 24, is Christmas Eve, the usual Symphony Concert is set back to the preceding Thursday. . . . On its annual journey Southward in February, the orchestra will play for the first time in Reading, Penn., substitute for the usual Richmond. . . . There is no mention in the calendar of a Centenary Festival, in the spring, for Brahms. But a final sentence, "Other dates to be announced," may imply it.

THIS CLIPPING FROM
N. Y. TIMES

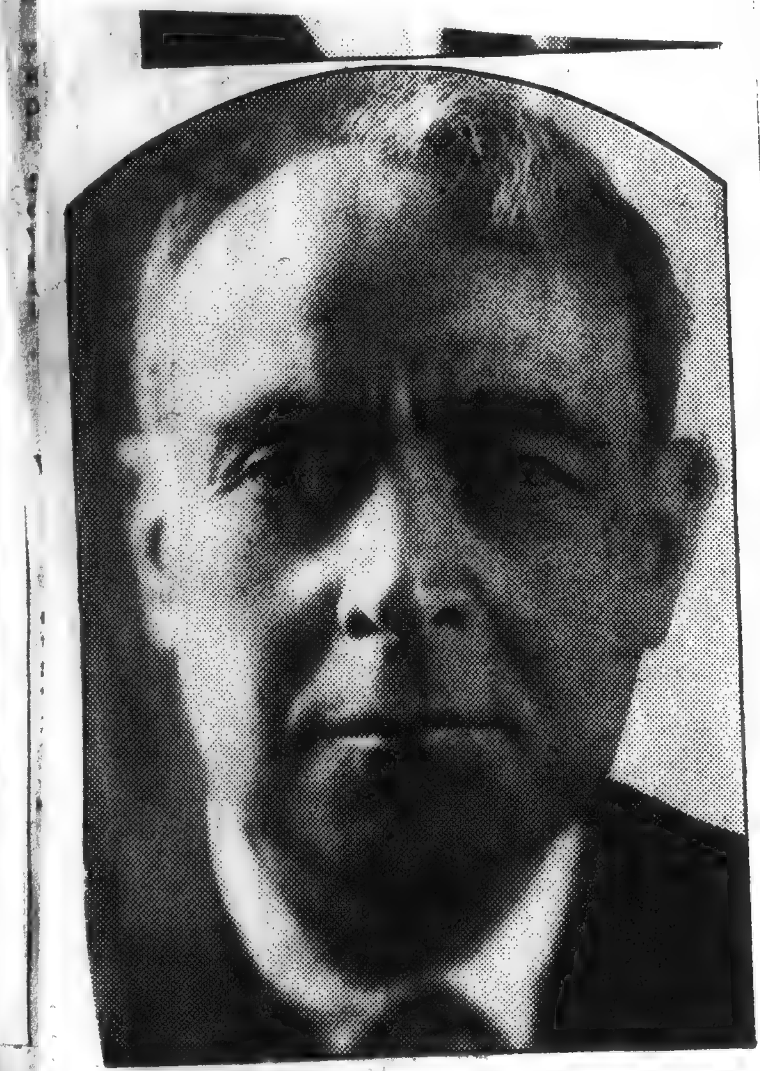
13 19

New "Decadal Hymn" Heard at Scala

THE Boston Symphony Orchestra, under the direction of Serge Koussevitzky, comes to New York for its first concert of the season here and offers on Thursday evening an all-Sibelius program, including the "Swanwhite" suite; the tone poem, "Tapiola," and Symphony No. 1. Two compositions by John Alden Carpenter will be performed by the orchestra at its Saturday matinee concert. They are "Patterns," in which he will appear as piano soloist, and "Skyscrapers."

Feodor Chaliapin will make his first appearance in four years on the American concert stage this evening, when he gives a benefit concert at Carnegie Hall.

of the current week



Boris photo, Boston

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

NOV 13 1932

BOSTON SYMPHONY SERIES OFFERED

Six Afternoon Concerts By Full Orchestra to Start Nov. 22

DR. SERGE KOUSSEVITSKY

The Boston Symphony orchestra will give a series of six concerts on Tuesday afternoons beginning Nov. 22 at Symphony hall, Boston. These concerts start at 3 o'clock and end before 5, for the convenience of out-of-town patrons. For the convenience of Worcester patrons a special sale of tickets will be held at Steinert's, 308 Main street, beginning Monday and lasting for four days.

The Boston Symphony orchestra has already won many laurels in its present 52d season, which began last month. Dr. Serge Koussevitsky, who is beginning his ninth season as head of the orchestra, has led his men with success through classical and new works in the programs so far given. The personal of 110 remains without change. The Tuesday afternoon subscribers will hear the full orchestra.

HERALD-TRIBUNE

NOV 13

ORCHESTRAS

THE Boston Symphony Orchestra, in its fifty-second season and its eighth under the conductorship of Serge Koussevitzky, will give its first New York concerts of the season in Carnegie Hall next Thursday evening at 8:45 and Saturday afternoon at 2:30. The Thursday program will be devoted entirely to the music of Jan Sibelius, whose tone-poem, "Tapiola," will be heard here for the first time in six years.

"Tapiola" was composed by Sibelius on a commission from the Symphony Society of New York, which played it for the first time on December 26, 1926, at Mecca Auditorium under the direction of Walter Damrosch, who repeated the work at Carnegie Hall four days later. It has not been heard here since, but is said to have fared better in Europe. Mr. Koussevitzky introduced it to Boston in the concerts of November 4 and 5. The name is derived from Tapio, the forest god in Finnish mythology.

The other numbers on Thursday's list are the first symphony, in E minor (1899), the most frequently played of the Finnish composer's seven completed works in this form, and the "Swan White" suite, taken from his incidental music, Op. 54, to Strindberg's play of this name. "Tapiola" will also be played by the Boston Symphony Friday night at the Brooklyn Academy of Music.

On the Saturday afternoon program, John Alden Carpenter will be the pianist in his "Patterns" for orchestra with piano obbligato, a work first performed in the Boston concerts of October 21 and 22. This has, he writes, "no literary or programmatic significance. It is not a show piece for the pianist—the strictly 'solo' bits are short and infrequent. There is a slow middle section for solo violin with the piano as the principal element in the orchestral support. There is a highly sentimental waltz bit, and short fleeting passages with jazz implications, as well as an absurd bubbling up of my concealed Spanish blood. You can judge from this that the patterns are at least various." The program also includes the music of Mr. Carpenter's ballet "Skyscrapers," first produced at the Metropolitan Opera House on February 19, 1926.

The Boston Symphony management, scanning the subscription list for its Tuesday afternoon series in Symphony Hall, notes that only 700 of the 2,500 subscribers are residents of Boston. The others come from neighboring and remoter communities, making an average journey of twenty-four miles each way to hear each concert. Among remoter points represented in the subscription are Northampton, Mass.; Manchester, N. H.; Hartford, Danielson, Norwich and Stonington, Conn.; Portland, Me., and Woodstock, Vt.

THIS CLIPPING FROM
Brooklyn Times Union

NOV 13

Institute Announces Patrons and Patronesses For Symphony Orchestra

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give the first concert of the season Friday evening, under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn and the Citizen's Committee of which Adrian Van Sindersen is chairman, in the Opera House of the Brooklyn Academy of Music.

The vice chairmen of the committee are:

Frank L. Babbott
Mrs. Edward C. Blum
Judge Frederick E. Crane
Walter H. Crittenden
Mrs. H. E. Dreier
Mrs. William H. Good
Frederick T. Aldridge
Dr. Joseph D. Allen
Juan A. Almirall
Frank L. Babbott, jr.
Dr. Nathan T. Beers
Dr. W. B. Brinsmade
Henry A. Ingraham
Mrs. Frederic B. Pratt
Mrs. B. Herbert Smith
R. Huntington Woodman
Mrs. Glentworth R. Butler
Rev. S. Parkes Cadman, D. D.
William M. Calder
Mrs. Otis Swan Carroll
J. Norman Carpenter
Mrs. George W. Chauncey
Mrs. I. Sherwood Coffin
Mrs. Frederick L. Cranford
Judge James C. Cropsey
Judge Norman S. Dike
Rev. Samuel M. Dorrance
Mrs. Guy DuVal
S. Raymond Estey
Mrs. Lewis W. Francis
Theodore L. Frothingham
William Peter Hamilton
Walter Hammitt
George Hewlett
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
William T. Hunter
Darwin R. James
Dr. William A. Jewett
James H. Jourdan
Charles D. Lay
Mrs. John Eadie Leech
Miss Hilda Loines
Mrs. Charles J. McDermott
George V. Laughlin
Mrs. William W. Marshall
W. S. Morton Mead
Frank C. Munson
Charles F. Murphy
Mrs. George Notman
Neilson Olcott
Mrs. Frank H. Parsons
James H. Post
Charles E. Potts
Mrs. George H. Prentiss
Mrs. Benjamin Prince
Mrs. Donald Ross
Mrs. Clinton L. Rossiter, jr.
H. Stavely Sammond
Mrs. Henry Spelman
Porter Steele
Mrs. Norman Stutzer
Miss Marion J. Terry
William Armour Thayer
Carl H. Tollefsen
Mrs. Walter Truslow
Paul E. Vernon
Mrs. James P. Warbasse
Mrs. Edwin Carrington Ward
Mrs. Walter F. Wells
Mrs. J. B. Whitney
Eugene A. Widman
Dr. Ralph C. Williams
Surrogate George A. Wingate
Cornelius D. Wood
Mrs. W. H. Ziegler

* * *

THIS CLIPPING FROM
N. Y. TIMES

1932

N. Y. Times Studio.

John Alden Carpenter, Composer, Who Will Appear as Piano Soloist With the Boston Symphony Orchestra Saturday, in His "Patterns."

THIS CLIPPING FROM
Brooklyn Times Union

IN SEASON'S

SERGE KOUSSEVITSKY

The ~~Boston Symphony~~ O
its first concert of the new
Mannes next Sunday evening
to Henry Hadley on the
Orchestral Society.

Boston and Philharmonic Orchestras to Visit Boro

Koussevitsky to Play Sibelius Poem—Toscanini Plans Schubert Symphony—Manhattan Group to Open Season—Concert Notes.

By HAROLD A. STRICKLAND

Two orchestras will be
what with Serge Koussevits
phony to the Academy of M

It is interesting to not that Mr. Koussevitsky will give Brooklyn an opportunity on Friday evening of hearing the tone poem "Tapiola" by Sibelius. This reviewer is among those who welcome the renewed interest in the Finnish composer's works which seems to have become a part of the new season. "Tapiola" was introduced to this city by Walter Damrosch with the old New York Symphony Society not so many years ago. It is not "Finlandia," but it represents a distinct phase of Sibelius' work, and personally I commend it to Brooklyn. Not that it has my heartfelt approval, but I belive both this and the seventh symphony by the same composer should be brought back into repertoire.

The Franck symphony, the vorspiel to "Meistersinger," and the overture to Weber's "Oberon" are the other program numbers arranged by Mr. Koussevitsky

---

Orchestral Calendar Trans Nov 18

The pamphlet-calendar of the Symphony Orchestra for the current musical year indicates one or two departures from custom. Thus, the second concert for the Pension Fund is set for Sunday afternoon, April 30, immediately after the final subscription concerts. The first concert for the fund is announced for Sunday afternoon, Feb. 26. . . . As Saturday, Dec. 24, is Christmas Eve, the usual Symphony Concert is set back to the preceding Thursday. . . . On its annual journey Southward in February, the orchestra will play for the first time in Reading, Penn., substitute for the usual Richmond. . . . There is no mention in the calendar of a Centenary Festival, in the spring, for Brahms. But a final sentence, "Other dates to be announced," may imply it.

Concert-Chronicle

About Programs Nov. 14 '32

THERE were occasional complaints over the week-end that the program at the Symphony Concert had been over-heavy. That is to say, after the little Symphony of Haydn, hardly more than ten minutes long, with which it began, came Bax's "Winter Legends," lengthy, novel, and exacting; then, to conclude, the first Symphony of Sibelius long also and emotionally strenuous, but by no means new to the assembled companies. The complainants itemized were (1) those who believe that all concerts—and all plays—exist fundamentally for the business man who likes to believe himself tired, though he works no harder, and often less hard, than those who follow the professions or "merely" keep a house and a home in order and in motion; (2) those who prefer light listening and would have "sweet" music as they call it—the bit from Haydn delighted them; (3) those who resent any tax anywhere upon attention, in talk, between covers, at the theater or in the concert-hall. A "long session" over anything is their especial abhorrence.

On the other side, it may be noted that the ten minutes of Haydn were an amiable introduction to the concert as pleasing to the sternest highbrows as they were to the sweet-toothed—or rather sweet-eared—listeners. In the second place, the contrast of Sibelius after Bax was refreshing and stimulating. Sibelius's Symphony is direct, lyrical, emotionally forthright. At both concerts, under glowing performance, both audiences found it irresistible—the more because "Winter Legends" had been austere in matter, intricate in evolution, remote and grim in address to answering moods. To hear it reciprocally was to hold the perceptive faculties unrelaxingly to its progress.

Furthermore, it may not be too idealistic to believe that the Symphony Concerts, as one of the few surviving seats of the arts in Boston that still keeps to high standards, should make room as often as need be for such deep-set, strenuous music as that of Bax in "Winter Legends." Those who like to set their teeth in a resistful piece and see what they may tear from it—by no means a remnant of the public—have right to the pleasures of thought and emotion so gained. The Symphony Concerts may not reasonably be restricted to numbers that are easy or exciting listening.

Within the longest memory no conductor at Symphony Hall has been so skillful and persistent as Dr. Koussevitzky in preserving the desirable balance of programs. Recall the pairings of the current season: at the first concerts Respighi's version of Bach's Passacaglia and the lyrical Second Symphony of Brahms; at the second the rambling "Romantic Symphony" of Bruckner and the tense "Don Juan" of Strauss; at the third, the visionary Franck in his organ-loft and the actual, urban Carpenter at Coney Island; at the fourth the shadows of Sibelius's "Tapiola" beside the high lights of Beethoven's Seventh Symphony. These are the programs of a conductor who does not assemble the numbers by a dip into the nearest drawer; who now for a ninth year gives to each pair of concerts a particular interest and a stimulating vitality.

No Paradise for New Pianists

As usual when a new pianist is fortunate in an orchestral piece at Symphony Hall, some are regretting that Miss Cohen does not forthwith venture a concert of her own in Boston. She is far wiser to reserve that exercise for the larger, more open-minded, public of New York. Mr. Horowitz is the only recent exception to the rule that such recitals are usually ill-attended. (Witness Mr. Iturbi's concert on a Sunday afternoon to a hall that was almost empty.) By precedent out of the five thousand who heard and applauded Miss Cohen last Friday and Saturday, a hundred and fifty might pay money at the door to hear her in solo-pieces. Mr. Gieseking and Mr. Horowitz aside, Boston is the city for elderly pianists whose reputations have outlasted their powers. Here, even Mr. Hofmann, at zenith, cannot draw a full house.

Incidents and Prospects

On Thursday evening and Saturday afternoon next Dr. Koussevitzky and the Symphony Orchestra will give their first concerts in New York for the current musical year. For Thursday the conductor makes an "All-Sibelius" program: the First Symphony; "Tapiola"; five of the seven numbers in the Suite for Small Orchestra of incidental music to Strindberg's fairy play, "Swanwhite," dated 1908, as yet unheard in Boston. For Saturday the program lists Brahms's Second Symphony; Mr. Carpenter's new "Patterns," with the composer as pianist; his ballet of "Skyscrapers."

No observer of programs through the first month of symphony concerts in the musical capitals of these United States can fail to note how Strauss, Sibelius and Stravinsky predominate among living composers. By decision of what Ernest Newman likes to call "the plain man," Stravinsky now has place beside the other two.

A recent performance of Franck's Symphony in London provoked demur similar to that lately raised in Boston. The reviewer for The Daily Telegraph complained of "the dross" in the Symphony. The reviewer for The Times heard an organ "with every stop newly and perfectly voiced."

Among the pieces new to Chicago that Mr. Stock has in mind for current performance are Professor Hill's tone-poem, "Lilacs"; Mr. Copland's First Symphony—for organ and orchestra; Mahler's Ninth Symphony; Stravinsky's "Psalms-Symphony"; Prokofiev's "They Are Seven," Ravel's new Concerto—all remembered pieces at Symphony Hall. Mr. Stock—be it also remembered—is a "conservative" conductor.

Those who were surprised at the interest and the merit of Mr. Gershwin's Piano-Concerto when they heard it last June from Mr. Sanromá and Mr. Fiedler at a "Sunday Pop," may take fresh courage as they read Mr. Robert Simon in the current New Yorker, saluting it as "the quintessence of the best Gershwin."

H. T. P.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

SYMPHONY OPENS BUSHNELL SERIES

Serge Koussevitzky to Conduct Concert Here To-night.

The Bushnell concert series of the current season will be auspiciously opened to-night with a concert by the Boston symphony orchestra under the leadership of Dr. Serge Koussevitzky.

For the capacity audience of 3,300 persons which will attend this brilliant event, another interesting symphonic program has been prepared.

Dr. Kroussevitzky will begin the evening with Weber's overture to "Oberon." Next on the program is Caesar Franck's famous "Symphony in D Minor." This will be followed by the new Sibelius tone poem, "Tapiola," and Wagner's prelude to "Die Meistersinger von Nurhnberg."

SERGE KOUSSEVITZKY

This program, including as it does, three classics and an important modern work by one of the greatest living composers, has aroused enthusiastic interest among Hartford music lovers.

The concert to-night is scheduled to begin at 8:15 o'clock, William H. Mortensen, managing director of the Bushnell memorial, has announced.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

Boston Programs.

This week the Boston Symphony orchestra is giving concerts in Hartford, New York and Brooklyn. Next week Friday and Saturday the guest artist will be the eminent pianist, Florent Schmidt, who will play in his Symphonie Concertante for Orchestra and Piano, Op. 82, which will have its first performance in Boston. Also on the program will be his composition, "Reves," op. 1. Continuing the Sibelius series, the program will be completed with the Second Symphony of the great Finnish composer, that in D major.

THIS CLIPPING FROM
LEWISTON, ME.
SUN

NOV 17 1932

Musical Notes

BOSTON SYMPHONY NEW YORK CONCERTS

The Boston Symphony Orchestra, in its 52d season and its eighth under the conductorship of Serge Koussevitzky, will give its first New York concerts of the season in Carnegie Hall Thursday evening at 8:45 and Saturday afternoon at 2:30, says the N. Y. Tribune. The Thursday program will be devoted entirely to the music of Jan Sibelius, whose tone-poem, "Tapiola," will be heard here for the first time in six years.

"Tapiola" was composed by Sibelius on a commission from the Symphony Society of New York, which played it for the first time on December 26, 1926, at Mecca Auditorium under the direction of Walter Damrosch, who repeated the work at Carnegie Hall four days later. It has not been heard here since, but is said to have fared better in Europe. Mr. Koussevitzky introduced it to Boston in the concerts of November 4 and 5. The name is derived from Tapio, the forest god in Finnish mythology.

The other numbers on Thursday's list are the first symphony, in E minor (1899), the most frequently played of the Finnish composer's seven complete works in this form, and the "Swan White" suite, taken from his incidental music, Op. 54, to Strindberg's play of this name. "Tapiola" will also be played by the Boston Symphony Friday night at the Brooklyn Academy of Music.

On the Saturday afternoon program, John Alden Carpenter will be the pianist in his "Patterns" for orchestra with piano obbligato, a work first performed in the Boston concerts of October 21 and 22. This has, he writes, "no literary or programmatic significance. It is not a show piece for the pianist—the strictly 'solo' bits are short and infrequent. There is a slow middle section for solo violin with the piano as the principal element in the orchestral support. There is a highly sentimental waltz bit, and short fleeting passages with jazz implications, as well as an absurd bubbling up of my concealed Spanish blood. You can judge from this that the patterns are at least various." The program also includes the music of Mr. Carpenter's ballet "Skyscrapers," first produced at the Metropolitan Opera House on February 19, 1926.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

BOSTON SYMPHONY WINS ADDED GLORY

Orchestra Under Koussevitzky Capably Interprets Popular Compositions.

SIBELIUS WORK FEATURED

Franck "Symphony" Earns Greatest Approbation—Genius of Leader Disclosed.

The Boston Symphony orchestra, under the leadership of Dr. Serge Koussevitzky inaugurated the Bushnell symphonic series at the Horace Bushnell Memorial hall last evening before a large and enthusiastic gathering of music lovers. All present joined in a spontaneous ovation to both Dr. Koussevitzky and his musicians. The following program was offered.

Overture to Oberon	Von Weber
Symphony in D minor,	Cesar Franck
Tapiola, tone poem	Sibelius
Prelude to "Meistersingers"...	Wagner

Except for the Sibelius work, the entire program was familiar to local concert goers. Tapiola will be given at New York concerts by the Bostonians this evening and Saturday afternoon, when Dr. Kousevitzky will present an all-Sibelius program.

Greatest approbation was given presentation of the Franck symphony. This, work last given here nearly two years ago by Leopold Stokowski and his Philadelphia Symphony orchestra, seemed to lend what was perhaps the greatest air of distinction to the program, and those present were quck to note the different phases of interpretation disclosed by Dr. Kousivitzky from those showed by his distinguished Philidelphia contemporary. Dr. Koussevitzky, the super-showman, and Stokowski, the zeolous dramatist, have both given Hartford noble conceptions of this symphony, utterly different in their content, yet both virile and musical episodes of surpassing interest.

From the opening measure of "Oberon" the dynamic leader gave a vividness of contrasts which betokened a unique, yet satisfactory performance.

Dr. Koussevitzky made a popular gesture when he chose the Franck "Symphony" for a place on his program. Dr. Koussevitzky, always a tonalist, pictured contracts which at times bordered even on the sensational, yet always with the musical vision which has lifted the Boston orchestra into the realm of the unusual.

The opening "Lento-Allegro non Troppo" was a proper preliminary for the good things which were to follow. The opening theme, splendidly phrased, was given with almost hypnotic genius for interpretation always noticeable in Dr. Koussevitzky's work. The balance of the orchestra was a thing of great interest, and the various choirs were brought together into a harmonious body of musicians under a leadership of great brilliancy.

In the "Allegretto," the spell of Dr. Koussevitsky's baton was manifest, and the pastel shades of the various moods were brought forth with devotion and sympathetic understanding.

The concluding "Allegro" was pictured with brilliancy and the climax was impressive.

The tone poem "Tapiola" was the only novelty and the genius of the conductor left the proper impression. Intricately interwoven themes, with unusual phrases of hidden import, combined in giving a descriptive reading of the composition. There was grace and delicacy, yet authority and sensitiveness. As an interpreter of Sibelius, Dr. Koussevitzky has no superiors.

The familiar "Meistersinger" prelude was given with refreshing zest and dramatic climaxes. The orchestra ensemble was most satisfying.

The next concert in this series will be given December 7, when Ossip Gabrilowitsch will bring the Detroit Symphony orchestra here for its second appearance.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

1932

Congratulate Conductor Aft

—Hartford Times Photo.

In the Green room back stage at the Bushnell Memorial, Mr. and Mrs. Charles F. T. Seaverns and their daughter, Miss Dotha Bushnell Seaverns, congratulated Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, on his brilliant concert. The group includes, left to right, Mr. Seaverns, chairman of the board of trustees of the Bushnell, Miss Seaverns, Mrs. Seaverns, and Dr. Koussevitzky.

4-1

Concert-Chronicle

About Programs Nov. 14 '32

THERE were occasional complaints over the week-end that the program at the Symphony Concert had been over-heavy. That is to say, after the little Symphony of Haydn, hardly more than ten minutes long, with which it began, came Bax's "Winter Legends," lengthy, novel, and exacting; then, to conclude, the first Symphony of Sibelius long also and emotionally strenuous, but by no means new to the assembled companies. The complainants itemized were (1) those who believe that all concerts—and all plays—exist fundamentally for the business man who likes to believe himself tired, though he works no harder, and often less hard, than those who follow the professions or "merely" keep a house and a home in order and in motion; (2) those who prefer light listening and would have "sweet" music as they call it—the bit from Haydn delighted them; (3) those who resent any tax anywhere upon attention, in talk, between covers, at the theater or in the concert-hall. A "long session" over anything is their especial abhorrence.

On the other side, it may be noted that the ten minutes of Haydn were an amiable introduction to the concert as pleasing to the sternest highbrows as they were to the sweet-toothed—or rather sweet-eared—listeners. In the second place, the contrast of Sibelius after Bax was refreshing and stimulating. Sibelius's Symphony is direct, lyrical, emotionally forthright. At both concerts, under glowing performance, both audiences found it irresistible—the more because "Winter Legends" had been austere in matter, intricate in evolution, remote and grim in address to answering moods. To hear it reciprocally was to hold the perceptive faculties unrelaxingly to its progress.

Furthermore, it may not be too idealistic to believe that the Symphony Concerts, as one of the few surviving seats of the arts in Boston that still keeps to high standards, should make room as often as need be for such deep-set, strenuous music as that of Bax in "Winter Legends." Those who like to set their teeth in a resistful piece and see what they may tear from it—by no means a remnant of the public—have right to the pleasures of thought and emotion so gained. The Symphony Concerts may not reasonably be restricted to numbers that are easy or exciting listening.

Within the longest memory no conductor at Symphony Hall has been so skillful and persistent as Dr. Koussevitzky in preserving the desirable balance of programs. Recall the pairings of the current season: at the first concerts Respighi's version of Bach's Passacaglia and the lyrical Second Symphony of Brahms; at the second the rambling "Romantic Symphony" of Bruckner and the tense "Don Juan" of Strauss; at the third, the visionary Franck in his organ-loft and the actual, urban Carpenter at Coney Island; at the fourth the shadows of Sibelius's "Tapiola" beside the high lights of Beethoven's Seventh Symphony. These are the programs of a conductor who does not assemble the numbers by a dip into the nearest drawer; who now for a ninth year gives to each pair of concerts a particular interest and a stimulating vitality.

No Paradise for New Pianists

As usual when a new pianist is fortunate in an orchestral piece at Symphony Hall, some are regretting that Miss Cohen does not forthwith venture a concert of her own in Boston. She is far wiser to reserve that exercise for the larger, more open-minded, public of New York. Mr. Horowitz is the only recent exception to the rule that such recitals are usually ill-attended. (Witness Mr. Iturbi's concert on a Sunday afternoon to a hall that was almost empty.) By precedent out of the five thousand who heard and applauded Miss Cohen last Friday and Saturday, a hundred and fifty might pay money at the door to hear her in solo-pieces. Mr. Gieseking and Mr. Horowitz aside, Boston is the city for elderly pianists whose reputations have outlasted their powers. Here, even Mr. Hofmann, at zenith, cannot draw a full house.

Incidents and Prospects

On Thursday evening and Saturday afternoon next Dr. Koussevitzky and the Symphony Orchestra will give their first concerts in New York for the current musical year. For Thursday the conductor makes an "All-Sibelius" program: the First Symphony; "Tapiola"; five of the seven numbers in the Suite for Small Orchestra of incidental music to Strindberg's fairy play, "Swanwhite," dated 1908, as yet unheard in Boston. For Saturday the program lists Brahms's Second Symphony; Mr. Carpenter's new "Patterns," with the composer as pianist; his ballet of "Skyscrapers."

No observer of programs through the first month of symphony concerts in the musical capitals of these United States can fail to note how Strauss, Sibelius and Stravinsky predominate among living composers. By decision of what Ernest Newman likes to call "the plain man," Stravinsky now has place beside the other two.

A recent performance of Franck's Symphony in London provoked demur similar to that lately raised in Boston. The reviewer for The Daily Telegraph complained of "the dross" in the Symphony. The reviewer for The Times heard an organ "with every stop newly and perfectly voiced."

Among the pieces new to Chicago that Mr. Stock has in mind for current performance are Professor Hill's tone-poem, "Lilacs"; Mr. Copland's First Symphony —for organ and orchestra; Mahler's Ninth Symphony; Stravinsky's "Psalms-Symphony"; Prokofiev's "They Are Seven," Ravel's new Concerto—all remembered pieces at Symphony Hall. Mr. Stock —be it also remembered—is a "conservative" conductor.

Those who were surprised at the interest and the merit of Mr. Gershwin's Piano-Concerto when they heard it last June from Mr. Sanromá and Mr. Fiedler at a "Sunday Pop," may take fresh courage as they read Mr. Robert Simon in the current New Yorker, saluting it as "the quintessence of the best Gershwin."

H. T. P.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

19

SYMPHONY OPENS BUSHNELL SERIES

Serge Koussevitzky to Conduct Concert Here To-night.

The Bushnell concert series of the current season will be auspiciously opened to-night with a concert by the Boston symphony orchestra under the leadership of Dr. Serge Koussevitzky.

For the capacity audience of 3,300 persons which will attend this brilliant event, another interesting symphonic program has been prepared.

Dr. Kroussevitzky will begin the evening with Weber's overture to "Oberon." Next on the program is Caesar Franck's famous "Symphony in D Minor." This will be followed by the new Sibelius tone poem, "Tapiola," and Wagner's prelude to "Die Meistersinger von Nurhnberg."

SERGE KOUSSEVITZKY

This program, including as it does, three classics and an important modern work by one of the greatest living composers, has aroused enthusiastic interest among Hartford music lovers.

The concert to-night is scheduled to begin at 8:15 o'clock, William H. Mortensen, managing director of the Bushnell memorial, has announced.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

NOV 16 1932

Boston Programs.

This week the Boston Symphony orchestra is giving concerts in Hartford, New York and Brooklyn. Next week Friday and Saturday the guest artist will be the eminent pianist, Florent Schmidt, who will play in his Symphonie Concertante for Orchestra and Piano, Op. 82, which will have its first performance in Boston. Also on the program will be his composition, "Reves," op. 1. Continuing the Sibelius series, the program will be completed with the Second Symphony of the great Finnish composer, that in D major.

THIS CLIPPING FROM
LEWISTON, ME.
SUN

NOV 17 1932

Musical Notes

BOSTON SYMPHONY NEW YORK CONCERTS

The Boston Symphony Orchestra, in its 52d season and its eighth under the conductorship of Serge Koussevitzky, will give its first New York concerts of the season in Carnegie Hall Thursday evening at 8:45 and Saturday afternoon at 2:30, says the N. Y. Tribune. The Thursday program will be devoted entirely to the music of Jan Sibelius, whose tone-poem, "Tapiola," will be heard here for the first time in six years.

"Tapiola" was composed by Sibelius on a commission from the Symphony Society of New York, which played it for the first time on December 26, 1926, at Mecca Auditorium under the direction of Walter Damrosch, who repeated the work at Carnegie Hall four days later. It has not been heard here since, but is said to have fared better in Europe. Mr. Koussevitzky introduced it to Boston in the concerts of November 4 and 5. The name is derived from Tapio, the forest god in Finnish mythology.

The other numbers on Thursday's list are the first symphony, in E minor (1899), the most frequently played of the Finnish composer's seven complete works in this form, and the "Swan White" suite, taken from his incidental music, Op. 54, to Strindberg's play of this name. "Tapiola" will also be played by the Boston Symphony Friday night at the Brooklyn Academy of Music.

On the Saturday afternoon program, John Alden Carpenter will be the pianist in his "Patterns" for orchestra with piano obbligato, a work first performed in the Boston concerts of October 21 and 22. This has, he writes, "no literary or programmatic significance. It is not a show piece for the pianist —the strictly 'solo' bits are short and infrequent. There is a slow middle section for solo violin with the piano as the principal element in the orchestral support. There is a highly sentimental waltz bit, and short fleeting passages with jazz implications, as well as an absurd bubbling up of my concealed Spanish blood. You can judge from this that the patterns are at least various." The program also includes the music of Mr. Carpenter's ballet "Skyscrapers," first produced at the Metropolitan Opera House on February 19, 1926.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

NOV 17 1932

BOSTON SYMPHONY WINS ADDED GLORY

Orchestra Under Koussevitzky Capably Interprets Popular

el Cut Oatmeal....5c lb.
4c lb., 7 for 25c
4c lb. 7 for 25c
7c lb., 4 for 25c
9c lb., 3 for 25c
5c lb.
7c lb., 2 for 25c
13c lb., 2 for 25c
nnesota Wheat Flour
2.40 .... ½ bbl. Cotton
nnesota Wheat Flour
.65....1-8 bbl. Cotton
2 lbs. for 15c
2 lbs. for 15c
3 lbs. for 25c
18c lb.
2c lb., 15 for 25c
idewalks in cold weather)
2c lb., 15 for 25c
3c lb., 10 for 25c
ANS AND PEAS
ans ....4c lb., 7 for 25c
6c lb., 5 for 25c
6c lb., 5 for 25c
6c lb. 5 for 25c
ns ....9c lb., 3 for 25c
9c lb., 3 for 25c
7c lb., 4 for 25c
9c lb., 3 for 25c
9c lb., 3 for 25c
9c lb., 3 for 25c
9c lb., 3 for 25c
FRUITS
PEELS
9c lb., 3 for 25c
7c lb., 4 for 25c
13c lb., 2 for 25c

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

NOV 17 1932

Congratulate Conductor After Concert

—Hartford Times Photo.

In the Green room back stage at the Bushnell Memorial, Mr. and Mrs. Charles F. T. Seaverns and their daughter, Miss Dotha Bushnell Seaverns, congratulated Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, on his brilliant concert. The group includes, left to right, Mr. Seaverns, chairman of the board of trustees of the Bushnell, Miss Seaverns, Mrs. Seaverns, and Dr. Koussevitzky.

42

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE

8

MUSIC

By LAWRENCE GILMAN

An All-Sibelius Evening at the Boston Symphony's Opening Concert

First New York concert of the season by the Boston Symphony Orchestra, at Carnegie Hall; Serge Koussevitzky, conductor.

PROGRAM

1. Sibelius, "Swanwhite," Suite from the Incidental Music to Strindberg's Play, Op. 54.
2. Sibelius, "Tapiola," Tone Poem, Op. 112.
   Intermission
3. Sibelius, Symphony No. 1 in E Minor, Op. 39.

"NOTHING with wings!" pleaded the supper guest in Mr. George Moore's novel after she had endured an evening of "Lohengrin." Thanksgiving and the first New York visit of Mr. Koussevitzky and his symphonic Bostonians often arrive together; but this year our New England friends have come before the turkey dares. No doubt it is just as well. Euterpe and the Sacred Bird are happier apart.

We were able last evening to brave without abnormal risk of indigestion the tonal excitements offered us by the maestro of Back Bay and his shining company of virtuosi. The only wings that we needed to think of were those implied in the title of the program's first number, the "Swan White" Suite of Sibelius; and that helping was soon and easily digested.

* * *

Euterpe's eminent representative had provided for his local constituency an entertainment of unusual character. This was nothing less than an evening devoted exclusively to the music of that contemporary composer who is, according to his most active and vocal disciple, the symphonic peer of Beethoven.

It was a brave and exciting thing to do—brave and exciting, and also fanatical. But the fanatical aspect of the matter need not disturb us. It is only the fanatical artist who can be music's perfect friend, whether in the interpretative or the creative field; and to say that last evening's program was the conception of a fanatic is not to censure but to praise it.

* * *

I do not know whether it is true, as we are authoritatively assured, that Sibelius is the peer of Beethoven—the only symphonist to wear the Sovereign's mantel. We have all, no doubt, read with lively interest the announcement of Beethoven's successor made with due impressiveness by the laetificant Mr. Cecil Gray. I, for one, should rejoice to feel that the true successor of Beethoven has been discovered and authenticated. I find it immensely cheering to stand on the arid parade-ground of contemporary music and allow myself to be refreshed with the stimulating rain of Mr. Gray's torrential downpour of Sibelian encomiums — "consummate masterpiece" . . . "unimaginable pitch of intensity" . . . "grandeur and sublimity" . . . "truly terrific and overwhelming" . . . "like a convulsion of nature."

Serge Koussevitzky

Boston Symphony conductor

One thinks of the tale of the Welsh peasant who was extolling the incomparable greatness of Mr. Lloyd George. "But," protested his slightly exasperated hearer, "he's not God, you know!" "Ah, indeed, no; you are right," was the reply: "but he's young yet, look you." Sibelius, too, is young yet—a lad of sixty-six. Give him time.

* * *

But it would not become any one to look down his nose at Sibelius. Even if this singular genius has not yet given us—as Mr. Gray asserts that he has—symphonic movements that are to be set beside the first allegros of the "Eroica" and the "Ninth," Sibelius has made it abundantly clear to all whose imaginative awareness of music is sensitive and alert that he is a composer of extraordinary power and originality, a solitary and puissant voice, and an indubitable master.

This is not the occasion for a considered estimate of Sibelius. Of his immense output of works (there are 116 opus numbers in the list) relatively few are known here. M. Koussevitzky, one understands, intends to perform all of the eight symphonies in Boston; and it may be hoped that he will add to them certain of the more consequential tone-poems that are unknown in America. Possibly a few crumbs from the Sibelian feast may fall to the lot of the starved Manhattanese. Let us hope so.

* * *

Last evening's program yielded scarcely more than a glimpse of the greater Sibelius. The "Swan White" Suite, drawn from the incidental music composed almost a quarter of a century ago for Strindberg's play, is for the most part tepid, vacuous, and inconsequential.

The E minor Symphony we have ever with us. Sibelius was thirty-four when he wrote it (the age at which Beethoven wrote the "Eroica"). There is little in this First Symphony to suggest the amazingly original creator who was to give us, a dozen years later, the uncompanioned Fourth. The First Symphony is an essentially popular and sure-fire work, one that will always stir an audience when it is played as affectionately and dramatically as it was last night by Mr. Koussevitzky and his superb orchestra. Its best pages—they are few enough—foreshadow the later and essential Sibelius. Its inferior pages—and they comprise the bulk of the score—are not much better than Tchaikovsky and Rachmaninoff and Glazounoff and Saint-Saens at their most lushly and expansively banal. The string cantilena in the Finale, which Sibelius inflates with such apparent pride, is an example of sentimental symphonic balladry at its worst—Peter Ilitch would have wept with joy over it. And much of the writing elsewhere is merely pretty, platitudinous, and exterior.

* * *

There remains, so far as last evening's exhibit is concerned, the controversial "Tapiola," that symphonic poem which fell so flat when Mr. Walter Damrosch, after commissioning the work for the Symphony Society, produced it here in 1926.

The subject promised to offer a poetical scheme ideally suited to the special quality of Sibelius's genius, with its affinity for the desolate bleak countries of the mind, its tone-poetry of sunless woods and iron twilights and the harshness of Northern solitudes. But the impressiveness of the music seemed, six years ago, to reside chiefly in its program, though the big crescendo at the end (which has its prototype in the first act of "Siegfried") made its inevitable effect, as it did again last evening.

The work was far more eloquently played than at its first performance here; yet the power and brilliancy of its conveyance could not disguise the barrenness of the score as a whole. Something of the mysterious savagery and ancient terror that must have haunted the tone-poet's imagination has found its tonal equivalent in the music. But the greater part of the writing is unfertilized and uneventful.

* * *

We are far, in this work, from the excelling Sibelius of the Fourth Symphony, and of the Fifth, with their inimitable voice and accent and implications: for Sibelius, when he is most truly himself, issues no coin that is not stamped with his own unique image, the mask of a choice and unexampled spirit.

THIS CLIPPING FROM
NEW YORK SUN

8 1932

Boston Symphony Season On

at Carnegie
of Sibelius.

" is surely not to
Boston Symphony
e season last eve-
cious gifts of deep
lsingfors.

stic, but the basic
s upon the harmonic
the Old Believers. The
nication, wrought with
ls and with broad, dig-
ms and orchestration
characteristic of the
eloquent, and exerts
ll upon the hearer. The
erformed with all the
tone and technic for
Boston orchestra is fa-
Koussevitzky effaced
rendered unto Sibelius
was Sibelius's.
ing music written for
rg play was heard with
e score is rich in deli-
and is a revelation
trospective side of the
d. The first symphony
al performance in this
Boston orchestra on
1907. It is a beautiful
Its themes are de-
the composer's native
cho the musical fancy
e. The harmonics are
ried, but without any
an embodiment of the
t ugly chords are good
oul. The rhythms are
d incisive and the in-
n full of color skillfully
he purpose of the work.
ymphony was produced
riter said that it was
could readily be ruined
ate performance and
oston orchestra found
genial company when
score. Let that dictum

ert of last evening
nind the sorry state into
great Boston organiza-
immediately after the
arduous labor of Pierre
restore its pristine ex-
l that is forgotten now.
Symphony Orchestra
n a magnificent instru-
gorgeous tone, a solid
a competent conductor.

Alone Concert

poser's Music
t Performance Led by Koussevitzky.

By PITTS SANBORN.

VISITING New York for the first time this season, the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, devoted its concert in Carnegie Hall last evening to music by the Finnish composer Sibelius. So far as the present writer knows, Sibelius had not been treated here previously to the doubtful honor of this exclusivity.

For a concert devoted to a single composer is usually a trying ordeal—an ordeal that seems quite uncalled for, too. And this is true even when Bach or Beethoven is the composer. Seemingly Wagner, in the case of the orchestra, and Chopin, in that of the piano, bear up best, but they do so for reasons not entirely of musical eminence.

Now, last evening the first symphony of Sibelius in association with compositions by other authors, or even the "Swanwhite" suite and the tone poem "Tapiola" as preface to a symphony by somebody else would have been received with gratitude. But an all-Sibelius evening of them turned out to be a good deal of a trial.

Idolizing Movement Strong.

At present there is a formidable movement on, unconsciously and consciously, to tell the world that Sibelius is one of the loftiest of musical giants. England is especially obsessed with the idea. That particularly interesting English critic, Cecil Gray, insists that his idol is the foremost symphonist since Beethoven, if indeed Beethoven is to be excepted.

Philip Hale, in his thrice admirable program book, quotes one "G. E." as writing in the Manchester Guardian that he long has been convinced that the "Finnish master is the greatest composer not only of his generation but of modern times" and deploring the fact that "performances of his works, even now, are still ludicrously few in comparison with those of such relatively unimportant composers as Strauss, Ravel or Stravinsky, to name only three."

Performance Highly Successful.

Further, Mr. Hale quotes the indefatigable Ernest Newman as recently instructing his readers in the London Daily Times as to just how to study Sibelius.

Well, this active interest, though it may betray some partisans into extravagances of praise, is still an excellent thing, for few are going to deny Sibelius' greatness. Yet to subject him to the test of an entire program is a doubtful favor all around.

Be it said in no disparagement to either the "Swanwhite" suite or "Tapiola" that the first symphony loomed largest in last evening's program, and also it was the most successfully performed, under the direction of Mr. Koussevitzky, by the superb orchestra, with its glorious string tone.

THIS CLIPPING FROM
N. Y. AMERICAN

8 1932

BOSTON ORCHESTRA PERFORMS ENTIRE SIBELIUS PROGRAM

By LEONARD LIEBLING.

For some unexplained reason, certainly not based on popular demand, there are at present strange and simultaneous revivals of the orchestral works of Jan Sibelius, Finland's leading composer.

In New York and elsewhere the orchestras, after neglecting the Sibelius output for some years suddenly devote themselves to it with renewed energy. The visiting Boston Symphony players, under Serge Koussevitzky, went so far last evening at their Carnegie Hall concert as to devote an entire program to Sibelius, with his "Swanhite," incidental music to Strindberg's play; the tone poem "Tapiola"; and the first symphony, in E minor.

It may be that direct appeal or persuasion of private or publisher's propaganda has brought about the current Sibelius recrudescence; but, on the other hand, perhaps conscience got to work upon all the conductors at the same time and caused them to give another chance to an earnest, even if uninspired, composer whose productions failed to click decisively with the public on previous occasions.

Suffice it to say that Sibelius made his New York return under excellent auspices this season, for he has been presented by no less a luminous trio of conductors than Toscanini, Stokowski and Koussevitzky.

The last named, and his highly accomplished orchestra from Boston, lavished devoted interpretations and virtuoso playing upon the Sibelius program of last night, but the net result, so far as the writer of these lines is concerned, was the renewed conviction that the symphonist from Finland is an esoteric, brooding musical thinker, a man of few moods which he repeats constantly and at great length, and a skilful orchestrator who works with facility in the idioms of Wagner, Brahms, Tschaikowsky and Strauss. That is not to say that Sibelius lacks in occasional powerful or even affecting moments. But they are few and far between and constitute only oases in vast stretches of prolixity and empty padding .

The audience gave respectful attention and applause. It is doubtful whether a vote taken at the concert would have represented a landslide request for a future repetition of the program.

* * *

THIS CLIPPING FROM
N. Y. EVENING POST

ORCHESTRAS SIGN CARNEGIE LEASES

Philharmonic, Philadelphia and Boston Renew Two-Year Contracts

Three of the world's greatest orchestras, the Philharmonic-Symphony of New York, the Philadelphia Orchestra and the Boston Symphony, have just renewed their leases of Carnegie Hall for two years, it was announced today.

An "unprecedented revival of interest in fine music," the announcement says, is responsible for the long-term contracts the three orchestras have signed for the use of the main auditorium of the hall. This revival, it continues, is further reflected by the fact that Arthur Judson, manager of the Philharmonic-Symphony, has decided to add twenty concerts to the program of that orchestra.

Reports Heavier Bookings

"During the first two months of this winter season," Louis G. Kibbe, manager of Carnegie Hall, said, "bookings have been heavier than at any previous time in the history of this musical shrine. To insure a full and uninterrupted series of concerts during the next two winters, Mr. Judson has felt it necessary to reserve the auditorium much farther ahead than usual.

"Carnegie Hall feels that it owes a great debt to the music lovers of this city. During these hard times, when we felt that we would have to suffer a great financial loss, we have met, instead, with record-breaking success.

"Other cities, especially in Europe, more renowned for their musical enthusiasms, have had to cut down materially on their schedules. Concerts that are deeply imbedded in the musical traditions of the world have been temporarily canceled.

Cuts in Other Cities

"In almost all other communities the pinch of the economic disaster has made the concert-goer cut down on his musical expenditures. We in Carnegie Hall thought that this must inevitably occur in New York, too.

"The New York public, however, has realized the vital part art plays in making life bearable. The harder the times, the greater the necessity for this spiritual outlet.

"We had determined to do the best we could during a trying period. With the unexpected support we have received, we will go right on to new heights. The Shrine of Fine Arts in America will more than ever deserve its name."

Incidents and Prospects

Trans Nov 18

The supplementary matinées of the Symphony Orchestra will begin next Tuesday at Symphony Hall. This year the six programs will exhibit the greater composers in a succession of characteristic pieces. At the first matinée, Bach, Haydn and Beethoven have place:

Brandenburg Concerto, No. 2, in F major, for Flute, Oboe, Violin and Trumpet...Bach
Symphony, No. 6, in G major ("The Surprise") ....Haydn
Symphony No. 7, in A major.. ....Beethoven

THIS CLIPPING FROM
NEW YORK
HERALD-TRIBUNE

any match does take place it will be entirely an open matter with no private understandings whatsoever. I refuse to talk to him except in the presence of a third party."

Mr. Sims also said that Mr. Culbertson had sent word that he was willing to meet him in a match, but that the match would not ostensibly be a test of bidding system.

'Well, is Mr. Culbertson already prepared to admit that he will not put his bidding system to the test against mine?" Mr. Sims asked.

Mr. Culbertson yesterday assumed the role of a bridge player weary of being challenged. Only last week, he said, he had received a wire, collect, from Texas, demanding that he go out there at once and play against a "never-slip" system.

Mr. Sims is a "corking fine player," Mr. Culbertson admitted, but he had never heard of such a thing as a Sims system. If there be such a system, Mr. Culbertson said, then Mr. Sims might play Mr. Lenz and thus qualify for a match with him.

"My life has been made miserable by all sorts of publishers who hound me to death with their challenges to a match a la Culbertson-Lenz for their budding proteges," Mr. Culbertson added.

In the opinion of many persons who know their bridge world, the possibilities of a Sims-Culbertson match seem fine. It was remembered that in the negotiations leading up to the Lenz-Culbertson match last year it took at least five months of quarreling to arrange the tournament, and that the harsher the names that were called the nearer agreement the two principals were.

Labor Wins in Denmark

Ruling Party Increases Majority After 4 Years in Office

COPENHAGEN, Denmark, Nov. 17 (AP).—The Labor party won sixty-two seats in the Folketing, the lower house of Parliament, in yesterday's election. Premier Theodore Stauning said it was a great victory, increasing the labor vote by 70,000. This is the first time

Independent Libe
Single-Tax part
munists won tw
the Folketing.

Lofts Marks

The Loft Candy
celebrating the
day of Loft, Inc
which started w
numbers 130 stor
president, who h
career as a cand
quired control of
The organization
in the last two y
a recent announc
be more rapid
The managemen
lieves that this
rental arrangem
profitable for th
years.

N
AND
141 Broad

Incidents and Prospects Trans Nov 18

The supplementary matinées of the Symphony Orchestra will begin next Tuesday at Symphony Hall. This year the six programs will exhibit the greater composers in a succession of characteristic pieces. At the first matinée, Bach, Haydn and Beethoven have place:

Brandenburg Concerto, No. 2, in F major, for Flute, Oboe, Violin and Trumpet...Bach
Symphony, No. 6, in G major ("The Surprise") ....Haydn
Symphony No. 7, in A major........Beethoven

THIS CLIPPING FROM
NEW YORK SUN

NOV 18 1932

Boston Symphony Season On

Entire Program of Concert at Carnegie Hall Made Up of Works of Sibelius.

By W. J. HENDERSON.

"Timeo Bostonaos Sibelium ferentes" is surely not to be said. Let us rejoice rather that the Boston Symphony Orchestra, giving its first concert of the season last evening in Carnegie Hall, came bearing precious gifts of deep reflection from the northern port of Helsingfors.

The entire concert was devoted to works of Sibelius. The numbers were the suite created from the instrumental music to Strindberg's "Swanwhite," "Tapiola," a tone poem celebrating Tapio, the forest god of Finnish mythology, and the first symphony. These breathings of the northern spirit the urbane Mr. Koussevitzky directed with enthusiasm tempered by wisdom.

"Tapiola" was composed at the behest of Walter Damrosch for the departed Symphony Society, and had what is now called a "world premier" on December 26, 1926. Upon the same occasion Mr. Gershwin's piano concerto in F emerged into the glare of publicity. The concerto came back only a few days ago, and now the tone poem returns. The honors of revival go to the latter. The present writer attended two performances of it in 1926, but did not hear it till last night.

Cecil Gray, who recently sent forth a good book on Sibelius, asserts that this work "is the culminating point of his entire creative activity and a consummate masterpiece which could only be the outcome of a long process of spiritual growth and development. It is music of extraordinary simplicity and directness, yet there is not one bar in it from first to last that could possibly have been written by any other composer."

This music lover is not prepared to accept unreservedly the first proposition in Mr. Gray's estimate, but to the second he can subscribe without hesitation. This is the essential Sibelius. The simplicity of the work is traceable directly to its development from a thematic root placed before the hearer in the opening bars and treated with unlabored logic throughout the composition. The harmonics are frequently drastic, but the basic scheme rests upon the harmonic doctrines of the Old Believers. The mood communication, wrought with such materials and with broad, dignified rhythms and orchestration thoroughly characteristic of the composer, is eloquent, and exerts a potent spell upon the hearer. The poem was performed with all the wealth of tone and technic for which the Boston orchestra is famous. Mr. Koussevitzky effaced himself and rendered unto Sibelius that which was Sibelius's.

The charming music written for the Strindberg play was heard with pleasure. The score is rich in delicate fancy and is a revelation of the less introspective side of the Sibelius mind. The first symphony had its initial performance in this city by the Boston orchestra on February 21, 1907. It is a beautiful composition. Its themes are derived from the composer's native soil; they echo the musical fancy of his people. The harmonics are rich and varied, but without any attempt at an embodiment of the doctrine that ugly chords are good for man's soul. The rhythms are clean cut and incisive and the instrumentation full of color skillfully adapted to the purpose of the work. When the symphony was produced here this writer said that it was one which could readily be ruined by inadequate performance and that the Boston orchestra found itself in congenial company when it met this score. Let that dictum stand.

The concert of last evening brought to mind the sorry state into which the great Boston organization sank immediately after the war and the arduous labor of Pierre Monteux to restore its pristine excellence. All that is forgotten now. The Boston Symphony Orchestra is once again a magnificent instrument with a gorgeous tone, a solid technic and a competent conductor.

THIS CLIPPING FROM
N. Y. World-Telegram

18 1932

Works of Sibelius Alone Fill Bostonians' Concert

Exclusive Use of Finnish Composer's Music Proves Ordeal to Audience at Performance Led by Koussevitzky.

By PITTS SANBORN.

VISITING New York for the first time this season, the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, devoted its concert in Carnegie Hall last evening to music by the Finnish composer Sibelius. So far as the present writer knows, Sibelius had not been treated here previously to the doubtful honor of this exclusivity.

For a concert devoted to a single composer is usually a trying ordeal—an ordeal that seems quite uncalled for, too. And this is true even when Bach or Beethoven is the composer. Seemingly Wagner, in the case of the orchestra, and Chopin, in that of the piano, bear up best, but they do so for reasons not entirely of musical eminence.

Now, last evening the first symphony of Sibelius in association with compositions by other authors, or even the "Swanwhite" suite and the tone poem "Tapiola" as preface to a symphony by somebody else would have been received with gratitude. But an all-Sibelius evening of them turned out to be a good deal of a trial.

Idolizing Movement Strong.

At present there is a formidable movement on, unconsciously and consciously, to tell the world that Sibelius is one of the loftiest of musical giants. England is especially obsessed with the idea. That particularly interesting English critic, Cecil Gray, insists that his idol is the foremost symphonist since Beethoven, if indeed Beethoven is to be excepted.

Philip Hale, in his thrice admirable program book, quotes one "G. E." as writing in the Manchester Guardian that he long has been convinced that the "Finnish master is the greatest composer not only of his generation but of modern times" and deploring the fact that "performances of his works, even now, are still ludicrously few in comparison with those of such relatively unimportant composers as Strauss, Ravel or Stravinsky, to name only three."

Performance Highly Successful.

Further, Mr. Hale quotes the indefatigable Ernest Newman as recently instructing his readers in the London Daily Times as to just how to study Sibelius.

Well, this active interest, though it may betray some partisans into extravagances of praise, is still an excellent thing, for few are going to deny Sibelius' greatness. Yet to subject him to the test of an entire program is a doubtful favor all around.

Be it said in no disparagement to either the "Swanwhite" suite or "Tapiola" that the first symphony loomed largest in last evening's program, and also it was the most successfully performed, under the direction of Mr. Koussevitzky, by the superb orchestra, with its glorious string tone.

THIS CLIPPING FROM
N. Y. AMERICAN

NOV 18 1932

BOSTON ORCHESTRA PERFORMS ENTIRE SIBELIUS PROGRAM

By LEONARD LIEBLING.

For some unexplained reason, certainly not based on popular demand, there are at present strange and simultaneous revivals of the orchestral works of Jan Sibelius, Finland's leading composer.

In New York and elsewhere the orchestras, after neglecting the Sibelius output for some years suddenly devote themselves to it with renewed energy. The visiting Boston Symphony players, under Serge Koussevitzky, went so far last evening at their Carnegie Hall concert as to devote an entire program to Sibelius, with his "Swanhite," incidental music to Strindberg's play; the tone poem "Tapiola"; and the first symphony, in E minor.

It may be that direct appeal or persuasion of private or publisher's propaganda has brought about the current Sibelius recrudescence; but, on the other hand, perhaps conscience got to work upon all the conductors at the same time and caused them to give another chance to an earnest, even if uninspired, composer whose productions failed to click decisively with the public on previous occasions.

Suffice it to say that Sibelius made his New York return under excellent auspices this season, for he has been presented by no less a luminous trio of conductors than Toscanini, Stokowski and Koussevitzky.

The last named, and his highly accomplished orchestra from Boston, lavished devoted interpretations and virtuoso playing upon the Sibelius program of last night, but the net result, so far as the writer of these lines is concerned, was the renewed conviction that the symphonist from Finland is an esoteric, brooding musical thinker, a man of few moods which he repeats constantly and at great length, and a skilful orchestrator who works with facility in the idioms of Wagner, Brahms, Tschaikowsky and Strauss. That is not to say that Sibelius lacks in occasional powerful or even affecting moments. But they are few and far between and constitute only oases in vast stretches of prolixity and empty padding.

The audience gave respectful attention and applause. It is doubtful whether a vote taken at the concert would have represented a landslide request for a future repetition of the program.

* * *

THIS CLIPPING FROM
N. Y. EVENING POST

NOV 18 1932

ORCHESTRAS SIGN CARNEGIE LEASES

Philharmonic, Philadelphia and Boston Renew Two-Year Contracts

Three of the world's greatest orchestras, the Philharmonic-Symphony of New York, the Philadelphia Orchestra and the Boston Symphony, have just renewed their leases of Carnegie Hall for two years, it was announced today.

An "unprecedented revival of interest in fine music," the announcement says, is responsible for the long-term contracts the three orchestras have signed for the use of the main auditorium of the hall. This revival, it continues, is further reflected by the fact that Arthur Judson, manager of the Philharmonic-Symphony, has decided to add twenty concerts to the program of that orchestra.

Reports Heavier Bookings

"During the first two months of this winter season," Louis G. Kibbe, manager of Carnegie Hall, said, "bookings have been heavier than at any previous time in the history of this musical shrine. To insure a full and uninterrupted series of concerts during the next two winters, Mr. Judson has felt it necessary to reserve the auditorium much farther ahead than usual.

"Carnegie Hall feels that it owes a great debt to the music lovers of this city. During these hard times, when we felt that we would have to suffer a great financial loss, we have met, instead, with record-breaking success.

"Other cities, especially in Europe, more renowned for their musical enthusiasms, have had to cut down materially on their schedules. Concerts that are deeply imbedded in the musical traditions of the world have been temporarily canceled.

Cuts in Other Cities

"In almost all other communities the pinch of the economic disaster has made the concert-goer cut down on his musical expenditures. We in Carnegie Hall thought that this must inevitably occur in New York, too.

"The New York public, however, has realized the vital part art plays in making life bearable. The harder the times, the greater the necessity for this spiritual outlet.

"We had determined to do the best we could during a trying period. With the unexpected support we have received, we will go right on to new heights. The Shrine of Fine Arts in America will more than ever deserve its name."

43

THIS CLIPPING FROM
N. Y. TIMES

NOV 18 1932

KOUSSEVITZKY GIVES A SIBELIUS PROGRAM

Interprets Finnish Composer at Boston Symphony's First Concert Here.

PROGRESS IN STYLE SHOWN

Examples of Both Early and Late Work Are Played—Other Sibelius Programs Expected.

By OLIN DOWNES.

No conductor in America has done as much for the music of Sibelius as Mr. Koussevitzky, who gave an entire program of that composer's works at the first New York concert of the season by the Boston Symphony Orchestra last night in Carnegie Hall. This program consisted of the unfamiliar suite taken from incidental music to the play of August Strindberg, "Swanwhite" (Joutsen-valkea); the tone poem, "Tapiola," opus 112, and the wild and picturesque First Symphony.

This program looked very much like a preparation for other programs of Sibelius which Mr. Koussevitzky might give in New York, as he has planned a series of all the symphonies of Sibelius for Boston. It is much to be hoped that he will do as much of this as possible in Carnegie Hall, although many concerts devoted wholly to Sibelius would be disproportionate and deprive the audience of the many other interesting works that Mr. Koussevitzky is sure to bring with him. But Sibelius's latest symphony, the Eighth, will certainly be heard here, and last night the audience was given examples of both the early and the late style of the great Finnish composer. It was an uncommonly interesting offering. The works performed are unequal in value. The First Symphony has much that is derivative in it, wild and mournful and majestic as it is. "Tapiola" is the late Sibelius. Between, in point of chronology, comes the suite of music to Strindberg's play, which is charming.

This music is an example of a master using a few instruments and displaying his genius in small forms. With these few instruments, in these small forms, Sibelius contrives to be wholly original, charming and at moments more than that. His touch is light in these pages, and fanciful. There is the flavor of northern folklore, there is the thought of sunlit glades.

The movements are five: "The Peacock," "The Harp," "The Maiden with Roses," "Listen, the Robin Sings," and "Song of Praise," which is the most extended of the five pieces, modal, and in the older style. A note constantly reiterated by a wind instrument is doubtless the cry of the peacock, but this is the most realistic moment. The robin's song is not a chirrup of flute or a chortle of clarinet. In a word, it is not merely realistic, but a fantasy of sounds of the rustling forest. The music is truly inspired, admirably stated, fresh and genuinely without affectattion.

"Tapiola" was composed as a prize composition nearly six years ago, for performance at the hands of Walter Damrosch and the New York Symphony Orchestra. At the time of its first hearing in this city it did not make as strong an impression as other of Sibelius's scores, but when Mr. Koussevitzky performed it recently in Boston some of the reviewers found high merit in the work, and in this they are supported by authoritative writers overseas. It is only just to the composition to mention these things, but it cannot be said here that "Tapiola"—the name is derived from that of Tapio, the Finnish god of the forest—seemed very much more significant last night than it did more than five years ago. It has the stamp of Sibelius in every measure; no other composer would express himself in this way. It has very interesting harmonic effects and certain passages mysterious and powerful, but as a whole it is not as convincing as most of Sibelius's mature orchestral music. There is too little contrast of mood and what at present appears as a pervading formlessness. That the music may impress differently in seasons to come is very possible; it is easy to remember the bewilderment that Sibelius's Fourth Symphony occasioned at its first hearing.

Therefore the musical body of last night's program was the now popular First symphony, so full of Nordic feeling and northern scenery, so impetuous and unprecedented in orchestral coloring, so plainly and unmistakably the advent, in the field of symphony, of a genius capable of speaking with the large utterance of the early gods. This symphony, too, was "caviare to the general" only a few years ago, though now it seems impossible to explain why. The reason the music moves us today is its sheer strength, inspiration and sincerity. It is not because of strange harmonies, though here and there a harmonic [illegible] peeps out from [illegible] the gown. It is not be[illegible] symphony is of unadul[illegible] Tchaikovsky. For [illegible] reiterated [illegible] work [illegible] one [illegible] and some [illegible] ing out as a little tentative [illegible] musi[illegible] free [illegible] mood and strength which is primeval. The man of genius does not strive for originality, because he does not have to. In this symphony Sibelius takes such materials as are ready to his hand and writes down the precise harmonies of which his inner ear apprises him, and we have a most significant symphony.

For some reason, Mr. Koussevitzky's performance of this work, admirably finished in detail, was not so forthright and so powerful in its character as other performances that he has given in this city of the same work. Sometimes the tempi appeared too deliberate, and then some of the lyrical phrases came perilously near the sentimental, as the lyrical theme of the last movement. This was not important enough to obscure the symphony's character or to fail to evoke the most enthusiastic plaudits from the audience, but he has given a greater First Symphony. Mr. Koussevitzky's program on Saturday afternoon includes Brahms's Second symphony and two works of John Alden Carpenter, who will play the piano part in the first New York performance of his "Patterns," for orchestra with piano obbligato, and be further represented as a composer by his ballet score, "Skyscrapers."

CLIPPING FROM
N. Y. EVENING POST

NOV 18 1932

Music : By Oscar Thompson

Serge Koussevitzky and Boston Symphony Begin New York Series With Sibelius Program

WITH the return of the Boston Symphony to Carnegie Hall last night, the orchestral pageant took on the three-dimensional fullness that is characteristic of it in those purple periods when the visits of the Philadelphians and the Bostonians bring fresh challenge to the supremacy of the Philharmonic-Symphony on its own ground. This was the first of ten New York concerts announced by the Boston orchestra for the current season, the forty-seventh year of its concerts in New York and the fifty-second in Boston. Serge Koussevitzky was accorded a rousing demonstration of welcome when he emerged from the wings, moving with the deliberateness that is characteristic of his platform appearances. He passed the compliment on to his ensemble by summoning his players to their feet.

The enthusiasm of this first greeting was not afterward approached, though the audience gave further signs of an eagerness to applaud. The orchestra played with its customary virtuosity and it was not the quality of the performance that placed a checkrein on further demonstrations. The explanation was to be found in a program composed entirely of music by the admired but not always understood Finnish contemporary, Jean Julius Christian Sibelius.

Now, Sibelius is a mighty man among the few. But the many, though they entertain a growing conviction that they ought to like Sibelius, are by no means certain that they do. Mr. Koussevitzky sought to simplify their problem by beginning with some rather casual and not very consequential music for the theatre, the "Swan White" Suite; and by ending with the first and most derivative of the eight Sibelius symphonies. The only work of the program which represented the Sibelius of full stature, as that stature is viewed today, was the tone-poem "Tapiola," which New York audiences were the first to hear when Walter Damrosch gave it a world premiere on December 26, 1926.

INEVITABLY, and in spite of Ernest Newman's dictum that the way to win the layman over to Sibelius is to give him the latest and hardest nuts to crack first, it was the weakest composition of the program, the incidental music for Strindberg's play which wakened the most obvious response. In the "Swan White" Suite Sibelius is merely the gifted colorist, applying his craftsmanship to bibelots neither very substantial nor very individual. Perhaps the first persuasive chord of "The Peacock," the opening number of this group, was worth all that the five little pieces subsequently brought to light, well-written though they are.

"Tapiola," to the contrary, contains daring and resourceful music that could have come from no other pen, culminating in a string crescendo in chromatics that is one of the most stunning achievements in all orchestral writing, yet an integral part of a closely knit musical structure and in no sense a mere virtuoso effect. Perhaps the many repetitions at the outset of the terse and not very alluring theme on which the music is built weary the ear not interested in the architectonics of the work; and this irrespective of the eternally dark coloring that is the hallmark of the Sibelius orchestration. Certainly this score is anything but barren, either as to ideas or treatment. But it conveys a sense of desolation—the desolation of nature in her wastelands—that is not for the hedonist or the comfort-seeker. These are no sensuous delights. They come like the lash of chilling winds and stinging rain.

The first Symphony is an old story and need not be discussed again here, save to note that Mr. Koussevitzky dwelt as fondly on the Tchaikovskian chief themes as he did on those Finnish subsidiaries which, an imaginative commentator surmises, represent the unconscious revolt in the composer's spirit against what was then a Slavic domination of his muse. The playing throughout was that of a superb ensemble brilliantly led by one who is something of a specialist in the music of this composer.

THIS CLIPPING FROM
NEW YORK MIRROR

NOV 18 1932

MUSIC

By JULIAN SEAMAN

Introducing Sibelius.

Boston Symphony Orchestra, Serge Koussevitzky conductinf, Carnegie Hall,

THE PROGRAM.
ALL—SIBELIUS.
"Swanwhite" Suite.
"Tapiola"—Tone-Poem—Opus 112
Symphony No. 1 in E minor (Opus 39)

There is a corner in the closet of musical lore which most of us have utterly and shamefully neglected. The works of Jean Julius Christian Sibelius constitute at once a sombre philosophy of life as an inevitable march, of death as the inevitable release, of nature as the nucleus of creation.

I feel a genuine gratitude to Mr. Koussevitzky for this resurrection of Sibelius, accomplished so majestically by the Bostonians in Carnegie Hall last night. And I also feel that an unspoken reproach has been laid justly upon our ignorance of a genius.

Sibelius defined his own temperament in a letter to Ivah Norodny: "It is true I am a dreamer and a poet of nature. I love the mysterious sounds of the fields and forest, water and mountains." And it is quite as true that others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter and, removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vastly open, the Finnish heaven under which it grew. It is blood-brother to the wind and silence.

The furies of this music storm the highholds of the gods, its lullabies of sighing forest murmurs lave and sooth the tortured soul. Its splendors are immense, its gaieties wild and bizarre. I find myself writing of the music as a whole, for the color and mood of brooding, melancholy grandeur pervades the very fabric.

Sibelius came to the United States in 1914, arriving in New York, as the guest of the late Carl Stoeckel, to take part in the 28th meeting and concert of the Litchfield County Choral Union, held in the Music Shed at Norfolk, Conn. On June 17, 1914, the degree of Doctor of Music was conferred upon him at Yale University. He has written eight symphonies.

* * *

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
Brooklyn, N. Y., Eagle

NOV 18 1932

Music of the Day

By EDWARD CUSHING

An All-Sibelius Program by Mr. Kaussewitzky and the Boston Symphony Orchestra

Mr. Koussewitsky and the Boston Symphony Orchestra came to town last night, playing at Carnegie Hall an all-Sibelius program. This decidedly was news. Helsingfors and perhaps Boston aside, I doubt if an all-Sibelius program had ever before been performed anywhere. Sibelius, though we are agreed that he is a great composer, has certainly never been, up to the present at least, a popular one. He has had his audience these many years, and it has been steadily growing in numbers and in its attachment to him. Still, there is no reason to believe that the concert-going public in general as yet feels more than a stirring of interest in him. Its ultimate judgment will accord him the place he deserves, among the first of creative musicians, but it is still a long way from making that judgment. In the meantime, it calls for a certain amount of courage on a conductor's part to thrust his works upon the attention of audiences. Last evening's program was a brave gesture; Mr. Koussewitsky is to be congratulated upon it.

* * *

This all-Sibelius program was made up of a suite of incidental music to Strindberg's "Swanwhite," the tone poem "Tapiola," and the First Symphony. The "Swanwhite" suite dates from 1908 and bears the opus number 54. I cannot feel that Mr. Koussewitsky was wise in playing it, unfamiliar as it is here (last evening's performance was probably its first in New York). The disparity between the best and the worst of Sibelius is greater than is the case with other composers of equal or nearly equal stature, and the "Swanwhite" suite represents him very nearly at his worst. It is trivial, it is very nearly commonplace. It is all of the things that Sibelius can maddeningly be at times—all of the things he is not, for example, in "Tapiola."

* * *

"Tapiola" was heard here for the first and last time some seven years ago, when Walter Damrosch, who had commissioned its composition, conducted its premiere at Mecca Auditorium. Its musical scheme is, roughly, that of variations; a single theme, announced at the outset by the strings, is developed at length, with the addition of very little subsidiary material. Its ideology is less easy to define. It is an expression, perhaps, of racial atavism, somber, uncompromising, intense. To enter into the composer's thought, or, rather, into the state of consciousness which the music represents is difficult, but rewarding in so far as the effort is earnestly and patiently made. I recall that I was not impressed with "Tapiola" when Mr. Damrosch first played it for us; last evening, approaching nearer to an understanding of it, nearer to a participation in the curious mood which it slowly but irresistibly evokes, I was, and my experience was doubtless shared by others who heard both performances.

* * *

Mr. Koussewitsky concluded the evening with the E minor symphony, the most familiar of the seven, the least mature and least characteristic yet still an individual and arresting work. The performance was rather lethargic and heavy handed; throughout the evening, indeed, Mr. Koussewitsky's tempi seemed halting, one indication among many of what seemed to me an uncertain approach to the music that he played. The orchestral playing was superb, however; it was good to have the Bostonians back again.

44

Nov 19

Symphony Hall Goes Analytical

A Tabulation of the Geographical Distribution of Subscribers to the Tuesday Concerts and the Surprising Results That It Reveals

By William Webb

BELIEVE it or not, a typical Tuesday afternoon Symphony audience travels 60,000 miles, from New England homes to Symphony Hall and back again. This combined distance is equivalent to taking a single person twice around the globe. The coming Tuesday series, beginning next week will be patronized by more out-of-town than by Boston subscribers. In fact the proportion will be four of the former to one of the latter.

Statistics show every State in New England to be well represented at the Tuesday matinées, and the number of towns and cities so represented is beyond anyone's wildest guess. By actual count these number 122, without any padding. Subscribers from Newton, for instance, have been put down under "Newton," not under the eight different divisions of the city. Similarly, residents of Wollaston have been listed under Quincy. All subscribers in Boston have been allotted to "Boston," whether their mailing address was Roxbury, Dorchester, Back Bay or Roslindale.

The investigation has been carried further. Upon a large map at Symphony Hall, subscribers to the Tuesday concerts are indicated in their respective locations. By means of computation on railroad timetables and road maps it was possible to arrive at the mileage covered by each subscriber to and from Boston, thereby reaching the total of 60,000 miles, meaning both directions. And this figure does not include the mileage of one who comes annually from England for the Symphony season only.

Residential addresses of subscribers are distributed over the following States, in the order of number of subscribers: Massachusetts, New Hampshire, Connecticut, Rhode Island, Maine and Vermont. During last summer the subscription department also carried on correspondence in these States: California, New York, Ohio, Oregon, Oklahoma, Pennsylvania, Illinois, Michigan and New Jersey. This latter group of States represents the home addresses of students at Harvard, Wellesley, Boston University and other schools.

This widespread audience has come about partly as follows. The Boston Symphony Orchestra once visited regularly such New England cities as Worcester, Portland, New Bedford, Lawrence, Lowell, Brockton, Salem, Lynn, Fall River and other cities. Due to pressure of its schedule the orchestra was obliged to forego its visits to many of these places. Yet, music lovers in these cities had already had a taste of fine music. The longing to hear the orchestra remained. The accessibility of Boston, brought closer by motor travel over improved highways, makes it convenient for scores of persons to visit the city six times in a season, topping off shopping expeditions and a few social calls with a symphony concert. The Tuesday concert, starting as it does at three o'clock in the afternoon, enables these out-of-town visitors to make a day of it in Boston.

The tabulated list of subscribers for the Tuesday series shows the following distribution by cities and towns:

Massachusetts

Boston	696
Brookline	430
Cambridge	310
Newton	244
Wellesley	110

More Than 40 Subscribers

Belmont
Lynn
Milton
Winchester
Worcester

More Than 30 Subscribers

Arlington
Hingham
Melrose

More Than 20 Subscribers

Andover
Cohasset
Concord
Marblehead
Medford
Somerville
Waltham
Weston

More Than 10 Subscribers

Beverly
Brockton
Campello
Framingham
Gloucester
Groton
Haverhill
Lexington
Malden
Milford
Natick
Needham
Newbury
Norton
Salem
Southboro
Swampscott
Wayland
Woburn

One or More

Ashland
Athol
Ayer
Beach Bluff
Bedford
Billerica
Bradford
Braintree
Brewster
Bridgewater
Canton
Chelsea
Clinton
Danvers
Dedham
Dover
Duxbury
Everett
Fall River
Falmouth
Fitchburg
Foxboro
Gardner
Grafton
Hatchville
Holbrook
Hopedale
Ipswich
Kingston
Lancaster
Lincoln
Littleton
Longmeadow
Lowell
Manchester
Marlboro
Medfield
Methuen
Middleboro
Milford
New Bedford
Northampton
Northbridge
North Easton
Norwell
Norwood
Plymouth
Quincy
Reading
Richmond
Rochdale
Rockport
Sandwich
Saxonville
Scituate
Sharon
Sherborn
South Hamilton
Sudbury
Topsfield
Wakefield
Walpole
Watertown
Webster
West Medway
Weymouth
Winchendon
Winthrop

New Hampshire

Antrim
East Jaffrey
Hanover
Manchester
Portsmouth
Wakefield
Wilton

Connecticut

Danielson
Hartford
Norwich
Stonington

Rhode Island

Adamsville
Providence
Woonsocket

Maine

Portland
York Village

Vermont

Woodstock

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

NOV 18 1932

TOWARD THE CLOSE OF THE WEEK

BY FREDERICK P. LATIMER.

It has transpired that the author of these memoirs is now so minus of former weight that he is able again to get into his evening clothes, and that among other things indicates:

A. The chances of his stepping out slightly Saturday night have increased, although it would be a pretty pathetic adventure upon his part, all things considered.

B. He took his family to hear the Boston Symphony orchestra and see it, and its conductor, Dr. Serge Koussevitzsky, along with a great representative audience in which the abundance of ermine and white shirts appeared strikingly to confirm the weather bureau's evening prediction of an early snowstorm.

What he, the author, does not know about music and orchestras would fill many large volumes, but he does feel and enjoy in an instinctive way, very deeply.

* * *

There is something wonderfully portentous and propitious about the few moments before the conductor comes on, the moments when the tide of impressive arrivals is at its height, with tumultuous gettings-up-and-down in the auditorium and inspiring rustling of gowns, and odors of perfumes, displays of beauty and distinction—the moments when the scores of members in the orchestra dust or brighten their instruments, adjust their chairs and music racks, and sound their A's in animated and roughly rythmic chorus. Presently there are to be grand crashes and marvelous pianissimos, codas and non troppos, fugued treatments and what-not, while brows frown, bows "saw," the eyes of the flutists and harpist become soulful and the gentleman in charge of the cymbals will arise twenty beats before the actual measure, and shine and give brass the glory. Those moments, in a degree, may suggest the thrill immediately before the whistle at the opening of a Yale-Harvard football game, or the intensity of expectancy just before the start of the boat race.

Unfortunately our hero arrived too late to get a program. His family said, "Haven't you a program?" and seemed quite unappeased when he replied, "the usher is all out of programs." He reached into his pocket, and got out his spectacle case, intending to get his glasses and look over shoulders ahead at a program in the next row. The snapper of the cover of the case unsnapped with such a loud sound that it startled a large section of the audience. With an air of resignation the case was returned to its pocket.

* * *

A mild emotion of surprise is caused when the listener thinks that the opening bars of a number, the initial strains, signalize the performance of "Die Meistersinger," Wagner's famous masterpiece, and yet gradually it is forced home upon consciousness that it really is old Weber's overture to "Oberon." Such listeners should have their musical memories polished more frequently. It is almost as bad as mistaking Wilhelm Tell for the Damnation of Faust. However, one may enjoy it, either way. Music is music and hath charms to soothe the savage breast. Particularly one marvels at the expressiveness of Dr. Koussevitzsky's hands, his back, hip shoulders, arms and features. Our family admired him extraordinarily, and altogether naturally. He deserves it. He is by no means a prosaic pounder of type, or humble yanker of bittersweet from swamp thickets.

The young lady from Chicago in the second row looked at Dr. Koussevitzsky askance. We have not been able to ascertain for what cause, although we endeavored to at least partially solve the enigma during the intermission.

* * *

What we have to say about Caesar Franck's symphony in D minor, aside from the fact that he is a direct successor of Berlioz and Liszt, is quite amateurish. But we derived an indescribable amount of comfort and encouragement from that music which seems to breathe a good strong battling spirit all the while and does not weaken with depression or melancholly, even when plaintive, but stands up and goes on and has faith and waves a flag and has an exalting mood such as nearly everyone needs to cultivate in these trying times. Not easily discouraged was Caesar Franck, who had to wait twenty-five years to get a decent recognition of his first oratorio and, indeed, was not given his just recognition until a decade after he was gathered to his fathers. He stood by himself with a rare nobility, and the world should be grateful to him for it. There is a spirituality about his work closely akin to the religious and we might say more about it, but refrain, recalling humbly how little we know about such matters. Nevertheless, when we hear the music of that symphony we feel that perhaps we can carry on for a long time yet, with luck.

We asked a tall gentleman in the corridor how he liked it, and he said, "very much." Calm and peaceful be thy sleep, rocked in the cradle of the deep.

* * *

Sibelius' "Tapioca" came next, as our family whispered, but "Tapiola" is the real name of the Finnish composer's symphonic poem about the dusky forest:

"Wide-spread they stand, the Northland's dusky forests,
Ancient, foreboding, brooding savage dreams;
Within them dwells the forest's mighty god,
And woodsprites in the gloom weave magic secrets."

And so, when the orchestra began upon this number, we closed our eyes and expected to hear something "foresty." We listened for woodland echoes or the noise of the wind in the treetops. Nothing of the kind happened. It seemed to us that we could have interpreted the music exactly as well as an ode to Cerberus shoal or an Iowa prairie as to the great woods of Finland. But that passed. In a little while anyone could have told what the tone poem was about, and when it came on to describing the woodsprites in the gloom weaving magic secrets the music was substantially the witching hour of Halloween itself. It screamed and shivered and gibbered and harrowed up the soul, as Shakespeare might have said, and made people in the auditorium look at each other with vast approval of the music and of the orchestra, the conductor being very nearly frantic with excitement, as should be. Then came a magnificent finale, just calm, suitable melody and harmony which declared, "Now the sprites and trolls and goblins have gone to rest; there is your beautiful, dusky forest, majestic, full of romance and hidden life, haven of dreams and harbinger of fates. Take it, it is yours." Sibelius is a genius.

Came home grateful for profitable experience, and stopped for sarsaparilla ice-cream soda on the way. Interpreting the same, would say that the flavoring was just a wee bit too strong. Tremendous crowding and surging there was in the misty night around about the statue of Lafayette, brandishing a mighty sword toward the beclouded sky ruddy from the lights below.

Symphony Hall Goes Analytical

A Tabulation of the Geographical Distribution of Subscribers to the Tuesday Concerts and the Surprising Results That It Reveals

By William Webb

BELIEVE it or not, a typical Tuesday afternoon Symphony audience travels 60,000 miles, from New England homes to Symphony Hall and back again. This combined distance is equivalent to taking a single person twice around the globe. The coming Tuesday series, beginning next week will be patronized by more out-of-town than by Boston subscribers. In fact the proportion will be four of the former to one of the latter.

Statistics show every State in New England to be well represented at the Tuesday matinées, and the number of towns and cities so represented is beyond anyone's wildest guess. By actual count these number 122, without any padding. Subscribers from Newton, for instance, have been put down under "Newton," not under the eight different divisions of the city. Similarly, residents of Wollaston have been listed under Quincy. All subscribers in Boston have been allotted to "Boston," whether their mailing address was Roxbury, Dorchester, Back Bay or Roslindale.

The investigation has been carried further. Upon a large map at Symphony Hall, subscribers to the Tuesday concerts are indicated in their respective locations. By means of computation on railroad timetables and road maps it was possible to arrive at the mileage covered by each subscriber to and from Boston, thereby reaching the total of 60,000 miles, meaning both directions. And this figure does not include the mileage of one who comes annually from England for the Symphony season only.

Residential addresses of subscribers are distributed over the following States, in the order of number of subscribers: Massachusetts, New Hampshire, Connecticut, Rhode Island, Maine and Vermont. During last summer the subscription department also carried on correspondence in these States: California, New York, Ohio, Oregon, Oklahoma, Pennsylvania, Illinois, Michigan and New Jersey. This latter group of States represents the home addresses of students at Harvard, Wellesley, Boston University and other schools.

This widespread audience has come about partly as follows. The Boston Symphony Orchestra once visited regularly such New England cities as Worcester, Portland, New Bedford, Lawrence, Lowell, Brockton, Salem, Lynn, Fall River and other cities. Due to pressure of its schedule the orchestra was obliged to forego its visits to many of these places. Yet, music lovers in these cities had already had a taste of fine music. The longing to hear the orchestra remained. The accessibility of Boston, brought closer by motor travel over improved highways, makes it convenient for scores of persons to visit the city six times in a season, topping off shopping expeditions and a few social calls with a symphony concert. The Tuesday concert, starting as it does at three o'clock in the afternoon, enables these out-of-town visitors to make a day of it in Boston.

The tabulated list of subscribers for the Tuesday series shows the following distribution by cities and towns:

Massachusetts

Boston	696
Brookline	430
Cambridge	310
Newton	244
Wellesley	110

More Than 40 Subscribers

Belmont
Lynn
Milton
Winchester
Worcester

More Than 30 Subscribers

Arlington
Hingham
Melrose

More Than 20 Subscribers

Andover
Cohasset
Concord
Marblehead
Medford
Somerville
Waltham
Weston

More Than 10 Subscribers

Beverly
Brockton
Campello
Framingham
Gloucester
Groton
Haverhill
Lexington
Malden
Milford
Natick
Needham
Newbury
Norton
Salem
Southboro
Swampscott
Wayland
Woburn

One or More

Ashland
Athol
Ayer
Beach Bluff
Bedford
Billerica
Bradford
Braintree
Brewster
Bridgewater
Canton
Chelsea
Clinton
Danvers
Dedham
Dover
Duxbury
Everett
Fall River
Falmouth
Fitchburg
Foxboro
Gardner
Grafton
Hatchville
Holbrook
Hopedale
Ipswich
Kingston
Lancaster
Lincoln
Littleton
Longmeadow
Lowell
Manchester
Marlboro
Medfield
Methuen
Middleboro
Milford
New Bedford
Northampton
Northbridge
North Easton
Norwell
Norwood
Plymouth
Quincy
Reading
Richmond
Rochdale
Rockport
Sandwich
Saxonville
Scituate
Sharon
Sherborn
South Hamilton
Sudbury
Topsfield
Wakefield
Walpole
Watertown
Webster
West Medway
Weymouth
Winchendon
Winthrop

New Hampshire

Antrim
East Jaffrey
Hanover
Manchester
Portsmouth
Wakefield
Wilton

Connecticut

Danielson
Hartford
Norwich
Stonington

Rhode Island

Adamsville
Providence
Woonsocket

Maine

Portland
York Village

Vermont

Woodstock

that pathetic earnestness which one I isn't.

Boston Symphony Season On

Entire Program of Concert at Carnegie Hall Made Up of Works of Sibelius.

NY Nov 18 Sun

By W. J. HENDERSON.

"Timeo Bostonaos Sibelium ferentes" is surely not to be said. Let us rejoice rather that the Boston Symphony Orchestra, giving its first concert of the season last evening in Carnegie Hall, came bearing precious gifts of deep reflection from the northern port of Helsingfors.

The entire concert was devoted to works of Sibelius. The numbers were the suite created from the instrumental music to Strindberg's "Swanwhite," "Tapiola," a tone poem celebrating Tapio, the forest god of Finnish mythology, and the first symphony. These breathings of the northern spirit the urbane Mr. Koussevitzky directed with enthusiasm tempered by wisdom.

"Tapiola" was composed at the behest of Walter Damrosch for the departed Symphony Society, and had what is now called a "world premier" on December 26, 1926. Upon the same occasion Mr. Gershwin's piano concerto in F emerged into the glare of publicity. The concerto came back only a few days ago, and now the tone poem returns. The honors of revival go to the latter. The present writer attended two performances of it in 1926, but did not hear it till last night.

Cecil Gray, who recently sent forth a good book on Sibelius, asserts that this work "is the culminating point of his entire creative activity and a consummate masterpiece which could only be the outcome of a long process of spiritual growth and development. It is music of extraordinary simplicity and directness, yet there is not one bar in it from first to last that could possibly have been written by any other composer."

This music lover is not prepared to accept unreservedly the first proposition in Mr. Gray's estimate, but to the second he can subscribe without hesitation. This is the essential Sibelius. The simplicity of the work is traceable directly to its development from a thematic root placed before the hearer in the opening bars and treated with unlabored logic throughout the com- quently drastic, but the basic scheme rests upon the harmonic doctrines of the Old Believers. The mood communication, wrought with such materials and with broad, dignified rhythms and orchestration thoroughly characteristic of the composer, is eloquent, and exerts a potent spell upon the hearer. The poem was performed with all the wealth of tone and technic for which the Boston orchestra is famous. Mr. Koussevitzky effaced himself and rendered unto Sibelius that which was Sibelius's.

The charming music written for the Strindberg play was heard with pleasure. The score is rich in delicate fancy and is a revelation of the less introspective side of the Sibelius mind. The first symphony had its initial performance in this city by the Boston orchestra on February 21, 1907. It is a beautiful composition. Its themes are derived from the composer's native soil; they echo the musical fancy of his people. The harmonies are rich and varied, but without any attempt at an embodiment of the doctrine that ugly chords are good for man's soul. The rhythms are clean cut and incisive and the instrumentation full of color skillfully adapted to the purpose of the work. When the symphony was produced here this writer said that it was one which could readily be ruined by inadequate performance and that the Boston orchestra found itself in congenial company when it met this score. Let that dictum stand.

The concert of last evening brought to mind the sorry state into which the great Boston organization sank immediately after the war and the arduous labor of Pierre Monteux to restore its pristine excellence. All that is forgotten now. The Boston Symphony Orchestra is once again a magnificent instrument with a gorgeous tone, a solid technic and a competent conductor.

HARTFORD, CONN.
COURANT

The Boston Orchestra's Activities.

The recent concert here by the Boston Symphony Orchestra brought many expressions of regret that the orchestra made but one visit to Hartford in a season; but the present receipt of the orchestra's list of bookings for the current season shows that Hartford is pretty well favored as a New England city in having the Boston Orchestra play for it even once. For, counting the orchestra's native Boston and adjacent Cambridge only seven New England cities hear Dr. Koussevitzky's men play—even though the New England performances naturally mount up to a high number.

Of the concerts now scheduled for the orchestra—the season from October 7 to April 30—62 are allotted to Boston, 8 to Cambridge, 4 to Providence and one each to Hartford, Wellesley, Northampton and New Haven out of a total of one hundred and three listed. There are 10 New York concerts in the season and Brooklyn gets six performances, with Buffalo, Ann Arbor, Cincinnati, Columbus, Pittsburgh, Reading, Ithaca Baltimore and Washington given one each. Seven of the cities visited are definitely "university towns."

And, while we're on the subject of the Boston Symphony Orchestra: There was a picture printed in the Hartford Times the day after the orchestra's concert at the Bushnell Memorial showing Mr. and Mrs. Charles F. T. Seaverns and their daughter in the greenroom of the hall with Dr. Koussevitzky—a picture taken following the completion of the program And someone called me up later about the picture asking why Dr. Koussevitzky wasn't wearing dress clothes in the picture, inasmuch as he was attired for the evening at the concert.

Well, and this is the how of that. Dr. Koussevitzky doesn't "take it easy" in conducting a concert of the Boston Symphony Orchestra. In fact he works very, very hard, and he gets very, very warm—and just the minute he has finished taking his final bow of the evening in acknowledgement of the audience's applause he makes a beeline for a shower-bath and a complete change of clothes; a practice which undoubtedly helps him to keep in first class physical condition—and prevents a lot of colds that he might catch if he were less careful!

BROOKLYN, N. Y.
CITIZEN

Boston Symphony Heard Here In First Concert of Season

The first in a series of five philharmonic concerts by the Boston Symphony Orchestra, of which Dr. Serge Koussevitzky is the conductor, was given last evening in the Academy of Music. The orchestra this season includes 110 musicians.

Last night's program was as follows: Weber's Overture to "Oberon;" Franck's Symphony in D minor; Sibelius' "Tapigola," symphonic poem; Wagner's prelude to "Die Meistersinger."

The remaining concerts will be given in Jan. 6, Feb. 2, March 3 and April 7.

SOCIAL NEWS

[From Late Editions of Yesterday's TIMES.]

KOUSSEVITZKY GIVES A SIBELIUS PROGRAM

Interprets Finnish Composer at Boston Symphony's First Concert Here.

PROGRESS IN STYLE SHOWN

Examples of Both Early and Late Work Are Played—Other Sibelius Programs Expected.

NY Times Nov 19

By OLIN DOWNES.

No conductor in America has done as much for the music of Sibelius as Mr. Koussevitzky, who gave an entire program of that composer's works at the first New York concert of the season by the Boston Symphony Orchestra last night in Carnegie Hall. This program consisted of the unfamiliar suite taken from incidental music to the play of August Strindberg, "Swanwhite" (Joutsen-valkea); the tone poem, "Tapiola," opus 112, and the wild and picturesque First Symphony.

This program looked very much like a preparation for other programs of Sibelius which Mr. Koussevitzky might give in New York, as he has planned a series of all the symphonies of Sibelius for Boston. It is much to be hoped that he will do as much of this as possible in Carnegie Hall, although many concerts devoted wholly to Sibelius would be disproportionate and deprive the audience of the many other interesting works that Mr. Koussevitzky is sure to bring with him. But Sibelius's latest symphony, the Eighth, will certainly be heard here, and last night the audience was given examples of both the early and the late style of the great Finnish composer. It was an uncommonly interesting offering. The works performed are unequal in value. The First Symphony has much that is derivative in it, wild and mournful and majestic as it is. "Tapiola" is the late Sibelius. Between, in point of chronology, comes the suite of music to Strindberg's play, which is charming.

This music is an example of a master using a few instruments and displaying his genius in small forms. With these few instruments, in these small forms, Sibelius contrives to be wholly original, charming and at moments more than that. His touch is light in these pages, and fanciful. There is the flavor of northern folklore, there is the thought of sunlit glades.

The movements are five: "The Peacock," "The Harp," "The Maiden with Roses," "Listen, the Robin Sings," and "Song of Praise," which is the most extended of the five pieces, modal, and in the older style. A note constantly reiterated by a wind instrument is doubtless the cry of the peacock, but this is the most realistic moment. The robin's song is not a chirrup of flute or a chortle of clarinet. In a word, it is not merely realistic, but a fantasy of sounds of the rustling forest. The music is truly inspired, admirably stated, fresh and genuinely without affectattion.

"Tapiola" was composed as a prize composition nearly six years ago, for performance at the hands of Walter Damrosch and the New York Symphony Orchestra. At the time of its first hearing in this city it did not make as strong an impression as other of Sibelius's scores, but when Mr. Koussevitzky performed it recently in Boston some of the reviewers found high merit in the work, and in this they are supported by authoritative writers overseas. It is only just to the composition to mention these things, but it cannot be said here that "Tapiola"—the name is derived from that of Tapio, the Finnish god of the forest—seemed very much more significant last night than it did more than five years ago. It has the stamp of Sibelius in every measure; no other composer would express himself in this way. It has very interesting harmonic effects and certain passages mysterious and powerful, but as a whole it is not as convincing as most of Sibelius's mature orchestral music. There is too little contrast of mood and what at present appears as a pervading formlessness. That the music may impress differently in seasons to come is very possible; it is easy to remember the bewilderment that Sibelius's Fourth Symphony occasioned at its first hearing.

Therefore the musical body of last night's program was the now popular First symphony, so full of Nordic feeling and northern scenery, so impetuous and unprecedented in orchestral coloring, so plainly and unmistakably the advent, in the field of symphony, of a genius capable of speaking with the large utterance of the early gods. This symphony, too, was "caviare to the general" only a few years ago, though now it seems impossible to explain why. The reason the music moves us today is its sheer strength, inspiration and sincerity. It is not because of strange harmonies, though here and there a harmonic cloven foot peeps out from underneath the gown. It is not because the symphony is of unadulterated novelty. Tchaikovsky, for one, is in it, and some of its working out is a little tentative. But the net result is music of superb free brush strokes, and mood and strength which is primeval. The man of genius does not strive for originality, because he does not have to. In this symphony Sibelius takes such materials as are ready to his hand and writes down the precise harmonies of which his inner ear apprises him, and we have a most significant symphony.

For some reason, Mr. Koussevitzky's performance of this work, admirably finished in detail, was not so forthright and so powerful in its character as other performances that he has given in this city of the same work. Sometimes the tempi appeared too deliberate, and then some of the lyrical phrases came perilously near the sentimental, as the lyrical theme of the last movement. This was not important enough to obscure the symphony's character or to fail to evoke the most enthusiastic plaudits from the audience, but he has given a greater First Symphony. Mr. Koussevitzky's program on Saturday afternoon includes Brahms's Second symphony and two works of John Alden Carpenter, who will play the piano part in the first New York performance of his "Patterns," for orchestra with piano obbligato, and be further represented as a composer by his ballet score, "Skyscrapers."

For Permanent Record

Records of births, engagements, marriages, may be indefinitely preserved by purchasing a copy of The New York Times limited edition printed on a permanent rag-paper stock. Late city edition only. Week-day issues, per copy 75 cents; Sunday, $1.25; annual subscription, mailed daily, $100; bound volumes. $170.

Nov 19

'Conquerors

Amer NY

BOSTON ORCHESTRA PERFORMS ENTIRE SIBELIUS PROGRAM

By LEONARD LIEBLING.

Reprinted from yesterday's late edition.

For some unexplained reason, certainly not based on popular demand, there are at present strange and simultaneous revivals of the orchestral works of Jan Sibelius, Finland's leading composer.

In New York and elsewhere the orchestras, after neglecting the Sibelius output for some years suddenly devote themselves to it with renewed energy. The visiting Boston Symphony players, under Serge Koussevitzky, went so far last evening at their Carnegie Hall concert as to devote an entire program to Sibelius, with his "Swanhite," incidental music to Strindberg's play; the tone poem "Tapiola"; and the first symphony, in E minor.

It may be that direct appeal or persuasion of private or publisher's propaganda has brought about the current Sibelius recrudescence; but, on the other hand, perhaps conscience got to work upon all the conductors at the same time and caused them to give another chance to an earnest, even if uninspired, composer whose productions failed to click decisively with the public on previous occasions.

Suffice it to say that Sibelius made his New York return under excellent auspices this season, for he has been presented by no less a luminous trio of conductors than Toscanini, Stokowski and Koussevitzky.

The last named, and his highly accomplished orchestra from Boston, lavished devoted interpretations and virtuoso playing upon the Sibelius program of last night, but the net result, so far as the writer of these lines is concerned, was the renewed conviction that the symphonist from Finland is an esoteric, brooding musical thinker, a man of few moods which he repeats constantly and at great length, and a skilful orchestrator who works with facility in the idioms of Wagner, Brahms, Tschaikowsky and Strauss. That is not to say that Sibelius lacks in occasional powerful or even affecting moments. But they are few and far between and constitute only oases in vast stretches of prolixity and empty padding .

The audience gave respectful attention and applause. It is doubtful whether a vote taken at the concert would have represented a landslide request for a future repetition of the program.

* * *

Brooklyn Times Union

MUSIC

By HAROLD A. STRICKLAND

Koussevitsky Here

Serge Koussevitsky brought his Boston Symphony Orchestra to the Academy of Music last night for the first in the annual series of five borough concerts. The Russian conductor offered a varied program opening with the elfin-like overture to Weber's "Oberon" and then presenting a dramatic reading of the Cesar Franck symphony.

Following the intermission Mr. Koussevitsky gave Brooklyn its first hearing of the Sibelius poem "Tapiola," which was introduced to New York by Walter Damrosch. At that time the poignant barrenness and starkness of the Northland as depicted by the Finnish composer was stressed by the interpreter. Mr. Koussevitsky last night proved that such an aspect might be eloquently indicative of that land and he tinged the work with some of that drama and fire which is found in other Sibelius numbers. The vorspiel to "Meistersinger" completed the initial program.

H. F. S.

tribution to the opening per- week's bill.

THE CLIPPING FROM
N. Y. TELEGRAPH
NOV 19 1932

As Usual, Was Well Done

Boston Symphony Again Proves Its Capabilities Under Noted Leader.

by **Larry Lipskin**

Dr. Serge Koussevitzky, in inaugurating the 1932 New York series of his Boston Symphony Orchestra in Carnegie Hall Thursday evening, did honor to his friend, Jean Julius Christian Sibelius.

Dr. Koussevitzky paid Master Sibelius the overwhelming compliment of devoting the entire program to excerpts from the works of the Finn. And on that score alone will any unpleasantness creep into this review.

I feel that the choice was of highly questionable value. The Boston Symphony and its conductor have many friends in this city. They flock to hear what this orchestra of virtuosos and its master have to say. They linger upon each orchestral syllable. They lament the paucity of the Boston's appearances here.

Thursday night, however, laments of another nature were to be heard. The audience would have doted upon a selection from some other master. So would this reviewer.

Library Immense

The symphonic library is so immense in scope even an attempt to mention other "giants" here would require too much space. Too many names come to mind at once.

Be that as it may, having selected three Sibelius works for his program, Dr. Koussevitzky proceeded to give them the sympathetic treatment he always gives, and his musicians again proved themselves outstanding.

Frequently barbaric in its simplicity, almost always cold with the fiery cold of the north countries, Sibelius' music was well exemplified in the program, which consisted of the Suite "Svanehvit" (Swanwhite), incidental music to Strindberg's play of that name; the tone poem, "Tapiola," and, after the intermission, the First Symphony in E Minor.

The first two selections abound in evidences of the greatness of their composer. But it is the symphony which crowned the evening. Easily the most significant of the three items, it would reveal, even to one who had never heard Sibelius, that a master had been at work.

Still Forceful

Particularly interesting to this writer is the enunciation by the drums of the major motif of the third movement in final capitulation. A radical departure at the time of its composition, it is still arresting, forceful and dramatic today.

As dramatic as anything in all the field of symphony is the very end of the Finale, when the orchestra, having risen triumphantly in a sweeping crescendo, fortissimo, falls to a pizzicato, and is silent.

Dramatist, Sibelius surely is. But, to repeat, I would have liked at least a one-scene drama by some other composer.

Symphony Renews Carnegie Hall Lease

NY Nov 19 Post

NEW YORK, Nov. 18—The Boston Symphony Orchestra has renewed its lease at Carnegie Hall here for a two-year period, it was learned, today. At the same time, it was learned that the Philharmonic-Symphony of this city and the Philadelphia Symphony Orchestra have also taken similar action. The three orchestras acted, it was explained, when heavy bookings for the first two months of the season, exceeding all previous records, made the action necessary if they were to continue their concerts, which distinguished the city's musical season, in the main auditorium of the hall.

According to Carnegie Hall officials, there has been an "unprecedented revival interest of fine music" in this city.

45

that pathetic earnestness which one I isn't.

Boston Symphony Season On

Entire Program of Concert at Carnegie Hall Made Up of Works of Sibelius.

NY Nov 18 Sun

By W. J. HENDERSON.

"Timeo Bostonaos Sibelium ferentes" is surely not to be said. Let us rejoice rather that the Boston Symphony Orchestra, giving its first concert of the season last evening in Carnegie Hall, came bearing precious gifts of deep reflection from the northern port of Helsingfors.

The entire concert was devoted to works of Sibelius. The numbers were the suite created from the instrumental music to Strindberg's "Swanwhite," "Tapiola," a tone poem celebrating Tapio, the forest god of Finnish mythology, and the first symphony. These breathings of the northern spirit the urbane Mr. Koussevitzky directed with enthusiasm tempered by wisdom.

"Tapiola" was composed at the behest of Walter Damrosch for the departed Symphony Society, and had what is now called a "world premier" on December 26, 1926. Upon the same occasion Mr. Gershwin's piano concerto in F emerged into the glare of publicity. The concerto came back only a few days ago, and now the tone poem returns. The honors of revival go to the latter. The present writer attended two performances of it in 1926, but did not hear it till last night.

Cecil Gray, who recently sent forth a good book on Sibelius, asserts that this work "is the culminating point of his entire creative activity and a consummate masterpiece which could only be the outcome of a long process of spiritual growth and development. It is music of extraordinary simplicity and directness, yet there is not one bar in it from first to last that could possibly have been written by any other composer."

This music lover is not prepared to accept unreservedly the first proposition in Mr. Gray's estimate, but to the second he can subscribe without hesitation. This is the essential Sibelius. The simplicity of the work is traceable directly to its development from a thematic root placed before the hearer in the opening bars and treated with unlabored logic throughout the composition. The harmonies are frequently drastic, but the basic scheme rests upon the harmonic doctrines of the Old Believers. The mood communication, wrought with such materials and with broad, dignified rhythms and orchestration thoroughly characteristic of the composer, is eloquent, and exerts a potent spell upon the hearer. The poem was performed with all the wealth of tone and technic for which the Boston orchestra is famous. Mr. Koussevitzky effaced himself and rendered unto Sibelius that which was Sibelius's.

The charming music written for the Strindberg play was heard with pleasure. The score is rich in delicate fancy and is a revelation of the less introspective side of the Sibelius mind. The first symphony had its initial performance in this city by the Boston orchestra on February 21, 1907. It is a beautiful composition. Its themes are derived from the composer's native soil; they echo the musical fancy of his people. The harmonies are rich and varied, but without any attempt at an embodiment of the doctrine that ugly chords are good for man's soul. The rhythms are clean cut and incisive and the instrumentation full of color skillfully adapted to the purpose of the work. When the symphony was produced here this writer said that it was one which could readily be ruined by inadequate performance and that the Boston orchestra found itself in congenial company when it met this score. Let that dictum stand.

The concert of last evening brought to mind the sorry state into which the great Boston organization sank immediately after the war and the arduous labor of Pierre Monteux to restore its pristine excellence. All that is forgotten now. The Boston Symphony Orchestra is once again a magnificent instrument with a gorgeous tone, a solid technic and a competent conductor.

HOTELS AND RESTAURANTS.

---

the Boston Symphony Orchestra brought many expressions of regret that the orchestra made but one visit to Hartford in a season; but the present receipt of the orchestra's list of bookings for the current season shows that Hartford is pretty well favored as a New England city in having the Boston Orchestra play for it even once. For, counting the orchestra's native Boston and adjacent Cambridge only seven New England cities hear Dr. Koussevitzky's men play—even though the New England performances naturally mount up to a high number.

Of the concerts now scheduled for the orchestra—the season from October 7 to April 30—62 are allotted to Boston, 8 to Cambridge, 4 to Providence and one each to Hartford, Wellesley, Northampton and New Haven out of a total of one hundred and three listed. There are 10 New York concerts in the season and Brooklyn gets six performances, with Buffalo, Ann Arbor, Cincinnati, Columbus, Pittsburgh, Reading, Ithaca Baltimore and Washington given one each. Seven of the cities visited are definitely "university towns."

And, while we're on the subject of the Boston Symphony Orchestra: There was a picture printed in the Hartford Times the day after the orchestra's concert at the Bushnell Memorial showing Mr. and Mrs. Charles F. T. Seaverns and their daughter in the greenroom of the hall with Dr. Koussevitzky—a picture taken following the completion of the program And someone called me up later about the picture asking why Dr. Koussevitzky wasn't wearing dress clothes in the picture, inasmuch as he was attired for the evening at the concert.

Well, and this is the how of that. Dr. Koussevitzky doesn't "take it easy" in conducting a concert of the Boston Symphony Orchestra. In fact he works very, very hard, and he gets very, very warm—and just the minute he has finished taking his final bow of the evening in acknowledgement of the audience's applause he makes a beeline for a shower-bath and a complete change of clothes; a practice which undoubtedly helps him to keep in first class physical condition—and prevents a lot of colds that he might catch if he were less careful!

BROOKLYN, N. Y.
CITIZEN

Boston Symphony Heard Here In First Concert of Season

The first in a series of five philharmonic concerts by the Boston Symphony Orchestra, of which Dr. Serge Koussevitzky is the conductor, was given last evening in the Academy of Music. The orchestra this season includes 110 musicians.

Last night's program was as follows: Weber's Overture to "Oberon;" Franck's Symphony in D minor; Sibelius' "Tapigola," symphonic poem; Wagner's prelude to "Die Meistersinger."

The remaining concerts will be given in Jan. 6, Feb. 2, March 3 and April 7.

SOCIAL NEWS

[From Late Editions of Yesterday's TIMES.]

KOUSSEVITZKY GIVES A SIBELIUS PROGRAM

Interprets Finnish Composer at Boston Symphony's First Concert Here.

PROGRESS IN STYLE SHOWN

Examples of Both Early and Late Work Are Played—Other Sibelius Programs Expected.

NY Times Nov 19

By OLIN DOWNES.

No conductor in America has done as much for the music of Sibelius as Mr. Koussevitzky, who gave an entire program of that composer's works at the first New York concert of the season by the Boston Symphony Orchestra last night in Carnegie Hall. This program consisted of the unfamiliar suite taken from incidental music to the play of August Strindberg, "Swanwhite" (Joutsen-valkea); the tone poem, "Tapiola," opus 112, and the wild and picturesque First Symphony.

This program looked very much like a preparation for other programs of Sibelius which Mr. Koussevitzky might give in New York, as he has planned a series of all the symphonies of Sibelius for Boston. It is much to be hoped that he will do as much of this as possible in Carnegie Hall, although many concerts devoted wholly to Sibelius would be disproportionate and deprive the audience of the many other interesting works that Mr. Koussevitzky is sure to bring with him. But Sibelius's latest symphony, the Eighth, will certainly be heard here, and last night the audience was given examples of both the early and the late style of the great Finnish composer. It was an uncommonly interesting offering. The works performed are unequal in value. The First Symphony has much that is derivative in it, wild and mournful and majestic as it is. "Tapiola" is the late Sibelius. Between, in point of chronology, comes the suite of music to Strindberg's play, which is charming.

This music is an example of a master using a few instruments and displaying his genius in small forms. With these few instruments, in these small forms, Sibelius contrives to be wholly original, charming and at moments more than that. His touch is light in these pages, and fanciful. There is the flavor of northern folklore, there is the thought of sunlit glades.

The movements are five: "The Peacock," "The Harp," "The Maiden with Roses," "Listen, the Robin Sings," and "Song of Praise," which is the most extended of the five pieces, modal, and in the older style. A note constantly reiterated by a wind instrument is doubtless the cry of the peacock, but this is the most realistic moment. The robin's song is not a chirrup of flute or a chortle of clarinet. In a word, it is not merely realistic, but a fantasy of sounds of the rustling forest. The music is truly inspired, admirably stated, fresh and genuinely without affectattion.

"Tapiola" was composed as a prize composition nearly six years ago, for performance at the hands of Walter Damrosch and the New York Symphony Orchestra. At the time of its first hearing in this city it did not make as strong an impression as other of Sibelius's scores, but when Mr. Koussevitzky performed it recently in Boston some of the reviewers found high merit in the work, and in this they are supported by authoritative writers overseas. It is only just to the composition to mention these things, but it cannot be said here that "Tapiola"—the name is derived from that of Tapio, the Finnish god of the forest—seemed very much more significant last night than it did more than five years ago. It has the stamp of Sibelius in every measure; no other composer would express himself in this way. It has very interesting harmonic effects and certain passages mysterious and powerful, but as a whole it is not as convincing as most of Sibelius's mature orchestral music. There is too little contrast of mood and what at present appears as a pervading formlessness. That the music may impress differently in seasons to come is very possible; it is easy to remember the bewilderment that Sibelius's Fourth Symphony occasioned at its first hearing.

Therefore the musical body of last night's program was the now popular First symphony, so full of Nordic feeling and northern scenery, so impetuous and unprecedented in orchestral coloring, so plainly and unmistakably the advent, in the field of symphony, of a genius capable of speaking with the large utterance of the early gods. This symphony, too, was "caviare to the general" only a few years ago, though now it seems impossible to explain why. The reason the music moves us today is its sheer strength, inspiration and sincerity. It is not because of strange harmonies, though here and there a harmonic cloven foot peeps out from underneath the gown. It is not because the symphony is of unadulterated novelty. Tchaikovsky, for one, is in it, and some of its working out is a little tentative. But the net result is music of superb free brush strokes, and mood and strength which is primeval. The man of genius does not strive for originality, because he does not have to. In this symphony Sibelius takes such materials as are ready to his hand and writes down the precise harmonies of which his inner ear apprises him, and we have a most significant symphony.

For some reason, Mr. Koussevitzky's performance of this work, admirably finished in detail, was not so forthright and so powerful in its character as other performances that he has given in this city of the same work. Sometimes the tempi appeared too deliberate, and then some of the lyrical phrases came perilously near the sentimental, as the lyrical theme of the last movement. This was not important enough to obscure the symphony's character or to fail to evoke the most enthusiastic plaudits from the audience, but he has given a greater First Symphony. Mr. Koussevitzky's program on Saturday afternoon includes Brahms's Second symphony and two works of John Alden Carpenter, who will play the piano part in the first New York performance of his "Patterns," for orchestra with piano obbligato, and be further represented as a composer by his ballet score, "Skyscrapers."

For Permanent Record

Records of births, engagements, marriages, may be indefinitely preserved by purchasing a copy of The New York Times limited edition printed on a permanent ragpaper stock. Late city edition only. Week-day issues, per copy 75 cents; Sunday, $1.25; annual subscription, mailed daily, $100; bound volumes, $170.

Nov 19

'Conquerors

Amer NY

BOSTON ORCHESTRA PERFORMS ENTIRE SIBELIUS PROGRAM

By LEONARD LIEBLING.

Reprinted from yesterday's late edition.

For some unexplained reason, certainly not based on popular demand, there are at present strange and simultaneous revivals of the orchestral works of Jan Sibelius, Finland's leading composer.

In New York and elsewhere the orchestras, after neglecting the Sibelius output for some years suddenly devote themselves to it with renewed energy. The visiting Boston Symphony players, under Serge Koussevitzky, went so far last evening at their Carnegie Hall concert as to devote an entire program to Sibelius, with his "Swanhite," incidental music to Strindberg's play; the tone poem "Tapiola"; and the first symphony, in E minor.

It may be that direct appeal or persuasion of private or publisher's propaganda has brought about the current Sibelius recrudescence; but, on the other hand, perhaps conscience got to work upon all the conductors at the same time and caused them to give another chance to an earnest, even if uninspired, composer whose productions failed to click decisively with the public on previous occasions.

Suffice it to say that Sibelius made his New York return under excellent auspices this season, for he has been presented by no less a luminous trio of conductors than Toscanini, Stokowski and Koussevitzky.

The last named, and his highly accomplished orchestra from Boston, lavished devoted interpretations and virtuoso playing upon the Sibelius program of last night, but the net result, so far as the writer of these lines is concerned, was the renewed conviction that the symphonist from Finland is an esoteric, brooding musical thinker, a man of few moods which he repeats constantly and at great length, and a skilful orchestrator who works with facility in the idioms of Wagner, Brahms, Tschaikowsky and Strauss. That is not to say that Sibelius lacks in occasional powerful or even affecting moments. But they are few and far between and constitute only oases in vast stretches of prolixity and empty padding.

The audience gave respectful attention and applause. It is doubtful whether a vote taken at the concert would have represented a landslide request for a future repetition of the program.

* * *

Brooklyn Times Union

MUSIC

By HAROLD A. STRICKLAND

Koussevitsky Here

Serge Koussevitsky brought his Boston Symphony Orchestra to the Academy of Music last night for the first in the annual series of five borough concerts. The Russian conductor offered a varied program opening with the elfin-like overture to Weber's "Oberon" and then presenting a dramatic reading of the Cesar Franck symphony.

Following the intermission Mr. Koussevitsky gave Brooklyn its first hearing of the Sibelius poem "Tapiola," which was introduced to New York by Walter Damrosch. At that time the poignant barrenness and starkness of the Northland as depicted by the Finnish composer was stressed by the interpreter. Mr. Koussevitsky last night proved that such an aspect might be eloquently indicative of that land and he tinged the work with some of that drama and fire which is found in other Sibelius numbers. The vorspiel to "Meistersinger" completed the initial program.

H. F. S.

with her, constituted her
tribution to the opening per-
week's bill.

THIS CLIPPING FROM
N. Y. TELEGRAPH
NOV 19 1932

As Usual, Was Well Done

Boston Symphony Again Proves Its Capabilities Under Noted Leader.

by **Larry Lipskin**

Dr. Serge Koussevitzky, in inaugurating the 1932 New York series of his Boston Symphony Orchestra in Carnegie Hall Thursday evening, did honor to his friend, Jean Julius Christian Sibelius.

Dr. Koussevitzky paid Master Sibelius the overwhelming compliment of devoting the entire program to excerpts from the works of the Finn. And on that score alone will any unpleasantness creep into this review.

I feel that the choice was of highly questionable value. The Boston Symphony and its conductor have many friends in this city. They flock to hear what this orchestra of virtuosos and its master have to say. They linger upon each orchestral syllable. They lament the paucity of the Boston's appearances here.

Thursday night, however, laments of another nature were to be heard. The audience would have doted upon a selection from some other master. So would this reviewer.

Library Immense

The symphonic library is so immense in scope even an attempt to mention other "giants" here would require too much space. Too many names come to mind at once.

Be that as it may, having selected three Sibelius works for his program, Dr. Koussevitzky proceeded to give them the sympathetic treatment he always gives, and his musicians again proved themselves outstanding.

Frequently barbaric in its simplicity, almost always cold with the fiery cold of the north countries, Sibelius' music was well exemplified in the program, which consisted of the Suite "Svanehvit" (Swanwhite), incidental music to Strindberg's play of that name; the tone poem, "Tapiola," and, after the intermission, the First Symphony in E Minor.

The first two selections abound in evidences of the greatness of their composer. But it is the symphony which crowned the evening. Easily the most significant of the three items, it would reveal, even to one who had never heard Sibelius, that a master had been at work.

Still Forceful

Particularly interesting to this writer is the enunciation by the drums of the major motif of the third movement in final capitulation. A radical departure at the time of its composition, it is still arresting, forceful and dramatic today.

As dramatic as anything in all the field of symphony is the very end of the Finale, when the orchestra, having risen triumphantly in a sweeping crescendo, fortissimo, falls to a pizzicato, and is silent.

Dramatist, Sibelius surely is. But, to repeat, I would have liked at least a one-scene drama by some other composer.

Symphony Renews Carnegie Hall Lease

NY Nov

Pot

NEW YORK, Nov. 18—The Boston Symphony Orchestra has renewed its lease at Carnegie Hall here for a two-year period, it was learned, today. At the same time, it was learned that the Philharmonic-Symphony of this city and the Philadelphia Symphony Orchestra have also taken similar action. The three orchestras acted, it was explained, when heavy bookings for the first two months of the season, exceeding all previous records, made the action necessary if they were to continue their concerts, which distinguished the city's musical season, in the main auditorium of the hall.

According to Carnegie Hall officials, there has been an "unprecedented revival interest of fine music" in this city.

46

THIS CLIPPING FROM
Brooklyn, N. Y., Eagle

Music of the Day

By EDWARD CUSHING

The Boston Symphony Plays in Brooklyn—More About Sibelfus and 'Tapiola'—Harriet Cohen's Recital

Most of the music that Mr. Koussewitsky and the Boston Symphony Orcehstra played last evening at the first of their Brooklyn concerts this season was familiar to their audience. Weber's "Oberon" overture, the Franck symphony, Wagner's "Meistersinger" prelude—all of these the conductor and his men had played before at the Academy of Music. But the program also included a novelty, the tone poem, "Tapiola," by Jean Sibelius, a work which could never previously have been heard in Brooklyn, unless Mr. Damrosch introduced it here when, years ago, he conducted its premiere performance—and I do not recall that he did.

Though it may not have impressed last evenings audience as such, "Tapiola" is really an unusually interesting score. I have already in these columns had something to say about it, apropos its performance on Thursday at Carnegie Hall, but the subject of the work is not exhausted in a few remarks. "Tapiola" is certainly not first-rate, and may not even be good second-rate Sibelius; it is none the less a mature and highly characteristic expression of its composer's genius; it presents every important aspect of his individuality to us in a clear if seldom a flattering light, and for this reason, if no other, we should derive both pleasure and profit from listening to it attentively, and trying to formulate certain impresisons which it communicates to us concerning Sibelius and his way of making music.

* * *

It is not easy to analyze Sibelious' originality. Or rather, it is easy enough up to a certain point, and well-nigh impossible beyond. Certain traits of style are conspicuous in all of his representative works—the aphoristic character of his melodies (if melodies his tightly compressed, curiously inconclusive thematic motifs may be called), the boldness of his harmonic schemes, his apparently arbitrary yet dodly forceful modulations, the strange discontinuity of his forms. These we can seize upon and define, if we choose, in precise technical terms. But when we have done so, are we any nearer than we were before to knowing what it is that makes Sibelius' music different from any other than we know—different not only in style and content, but diifferent, fundamentally, in intention and effect?

For it seems to me, and others also have doubtless felt this, that Sibelius has not written music as other composers have, to express certain emotional attitudes and experiences commonly shared or encountered by most of us. The intention behind his music is, I feel, not this at all, but something altogether different. Mis music speaks of a higher consciousness than that of self in the romantic sense; its significance expands indefinitely, till it seems to have embraced and synthesized all the little that is known or knowable of the mystery of the race. On a vast and featureless plain stands a man in stone, of heroic proportions, but expressionless; on every side the world recedes to a vacant horizon; not a sound is heard, nothing stirs; the plain, the sky, the statue—this is all that is, that has been, that will be . . . For the time being, until we have assimilated its extarordinary novelty and found in familiarity the key to its literal meaning, it is in some such inadequate image that we must sum the impression this music makes upon us.

* * *

If last evening's audience had greater pleasure out of Weber, Franck and Wagner than out of Sibelius, it were not to be wondered at. For ears unaccustomed to his idiom, Sibelius is never very lucid, but the attempt to understand what he has to say to us is more richly rewarded when it is made in connection with the second, fourth or seventh symphonies, say, than when listening, however attentively and patiently, to "Tapiola." Nevertheless, Mr. Koussewitsky was right to revive this tone, poem; it is interesting, and in a way instructive; perhaps it is even a better piece than we are now inclined to think. It was beautifully played last night, with sustained but unemphatic intensity; it showed off to splendid advantage the string tone of the orchestra, so pure, and capable of the greatest variety of texture and color. Mr. Koussewitsky has a splendid instrument to play upon, and often he proves himself worthy of it.

THIS CLIPPING FROM
Literary Digest

~~Who Save Our Orchestras~~

NOT EVERY ONE KNOWS THE COST of a great orchestra like the Philharmonic Symphony, the Philadelphia, or the Boston Symphony.

But they go on their way ~~in spite of the~~ depression.

In past seasons all seats were filled, and many sought admission in vain, yet in the summing up of a season one frequently read of deficits made up by generous patrons.

Mr. Lawrence Gilman reminds us in the New York *Herald Tribune* that "insufficient recognition has been accorded those amazingly unselfish philanthropists who are today, in the midst of unprecedented financial calamities and anxieties, continuing their support of our great but exceedingly expensive orchestras." More—

"A symphony orchestra is always a costly thing to maintain. An orchestra such as the Philharmonic Symphony or the Philadelphia or the Boston or the Chicago, with its high-priced first players and its none too humble conductors, not only is unable to pay for itself, but must necessarily, even in boom times, confront its guarantors with enormous deficits.

"Under the present fantastic and terrifying conditions, the problem of maintaining an organization like the Philharmonic or the Philadelphia Orchestra, in the face of diminished subscriptions and all-around distress and stringency, is appalling to contemplate. Yet these orchestras are proceeding on their usual course, as if the year were 1928 instead of 1932. The programs continue to offer the great works of the symphonic repertoire; the performances are as superb as they ever were; the conductors are the finest to be had.

"The public-spirited men and women who are financially responsible for these staggeringly expensive undertakings are, as is known of all, far less affluent than they once were; yet they continue uncomplainingly to stand the gaff. One can not but wonder if their unselfishness in thus enhancing the civilization of the communities they serve, their invaluable contributions to the education of the public in perceptive listening, are appreciated. One has one's doubts."

RK WORLD-TELEGRAM, FRIDAY, NOVEMBI

Works of Sibelius Alone Fill Bostonians' Concert

Exclusive Use of Finnish Composer's Music Proves Ordeal to Audience at Performance Led by Koussevitzky.

By PITTS SANBORN.

VISITING New York for the first time this season, the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, devoted its concert in Carnegie Hall last evening to music by the Finnish composer Sibelius. So far as the present writer knows, Sibelius had not been treated here previously to the doubtful honor of this exclusivity.

For a concert devoted to a single composer is usually a trying ordeal—an ordeal that seems quite uncalled for, too. And this is true even when Bach or Beethoven is the composer. Seemingly Wagner, in the case of the orchestra, and Chopin, in that of the piano, bear up best, but they do so for reasons not entirely of musical eminence.

Now, last evening the first symphony of Sibelius in association with compositions by other authors, or even the "Swanwhite" suite and the tone poem "Tapiola" as preface to a symphony by somebody else would have been received with gratitude. But an all-Sibelius evening of them turned out to be a good deal of a trial.

Idolizing Movement Strong.

At present there is a formidable movement on, unconsciously and consciously, to tell the world that Sibelius is one of the loftiest of musical giants. England is especially obsessed with the idea. That particularly interesting English critic, Cecil Gray, insists that his idol is the foremost symphonist since Beethoven, if indeed Beethoven is to be excepted.

Philip Hale, in his thrice admirable program book, quotes one "G. E." as writing in the Manchester Guardian that he long has been convinced that the "Finnish master is the greatest composer not only of his generation but of modern times" and deploring the fact that "performances of his works, even now, are still ludicrously few in comparison with those of such relatively unimportant composers as Strauss, Ravel or Stravinsky, to name only three."

Performance Highly Successful.

Further, Mr. Hale quotes the indefatigable Ernest Newman as recently instructing his readers in the London Daily Times as to just how to study Sibelius.

Well, this active interest, though it may betray some partisans into extravagances of praise, is still an excellent thing, for few are going to deny Sibelius' greatness. Yet to subject him to the test of an entire program is a doubtful favor all around.

Be it said in no disparagement to either the "Swanwhite" suite or "Tapiola" that the first symphony loomed largest in last evening's program, and also it was the most successfully performed, under the direction of Mr. Koussevitzky, by the superb orchestra, with its glorious string tone.

NY Tribune Nov 19

MUSIC

By LAWRENCE GILMAN

(Reprinted from yesterday's late editions)

An All-Sibelius Evening at the Boston Symphony's Opening Concert

First New York concert of the season by the Boston Symphony Orchestra, at Carnegie Hall; Serge Koussevitzky, conductor.

PROGRAM

1. Sibelius, "Swanwhite," Suite from the Incidental Music to Strindberg's Play, Op. 54.
2. Sibelius, "Tapiola," Tone Poem, Op. 112.
   Intermission
3. Sibelius, Symphony No. 1 in E Minor, Op. 39.

"NOTHING with wings!" pleaded the supper guest in Mr. George Moore's novel after she had endured an evening of "Lohengrin." Thanksgiving and the first New York visit of Mr. Koussevitzky and his symphonic Bostonians often arrive together; but this year our New England friends have come before the turkey dares. No doubt it is just as well. Euterpe and the Sacred Bird are happier apart.

We were able Thursday evening to brave without abnormal risk of indigestion the tonal excitements offered us by the maestro of Back Bay and his shining company of virtuosi. The only wings that we needed to think of were those implied in the title of the program's first number, the "Swan White" Suite of Sibelius; and that helping was soon and easily digested.

* * *

Euterpe's eminent representative had provided for his local constituency an entertainment of unusual character. This was nothing less than an evening devoted exclusively to the music of that contemporary composer who is, according to his most active and vocal disciple, the symphonic peer of Beethoven.

It was a brave and exciting thing to do—brave and exciting, and also fanatical. But the fanatical aspect of the matter need not disturb us. It is only the fanatical artist who can be music's perfect friend, whether in the interpretative or the creative field; and to say that last evening's program was the conception of a fanatic is not to censure but to praise it.

* * *

I do not know whether it is true, as we are authoritatively assured, that Sibelius is the peer of Beethoven—the only symphonist to wear the Sovereign's mantel. We have all, no doubt, read with lively interest the announcement of Beethoven's successor made with due impressiveness by the laetificant Mr. Cecil Gray. I, for one, should rejoice to feel that the true successor of Beethoven has been discovered and authenticated. I find it immensely cheering to stand on the arid parade-ground of contemporary music and allow myself to be refreshed with the stimulating rain of Mr. Gray's torrential downpour of Sibelian encomiums—"consummate masterpiece" . . . "unimaginable pitch of intensity" . . . "grandeur and sublimity" . . . "truly terrific and overwhelming" . . . "like a convulsion of nature."

One thinks of the tale of the Welsh peasant who was extolling the incomparable greatness of Mr. Lloyd George. "But," protested his slightly exasperated hearer "he's not God, you know!" "Ah, indeed, no; you are right," was the reply: "but he's young yet, look you." Sibelius, too, is young yet—a lad of sixty-six. Give him time.

* * *

But it would not become any one to look down his nose at Sibelius. Even if this singular genius has not yet given us—as Mr. Gray asserts that he has—symphonic movements that are to be set beside the first allegros of the "Eroica" and the "Ninth," Sibelius has made it abundantly clear to all whose imaginative awareness of music is sensitive and alert that he is a composer of extraordinary power and originality, a solitary and puissant voice, and an indubitable master.

This is not the occasion for a considered estimate of Sibelius. Of his immense output of works (there are 116 opus numbers in the list) relatively few are known here. Mr. Koussevitzky, one understands, intends to perform all of the eight symphonies in Boston; and it may be hoped that he will add to them certain of the more consequential tone-poems that are unknown in America. Possibly a few crumbs from the Sibelian feast may fall to the lot of the starved Manhattanese. Let us hope so.

Serge Koussevitzky

Boston Symphony conductor

* * *

Thursday evening's program yielded scarcely more than a glimpse of the greater Sibelius. The "Swan White" Suite, drawn from the incidental music composed almost a quarter of a century ago for Strindberg's play, is for the most part tepid, vacuous, and inconsequential.

The E minor Symphony we have ever with us. Sibelius was thirty-four when he wrote it (the age at which Beethoven wrote the "Eroica"). There is little in this First Symphony to suggest the amazingly original creator who was to give us, a dozen years later, the uncompanioned Fourth. The First Symphony is an essentially popular and sure-fire work, one that will always stir an audience when it is played as affectionately and dramatically as it was Thursday night by Mr. Koussevitzky and his superb orchestra. Its best pages—they are few enough—foreshadow the later and essential Sibelius. Its inferior pages—and they comprise the bulk of the score—are not much better than Tchaikovsky and Rachmaninoff and Glazounoff and Saint-Saens at their most lushly and expansively banal. The string cantilena in the Finale, which Sibelius inflates with such apparent pride, is an example of sentimental symphonic balladry at its worst—Peter Ilitch would have wept with joy over it. And much of the writing elsewhere is merely pretty, platitudinous, and exterior.

* * *

There remains, so far as Thursday evening's exhibit is concerned, the controversial "Tapiola," that symphonic poem which fell so flat when Mr. Walter Damrosch, after commissioning the work for the Symphony Society, produced it here in 1926.

The subject promised to offer a poetical scheme ideally suited to the special quality of Sibelius's genius, with its affinity for the desolate bleak countries of the mind, its tone-poetry of sunless woods and iron twilights and the harshness of Northern solitudes. But the impressiveness of the music seemed, six years ago, to reside chiefly in its program, though the big crescendo at the end (which has its prototype in the first act of "Siegfried") made its inevitable effect, as it did again last evening.

The work was far more eloquently played than at its first performance here; yet the power and brilliancy of its conveyance could not disguise the barrenness of the score as a whole. Something of the mysterious savagery and ancient terror that must have haunted the tone-poet's imagination has found its tonal equivalent in the music. But the greater part of the writing is unfertilized and uneventful.

* * *

We are far, in this work, from the excelling Sibelius of the Fourth Symphony, and of the Fifth, with their inimitable voice and accent and implications: for Sibelius, when he is most truly himself, issues no coin that is not stamped with his own unique image, the mask of a choice and unexampled spirit.

THIS CLIPPING FROM
Brooklyn, N. Y., Eagle
NOV 19 1932

Music of the Day

By EDWARD CUSHING

The Boston Symphony Plays in Brooklyn—More About Sibelfus and 'Tapiola'—Harriet Cohen's Recital

Most of the music that Mr. Koussewitsky and the Boston Symphony Orcehstra played last evening at the first of their Brooklyn concerts this season was familiar to their audience. Weber's "Oberon" overture, the Franck symphony, Wagner's "Meistersinger" prelude—all of these the conductor and his men had played before at the Academy of Music. But the program also included a novelty, the tone poem, "Tapiola," by Jean Sibelius, a work which could never previously have been heard in Brooklyn, unless Mr. Damrosch introduced it here when, years ago, he conducted its premiere performance—and I do not recall that he did.

Though it may not have impressed last evenings audience as such, "Tapiola" is really an unusually interesting score. I have already in these columns had something to say about it, apropos its performance on Thursday at Carnegie Hall, but the subject of the work is not exhausted in a few remarks. "Tapiola" is certainly not first-rate, and may not even be good second-rate Sibelius; it is none the less a mature and highly characteristic expression of its composer's genius; it presents every important aspect of his individuality to us in a clear if seldom a flattering light, and for this reason, if no other, we should derive both pleasure and profit from listening to it attentively, and trying to formulate certain impresisons which it communicates to us concerning Sibelius and his way of making music.

* * *

It is not easy to analyze Sibelious' originality. Or rather, it is easy enough up to a certain point, and well-nigh impossible beyond. Certain traits of style are conspicuous in all of his representative works—the aphoristic character of his melodies (if melodies his tightly compressed, curiously inconclusive thematic motifs may be called), the boldness of his harmonic schemes, his apparently arbitrary yet dodly forceful modulations, the strange discontinuity of his forms. These we can seize upon and define, if we choose, in precise technical terms. But when we have done so, are we any nearer than we were before to knowing what it is that makes Sibelius' music different from any other than we know—different not only in style and content, but diifferent, fundamentally, in intention and effect?

For it seems to me, and others also have doubtless felt this, that Sibelius has not written music as other composers have, to express certain emotional attitudes and experiences commonly shared or encountered by most of us. The intention behind his music is, I feel, not this at all, but something altogether different. Mis music speaks of a higher consciousness than that of self in the romantic sense; its significance expands indefinitely, till it seems to have embraced and synthesized all the little that is known or knowable of the mystery of the race. On a vast and featureless plain stands a man in stone, of heroic proportions, but expressionless; on every side the world recedes to a vacant horizon; not a sound is heard, nothing stirs; the plain, the sky, the statue—this is all that is, that has been, that will be . . . For the time being, until we have assimilated its extarordinary novelty and found in familiarity the key to its literal meaning, it is in some such inadequate image that we must sum the impression this music makes upon us.

* * *

If last evening's audience had greater pleasure out of Weber, Franck and Wagner than out of Sibelius, it were not to be wondered at. For ears unaccustomed to his idiom, Sibelius is never very lucid, but the attempt to understand what he has to say to us is more richly rewarded when it is made in connection with the second, fourth or seventh symphonies, say, than when listening, however attentively and patiently, to "Tapiola." Nevertheless, Mr. Koussewitsky was right to revive this tone poem; it is interesting, and in a way instructive; perhaps it is even a better piece than we are now inclined to think. It was beautifully played last night, with sustained but unemphatic intensity; it showed off to splendid advantage the string tone of the orchestra, so pure, and capable of the greatest variety of texture and color. Mr. Koussewitsky has a splendid instrument to play upon, and often he proves himself worthy of it.

THIS CLIPPING FROM
Literary Digest
NOV 19 1932

Who Save Our Orchestras

NOT EVERY ONE KNOWS THE COST of a great orchestra like the Philharmonic Symphony, the Philadelphia, or the Boston Symphony.

But they go on their way ~~in spite of~~ the depression.

In past seasons all seats were filled, and many sought admission in vain, yet in the summing up of a season one frequently read of deficits made up by generous patrons.

Mr. Lawrence Gilman reminds us in the New York *Herald Tribune* that "insufficient recognition has been accorded those amazingly unselfish philanthropists who are today, in the midst of unprecedented financial calamities and anxieties, continuing their support of our great but exceedingly expensive orchestras." More—

"A symphony orchestra is always a costly thing to maintain. An orchestra such as the Philharmonic Symphony or the Philadelphia or the Boston or the Chicago, with its high-priced first players and its none too humble conductors, not only is unable to pay for itself, but must necessarily, even in boom times, confront its guarantors with enormous deficits.

"Under the present fantastic and terrifying conditions, the problem of maintaining an organization like the Philharmonic or the Philadelphia Orchestra, in the face of diminished subscriptions and all-around distress and stringency, is appalling to contemplate. Yet these orchestras are proceeding on their usual course, as if the year were 1928 instead of 1932. The programs continue to offer the great works of the symphonic repertoire; the performances are as superb as they ever were; the conductors are the finest to be had.

"The public-spirited men and women who are financially responsible for these staggeringly expensive undertakings are, as is known of all, far less affluent than they once were; yet they continue uncomplainingly to stand the gaff. One can not but wonder if their unselfishness in thus enhancing the civilization of the communities they serve, their invaluable contributions to the education of the public in perceptive listening, are appreciated. One has one's doubts."

K WORLD-TELEGRAM, FRIDAY, NOVEMB

Nov 19

Works of Sibelius Alone Fill Bostonians' Concert

Exclusive Use of Finnish Composer's Music Proves Ordeal to Audience at Performance Led by Koussevitzky.

By PITTS SANBORN.

VISITING New York for the first time this season, the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, devoted its concert in Carnegie Hall last evening to music by the Finnish composer Sibelius. So far as the present writer knows, Sibelius had not been treated here previously to the doubtful honor of this exclusivity.

For a concert devoted to a single composer is usually a trying ordeal—an ordeal that seems quite uncalled for, too. And this is true even when Bach or Beethoven is the composer. Seemingly Wagner, in the case of the orchestra, and Chopin, in that of the piano, bear up best, but they do so for reasons not entirely of musical eminence.

Now, last evening the first symphony of Sibelius in association with compositions by other authors, or even the "Swanwhite" suite and the tone poem "Tapiola" as preface to a symphony by somebody else would have been received with gratitude. But an all-Sibelius evening of them turned out to be a good deal of a trial.

Idolizing Movement Strong.

At present there is a formidable movement on, unconsciously and consciously, to tell the world that Sibelius is one of the loftiest of musical giants. England is especially obsessed with the idea. That particularly interesting English critic, Cecil Gray, insists that his idol is the foremost symphonist since Beethoven, if indeed Beethoven is to be excepted.

Philip Hale, in his thrice admirable program book, quotes one "G. E." as writing in the Manchester Guardian that he long has been convinced that the "Finnish master is the greatest composer not only of his generation but of modern times" and deploring the fact that "performances of his works, even now, are still ludicrously few in comparison with those of such relatively unimportant composers as Strauss, Ravel or Stravinsky, to name only three."

Performance Highly Successful.

Further, Mr. Hale quotes the indefatigable Ernest Newman as recently instructing his readers in the London Daily Times as to just how to study Sibelius.

Well, this active interest, though it may betray some partisans into extravagances of praise, is still an excellent thing, for few are going to deny Sibelius' greatness. Yet to subject him to the test of an entire program is a doubtful favor all around.

Be it said in no disparagement to either the "Swanwhite" suite or "Tapiola" that the first symphony loomed largest in last evening's program, and also it was the most successfully performed, under the direction of Mr. Koussevitzky, by the superb orchestra, with its glorious string tone.

---

8 * NY Tribune Nov 19

MUSIC

By LAWRENCE GILMAN

(Reprinted from yesterday's late editions)

An All-Sibelius Evening at the Boston Symphony's Opening Concert

First New York concert of the season by the Boston Symphony Orchestra, at Carnegie Hall; Serge Koussevitzky, conductor.

PROGRAM

1. Sibelius, "Swanwhite," Suite from the Incidental Music to Strindberg's Play, Op. 54.
2. Sibelius, "Tapiola," Tone Poem, Op. 112.
   Intermission
3. Sibelius, Symphony No. 1 in E Minor, Op. 39.

Serge Koussevitzky

Boston Symphony conductor

"NOTHING with wings!" pleaded the supper guest in Mr. George Moore's novel after she had endured an evening of "Lohengrin." Thanksgiving and the first New York visit of Mr. Koussevitzky and his symphonic Bostonians often arrive together; but this year our New England friends have come before the turkey dares. No doubt it is just as well. Euterpe and the Sacred Bird are happier apart.

We were able Thursday evening to brave without abnormal risk of indigestion the tonal excitements offered us by the maestro of Back Bay and his shining company of virtuosi. The only wings that we needed to think of were those implied in the title of the program's first number, the "Swan White" Suite of Sibelius; and that helping was soon and easily digested.

* * *

Euterpe's eminent representative had provided for his local constituency an entertainment of unusual character. This was nothing less than an evening devoted exclusively to the music of that contemporary composer who is, according to his most active and vocal disciple, the symphonic peer of Beethoven.

It was a brave and exciting thing to do—brave and exciting, and also fanatical. But the fanatical aspect of the matter need not disturb us. It is only the fanatical artist who can be music's perfect friend, whether in the interpretative or the creative field; and to say that last evening's program was the conception of a fanatic is not to censure but to praise it.

* * *

I do not know whether it is true, as we are authoritatively assured, that Sibelius is the peer of Beethoven—the only symphonist to wear the Sovereign's mantel. We have all, no doubt, read with lively interest the announcement of Beethoven's successor made with due impressiveness by the laetificant Mr. Cecil Gray. I, for one, should rejoice to feel that the true successor of Beethoven has been discovered and authenticated. I find it immensely cheering to stand on the arid parade-ground of contemporary music and allow myself to be refreshed with the stimulating rain of Mr. Gray's torrential downpour of Sibelian encomiums—"consummate masterpiece" . . . "unimaginable pitch of intensity" . . . "grandeur and sublimity" . . . "truly terrific and overwhelming" . . . "like a convulsion of nature."

One thinks of the tale of the Welsh peasant who was extolling the incomparable greatness of Mr. Lloyd George. "But," protested his slightly exasperated hearer. "he's not God, you know!" "Ah, indeed, no; you are right," was the reply: "but he's young yet, look you." Sibelius, too, is young yet—a lad of sixty-six. Give him time.

* * *

But it would not become any one to look down his nose at Sibelius. Even if this singular genius has not yet given us—as Mr. Gray asserts that he has—symphonic movements that are to be set beside the first allegros of the "Eroica" and the "Ninth," Sibelius has made it abundantly clear to all whose imaginative awareness of music is sensitive and alert that he is a composer of extraordinary power and originality, a solitary and puissant voice, and an indubitable master.

This is not the occasion for a considered estimate of Sibelius. Of his immense output of works (there are 116 opus numbers in the list) relatively few are known here. Mr. Koussevitzky, one understands, intends to perform all of the eight symphonies in Boston; and it may be hoped that he will add to them certain of the more consequential tone-poems that are unknown in America. Possibly a few crumbs from the Sibelian feast may fall to the lot of the starved Manhattanese. Let us hope so.

* * *

Thursday evening's program yielded scarcely more than a glimpse of the greater Sibelius. The "Swan White" Suite, drawn from the incidental music composed almost a quarter of a century ago for Strindberg's play, is for the most part tepid, vacuous, and inconsequential.

The E minor Symphony we have ever with us. Sibelius was thirty-four when he wrote it (the age at which Beethoven wrote the "Eroica"). There is little in this First Symphony to suggest the amazingly original creator who was to give us, a dozen years later, the uncompanioned Fourth. The First Symphony is an essentially popular and sure-fire work, one that will always stir an audience when it is played as affectionately and dramatically as it was Thursday night by Mr. Koussevitzky and his superb orchestra. Its best pages—they are few enough—foreshadow the later and essential Sibelius. Its inferior pages—and they comprise the bulk of the score—are not much better than Tchaikovsky and Rachmaninoff and Glazounoff and Saint-Saens at their most lushly and expansively banal. The string cantilena in the Finale, which Sibelius inflates with such apparent pride, is an example of sentimental symphonic balladry at its worst—Peter Ilitch would have wept with joy over it. And much of the writing elsewhere is merely pretty, platitudinous, and exterior.

* * *

There remains, so far as Thursday evening's exhibit is concerned, the controversial "Tapiola," that symphonic poem which fell so flat when Mr. Walter Damrosch, after commissioning the work for the Symphony Society, produced it here in 1926.

The subject promised to offer a poetical scheme ideally suited to the special quality of Sibelius's genius, with its affinity for the desolate bleak countries of the mind, its tone-poetry of sunless woods and iron twilights and the harshness of Northern solitudes. But the impressiveness of the music seemed, six years ago, to reside chiefly in its program, though the big crescendo at the end (which has its prototype in the first act of "Siegfried") made its inevitable effect, as it did again last evening.

The work was far more eloquently played than at its first performance here; yet the power and brilliancy of its conveyance could not disguise the barrenness of the score as a whole. Something of the mysterious savagery and ancient terror that must have haunted the tone-poet's imagination has found its tonal equivalent in the music. But the greater part of the writing is unfertilized and uneventful.

* * *

We are far, in this work, from the excelling Sibelius of the Fourth Symphony, and of the Fifth, with their inimitable voice and accent and implications: for Sibelius, when he is most truly himself, issues no coin that is not stamped with his own unique image, the mask of a choice and unexampled spirit.

Herald Nov 20 '32

CONCERTS

MAELZEL and SCHMITT

The Herald has received through Mr. Philip S. Marden of Lowell an interesting letter with reference to Beethoven's Seventh Symphony which will be played Tuesday afternoon by the Boston Symphony orchestra. Maelzel, whose name is inseparably connected with this symphony, visited Boston exhibiting his automata. Mr. Marden's correspondent, Mr. Francis E. Appleton of Lowell, writes:

"A reference to a family register kept by my father discloses that his uncle, William Goodrich (my great uncle), in 1809 engaged with Maelzel to travel about the country, exhibiting his panharmonicon, a combination of wind instruments played by machinery. And further, that William Goodrich, after returning from his trip with the panharmonicon, worked with the firm of Hoyts, Babcocks and Appleton, in a building which they erected in 1810 on Milk street, Boston, on the site of Franklin's birthplace, for the manufacture of pianos and organs. After the firm dissolved partnership, William Goodrich set up for himself as an organ-builder. The original panharmonicon was lost at sea, and William Goodrich built another like it, which after exhibition at a museum in Boston for a time, was also sent to foreign parts. The Appleton of the above-named firm was my grandfather. Hence I seem to have a remote (very much so), indirect connection with that rascally (?) Maelzel."

Maelzel was far from being a "rascal." But how about the dates in this letter? Maelzel did not come to the United States until 1826. He opened his exhibition in Boston on Sept. 13 of that year at Julien hall, on a corner of Milk and Congress streets. He visited Boston again in 1828 and 1833. He died on the brig Otis on his way from Havana to Philadelphia, on July 21, 1838, and was buried at sea off Charleston. The United States Gazette published his eulogy: "He has gone, we hope, where the music of his harmonicons will be exceeded."

Florent Schmitt, who will appear as composer and pianist at the Symphony concerto this week, is visiting this country for the first time. He is known here by the Symphony audiences by his "Tragedy of Salome," which has been performed here three times; "musiques de plein-air; "Reves," which is on the program of this week, but was first heard here in 1924; and the 47th Psalm; but compositions by him have been performed in other concerts here: orchestral, chamber and for voices. The first time his name appeared on a program in Boston was when the pianist, Winifred Christie, played his "Passing Bell." Schmitt was born at Blamont, Lorraine, though his parents were of Alsatian descent. He began to study music at an early age; first at Nancy, then at the Paris Conservatory, where his teachers were Dubois, Lavignac, Massenet and Gabriel Faure. In 1900 he was awarded the Prix de Rome. He journeyed in Germany and Austria, North Africa and Turkey. "His regulation stay at the Villa Medici in Rome was marked by many heroic-comic incidents caused by his love of travel. This undisciplined pensioner traversed Europe in every direction with a whim and obstinacy that more than once won him severe remonstrances. His vagabond tendency led him into the most unforeseen places and allowed him to form his imagination and his heart at the same time as his talent. These 50 months spent outside France had a decisive influence on his outlook. One may consider as essential 'in the make-up of this exceptional person the ingredient of visual experience, of the reflection on things and costumes, to the same degree as that of the musical training pure and simple. To develop himself, it was necessary for him to pick up what was lacking in the places immediately surrounding him.'"

In 1914 he was called to the French colors. He was appointed director of the Lyons Conservatory in 1921, and held that position for three years. He has composed much: ballets, music for "Antony and Cleopatra," "Salammbo," orchestral, chamber and vocal music, and many pieces for piano. He is a composer of uncommon independence and virility.

Just as Jovita Fuentes lifted up his voice in a performance of Strauss's "Salome" at Wuppertal in Germany he was greeted with a barrage of tear gas. Not that the audience objected to his voice or vocal method. He is a Philippine, and he suffered from the campaign to drive foreign artists off the boards in Germany.

"As an Englishman it is painful to have to admit it, but in artistic matters England still, as in the past, is too much the rubbish heap of Europe," said Sir Thomas Beecham, the conductor of the newly formed London Philharmonic Orchestra. I have now formed an orchestra which contains the finest players in the country, and no players are finer than those of England, but year after year foreign orchestras visit us, and in spite of the dubious playing of some of their sections, each orchestra is acclaimed as if it were the only orchestra. If, when it hears it, the British public does recognize the best, then the London Philharmonic will remain in existence for many years.

"Only the English would take these foreign visitations lying down. If I took the London Philharmonic to New York, and on its behalf made the claims that perhaps I might be entitled fairly to make, the noise caused by the Lindbergh baby tragedy wouldn't be in it for the attacks which would be directed against us from every possible quarter."

E, SUNDAY, NOVEMBER 20, 1932

Koussevitzky Plays 'Patterns' By Carpenter

Chicago Composer Is Piano Soloist in Boston Symphony's Presentation

Work in One Movement

Not a Show Piece for the Pianist, Creator Explains

John Alden Carpenter, the distinguished Chicago musician, provided the feature of yesterday's Boston Symphony matinee at Carnegie Hall. Mr. Carpenter was heard not only as composer of a new work for piano and orchestra, but as piano soloist in the performance of the novelty under Mr. Koussevitzky's baton.

The new piece is entitled "Patterns." It is described as being "for orchestra with piano obbligato." It is not, the composer has explained, "a show piece for the pianist"; nor is it, as the literary concert goer might suppose, an instrumental commentary upon the celebrated poem of the same title by Amy Lowell. The music has no literary or programmatic significance. The implications of the title are wholly musical.

The composition is in one movement, with a slow middle section. There are suggestions of jazz; there is "an absurd bubbling up," as Mr. Carpenter genially expresses it, "of my concealed Spanish blood."

The work is deftly made, the patterns artfully designed and varied. There is charming and witty music in the score; there is an engratiating waltz section; there is an admirable play of rhythms and of contrasted instrumental textures.

Mr. Carpenter kept the solo part in just proportion to the general scheme; and Mr. Koussevitzky conducted the work with evident sympathy. The audience applauded warmly the novelty and its composer.

As afterpiece, Mr. Koussevitzky revived the familiar music of Mr. Carpenter's ballet, "Skyscrapers," with the assistance of Adelle Alberts, soprano, and Rulan Y. Robison, tenor. The symphony of the afternoon was another Koussevitzkyan favorite, the second of Brahms.

THIS CLIPPING FROM
PHILADELPHIA, PA.
PUBLIC LEDGER

NOV 20 1932

Greater Interest Shown In the Music of Sibelius

Conductors All Over America Playing It This Season; Many Works in the Largest Forms Still Unknown Here

By SAMUEL L. LACIAR

ONE of the most remarkable manifestations of the present musical season has been the unwontedly great interest taken in the music of the Finnish composer, Jan Sibelius. There is no especial anniversary this year connected with Sibelius other than two weeks from next Thursday, on December 8, he will celebrate the sixty-seventh anniversary of his birth. Nor has there been anything else to bring him more strongly than usual to the attention of conductors or the general musical public. Perhaps Sibelius at last is beginning to receive that somewhat belated admiration which his more enthusiastic admirers have been bespeaking for him for years. But whatever the reason, it is certain that the present season will be the occasion of more performances of the work of this remarkable composer than any since his first large composition appeared.

Thus in Philadelphia within the space of one week we have had three performances of major orchestral works by Sibelius, and the fact that these were presented by three different conductors who apparently had nothing in common in making up their respective programs, adds to the idea of a greater general interest in the music of Sibelius at the present time. The works presented in Philadelphia, in the order of performance, were the fourth symphony, by Mr. Stokowski; the tone poem "En Saga," given an interpretation by Mr. Toscanini which gave many persons here a new and entirely different conception of Sibelius, and the first symphony, conducted by Dr. Rodzinsky. The two symphonies had been played in Philadelphia before and the first several times, but so far as we recall it was the first performance of "En Saga," which some musicians consider to be the composer's finest orchestral work among the tone poems.

This revival, or, rather, increase, of interest in Sibelius is certainly not the result of propaganda of any kind, and for that reason it is the more likely to remain a more or less permanent thing, partly because of its apparently spontaneous origin and partly because it is so widespread. In Boston, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has announced his intention of playing all eight of the symphonies of Sibelius during the present season, and he recently gave what is believed to have been the second American performance of the tone poem "Tapiola." Some of the other tone poems, of which there are many, are also likely to be performed there. To a lesser extent, the same thing prevails with the other principal orchestras not only of the United States but also of England.

* * *

ALTHOUGH Sibelius is generally known, at least in the United States as a composer of symphonies, he has written a very large amount of music in other forms. Nearly always, however, this music has been in the larger forms, and herein this important composer differed radically from his neighbor, Grieg. The latter found the smaller forms the more congenial to his talent and rarely essayed orchestral composition at all, whereas the most significant contributions of Sibelius to the literature of music have been in this medium. Each has written one concerto, Grieg his most famous work, the A minor concerto for piano and orchestra, and Sibelius the D minor violin concerto, in his typical vein. This work has been even slower than the orchestral compositions to find popularity among audiences, although it is in the repertoire of nearly all of the great violinists.

Sibelius has now composed eight symphonies and it is likely that at least one more will be added to this list before he gives up creative work. He very evidently does not agree with Brahms, who once said that a composer should cease work at 50 years of age—and then proceeded to write the fourth symphony, the G major string quintet, the great music for clarinet, both sonatas and the quintet, and other important works, when considerably past that age. Sibelius, now within a few days of 67, has been constantly at work on compositions of the larger kind ever since his first symphony appeared thirty-two years ago, his symphonies being about evenly spaced through the years of their production.

Besides the symphonies, Sibelius has composed a number of symphonic poems, the first being "En Saga," of which Mr. Toscanini gave so magnificent a reading here a couple of weeks ago, and which certain capable judges still consider to be his finest composition in this form. This was his earliest published orchestral compositions, being opus 9, and considerably antedates the first symphony. Unlike other of the earlier compositions, it is one of his most typical works and represents the great composer virtually in his creative maturity—a rare instance of a composer finding his own individuality so early, for he had not yet reached his 30th birthday when it was written.

BUT, while "En Saga" is thoroughly representative of Sibelius at his best, several of the other compositions which have achieved immense popularity, with audiences all over the world can scarcely be so considered. The name Sibelius is still best known by the "Valse Triste," the tone poem "Finlandia" and "The Swan of Tuonela." These were all written before the first symphony, the "Valse Triste" being published separately later, although it is one of the pieces of incidental music which Sibelius wrote for Jarnefeldt's drama, "Kuolema." "The Swan of Tuonela" is the first of two legends from the epic "Kalevala," the second being "Lemmekainen zieht heimwaerts," which, as far as the writer knows, has never been performed in this city, if, indeed, in the United States. "Finlandia" was his opus 26, but several orchestral works were written between "En Saga" and the later tone poem which was to become so popular.

Most of these intermediate compositions are unknown in this country, some of them being the overture and the suite "Karelia" and the "Fruehlingslied" (Spring Song). But there is also a vast amount of music besides the symphonies which came after the first symphony and which is also entirely unknown, some of these (not all for orchestra exclusively) being "Pohjola's Daughter," "The Bard," "Oceanides," "In Memoriam," "The Night-Ride and Sunrise," "Luannotar," "The Origin of Fire" and a number of others. These are all declared by Sibelius enthusiasts to be works of exceptional beauty and distinction, but especially the last two. Perhaps in the recrudescence, if it can be called that, of interest in the music of this composer, an opportunity to hear some of the lesser-known major works may be given. From the reception which was accorded to the three compositions which have been performed here recently, the audience would be receptive, to say the least.

Sibelus has also written a considerable amount of incidental music for stage works, among which that to Maeterlinck's "Pelleas et Melisande," Adolph Paul's "King Christian II" and Strindberg's "Svanehit" are the most important, although none of it has attained the popularity of the "Valse Triste" from the stage music to Arvid Jaenefeldt's "Kuolema." In chamber music he has done little, the principal works in this medium being an early piano sonata (opus 12) and the string quartet "Voces Intimaoe" (opus 56), although there are some later sonatinas for piano. However, the great majority of his compositions are in the larger forms, in which the genius of the composer seemed to find his most effective vehicle. None of the chamber music has been largely performed outside the native country of the composer, and, like the concerto form, it seemed not to appeal to him greatly.

* * *

WHILE Sibelius undoubtedly represents the best that Finland has given the world musically, and while probably no composer, past or present, has owed so little to his predecessors and contemporaries from the standpoint of developing his own peculiar idiom and musical personality, nevertheless, to a certain extent his music was the process of evolution, for he was not the first Finnish composer to treat national music orchestrally. This was done before Sibelius was born, for in 1860, Schantz composed his "Kullervo" overture and later Kejanus appeared with some folksong rhapsodies, the "Aino" symphony and the "Kullervo" funeral march. Still later, Kejanus, recognizing in Sibelius a greater creative talent than himself, devoted himself largely to conducting the works of the latter, of which, despite an advanced age, he is still the recognized authority.

On account of his pecularities composition, structure and orche tration, interpretation plays a m important part in the music Sibelius, and without this to consummate degree, his works ca have little effect upon an audien But, when interpreted by a sy pathetic conductor and in the tr spirit of the music, it has a ve great effect, as we in Philadelph have been privileged to learn sinc the present season opened. first hearing, this music seems be austere and almost forbiddi (the same thing was said not many years ago of the music o Brahms), but it unquestionably gains with successive hearings, very much as did the music of Brahms —always granted effective interpretation.

While Sibelius has repeatedly disclaimed the use of folk-music in its entirety in his music, nevertheless, he seldom gets very far away from the atmosphere of that folk-music. In idea, thought, melodic line, rhythm and orchestration, he generally is well within the "Kalevala," the great collection of runes and folk-lore made in 1835 by Dr. Loennrot, the "Kalevala" being a poem which sets forth the mythical history of the Finnish people in much the same manner that the "Nibelungenlied" does that of the Teutonic nations. Sibelius' method of development is strikingly original, for usually (although the slow movement of the first symphony is an exception) his symphonic movements are built up from short, almost fragmentary germs, which expand until at the climax, the complete theme is presented in its full glory. These may be some of the reasons why this splendid music has been so slow in reaching the appreciation which, this season, it seems to be achieving.

THIS CLIPPING FROM THE
ATLANTIC CITY, N. J.
PRESS

NOV 20 1932

Shows Musical Modesty

Carpenter Within the Circle in Conducting the Boston Symphony

By DALE THRRISON
(Associated Press Staff Writer)

NEW YORK, Nov. 19 (AP). — John Alden Carpenter stepped from the Chicago social register to a piano bench on the Carnegie Hall stage today to give New York audiences a lesson on musical modesty.

The slender Chicago composer shared the Boston Symphony Orchestra program with the Brahms Second Symphony, the second half of the program being given over to Carpenteriana — his well known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in poserial modesty. The number—which might be called a piano concerto with reverse English —was programmed as being for "orchestra, with piano obligato." Carpenter followed that idea faithfully. His piano was within the orchestra instead of being given prominent front-stage position. The orchestra did the work and Carpenter, from his modest position inside the circle, obligato-ed.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

NOV 20 1932

NEW YORK APPLAUDS NEW COMPOSITION OF CHICAGO MUSICIAN

New York, Nov. 19. — [Special.] — John Alden Carpenter, Chicago musician, provided the feature of today's Boston Symphony matinée at Carnegie hall. Mr. Carpenter was heard not only as composer of a new work for piano and orchestra, but as piano soloist in the performance of the novelty under Mr. Koussevitzky's baton.

The audience applauded warmly the novelty and its composer.

The new piece is entitled "Patterns." It is described as being "for orchestra with piano obligato." It is not, the composer has explained, "a show piece for the pianist"; nor is it, as the literary concert goer might suppose, an instrumental commentary upon the celebrated poem of the same title by Amy Lowell. The music has no literary or programmatic significance. The implications of the title are wholly musical.

The composition is in one movement, with a slow middle section. There are suggestions of jazz. There is "an absurd bubbling up," as Mr. Carpenter genially expresses it, "of my concealed Spanish blood."

The work is deftly made, the patterns artfully designed and varied. There is charming and witty music; there is an engratiating Waltz section; there is an admirable play of rhythms and of contracted instrumental tex-

---

KANSAS CITY, MO.
STAR

NOV 20 1932

A COMPOSER DODGES LIGHT.

New York Audience Gets a Lesson in Musical Modesty.

(By the Associated Press.)

NEW YORK, Nov. 19.—John Alden Carpenter stepped from the Chicago social register to a piano bench on the Carnegie hall stage today to give New York symphony audiences a lesson on musical modesty.

The slender Chicago composer shared the Boston Symphony Orchestra program with the Brahms second symphony, the second half of the program being given over to Carpenteriana—his well known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in poserial modesty. The number—which might be called a piano concerto with reverse English—was scheduled as being for "orchestra, with piano obbligato." Carpenter followed that idea faithfully. His piano was within the orchestra, instead of being given prominent front stage position. The orchestra did the work and Carpenter, from his modest position inside the circle, obbligato-ed.

In its use of the piano with full orchestra, "Patterns" followed the vogue of other modernists, notably Gershwin, who has employed the pianoforte extensively in his orchestral compositions.

47

Herald Nov 20 32

CONCERTS

MAELZEL and SCHMITT

The Herald has received through Mr. Philip S. Marden of Lowell an interesting letter with reference to Beethoven's Seventh Symphony which will be played Tuesday afternoon by the Boston Symphony orchestra. Maelzel, whose name is inseparably connected with this symphony, visited Boston exhibiting his automata. Mr. Marden's correspondent, Mr. Francis E. Appleton of Lowell, writes:

"A reference to a family register kept by my father discloses that his uncle, William Goodrich (my great uncle), in 1809 engaged with Maelzel to travel about the country, exhibiting his panharmonicon, a combination of wind instruments played by machinery. And further, that William Goodrich, after returning from his trip with the panharmonicon, worked with the firm of Hoyts, Babcocks and Appleton, in a building which they erected in 1810 on Milk street, Boston, on the site of Franklin's birthplace, for the manufacture of pianos and organs. After the firm dissolved partnership, William Goodrich set up for himself as an organ-builder. The original panharmonicon was lost at sea, and William Goodrich built another like it, which after exhibition at a museum in Boston for a time, was also sent to foreign parts. The Appleton of the above-named firm was my grandfather. Hence I seem to have a remote (very much so), indirect connection with that rascally (?) Maelzel."

Maelzel was far from being a "rascal." But how about the dates in this letter? Maelzel did not come to the United States until 1826. He opened his exhibition in Boston on Sept. 13 of that year at Julien hall, on a corner of Milk and Congress streets. He visited Boston again in 1828 and 1833. He died on the brig Otis on his way from Havana to Philadelphia, on July 21, 1838, and was buried at sea off Charleston. The United States Gazette published his eulogy: "He has gone, we hope, where the music of his harmonicons will be exceeded."

Florent Schmitt, who will appear as composer and pianist at the Symphony concerto this week, is visiting this country for the first time. He is known here by the Symphony audiences by his "Tragedy of Salome," which has been performed here three times; "musiques de plein-air; "Reves," which is on the program of this week, but was first heard here in 1924; and the 47th Psalm; but compositions by him have been performed in other concerts here: orchestral, chamber and for voices. The first time his name appeared on a program in Boston was when the pianist, Winifred Christie, played his "Passing Bell." Schmitt was born at Blamont, Lorraine, though his parents were of Alsatian descent. He began to study music at an early age; first at Nancy, then at the Paris Conservatory, where his teachers were Dubois, Lavignac, Massenet and Gabriel Faure. In 1900 he was awarded the Prix de Rome. He journeyed in Germany and Austria, North Africa and Turkey. "His regulation stay at the Villa Medici in Rome was marked by many heroic-comic incidents caused by his love of travel. This undisciplined pensioner traversed Europe in every direction with a whim and obstinacy that more than once won him severe remonstrances. His vagabond tendency led him into the most unforeseen places and allowed him to form his imagination and his heart at the same time as his talent. These 50 months spent outside France had a decisive influence on his outlook. One may consider as essential 'in the make-up of this exceptional person the ingredient of visual experience, of the reflection on things and costumes, to the same degree as that of the musical training pure and simple. To develop himself, it was necessary for him to pick up what was lacking in the places immediately surrounding him.'"

In 1914 he was called to the French colors. He was appointed director of the Lyons Conservatory in 1921, and held that position for three years. He has composed much: ballets, music for "Antony and Cleopatra," "Salammbo," orchestral, chamber and vocal music, and many pieces for piano. He is a composer of uncommon independence and virility.

Just as Jovita Fuentes lifted up his voice in a performance of Strauss's "Salome" at Wuppertal in Germany he was greeted with a barrage of tear gas. Not that the audience objected to his voice or vocal method. He is a Philippine, and he suffered from the campaign to drive foreign artists off the boards in Germany.

"As an Englishman it is painful to have to admit it, but in artistic matters England still, as in the past, is too much the rubbish heap of Europe," said Sir Thomas Beecham, the conductor of the newly formed London Philharmonic Orchestra. I have now formed an orchestra which contains the finest players in the country, and no players are finer than those of England, but year after year foreign orchestras visit us, and in spite of the dubious playing of some of their sections, each orchestra is acclaimed as if it were the only orchestra. If, when it hears it, the British public does recognize the best, then the London Philharmonic will remain in existence for many years.

"Only the English would take these foreign visitations lying down. If I took the London Philharmonic to New York, and on its behalf made the claims that perhaps I might be entitled fairly to make, the noise caused by the Lindbergh baby tragedy wouldn't be in it for the attacks which would be directed against us from every possible quarter."

Trib.

E, SUNDAY, NOVEMBER 20, 1932

Koussevitzky Plays 'Patterns' By Carpenter

Chicago Composer Is Piano Soloist in Boston Symphony's Presentation

Work in One Movement

Not a Show Piece for the Pianist, Creator Explains

John Alden Carpenter, the distinguished Chicago musician, provided the feature of yesterday's Boston Symphony matinee at Carnegie Hall. Mr. Carpenter was heard not only as composer of a new work for piano and orchestra, but as piano soloist in the performance of the novelty under Mr. Koussevitzky's baton.

The new piece is entitled "Patterns." It is described as being "for orchestra with piano obbligato." It is not, the composer has explained, "a show piece for the pianist"; nor is it, as the literary concert goer might suppose, an instrumental commentary upon the celebrated poem of the same title by Amy Lowell. The music has no literary or programmatic significance. The implications of the title are wholly musical.

The composition is in one movement, with a slow middle section. There are suggestions of jazz; there is "an absurd bubbling up," as Mr. Carpenter genially expresses it, "of my concealed Spanish blood."

The work is deftly made, the patterns artfully designed and varied. There is charming and witty music in the score; there is an engratiating waltz section; there is an admirable play of rhythms and of contrasted instrumental textures.

Mr. Carpenter kept the solo part in just proportion to the general scheme; and Mr. Koussevitzky conducted the work with evident sympathy. The audience applauded warmly the novelty and its composer.

As afterpiece, Mr. Koussevitzky revived the familiar music of Mr. Carpenter's ballet, "Skyscrapers," with the assistance of Adelle Alberts, soprano, and Rulan Y. Robison, tenor. The symphony of the afternoon was another Koussevitzkyan favorite, the second of Brahms.

THIS CLIPPING FROM
PHILADELPHIA, PA.
PUBLIC LEDGER

NOV 20 1932

Greater Interest Shown In the Music of Sibelius

Conductors All Over America Playing It This Season; Many Works in the Largest Forms Still Unknown Here

By SAMUEL L. LACIAR

ONE of the most remarkable manifestations of the present musical season has been the unwontedly great interest taken in the music of the Finnish composer, Jan Sibelius. There is no especial anniversary this year connected with Sibelius other than two weeks from next Thursday, on December 8, he will celebrate the sixty-seventh anniversary of his birth. Nor has there been anything else to bring him more strongly than usual to the attention of conductors or the general musical public. Perhaps Sibelius at last is beginning to receive that somewhat belated admiration which his more enthusiastic admirers have been bespeaking for him for years. But whatever the reason, it is certain that the present season will be the occasion of more performances of the work of this remarkable composer than any since his first large composition appeared.

Thus in Philadelphia within the space of one week we have had three performances of major orchestral works by Sibelius, and the fact that these were presented by three different conductors who apparently had nothing in common in making up their respective programs, adds to the idea of a greater general interest in the music of Sibelius at the present time. The works presented in Philadelphia, in the order of performance, were the fourth symphony, by Mr. Stokowski; the tone poem "En Saga," given an interpretation by Mr. Toscanini which gave many persons here a new and entirely different conception of Sibelius, and the first symphony, conducted by Dr. Rodzinsky. The two symphonies had been played in Philadelphia before and the first several times, but so far as we recall it was the first performance of "En Saga," which some musicians consider to be the composer's finest orchestral work among the tone poems.

This revival, or, rather, increase, of interest in Sibelius is certainly not the result of propaganda of any kind, and for that reason it is the more likely to remain a more or less permanent thing, partly because of its apparently spontaneous origin and partly because it is so widespread. In Boston, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has announced his intention of playing all eight of the symphonies of Sibelius during the present season, and he recently gave what is believed to have been the second American performance of the tone poem "Tapiola." Some of the other tone poems, of which there are many, are also likely to be performed there. To a lesser extent, the same thing prevails with the other principal orchestras not only of the United States but also of England.

* * *

ALTHOUGH Sibelius is generally known, at least in the United States as a composer of symphonies, he has written a very large amount of music in other forms. Nearly always, however, this music has been in the larger forms, and herein this important composer differed radically from his neighbor, Grieg. The latter found the smaller forms the more congenial to his talent and rarely essayed orchestral composition at all, whereas the most significant contributions of Sibelius to the literature of music have been in this medium. Each has written one concerto, Grieg his most famous work, the A minor concerto for piano and orchestra, and Sibelius the D minor violin concerto, in his typical vein. This work has been even slower than the orchestral compositions to find popularity among audiences, although it is in the repertoire of nearly all of the great violinists.

Sibelius has now composed eight symphonies and it is likely that at least one more will be added to this list before he gives up creative work. He very evidently does not agree with Brahms, who once said that a composer should cease work at 50 years of age—and then proceeded to write the fourth symphony, the G major string quintet, the great music for clarinet, both sonatas and the quintet, and other important works, when considerably past that age. Sibelius, now within a few days of 67, has been constantly at work on compositions of the larger kind ever since his first symphony appeared thirty-two years ago, his symphonies being about evenly spaced through the years of their production.

Besides the symphonies, Sibelius has composed a number of symphonic poems, the first being "En Saga," of which Mr. Toscanini gave so magnificent a reading here a couple of weeks ago, and which certain capable judges still consider to be his finest composition in this form. This was his earliest published orchestral compositions, being opus 9, and considerably antedates the first symphony. Unlike other of the earlier compositions, it is one of his most typical works and represents the great composer virtually in his creative maturity—a rare instance of a composer finding his own individuality so early, for he had not yet reached his 30th birthday when it was written.

BUT, while "En Saga" is thoroughly representative of Sibelius at his best, several of the other compositions which have achieved immense popularity, with audiences all over the world can scarcely be so considered. The name Sibelius is still best known by the "Valse Triste," the tone poem "Finlandia" and "The Swan of Tuonela." These were all written before the first symphony, the "Valse Triste" being published separately later, although it is one of the pieces of incidental music which Sibelius wrote for Jarnefeldt's drama, "Kuolema." "The Swan of Tuonela" is the first of two legends from the epic "Kalevala," the second being "Lemmekainen zieht heimwaerts," which, as far as the writer knows, has never been performed in this city, if, indeed, in the United States. "Finlandia" was his opus 26, but several orchestral works were written between "En Saga" and the later tone poem which was to become so popular.

Most of these intermediate compositions are unknown in this country, some of them being the overture and the suite "Karelia" and the "Fruehlingslied" (Spring Song). But there is also a vast amount of music besides the symphonies which came after the first symphony and which is also entirely unknown, some of these (not all for orchestra exclusively) being "Pohjola's Daughter," "The Bard," "Oceanides," "In Memoriam," "The Night-Ride and Sunrise," "Luannotar," "The Origin of Fire" and a number of others. These are all declared by Sibelius enthusiasts to be works of exceptional beauty and distinction, but especially the last two. Perhaps in the recrudescence, if it can be called that, of interest in the music of this composer, an opportunity to hear some of the lesser-known major works may be given. From the reception which was accorded to the three compositions which have been performed here recently, the audience would be receptive, to say the least.

Sibelius has also written a considerable amount of incidental music for stage works, among which that to Maeterlinck's "Pelleas et Melisande," Adolph Paul's "King Christian II" and Strindberg's "Svanehit" are the most important, although none of it has attained the popularity of the "Valse Triste" from the stage music to Arvid Jaenefeldt's "Kuolema." In chamber music he has done little, the principal works in this medium being an early piano sonata (opus 12) and the string quartet "Voces Intimaoe" (opus 56), although there are some later sonatinas for piano. However, the great majority of his compositions are in the larger forms, in which the genius of the composer seemed to find his most effective vehicle. None of the chamber music has been largely performed outside the native country of the composer, and, like the concerto form, it seemed not to appeal to him greatly.

* * *

WHILE Sibelius undoubtedly represents the best that Finland has given the world musically, and while probably no composer, past or present, has owed so little to his predecessors and contemporaries from the standpoint of developing his own peculiar idiom and musical personality, nevertheless, to a certain extent his music was the process of evolution, for he was not the first Finnish composer to treat national music orchestrally. This was done before Sibelius was born, for in 1860, Schantz composed his "Kullervo" overture and later Kejanus appeared with some folk-song rhapsodies, the "Aino" symphony and the "Kullervo" funeral march. Still later, Kejanus, recognizing in Sibelius a greater creative talent than himself, devoted himself largely to conducting the works of the latter, of which, despite an advanced age, he is still the recognized authority.

On account of his pecularities o composition, structure and orche tration, interpretation plays a m important part in the music Sibelius, and without this to consummate degree, his works ca have little effect upon an audien But, when interpreted by a sy pathetic conductor and in the tr spirit of the music, it has a ve great effect, as we in Philadelph have been privileged to learn sinc the present season opened. first hearing, this music seems be austere and almost forbiddi (the same thing was said not many years ago of the music o Brahms), but it unquestionably gains with successive hearings, very much as did the music of Brahms —always granted effective interpretation.

While Sibelius has repeatedly disclaimed the use of folk-music in its entirety in his music, nevertheless, he seldom gets very far away from the atmosphere of that folk-music. In idea, thought, melodic line, rhythm and orchestration, he generally is well within the "Kalevala," the great collection of runes and folk-lore made in 1835 by Dr. Loennrot, the "Kalevala" being a poem which sets forth the mythical history of the Finnish people in much the same manner that the "Nibelungenlied" does that of the Teutonic nations. Sibelius' method of development is strikingly original, for usually (although the slow movement of the first symphony is an exception) his symphonic movements are built up from short, almost fragmentary germs, which expand until at the climax, the complete theme is presented in its full glory. These may be some of the reasons why this splendid music has been so slow in reaching the appreciation which, this season, it seems to be achieving.

THIS CLIPPING FROM THE
ATLANTIC CITY, N. J.
PRESS

NOV 20 1932

Shows Musical Modesty

Carpenter Within the Circle in Conducting the Boston Symphony

By DALE THRRISON
(Associated Press Staff Writer)

NEW YORK, Nov. 19 (AP). — John Alden Carpenter stepped from the Chicago social register to a piano bench on the Carnegie Hall stage today to give New York audiences a lesson on musical modesty.

The slender Chicago composer shared the Boston Symphony Orchestra program with the Brahms Second Symphony, the second half of the program being given over to Carpenteriana — his well known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in poserial modesty. The number—which might be called a piano concerto with reverse English—was programmed as being for "orchestra, with piano obligato." Carpenter followed that idea faithfully. His piano was within the orchestra instead of being given prominent front-stage position. The orchestra did the work and Carpenter, from his modest position inside the circle, obligato-ed.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

NOV 20 1932

NEW YORK APPLAUDS NEW COMPOSITION OF CHICAGO MUSICIAN

New York, Nov. 19. — [Special.] — John Alden Carpenter, Chicago musician, provided the feature of today's Boston Symphony matinée at Carnegie hall. Mr. Carpenter was heard not only as composer of a new work for piano and orchestra, but as piano soloist in the performance of the novelty under Mr. Koussevitzky's baton.

The audience applauded warmly the novelty and its composer.

The new piece is entitled "Patterns." It is described as being "for orchestra with piano obligato." It is not, the composer has explained, "a show piece for the pianist"; nor is it, as the literary concert goer might suppose, an instrumental commentary upon the celebrated poem of the same title by Amy Lowell. The music has no literary or programmatic significance. The implications of the title are wholly musical.

The composition is in one movement, with a slow middle section. There are suggestions of jazz. There is "an absurd bubbling up," as Mr. Carpenter genially expresses it, "of my concealed Spanish blood."

The work is deftly made, the patterns artfully designed and varied. There is charming and witty music; there is an engratiating Waltz section; there is an admirable play of rhythms and of contracted instrumental textures.

COMPOSER DODGES LIGHT.

New York Audience Gets a Lesson in Musical Modesty.

(By the Associated Press.)

NEW YORK, Nov. 19.—John Alden Carpenter stepped from the Chicago social register to a piano bench on the Carnegie hall stage today to give New York symphony audiences a lesson on musical modesty.

The slender Chicago composer shared the Boston ~~Symphony~~ Orchestra program with the Brahms second symphony, the second half of the program being given over to Carpenteriana—his well known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in poserial modesty. The number—which might be called a piano concerto with reverse English—was scheduled as being for "orchestra, with piano obbligato." Carpenter followed that idea faithfully. His piano was within the orchestra, instead of being given prominent front stage position. The orchestra did the work and Carpenter, from his modest position inside the circle, obbligato-ed.

In its use of the piano with full orchestra, "Patterns" followed the vogue of other modernists, notably Gershwin, who has employed the pianoforte extensively in his orchestral compositions.

Times, Nov 20

THE

MUSIC IN REVIEW

Brahms and Carpenter Offered in Interesting Juxtaposition by Boston Orchestra.

Dr. Serge Koussevitzy of the Boston Symphony Orchestra has a fine habit of arranging his programs in such wise that the thoughtful listener, by comparing this with that, may draw conclusions regarding trends and tendencies of music past and present. Thus he presented Beethoven symphonies in sequence in order that his audience might follow the composer's development as well as enjoy the music; this season he has undertaken the same presentation of Sibelius, whose symphonies are to be given chronologically on the Boston (and, it is to be hoped, also New York) programs, culminating with the world première in the Spring of the newly completed eighth symphony.

Yesterday afternoon's program in Carnegie Hall exhibited the same interest in comparative research by setting forth, after the Brahms second symphony, two works by John Alden Carpenter, with the composer as piano soloist. The first of these, "Patterns," for orchestra with piano obbligato, was recently completed and this concert afforded its first New York performance. The well-known 'Skyscraper" ballet, written in 1924 and first produced at the Metropolitan Opera House in 1926, followed in concert form.

Though Mr. Carpenter has disavowed any literary or programatic significance for "Patterns," the form of the piece speaks for itself. It might be labeled "Fantasy," for various musical images, amusing, meditative, astringent and uproarious, move across the orchestra, displaying Mr. Carpenter's fertile fancy, his gift for melody and his command of instrumentation. One need not knit critical brows over this piece; it is frankly unpretentious; the rather sunny musings of a sensitive traveler voyaging in his mind through musical ports of call.

Its greatest interest lay in the evidence of condensation of style manifest in the instrumentation. One has the impression that Mr. Carpenter makes a more economic and pointed use of scoring in this work than in the earlier opus which followed. The general texture is clearer and sparer and sometimes, as a result, its impact more forthright.

For all that, however, it is a less pretentious work than "Skyscrapers." It was particularly interesting to hear the latter shortly atfer another concert setting forth the more serious art forms to which jazz has been rapidly aspiring since "Skyscrapers" was writtten in 1924. Mr. Carpenter's ballet remains, in at least one opinion, by far the most successful and important application of jazz on a symphonic scale that has yet been made. Dr. Koussevitsky and his orchestra exhausted all the implications of the glittering and effective score in a brilliant reading. The result was exhilarating and fresh, which can scarcely be said of most of the most recent jazz invasions of the orchestral field. Mr. Carpenter acquitted himself admirably as pianist. Adelle Alberts, soprano, and Rulon Y. Robison, tenor, soloists in "Skyscrapers," added to the obvious enjoyment of a large audience.

H. H.

[From Late Editions of Yesterday's TIMES.]

Harriet Cohen, Pianist, Plays.

Harriet Cohen, the English pianist, brought with her an interesting program for her first appearance of the season here at the Town Hall last night. She began with eight transcriptions from a dozen made by twelve British composers from the works of Bach. This collection, known as the "Bach Book," was made for Miss Cohen, and the composers represented last night were William Walton, John Ireland, Constant Lambert, Eugene Goossens, Arthur Bliss, Lord Berners, Vaughan Williams and Arnold Bax. Those left out were Granville Bantock, Frank Bridge, Herbert Howells and W. Gillies Whittaker. The program also included works by Haydn and Brahms and unfamiliar music by Sibelius.

The Bach transcriptions are, for the most part, a work of supererogation. Of the eight heard last night those by Walton and Williams seemed most successful in evoking the spirit of the originals. Miss Cohen, using the score, played the eight with an understanding of what the transcribers required, as well she might.

Her Haydn—an adagio in F, an andante in E minor and the Sonata in D, No. 7—was less successful. Miss Cohen's approach to this music, as well as to the Brahms that followed, was too imperious and not sufficiently warm, leaving aside technical matters such as vagaries in tempi and rhythms.

The Sibelius group included the first New York performance of a number of Finnish "Volksweisen," "The Birch Tree" and two sonatinas. The "Volksweisen" are simple themes, set down unpretentiously by the composer. The audience was of good size and cordial.

H. T.

THIS CLIPPING FROM
BALTIMORE, MD.
SUN
NOV 20 1932

Lesson In Modesty Is Given By Chicago Society Musician

Piano Obligato To Boston Symphony's Performance Of His Own Work Played From Carnegie Hall Pit By J. A. Carpenter

[By the Associated Press]

New York, Nov. 19—John Alden Carpenter stepped from the Chicago social register to a piano bench on the Carnegie Hall stage today to give New York Symphony audiences a lesson on musical modesty.

The slender Chicago composer shared the Boston Symphony Orchestra program with the Brahms Second Symphony, the second half of the program being given over to Carpenteriana—his well-known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startle his audience with something new in poserial modesty. The number—which might be called a piano concerto with reverse English—was on the program as being for 'orchestra, with piano obligato." Mr. Carpenter followed that idea faithfully. His piano was within the orchestra instead of being given prominent front-stage position. The orchestra did the work and Mr. Carpenter, from his modest position inside the circle, played the obligato.

In its use of the piano with full orchestra, "Patterns" followed the vogue of other modernists, notably Gershwin, who has employed the pianoforte extensively in his orchestrial compositions.

Mr. Carpenter, however, has taken the pyrotechnics from the instrument in "Patterns" and he succeeded surprisingly well in making it an accompaniment to the one hundred pieces of brass, tympani and strings which Dr. Serge Koussevitsky led through the selection's modernistic eccentricities.

"Patterns' 'itself ranged from a size 16 to a 42. At first hearing it sounded as though the size 16 was in the majority. It was marked throughout with modernism, but a modernism in a high hat instead of the dungarees some of the Tin-pan Alley alumni have affected in their excited offerings to the symphonic album.

The staid hall was filled with elderly women and men and a sprinkling of youth who braved a heavy downpour to hear what the Middle Westerner had to offer the effete East. Their repeated applause indicated they thought he had plenty.

FORT WORTH, TEX.
STAR-TELEGRAM
NOV 20 1932

Composer Gives Lesson in Modesty

NEW YORK, Nov. 19.—John Alden Carpenter stepped from the Chicago social register to a piano bench on the Carnegie Hall stage today to give New York symphony audiences a lesson in musical modesty.

The slender Chicago composer shared the Boston Symphony Orchestra program with the Brahms Second Symphony, the second half of the program being given over to Carpenteriana—his well known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in poserial modesty. The number—which might be called a piano concerto with reverse English—was programmed as being for "orchestra, with piano obbligato." Carpenter followed that idea faithfully. His piano was within the orchestra instead of being given prominent front-stage position. The orchestra did the work and Carpenter, from his modest position inside the circle, obbligato-ed.

PHILADELPHIA, PA.
PUBLIC LEDGER
NOV 20 1932

Lesson in Musical Modesty Given Audience by Chicago Composer

Carpenter Plays Piano Within Orchestra Circle at N. Y. Premiere of "Patterns," Eschewing Front-Stage Position; Hearers Approve Work

New York, Nov. 19.—(AP)—John Alden Carpenter stepped from the Chicago social register to a piano in Carnegie Hall today to give a New York audience a lesson in musical modesty.

The slender composer shared the Boston Symphony Orchestra's program with Brahms' Second Symphony, the latter half being given over to Carpenteriana—his well-known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in modesty. The number—which might be called a piano concerto with reverse English—was programmed as being for "orchestra, with piano obbligato." Carpenter followed that idea faithfully. His piano was within the orchestra instead of being given front-stage position. The orchestra did the work and Carpenter, inside the circle, obbligato-ed.

In its use of the piano with full orchestra, "Patterns" followed the vogue of other modernists, notably Gershwin, who has employed the pianoforte extensively in his orchestral compositions.

Carpenter, however, has taken the pyrotechnics from the instrument in "Patterns" and he succeeded surprisingly well in making it an accompaniment to the 100 pieces of brass, typani and strings which Serge Koussevitsky led through the selection's modernistic eccentricities.

"Patterns" itself ranged from size 16 to 42. At first hearing it sounded as though size 16 was in the majority. It was marked throughout with modernism, but modernism in a high hat instead of the dungarees some of the Tinpan Alley alumni have affected in their excited offerings to the symphonic album.

The said hall was filled with elderly ladies and gentlemen and a sprinkling of youth who braved a pneumonia-laden downpour to hear what the Middle Westerner had to offer the effete East. Their repeated applause indicated they thought he had plenty.

THIS CLIPPING FROM THE
ASBURY PARK, N. J.
PRESS
NOV 20 1932

Carpenter Offers Something New; Modest "Reverse-English" Concerto

NEW YORK, Nov. 19 (AP).—John Alden Carpenter stepped from the Chicago social register to a piano bench on the Carnegie Hall stage today to give New York audiences a lesson in musical modesty.

The slender Chicago composer shared the Boston Symphony orchestra program with the Brahms Second Symphony, the second half of the program being given over to Carpenteriana—his well known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in musical modesty. The number—which might be called a piano concerto with reverse English—was programmed as being for "orchestra, with piano obligato." Carpenter followed that idea faithfully. His piano was within the orchestra instead of being given prominent front-stage position. The orchestra did the work and Carpenter, from his modest position inside the circle, obligatoed.

In its use of the piano with full orchestra, "Patterns" followed the vogue of other modernists, notably Gershwin, who has employed the pianoforte extensively in his orchestra compositions.

Carpenter, however, has taken the pyrotechnics from the instrument in "Patterns" and he succeeded surprisingly well in making it an accompaniment to the 100 pieces of brass, tympani and strings which Dr. Serge Koussevitsky led thru the selection's modernistic eccentricities.

(Continued on Page Two)

"Patterns" itself ranged from a size 16 to a 42. At first hearing it sounded as tho the size 16 were in the mapority. It was marked thruout with modernism, but a modernism in a high hat instead of the dungarees some of the Tin Pan Alley alumni have effected in their excited offerings to the symphonic album.

The staid hall was filled with elderly ladies and gentlemen and a sprinkling of youth who braved a pneumonia-laden downpour to hear what the middle-westerned had to offer the effete East. Their repeated applause indicated they thought he had plenty.

THIS CLIPPING FROM
NEWARK, N. J.
CALL
NOV 20 1932

New York Gets Lesson In Musical Modesty

NEW YORK, Nov. 19 (AP).—John Alden Carpenter stepped from the Chicago Social Register to a piano bench on the Carnegie Hall stage today to give New York audiences a lesson on musical modesty.

The slender Chicago composer shared the Boston Symphony Orchestra program with the Brahms Second Symphony, the second half of the program being given over to Carpenteriana—his well known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in poserial modesty. The number—which might be called a piano concerto with reverse English—was programmed as being for "orchestra, with piano obligato." Carpenter followed that idea faithfully. His piano was within the orchestra instead of being given prominent front stage position. The orchestra did the work and Carpenter, from his modest position inside the circle obligato-ed.

In its use of the piano with full orchestra "Patterns" followed the vogue of other modernists, notably Gershwin, who has employed the pianoforte extensively in his orchestral compositions.

Carpenter, however, has taken the pyrotechnics from the instrument in "patterns" and he succeeded surprisingly well in making it an accompaniment to the 100 pieces of brass, tympani and strings which Dr. Serge Koussevitsky led through the selection's modernistic eccentricities.

"Patterns" itself ranged from a size 16 to a 42. At first hearing it sounded as though the size 16 was in the majority. It was marked throughout with moderism, but a moderism in a high hat instead of the dungarees some of the Tin Pan Alley alumni have effected in their excited offerings to the symphonic album.

The staid hall was filled with elderly ladies and gentlemen and a sprinkling of youth who braved a pneumonia-laden downpour to hear what the middlewesterner had to offer the effete East. Their repeated applause indicatd they thought he had plenty.

48

Times Nov 22 THE

MUSIC IN REVIEW

Brahms and Carpenter Offered in Interesting Juxtaposition by Boston Orchestra.

Dr. Serge Koussevitzy of the Boston Symphony Orchestra has a fine habit of arranging his programs in such wise that the thoughtful listener, by comparing this with that, may draw conclusions regarding trends and tendencies of music past and present. Thus he presented Beethoven symphonies in sequence in order that his audience might follow the composer's development as well as enjoy the music; this season he has undertaken the same presentation of Sibelius, whose symphonies are to be given chronologically on the Boston (and, it is to be hoped, also New York) programs, culminating with the world première in the Spring of the newly completed eighth symphony.

Yesterday afternoon's program in Carnegie Hall exhibited the same interest in comparative research by setting forth, after the Brahms second symphony, two works by John Alden Carpenter, with the composer as piano soloist. The first of these, "Patterns," for orchestra with piano obbligato, was recently completed and this concert afforded its first New York performance. The well-known 'Skyscraper" ballet, written in 1924 and first produced at the Metropolitan Opera House in 1926, followed in concert form.

Though Mr. Carpenter has disavowed any literary or programatic significance for "Patterns," the form of the piece speaks for itself. It might be labeled "Fantasy," for various musical images, amusing, meditative, astringent and uproarious, move across the orchestra, displaying Mr. Carpenter's fertile fancy, his gift for melody and his command of instrumentation. One need not knit critical brows over this piece; it is frankly unpretentious; the rather sunny musings of a sensitive traveler voyaging in his mind through musical ports of call.

Its greatest interest lay in the evidence of condensation of style manifest in the instrumentation. One has the impression that Mr. Carpenter makes a more economic and pointed use of scoring in this work than in the earlier opus which followed. The general texture is clearer and sparer and sometimes, as a result, its impact more forthright.

For all that, however, it is a less pretentious work than "Skyscrapers." It was particularly interesting to hear the latter shortly atfer another concert setting forth the more serious art forms to which jazz has been rapidly aspiring since "Skyscrapers" was writtten in 1924. Mr. Carpenter's ballet remains, in at least one opinion, by far the most successful and important application of jazz on a symphonic scale that has yet been made. Dr. Koussevitsky and his orchestra exhausted all the implications of the glittering and effective score in a brilliant reading. The result was exhilarating and fresh, which can scarcely be said of most of the most recent jazz invasions of the orchestral field. Mr. Carpenter acquitted himself admirably as pianist. Adelle Alberts, soprano, and Rulon Y. Robison, tenor, soloists in "Skyscrapers," added to the obvious enjoyment of a large audience.

H. H.

[From Late Editions of Yesterday's TIMES.]

Harriet Cohen, Pianist, Plays.

Harriet Cohen, the English pianist, brought with her an interesting program for her first appearance of the season here at the Town Hall last night. She began with eight transcriptions from a dozen made by twelve British composers from the works of Bach. This collection, known as the "Bach Book," was made for Miss Cohen, and the composers represented last night were William Walton, John Ireland, Constant Lambert, Eugene Goossens, Arthur Bliss, Lord Berners, Vaughan Williams and Arnold Bax. Those left out were Granville Bantock, Frank Bridge, Herbert Howells and W. Gillies Whittaker. The program also included works by Haydn and Brahms and unfamiliar music by Sibelius.

The Bach transcriptions are, for the most part, a work of supererogation. Of the eight heard last night those by Walton and Williams seemed most successful in evoking the spirit of the originals. Miss Cohen, using the score, played the eight with an understanding of what the transcribers required, as well she might.

Her Haydn—an adagio in F, an andante in E minor and the Sonata in D, No. 7—was less successful. Miss Cohen's approach to this music, as well as to the Brahms that followed, was too imperious and not sufficiently warm, leaving aside technical matters such as vagaries in tempi and rhythms.

The Sibelius group included the first New York performance of a number of Finnish "Volksweisen," "The Birch Tree" and two sonatinas. The "Volksweisen" are simple themes, set down unpretentiously by the composer. The audience was of good size and cordial.

H. T.

THIS CLIPPING FROM
BALTIMORE, MD.
SUN
NOV 20 1932

Lesson In Modesty Is Given By Chicago Society Musician

Piano Obligato To Boston Symphony's Performance Of His Own Work Played From Carnegie Hall Pit By J. A. Carpenter

[By the Associated Press]

New York, Nov. 19—John Alden Carpenter stepped from the Chicago social register to a piano bench on the Carnegie Hall stage today to give New York Symphony audiences a lesson on musical modesty.

The slender Chicago composer shared the Boston Symphony Orchestra program with the Brahms Second Symphony, the second half of the program being given over to Carpenteriana—his well-known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startle his audience with something new in poserial modesty. The number—which might be called a piano concerto with reverse English—was on the program as being for "orchestra, with piano obligato." Mr. Carpenter followed that idea faithfully. His piano was within the orchestra instead of being given prominent front-stage position. The orchestra did the work and Mr. Carpenter, from his modest position inside the circle, played the obligato.

In its use of the piano with full orchestra, "Patterns" followed the vogue of other modernists, notably Gershwin, who has employed the pianoforte extensively in his orchestrial compositions.

Mr. Carpenter, however, has taken the pyrotechnics from the instrument in "Patterns" and he succeeded surprisingly well in making it an accompaniment to the one hundred pieces of brass, tympani and strings which Dr. Serge Koussevitsky led through the selection's modernistic eccentricities.

"Patterns' 'itself ranged from a size 16 to a 42. At first hearing it sounded as though the size 16 was in the majority. It was marked throughout with modernism, but a modernism in a high hat instead of the dungarees some of the Tin-pan Alley alumni have affected in their excited offerings to the symphonic album.

The staid hall was filled with elderly women and men and a sprinkling of youth who braved a heavy downpour to hear what the Middle Westerner had to offer the effete East. Their repeated applause indicated they thought he had plenty.

FORT WORTH, TEX.
STAR-TELEGRAM
NOV 20 1932

Composer Gives Lesson in Modesty

NEW YORK, Nov. 19.—John Alden Carpenter stepped from the Chicago social register to a piano bench on the Carnegie Hall stage today to give New York symphony audiences a lesson in musical modesty.

The slender Chicago composer shared the Boston Symphony Orchestra program with the Brahms Second Symphony, the second half of the program being given over to Carpenteriana—his well known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in poserial modesty. The number—which might be called a piano concerto with reverse English—was programmed as being for "orchestra, with piano obbligato." Carpenter followed that idea faithfully. His piano was within the orchestra instead of being given prominent front-stage position. The orchestra did the work and Carpenter, from his modest position inside the circle, obbligato-ed.

PHILADELPHIA, PA.
PUBLIC LEDGER
NOV 20 1932

Lesson in Musical Modesty Given Audience by Chicago Composer

Carpenter Plays Piano Within Orchestra Circle at N. Y. Premiere of "Patterns," Eschewing Front-Stage Position; Hearers Approve Work

New York, Nov. 19.—(AP)—John Alden Carpenter stepped from the Chicago social register to a piano in Carnegie Hall today to give a New York audience a lesson in musical modesty.

The slender composer shared the Boston Symphony Orchestra's program with Brahms' Second Symphony, the latter half being given over to Carpenteriana—his well-known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in modesty. The number—which might be called a piano concerto with reverse English—was programmed as being for "orchestra, with piano obbligato." Carpenter followed that idea faithfully. His piano was within the orchestra instead of being given front-stage position. The orchestra did the work and Carpenter, inside the circle, obbligato-ed.

In its use of the piano with full orchestra, "Patterns" followed the vogue of other modernists, notably Gershwin, who has employed the pianoforte extensively in his orchestral compositions.

Carpenter, however, has taken the pyrotechnics from the instrument in "Patterns" and he succeeded surprisingly well in making it an accompaniment to the 100 pieces of brass, typani and strings which Serge Koussevitsky led through the selection's modernistic eccentricities.

"Patterns" itself ranged from size 16 to 42. At first hearing it sounded as though size 16 was in the majority. It was marked throughout with modernism, but modernism in a high hat instead of the dungarees some of the Tinpan Alley alumni have affected in their excited offerings to the symphonic album.

The said hall was filled with elderly ladies and gentlemen and a sprinkling of youth who braved a pneumonia-laden downpour to hear what the Middle Westerner had to offer the effete East. Their repeated applause indicated they thought he had plenty.

THIS CLIPPING FROM THE
ASBURY PARK, N. J.
PRESS
(1) NOV 20 193

Carpenter Offers Something New; Modest "Reverse-English" Concerto

NEW YORK, Nov. 19 (AP).—John Alden Carpenter stepped from the Chicago social register to a piano bench on the Carnegie Hall stage today to give New York audiences a lesson in musical modesty.

The slender Chicago composer shared the Boston Symphony orchestra program with the Brahms Second Symphony, the second half of the program being given over to Carpenteriana—his well known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in musical modesty. The number—which might be called a piano concerto with reverse English—was programmed as being for "orchestra, with piano obligato." Carpenter followed that idea faithfully. His piano was within the orchestra instead of being given prominent front-stage position. The orchestra did the work and Carpenter, from his modest position inside the circle, obligatoed.

In its use of the piano with full orchestra, "Patterns" followed the vogue of other modernists, notably Gershwin, who has employed the pianoforte extensively in his orchestra compositions.

Carpenter, however, has taken the pyrotechnics from the instrument in "Patterns" and he succeeded surprisingly well in making it an accompaniment to the 100 pieces of brass, tym-

(Continued on Page Two)

pani and strings which Dr. Serge Kousevitsky led thru the selection's modernistic eccentricities.

"Patterns" itself ranged from a size 16 to a 42. At first hearing it sounded as tho the size 16 were in the mapority. It was marked thruout with modernism, but a modernism in a high hat instead of the dungarees some of the Tin Pan Alley alumni have effected in their excited offerings to the symphonic album.

The staid hall was filled with elderly ladies and gentlemen and a sprinkling of youth who braved a pneumonia-laden downpour to hear what the middle-westerned had to offer the effete East. Their repeated applause indicated they thought he had plenty.

THIS CLIPPING FROM
NEWARK, N. J.
CALL
NOV 20 1932

New York Gets Lesson In Musical Modesty

NEW YORK, Nov. 19 (AP).—John Alden Carpenter stepped from the Chicago Social Register to a piano bench on the Carnegie Hall stage today to give New York audiences a lesson on musical modesty.

The slender Chicago composer shared the Boston Symphony Orchestra program with the Brahms Second Symphony, the second half of the program being given over to Carpenteriana—his well known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in poserial modesty. The number—which might be called a piano concerto with reverse English—was programmed as being for "orchestra, with piano obligato." Carpenter followed that idea faithfully. His piano was within the orchestra instead of being given prominent front stage position. The orchestra did the work and Carpenter, from his modest position inside the circle obligato-ed.

In its use of the piano with full orchestra "Patterns" followed the vogue of other modernists, notably Gershwin, who has employed the pianoforte extensively in his orchestral compositions.

Carpenter, however, has taken the pyrotechnics from the instrument in "patterns" and he succeeded surprisingly well in making it an accompaniment to the 100 pieces of brass, tympani and strings which Dr. Serge Koussevitsky led through the selection's modernistic eccentricities.

"Patterns" itself ranged from a size 16 to a 42. At first hearing it sounded as though the size 16 was in the majority. It was marked throughout with moderism, but a moderism in a high hat instead of the dungarees some of the Tin Pan Alley alumni have effected in their excited offerings to the symphonic album.

The staid hall was filled with elderly ladies and gentlemen and a sprinkling of youth who braved a pneumonia-laden downpour to hear what the middlewesterner had to offer the effete East. Their repeated applause indicatd they thought he had plenty.

THIS CLIPPING FROM
N. Y. TIMES

20 1932

MUSIC IN REVIEW

Brahms and Carpenter Offered in Interesting Juxtaposition by Boston Orchestra.

Dr. Serge Koussevitzy of the Boston Symphony Orchestra has a fine habit of arranging his programs in such wise that the thoughtful listener, by comparing this with that, may draw conclusions regarding trends and tendencies of music past and present. Thus he presented Beethoven symphonies in sequence in order that his audience might follow the composer's development as well as enjoy his music; this season he has undertaken the same presentation of Sibelius, whose symphonies are to be given chronologically on the Boston (and, it is to be hoped, also New York) programs, culminating with the world première in the Spring of the newly completed eighth symphony.

Yesterday afternoon's program in Carnegie Hall exhibited the same interest in comparative research by setting forth, after the Brahms second symphony, two works by John Alden Carpenter, with the composer as piano soloist. The first of these, "Patterns," for orchestra with piano obbligato, was recently completed, and this concert afforded its first New York performance. The well-known "Skyscrapers" ballet, written in 1924 and first produced at the Metropolitan Opera House in 1926, followed in concert form.

Though Mr. Carpenter has disavowed any literary or programatic significance for "Patterns," the form of the piece speaks for itself. It might be labeled "Fantasy," for various musical images, amusing, meditative, astringent and uproarious, move across the orchestra, displaying Mr. Carpenter's fertile fancy, his gift for melody and his command of instrumentation. One need not knit critical brows over this piece; it is frankly unpretentious; the rather sunny musings of a sensitive traveler voyaging in his mind through musical ports of call.

Its greatest interest lay in the evidence of condensation of style manifest in the instrumentation. One has the impression that Mr. Carpenter makes a more economic and pointed use of scoring in this work than in the earlier opus which followed. The general texture is clearer and sparer and sometimes, as a result, its impact more forthright.

For all that, however, it is a less pretentious work than "Skyscrapers." It was particularly interesting to hear the latter shortly after another concert setting forth the more serious art forms to which jazz has been rapidly aspiring since "Skyscrapers" was writtten in 1924. Mr. Carpenter's ballet remains, in at least one opinion, by far the most successful and important application of jazz on a symphonic scale that has yet been made. Dr. Koussevitsky and his orchestra exhausted all the implications of the glittering and effective score in a brilliant reading. The result was exhilarating and fresh, which can scarcely be said of most of the more recent jazz invasions of the orchestral field. Mr. Carpenter acquitted himself admirably as pianist. Adelle Alberts, soprano, and Rulon Y. Robison, tenor, soloists in "Skyscrapers," added to the obvious enjoyment of a large audience.

H. H.

THIS CLIPPING FROM
Brooklyn, N. Y., Eagle

NOV 20 1932

Florent Schmitt To Play Own Work

A cross-section of Florent Schmitt's chamber music will constitute the program arranged by the League of Composers for the first New York appearance of the celebrated French composer Sunday night, Nov. 27, at the Town Hall Club. Mr. Schmitt has come to America to give several performances both with leading orchestras and in recitals. One of these will be the Serge Koussevitsky and the Boston Symphony Orchestra when his latest work, "Symphonie Concertante," for piano and orchestra, will be produced.

The League of Composers' program will represent a 30-year period in the range of Mr. Schmitt's work, from 1897 through 1927. It will include the celebrated quintet for piano and strings. Mr. Schmitt will be assisted by the League of Composers Quartet, which includes Nicolai Berezowsky, first violin; Meyer Pollack, second violin; David Freed, cello; Mitya Stillman, viola.

For the rest of the program Mr. Schmitt will have the assistance of Miss Rita Sebastion, mezzo soprano; Alfred Wallenstein, cellist, and Maurice Decruck, saxophonist. The songs which Miss Sebastian will interpret with Mr. Schmitt's accompaniment are Kerob-Shal, written in 1924 and Tristesse au Jardin in 1897. The "Finale" for cello and piano, which Mr. Wallenstein and the composer will play, was published in 1926. There is a cello and orchestra version of this work. The remaining number is the "Legende," for saxophone and piano, written in 1918, for which Mr. Decruck will be the soloist. There is also an orchestral version of this work.

Dr. John Erskine and Ambassador Paul Claudel of France will speak before the concert begins. Schmitt was born in Blamont in the French province of Lorraine on Sept. 28, 1870. By the treaty that concluded the Franco-Prussian War his native village remained French so that he grew up and received his musical education against a typically French background.

THIS CLIPPING FROM
NEW YORK HERALD-TRIBUNE

20 1932

Florent Schmitt, French composer-pianist, will be soloist with the Boston Symphony Orchestra next Friday afternoon and Saturday evening in Symphony Hall, taking part in the first performance of his new Symphonic Concertante. The program will also include his "Reves."

Serge Koussevitzky will also conduct Sibelius's second symphony, following his plan of presenting all the Sibelius symphonies in order, completing the cycle in the spring with the first performances of his recently completed eighth symphony.

NEW YORK HERALD-TRIBUNE

NOV 20 1932

John A. Carpenter Piano Soloist With Boston Symphony

Chicago Composers' 'Patterns' Presented as Feature by Mr. Koussevitzky

John Alden Carpenter, the distinguished Chicago musician, provided the feature of yesterday's Boston Symphony matinee at Carnegie Hall. Mr. Carpenter was heard not only as composer of a new work for piano and orchestra, but as piano soloist in the performance of the novelty under Mr. Koussevitzky's baton.

The new piece is entitled "Patterns." It is described as being "for orchestra with piano obbligato." It is not, the composer has explained, "a show piece for the pianist"; nor is it, as the literary concert goer might suppose, an instrumental commentary upon the celebrated poem of the same title by Amy Lowell. The music has no literary or programmatic significance. The implications of the title are wholly musical.

The composition is in one movement, with a slow middle section. There are suggestions of jazz; there is "an absurd bubbling up," as Mr. Carpenter genially expresses it, "of my concealed Spanish blood."

The work is deftly made, the patterns artfully designed and varied. There is charming and witty music in the score; there is an engratiating waltz section; there is an admirable play of rhythms and of contrasted instrumental textures.

Mr. Carpenter kept the solo part in just proportion to the general scheme; and Mr. Koussevitzky conducted the work with evident sympathy. The audience applauded warmly the novelty and its composer.

As afterpiece, Mr. Koussevitzky revived the familiar music of Mr. Carpenter's ballet, "Skyscrapers," with the assistance of Adelle Alberts, soprano, and Rulon Y. Robison, tenor. The symphony of the afternoon was another Koussevitzkyan favorite, the second of Brahms.

N. Y. TELEGRAPH

Florent Schmitt, as guest at the Boston Symphony concerts in Symphony Hall, Boston, next Friday afternoon and Saturday evening, will play the piano part in his new "Symphonie Concertante," which is then to have its first performance. The French composer's "Reves" will be on the same program.

Serge Koussevitzky will conduct Sibelius' Second Symphony, in pursuance of his plan to present all of the Finnish composer's symphonies in order this season, culminating in the Spring with the newly completed Eighth Symphony, which is then to have its world premiere.

N. Y. AMERICAN

20

COMPOSER AIDS PREMIERE HERE OF 'PATTERNS'

John Alden Carpenter Carnegie Hall Piano Soloist with the Boston Symphony

By LEONARD LIEBLING.

At Carnegie Hall yesterday a matinee by the Boston Symphony Orchestra brought Brahms' Second Symphony; and John Alden Carpenter's "Skyscrapers" (ballet) music, as well as a first New York performance of the same composer's "Patterns," for orchestra, with piano obbligato.

COMPOSER THE SOLOIST.

Mr. Carpenter was the soloist in the last-named piece, bright, tuneful and cleverly contrived music of which he says that its title gives its own description and denotes a species of charivari, "with a highly sentimental waltz bit, short jazz implications and an absurd bubbling up of my concealed Spanish blood."

The orchestra was conducted by the gifted and temperamental Serge Koussevitzky and the vocal solo fragments in "Skyscrapers" were sung by Adtlle Roberts, soprano, and Yulon Robison, tenor.

NEW YORK MIRROR

1932

MUSIC

By JULIAN SEAMAN

Mr. Koussevitzky and the Boston band, returning from a Brooklyn foray, gave the customary matinee concert in Carnegie Hall yesterday afternoon. Despite a moist and soggy atmosphere, the audience was comfortably large. The geometric music of Mr. John Alden Carpenter, and the Benign sophistries of Brahms's second symphony proved sufficient entertainment on a dull day.

THIS CLIPPING FROM
N. Y. TIMES

Florent Schmitt, the French composer and critic, will be the guest at the Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening, playing the piano part in his new "Symphonie Concertante," which is to have its first performance at this time. Mr. Schmitt's "Rêves" will be on the same program.

Serge Koussevitzky will also conduct Sibelius's Second symphony on this program. He plans to present all of the Finnish composer's symphonies in order this season, culminating in the Spring with the world première of the newly completed Eighth.

---

in a Lifetime. It was win such an honor.

Tuesday Concerts to Show Music Development From Bach---Notes

[illegible] nov 20

BY WARREN STOREY SMITH

For the series of Tuesday afternoon Symphony concerts which begins this week, Dr. Koussevitzky has planned a set of programmes that will show the development of symphonic music from Bach to Stravinsky, who has himself, on occasion, turned back to Bach. It goes without saying that this series will thus make not only an excellent introduction to the orchestral repertory for those who are almost wholly unacquainted with its riches, but that it will also offer programmes of masterpieces tried and true to the hearer who prefers established excellence to the interest of novelty. Nor will Dr. Koussevitzky make the error of keeping too closely to a chronological scheme; each programme will have a balance of its own. The first, for this week, offers the music of Bach and of Haydn and then the Seventh Symphony of their musical heir, Beethoven. For the second concert there will be scores from Handel and from Mozart, and then, coming down almost to our own day, a symphony of Brahms.

* * * *

But it is not only to Tuesday audiences that Dr. Koussevitzky would show some set plan of programme-making. Not the development of symphonic music in general, save incidentally, but the development of one symphonist, one of the ablest of living composers, he would demonstrate to the hearers of the regular Symphony concerts of Friday afternoons and Saturday evenings. Hence the symphonies of Sibelius are to be heard at those concerts in chronological sequence; already the first has been played there and the second follows at the concerts of this week. In due course will come the eighth, hitherto unheard in public performance, presumably the exemplification of the final form which the Finn's genius has assumed.

* * * *

Here in Boston Dr. Koussevitzky companioned Sibelius' First Symphony with the "Northern Legends" of the English composer Bax, but to New York last week he vouchsafed an all-Sibelius list: the suite drawn from the incidental music to Strindberg's "Swanwhite," "Tapiola," the tone-poem which Boston first heard some two weeks ago, and this First Symphony.

INDIANAPOLIS, IND.
NEWS

NOV 21 1932

Chicago Composer Shows New York Something New

NEW YORK, November 21 (A.P.)—John Alden Carpenter stepped from the Chicago social register to a piano bench on the Carnegie hall stage to give New York symphony audiences a lesson on musical modesty.

The slender Chicago composer shared the Boston Symphony orchestra program with the Brahms second symphony, the second half of the program being given over to Carpenteriana—his well known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in poserial modesty. The number—which might be called a piano concerto with reverse English—was programmed as being for "orchestra, with piano obligato." Carpenter followed that idea faithfully. His piano was within the orchestra instead of having prominent front-stage position. The orchestra did the work and Carpenter, from his modest position inside the circle, obligato-ed.

In its use of the piano with full orchestra, "Patterns" followed the vogue of other modernists, notably Gershwin, who has employed the pianoforte extensively in his orchestral compositions.

Carpenter, however, has taken the pyrotechnics from the instrument in "Patterns" to make it an accompaniment to the 100 pieces of brass, tympani and strings which Dr. Serge Koussevitsky led through the selection's modernistic eccentricities.

"Patterns" itself ranged from a size 16 to a 42. At first hearing it sounded as though the size 16 was in the majority. It was marked throughout with modernism, but a modernism in a high hat instead of the dungarees some of the tin pan alley alumni have effected in their excited offerings to the symphonic album.

WINSTED, CONN.
CITIZEN

NOV 21 1932

The Boston Symphony Orchestra with Serge Koussevitzky conducting, played an all-Sibelius program Friday afternoon in Carnegie Hall, New York. Jean Julius Christian Sibelius came from Finland to New York in 1914 as the guest of the late Carl Stoeckel to take part in the 28th meeting and concert of the Litchfield County Choral union held in Music Shed here. Mr. Sibelius has written eight symphonies. In June 1914 the degree of Doctor of Music was conferred upon him at Yale University.

NEW YORK JOURNAL

NOV 21 1932

Play Carpenter Novelty at Carnegie

By IRVING WEIL.

Nothing nowadays makes the serious—the terribly serious—young American composer so mad as to ask him if he employs jazz in his music. Six or seven years ago he got just as mad when you asked him why he didn't. But no, not now any more; not in good American musical society. To all of which Serge Koussevitzky and the quite "parfait, gentil" American composer, John Alden Carpenter, at the latest visit of the Boston Orchestra to Carnegie Hall, said a combined "tosh."

For Mr. Koussevitzky gave up the whole second half of this November visit to Mr. Carpenter and his music, and jazz went marching on. The youngsters (Mr. Carpenter isn't one of them) haven't put jazz a-mouldering in the grave yet. There was the Chicago composer's ballet-suite, "Skyscrapers," done at the Metropolitan Opera six years ago, and as American as its name, and a piece new to New York—"Patterns," for orchestra and piano obbligato.

Mr. Carpenter played the piano part himself in "Patterns" and played it very deftly and happily. It is, indeed, a deft, felicitous and enjoyable piece of music altogether—and there is a good deal more adroit skill concealed in it than the casually pleased listener imagines. For this composer is well in his fifties and has learnt how to do a great many more effective things with an orchestra than when he first turned our attention to himself with "Adventures in a Perambulator."

FANCY AND HUMOR.

That was, indeed, a splendid attention-caller, for within it one could feel the great gifts of fancy and humor; and these are also what give "Patterns" its lightly shifting appeal. It is not music that, although wholly unfamiliar, could have puzzled anyone. Pointedly orchestrated, well-controlled if a little spare in its more expressive moments, it danced from one idea to another and the ideas might have been more or less whatever you liked.

Mr. Carpenter himself says that he wasn't being literary-minded when he wrote "Patterns"—the successive bits of enmeshed music have no program. Jazz is in and out of the piece, the waltz calls up only a possible memory, there is a swift flight to Spain (Mr. Carpenter also once wrote "The Birthday of the Infanta" and sometimes refers chaffingly to "an absurd bubbling up of my concealed Spanish blood"). "Patterns," in short, is nothing to hold beetle-browed pow-wows about, but was nonetheless well worth writing.

Just speaking for ourselves, we had rather less pleasure out of "Skyscrapers." Even when the music had the stage to back it up at the Metropolitan Opera—which is what it really needs—it never seemed quite to attend to its own purposes. In spite of its idiom, one feels that Mr. Carpenter had at least one ear cocked eastward of New York.

The beginning of Mr. Koussevitzky's afternoon had to do with the Second Symphony of Brahms.

Ralph Vaughan Williams, the noted English composer, now on brief visit to this country, has accepted the invitation of the Division of Music at Harvard to be its guest. On Wednesday evening, Nov. 30, at 8.15, in Paine Hall, he will speak informally about "Music of Modern England."

Should Dr. Vaughan Williams remain in Cambridge and Boston over the week-end, the Symphony Orchestra, at its concerts on Dec. 2 and 3, might becomingly pay some compliment to a distinguished contributor, within the last ten years, to its programs.

Trans Nov 21 '32

Sibelian Evening Of Koussevitzky

His "All-Sibelins" Program In New York as Reviewers Heard and Judged It

TIMEO Bostonaos Sibelium ferentes is surely not to be said. Let us rejoice rather that the Boston Symphony Orchestra, giving its first concert of the season last Thursday in Carnegie Hall, came bearing precious gifts of deep reflection from the northern port of Helsingfors. The entire concert was devoted to works of Sibelius. The numbers were the suite assembled from the instrumental music to Strindberg's "Swanwhite"; "Tapiola," a tone poem celebrating Tapio, the forest god of Finnish mythology, and the First Symphony. These breathings of the northern spirit the urbane Mr. Koussevitzky directed with enthusiasm tempered by wisdom.

"Tapiola" was composed at the behest of Walter Damrosch for the departed Symphony Society, and had what is now called a "world première" on Dec. 26, 1926. The present writer attended the two performaces of the tone-poem in 1926, but did not hear it till last night. . . . This is the essential Sibelius. The simplicity of the work is traceable directly to its development from a thematic root placed before the hearer in the opening bars and treated with unlabored logic throughout tht composition. The harmonies are frequently drastic, but the basic scheme rests upon the harmonic doctrines of the Old Believeers. The mood-communication, wrought with such materials and with broad, dignified rhythms and orchestration thoroughly characteristic of the composer, is eloquent, and exerts a potent spell upon the hearer. The poem was performed with all the wealth of tone and technic for which the Boston orchestra is famous. Mr. Koussevitzky effaced himself and rendered unto Sibelius that which was Sibelius's. [W. J. Henderson in The Sun

Yet Again

"Tapiola" contains daring and resourceful music that could have come from no other pen, culminating in a string crescendo in chromatics that is one of the most stunning achievements in all orchestral writing, yet an integral part of a closely knit musical structure and in no sense a mere virtuoso effect. Perhaps the many repetitions at the outset of the terse and not very alluring theme on which the music is built weary the ear not interested in the architectonics of the work; and this irrespective of the eternally dark coloring that is the hallmark of Sibelius's orchestration. Certainly this score is anything but barren, either as to ideas or treatment. But it conveys a sense of desolation—the desolation of nature in her wastelands—that is not for the hedonist or the comfort-seeker. These are no sensuous delights. They come like the lash of chilling winds and stinging rain. [Oscar Thompson in The Evening Post

Dissenting Voice

There remains the controversial "Tapiola," that symphonic poem which fell so flat when Mr. Walter Damrosch, after commissioning the work for the Symphony Society, produced it here in 1926. The subject promised to offer a poetical scheme ideally suited to the special quality of Sibelius's genius, with its affinity for the desolate bleak countries of the mind, its tone-poetry of sunless woods and iron twilights and the harshness of Northern solitudes. But the impressiveness of the music seemed, six years ago, to reside chiefly in the program, though the big crescendo at the end (which has its prototype in the first act of "Siegfried") made its inevitable effect, as it did again last evening.

The work was far more eloquently played than at its first performances here; yet the power and brilliancy of the conveyance could not disguise the barrenness of the score as a whole. Something of the mysterious savagery and ancient terror that must have haunted the tone-poet's imagination has found its tonal equivalent in the music. But the greater part of the writing is unfertilized and uneventful. We are far, in this work, from the excelling Sibelius of the Fourth Symphony, and of the Fifth, with their inimitable voice and accent and implications: for Sibelius, when he is most truly himself, issues no coin that is not stamped with its own unique image, the mask of a choice and unexampled spirit. [Lawrence Gilman in the Herald Tribune

The New Suite

The charming music written for Strindberg's "Swanwhite" was heard with pleasure. The score is rich in delicate fancy and is a revelation of the less introspective side of the Sibelian mind. [Mr. Henderson

In the "Swanwhite" Suite Sibelius is merely the gifted colorist, applying his craftsmanship to bibelots neither very substantial nor very individual. Perhaps the first persuasive chord of "The Peacock," the opening number of this group, was worth all that the five little pieces subsequently brought to light, well-written though they are. [Mr. Thompson

The "Swanwhite" Suite, drawn from the incidental music composed almost a quarter of a century ago for Strindberg's play, is for the most part tepid, vacuous and inconsequential. [Mr. Gilman

The First Symphony

The First Symphony is an old story and need not be discussed again here, save to note that Mr. Koussevitzky dwelt as fondly on the Chaikovskian chief themes as he did on those Finnish subsidiaries which, an imaginative commentator surmises, represent the unconscious revolt in the composer's spirit against what was then a Slavic domination of his muse. The playing throughout was that of a superb ensemble brilliantly led by one who is something of a specialist in the music of the composer. [Mr. Thompson.

All Told

Euterpe's eminent representative had provided for his local constituency a concert of unusual character. This was nothing less than an evening devoted exclusively to the music of that contemporary composer who is, according to his most active and vocal disciple, the symphonic peer of Beethoven. It was a brave and exciting thing to do—brave and exciting, and also fanatical. But the fanatical aspect of the matter need not disturb us. It is only the fanatical artist who can be music's perfect friend, whether in the interpretive or the creative field; and to say that last evening's program was the conception of a fanatic is not to censure but to praise it. . . .

It would not become any one to look down his nose at Sibelius. Even if this singular genius has not yet given us symphonic movements that are to be set beside the first allegros of the "Eroica" and the "Ninth." Sibelius has made it abundantly clear to all whose imaginative awareness of music is sensitive and alert that he is a composer of extraordinary power and originality, a solitary and puissant voice, and an indubitable master.

And the Audience

With the return of the Boston Symphony to Carnegie Hall last night, the orchestral pageant took on the three-dimensional fullness that is characteristic of it in those purple periods when the visits of the Philadelphians and the Bostonians bring fresh challenge to the supremacy of the Philharmonic Society on its own ground. Serge Koussevitzky was accorded a rousing demonstration of welcome when he emerged from the wings, moving with the deliberateness that is characteristic of his platform appearances. He passed the compliment on to his ensemble by summoning the players to their feet.

The enthusiasm of this first greeting was not afterward approached, though the audience gave further signs of an eagerness to applaud. The orchestra played with its customary virtuosity and it was not the quality of the performance that placed a checkrein on further demonstrations. The explanation was to be found in a program composed entirely of music by the admired but not always understood Finnish contemporary, Jean Julius Christian Sibelius. [Mr. Thompson

---

THIS CLIPPING FROM

NEW YORK SUN

BOSTON SYMPHONY

Koussevitzky Offers Music by Brahms and Carpenter.

A Brahms-Carpenter program was the delectable offering concocted by Serge Koussevitzky for the season's first Saturday matinee of the Boston Symphony Orchestra at Carnegie Hall. Lest there be confusion, let it be added that though both share an Apostolical name, one is Johannes, the other John. Since there was involved the premiere of an American composition, it is certain that the capacity audience bore the first half merely from graciousness, as it comprised only a single work—a symphony in D, by the aforesaid Brahms.

The revelations followed, in the person first of the tall, meticulous Mr. Carpenter, followed by the measured tread of Dr. Koussevitzky, and finally the energetic opening measures of "Patterns." An intriguing and novel title, it opens new vistas for the description of musical works. But to one listener, at least, the choice was scarcely a happy one, for the primary implications of the word would seem to be formal design, a quality in which this work was singularly lacking. Mr. Carpenter commences boldly with a broad theme played by the unison strings, eight measures or so in length, which, at the very close of the work, reoccurs with the whole weight of the orchestra upon it. Between these two points a number of things happen. There is a section of Spanish cliches, another section of feeble musical comedy lyricism, and a few moments of labored jazziness. Aside from the opening motive and an English horn solo well along in the piece, there is little that is stimulating or interesting in these pages. The nostalgic quality that suffuses, much of it is not without pathos, but it is more in the confession implicit in such a work at this stage in his career, than in the compulsion of the music Mr. Carpenter has written.

In technical flavor, the work is predominately conservative, equally as to harmonic coloring, themes and orchestration, with a passing nod to Debussy and a deeper bow to Tchaikovsky A noticeable weakness of the composition is its constantly homophonic texture, quite barren of contrapuntal thinking or feeling. An interesting light on the current state of music and finance is disclosed with the remembrance that Mr. Carpenter once found it necessary to devote himself to commercial pursuits, avowing that music was not sufficiently stable an occupation. His reappearance in concert hall would indicate that a the concert hall would indicate that a certain revaluation has transpired.

edged the applause for his share in the work, the orchestra bent themselves to the "Skyscrapers" music. It is reasonable to say that the performance of Saturday was superior to those it enjoyed in its previous sojourn on this island. What contribution the brilliance of the rendition had in its effectivenes is not difficult to understand, yet, despite its great age of eight years, it has very much more zest and vitality than the new "Patterns." So much so, that one is tempted to regret that their chronology is not reversed, to encourage a hope that Mr. Carpenter is growing in artistry, as their relative merit would then indicate.

The performance of the symphony was tortuous and exaggerated, reducing the musical pleasure of the afternoon to a miscroscopic amount. The vocal soloists in "Skyscrapers" were Adele Alberts and Rulon Robison, who performed their small but difficult task with fine skill. I. K.

N. Y. EVENING POST

[NOV] 21 1932

Music : By Oscar Thompson

Carpenter Is Soloist When His "Patterns" Is Introduced by Bostonians—Bauer in Recital

CONTEMPORARY American music, as represented by two ponderable compositions by John Alden Carpenter of the Chicago business world, shared with a symphony of Brahms the initial Saturday afternoon program of the Boston Symphony's new series in Carnegie Hall. Mr. Carpenter participated as pianist in the first New York performance of "Patterns," his latest contribution to the orchestral repertory. Unobtrusive as was his share in the projection of his music, there was no escaping the bows demanded of him as a composer, a pianist and a personality. The other Carpenter work of the afternoon was the familiar "Skyscrapers," now about eight years old, as converted from a stage ballet to music for the concert room. The Brahms Symphony was the sunlit second, which no conductor of eminence is likely to omit permanently from his programs for Manhattan.

The new Carpenter composition wears its title well. It needs no program to explain it, as it swings along, easy and a little nonchalant of stride, neither assuming too much nor betraying any lack of confidence as to just where it is going and why. It has suggestions of jazz, moments of the sentimental popular music of a day that preceded jazz, a commonplace but attractive waltz episode, and, as the composer himself has described it, "an absurd bubbling up" of his "concealed Spanish blood." It is the music of a collector, not of books, paintings, china or postage stamps, but of patterns. The patterns color the collector's life, he gives them back with something of his inner self spun into them. If this is not important music, nor highly distinguished, it is in a sense both personal and racial. It is featly done. It holds the ear. Its substance, such as it is, has a clear and well-sounding statement.

"Skyscrapers," composed in 1924 and first produced at the Metropolitan two years later, withstands repetitions rather better, as we see it, than any other American composition for orchestra of the era except possibly Schelling's "Impressions From an Artist's Life." Saturday's audience saluted once more a work which draws upon every man's technique and yet succeeds in being American—and that in spite of, quite as much as because of, its American subject. Serge Koussevitzky conducted with ~~his usual vigor and~~ achieved performances of sharp-edged vitality.

N. Y. World-Telegram

1932

Music Notes

John Alden Carpenter was the feature of the Boston Symphony concert in Carnegie Hall Saturday afternoon. He played well the piano part in his own new composition for piano and orchestra, "Patterns," an eclectic and pleasing work, and there was also performed a concert version of his ballet "Skyscrapers," with Adele Alberts, soprano, and Rulon Y. Robison, tenor, as soloists.

"Patterns," a first time here, is a slight though skillfully made piece, which will scarcely rank among Mr. Carpenter's more important compositions. The rest of the excellent orchestra's concert, under the direction of Mr. ~~Koussevitzky,~~ was devoted to the second symphony of Brahms.

* * *

The season's second Philharmonic-Symphony concert for children, under the direction of Ernest Schelling, took place in Carnegie Hall Saturday morning. Mr. Schelling likewise lectured and played one of the solo parts in Bach's D minor concerto for three claviers, the other soloists being Olin Downes and John Erskine.

The concert was devoted to the early history of the concerto, with the fugue from Beethoven's string quartet, op. 59, No. 3, to finish it off.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
CLEVELAND, OHIO
PLAIN DEALER

NOV 21 1932

Chicago Composer Gives His Audience Lesson in Modesty

BY DALE HARRISON.

(Associated Press Staff Writer.)

NEW YORK, Nov. 20.—John Alden Carpenter stepped from the Chicago Social Register to a piano bench on the Carnegie Hall stage yesterday to give New York symphony audiences a lesson on musical modesty.

The slender Chicago composer shared the Boston Symphony Orchestra program with the Brahms Second Symphony, the second half of the program being given over to Carpenteriana — his well known "Skyscrapers" and the first New York performance of "Patterns."

It was in "Patterns" that he startled his audience with something new in poserial modesty. The number—which might be called a piano concerto with reverse English—was programmed as being for "Orchestra, With Piano Obligato." Carpenter followed that idea faithfully. His piano was within the orchestra instead of being given prominent front-stage position. The orchestra did the work and Carpenter, from his modest position inside the circle, obligato-ed.

In its use of the piano with full orchestra, "Patterns" followed the vogue of other modernists, notably Gershwin, who has employed the pianoforte extensively in his orchestral compositions.

Carpenter, however, has taken the pyrotechnics from the instrument in "Patterns" and he succeeded surprisingly well in making it an accompaniment to the 100 pieces of brass, tympani and strings which Dr. Serge Koussevitzky led through the selection's modern eccentricities.

"Patterns" itself ranged from a size 16 to a 42. At first hearing it sounded as though the size sixteen was in the majority. It was marked throughout with modernism, but a modernism in a high hat instead of the dungarees some of the Tin Pan Alley alumni have effected in their excited offerings to the symphonic album.

Her.

TUESDAY CONCERTS OPEN

Dr. Serge Koussevitzky will begin a cycle of the great composers of symphonic music from the earliest to the present day when he opens the Tuesday afternoon series of Boston symphony concerts at Symphony hall at 3 o'clock today. This, the fourth and last symphony series to be opened in Boston this season, follows on the orchestra's initial visit to New York last week, from which it has returned with brilliant successes to its credit.

Each of the great composers will be represented by one number through the course of six Tuesday afternoon concerts. Today's opening program will have music by Bach, Haydn and Beethoven. The second program will include Handel, Mozart and Brahms, and the succeeding programs will follow a course of symphonic development through Schubert, Schumann, Berlioz, Wagner, Tchaikovsky, Strauss, Debussy and Stravinsky.

Nov 22 32

Dr. Koussevitzky has substituted a Suite of Ballet Airs from Lully's seventeenth-century operas for Schmitt's tone-poem, "Dreams," as first number at the Symphony Concerts of Friday and Saturday. Only once before, in the whole fifty-two years, has there been room for music from Lully—in 1922 under Mr. Monteux.

To mark the approaching visit of Vaughan Williams to Cambridge and Boston, his "Fantasia on a Theme by Thomas Tallis" will be played in the presence of the composer at the Symphony Concerts of Dec. 2 and 3. Tallis was a Tudor music-maker.

Symphony Is to Open Historical Series Today

Post Nov 22

Dr. Serge Koussevitzky will begin a cycle of the great composers of symphonic music from the earliest to the present day when he opens the Tuesday afternoon series of Boston Symphony concerts at Symphony Hall at 3 o'clock today.

Each of the great composers will be represented by one number through the course of six Tuesday afternoon concerts. Today's opening programme will have music by Bach, Haydn and Beethoven. The second programme will include Handel, Mozart and Brahms, and the succeeding programmes will follow a course of symphonic development through Shubert, Schumann, Berlioz, Wagner, Tchaikovsky, Strauss, Debussy and Stravinsky.

SCOTTISH CLANS TO OBSERVE 55TH YEAR

The Grand Clan of Massachusetts of the Order of Scottish Clans will celebrate its 55th year with a great gathering of clans at the Hotel Bradford ballroom tomorrow night. The different tartans of the clans, ladies auxiliaries and Daughters of Scotia Lodges will be among the great number present.

Plays and Players --- Music and Musicians

Bringing His Own Music to Symphony Hall

Florent Schmitt as Composer And Pianist for the Week-End Concerts

SURELY no more distinguished visitor has enjoyed the hospitality of Symphony Hall in many a day than the composer-pianist who comes this week from Paris to play the piano part in the world-premiere of his new Symphonie Concertante for Orchestra and Piano, Opus 82. If, in the days when the phrase Debussy-and-Ravel was spoken and thought as if it were a single word, a third name had been added, it might well have been that of the guest of the week—Florent Schmitt. Schmitt is eight years younger than Debussy, five years older than Ravel, which fixes the date of his birth as 1870. Though he is thus the contemporary of these other two. M. Schmitt is musically an independent; his work does not follow—or only remotely, if at all—the Debussyan trend.

M. Schmitt arrived in Boston Monday evening, was engaged in rehearsals most of yesterday: rehearsals with the Symphony Orchestra, rehearsals of ensemble numbers for private performance. When seen late yesterday, the strenuous exercises of the day had left him none the "worse for wear." In stature he is both short and slight. His eye is clear, his mien alert, his speech short-clipped and decisive. His bearing has something precise and positive about it that almost suggests a military manner. His is an abounding energy. Except for the graying beard and hair one could easily take him to be ten, almost fifteen years younger than he really is. Even a few minutes of observing him would tell one that he could not have joined the Debussyian "impressionistic" movement. He simply is not the kind of person who could think, who could express himself, in that way. He is in fact, by his very personality, an opposite of all that. One can see smoldering fires in his eyes, can imagine the volcanic eruptions which occur in his music, can sense that, whatever form it takes, his music must always be an active rather than a passive music. Not "impressions," but well-defined lines, resistant surfaces, immense masses must be the materials with which the mind behind those eyes does its work

The first movement is broadly and expansively in free sonata form. Without introduction, crashing chords at once launch this movement into an extremely agitated first theme. A second theme is more melodic. There are many icidental themes. The tonal scheme is free. "But I do not know exactly where the development begins, nor where the recapitulation begins. In fact, the recapitulation, which is more condensed than the exposition, actually begins before the end of the development." Which really means that the movement is an exceedingly fluid one. The Coda for a moment brings back both themes.

The most casual glance at the new score tells one quickly that M. Schmitt has kept pace with the advanced among musical thinkers. He has merely travelled a different path than that taken by other Frenchmen. Throughout his life he has continued to be an independent. He is Florent Schmitt, an individuality in his own right, and none other. There was no more than time at yesterday's inttrview to discuss briefly the general outlines of his Symphonie Concertante. The work is dedicated to Serge Koussevitzky and the Boston Symphony Orchestra. A line at the bottom of the last page of the score bears the date "Pyrénées, Octobre, 1931." The orchestra is the usual large modern orchestra with strong percussion choir. As in Arnold Bax's work of two weeks ago, the piano part lies somewhere between that of an old-fashioned concerto and that of mere orchestral voice, a sort of "primus inter pares." The work is in three movements, (1) Assez animé, (2) Lent, (3) Animé.

M. Schmitt was ready with the exposition of the outline of the Symphonie Concertante, but was more hesitant when asked for a statement as to the style of the work. "I hope it is a good style," and "I hope it is my own style." But no more, until with a twinkle in his eye that might almost have been interpreted as malicious, he said, "anyway, not a style on the way back to Bach, nor back to anything else. If only, because I could not possibly write like Bach. It is impossible to go back. I can only go forward."

The slow movement begins with an introduction in mysterious, shimmering sonorities, suggestive of distant bells, which M. Schmitt repeatedly referred to by the French term "sonnerie." An incidental English horn solo which grows out of these sonorities is part of this introduction. This introduction proceeds by a huge crescendo at the very top of which the first theme is heard. This theme sings itself out in an equal decrescendo. Again, "trés douce," the "sonnerie" mysteries with the English horn solo—the introduction has become interlude. The second theme begins as an expressive horn solo, continues on the G string of the violins. And yet again transition similar to the previous one, this time with a crescedo to a fortissimo statement of the incidental theme; all leading to a return of the first theme. As in the first movement the Coda sums up both the principal themes.

The finale, M. Schmitt described as an extremely brisk dance rondo in which the episodes are a solemn march-like cortège. It contains irregularities of rhythm which Dr. Koussevitzky insists on describing as among the most difficult he has ever conducted. The Symphonie Concertante is not a "cyclic" work. Each movement has its own independent themes, and no theme of any movement is heard in any other movement. Neither is the work in any sense programmatic.

Florent Schmitt's family (he is a native Alsatian, born at Blamont, a small town between Nancy and Strassburg, in the region of the Vosges Mountains) was musical. His father, willing that Florent should study music, suggested that he study organ, become an organist. But the young man insisted upon objecting that orfianists "are people who paly only in 4-4 time" and did not study that instrument. When at the conservatory at Nancy he began lessons in piano playing, he found the necessary technical drill irksome, did not fully apply himself until he was introduced to the music of Chopin, after which, in the words of his biographer, Ferroud, he studied "with frenzy." (P. O. Ferroud, "Autour de Florent Schmitt," is the source of all subsequent quotations not otherwise credited.) Soon the violin sonata of César Franck became his second love in music. At the Paris Conservatory, which he entered in 1889, the circle of his musical enthusiasms widened to include the sonatas of Beethoven, "Tristan and Isolde," the Passions and cantatas of Bach, "Antar" and "Prince Igor" from the Russians, some of the music of Chabrier, and the orchestration (rather than the actual composition) of Richard Strauss. He competed for the Prix de Rome in 1897, 1898, 1899, 1900. In the last of these years he won it. He was not highly elated. He himself has written with fine sarcasm regarding this victory that it was "thanks to my late much lamented master, Gabriel Fauré, who knew how to get enough votes among the painters and sculptors (of the Institut) to counterbalance the animosity of the musicians. . . . It was thus not, in reality, a 'prix de musique.'"

Independence asserted itself again during the Roman years. He travelled leisurely to the Villa Medici, arrived there only at the last allowable moment. Out of the years that were his at this much desired spot, he spent so much time in travel that he was repeatedly admonished by those in authority. These journeys sometimes occupied months at a time; in them he covered most of Europe from Scandinavia to Spain and Asia Minor, penetrated even into North Africa. From these years date parts of the famed Quintette; the Psalm XLVI for soprano, chorus and orchestra (heard at the concerts of the Boston Symphony Orchestra in 1928); the symphonic étude, "Le palais harte," after Poe; the "Musiques de plein air" for orchestra; a lost symphonic poem. Schmitt thus fulfilled amply all the technical requirements imposed upon him by accepting the Prix de Rome; wrote some of the works upon which his future reputation was to rest; acquired that background which only travel can give.

Schmitt, with all his love and respect for the music of the past, with his own style founded originally in the composers of the past, has himself ever been one of the foremost champions of the new. Witness this incident: Schmitt was seated high up in the gallery of the Châtelet; the occasion was the first performance of Ravel's "Rapsodie espagnole." The Malaguena from this rhapsody "scandalized" some of the subscribers in the choicest seats down below. And French audiences have a way of making it known when they have been "scandalized." Above the confusion rang out the voice of Schmitt from the gallery: "Play it again; play it again for those down there who did not understand it." He was one of the first to come to the aid of Eric Satie; tried personally to silence the army of traditionalist objectors at the first performance of Stravinsky's "Le Sacre du Printemps"; more recently entered the lists in defense of Schönberg's "Variationen für Orchester."

M. Schmitt is a writer about music as well as a composer of music. Which gives him all the more opportunity to champion the works of contemporaries. "This battle for every new cause, be it what it may, he pursues in his vigilant column in 'La Revue de France,' where he chastises vigorously all desecrators of the temple." Among the younger generation his style has had its effect upon Arthur Honegger, who "does not imitate him, but upon whom he had considerable influence, and who posseses, with him, the secret of spacious construction." Not many French composers, indeed, have this secret, but Schmitt, amid the writing of numerous small works, has composed also many "more spacious pieces in which themes are multiplied and combined in savory counterpoints."

Tempered by Two Strains

Florent Schmitt (Lipnitzki—Paris)

Composer of Many-Sided Music, To Be Guest at the Symphony Concerts on Friday and Saturday. In Him Alsatian Blood Runs in French Channels

Of the origins of Schmitt's style Ferroud says: "Florent Schmitt found himself naturally oriented toward 'the reputed classic forms' and at first to the great German classics. If, like everyone else, he burned a little incense on the altars of Bayreuth, if he allowed himself to be seduced for a time by the chamber music of Franck, it must be admitted that he could have chosen worse models."

Neverthless, "the harmonic style of Florent Schmitt is that of his time, which he uses as he hears it. One chord only is the object of his 'violent proscription,' that of the augmented fifth . . . as is also the empirical use of the whole tone scale, whose abuse has led to many platitudes." This statement about the use of the whole tone scale, in Schmitt's works, is, however, subject to a very small number of exceptions. In his harmonies he has liked "fat," sonorous chords—the very opposite of Debussy's evanescent, shimmering harmonies, though often, like Debussy's, based on "ninth chords" and their inversions. Such chords are frequently used by Schmitt to underscore strong and even violent effects. Ferroud also notes several embryonic suggestions of polytonality.

But Schmitt is essentially a contrapuntal rather than a harmonic composer. "His thought gushes forth spontaneously in the form of superposable motifs, which extend from modest two-part writing to a luxuriant polyphony of chords." Counterpoint, like harmony, has become for him an instrument of forceful expression "One will probably not find in all modern music an interlacing of lines at once so vigorous and so supple as in the magistral fugue expositions of the Psalm."

"The melody of Florent Schmitt exists only as a function of his counterpoint. Save in the smaller pieces, straightforward, and of frank appeal, it often shows a decided predilection for chromaticism. It is this which gives his music its special color, by which one can single it out from that of a thousand composers, and which makes it possible for him to evoke felicitously the Orient and its voluptuous pleasures. Passages in 'Légende' (for viola solo and orchestra) and in the 'Sonata libre' (violin and piano) might be considered as deriving from 'Pierrot lunaire' had they not been written before this work saw France."

"Only rarely does Schmitt make use of that transference of themes which is necessary in the so-called 'cyclic' types of sonata and symphony. Regularly, each theme is an entity in itself, has its own value, neither suffers change nor is made to do double duty in several portions of a composition. The Quintette and the Sonata libre, which are cyclic, are notable exceptions."

"Florent Schmitt thinks richly, writes richly. This richness translates itself with him into an abundance of musical development and a luxuriance which can be compared only to that of tropical vegetation. He never repeats himself. If in a form a theme is due for repetition, he always expands or condenses or somehow modifies it, as the situation may require, but never repeats it literally."

M. Louis Aubert has stated that "Florent Schmitt is a composer who moves with greater ease among vehement subjects than among others. Far from causing him anxiety, these subjects have a veritable attraction for him." Witness the tribal rejoicings in the Psalm, the violence of the Tragedy of Salome, the seeming prescience of the cataclysms of the war in "Dreams" (withdrawn from this week's program), to mention only a few.

Reference has above been made to Schmitt's smaller pieces. Many of these are written for the piano, not a few for four hands, some for two pianos. A field in which Schmitt has liked to work, in these smaller forms, is that of the waltz. "Are there not," asks Ferroud jokingly, "almot as many waltzes by Florent Schmitt as by Strauss?" and then answers by citing eight titles, most of them sets of waltzes! His larger works, other than those already mentioned, include "Antoine et Cléopâtré," six symphonic episodes, in two suites, after Shakspeare, Op. 69; two "Mirages" for piano, which have been orchestrated by the composer, Op. 70; the ballet, "Le petit elfe Ferme-l' Œil," Op. 73; "Salammbo," six symphonic episodes in three suites, after G. Flaubert, Op. 76.

A. H. M.

52

Nov. 26 Trans.

Symphony Finances === Plays and Concerts

Side-Glances At the Guest Of the Hour

Continued from Preceding Page

Florent Schmitt's method of composition is that he seldom lets his instruments stay idle; that even the preverbial rests in the drum-parts are filled in so that the drummer may not enjoy a mental vacation. He has been charged with malice; while an authorized biography even includes a confirming anecdote. Schmitt, it appears, during rehearsals of the Psalm, discovered that certain blowers of brass had too much leisure to rest their embouchures. Forthwith he marked parenthetical possibilities on his cuffs. As the story goes, the effect on various Parisian chemisiers was inspirational—the creation of a specialty, musical cuffs, with staff and clef traced in an indigo that no laundering could wash away.

Perusing Schmitt's scores, one does not find evidence of such a sweating system. To the contrary, group-scoring is a conspicuous feature in Schmitt's orchestration. Consider, for instance, the extraordinary episode in "Pompey's Camp" from the Suite of incidental music to Shakspeare's "Antony and Cleopatra, written for brass orchestra and humanely scored. On the other hand, the pianist who undertakes to play the "Sonata libre en deux parties enchainées" for violin and pianoforte must be quite ubiquitous to meet the demands of the score. This Sonata contains in title and subtitle several abstruse puns: a reference to Clemenceau and his daily newspaper which was suppressed by the censor and appeared again with the titular adjective changed from "free" to "chained"; a pun also in the Latin subtitle, "ad modum clementis aquæ," apparently alluding to Clementi's pioneer work in piano music.

It is impossible to understand why Schmitt has acquired a reputation of unworldliness. "A ferociously solitary person," he was reported to be at the time when his works reached foreign lands. An unidentifiable source branded him as "the wild boar of the Ardennes," or, more accurately as to the geography, of the Vosges. Puns were many in English and American newspapers as to the potentialities of the animal's spelling, with scant chance for the punsters, since barbaric music is seldom boring, and Schmitt was heralded as a composer of barbaric music. Schmitt's tragic Salome was adjudged lascivious beyond musical decency, and the innocuous "Rêves" were said to disclose Freudian connotations that might be unfit to print. On the other hand, Schmitt's remarkable Quintet of 1908 was found to be deficient in sensuousness, with "nothing that suggests the thought of woman in the whole work."

Thus, Schmitt seems to be master of the entire gamut of human musical emotions—from barbarity to austerity. Yet, he is one of the most wholesome personalties in music, traveling along a straight path from the days of his Prix de Rome to the present time. Like Ravel and Debussy, he never wrote a "straight" symphony or any music that may be called absolute in our parlance. Schmitt's works suggest rich imagination; while the literary program attached to them detracts nothing from their musical value.

Unlike many another master of yesterday, Florent Schmitt follows the developments of contemporary music with keen interest, and in most deserving cases, with admiration. But as a creator he keeps his own countenance. For all his admiration for Stravinsky, he never let one particle of Stravinskian brimstone fall into his brews. He confines his cultural curiosity to the literary pages of many important French publications. There he appears as large-minded, discriminating observer. What is Schönberg to him? Yet Florent Schmitt fought for him when the Five Orchestral Pieces were hissed in Paris. If we are to believe an authorized biographer, Schmitt risked a physical encounter on that occasion, and, probably defeated, suffered the loss of a lorgnon and a pupil's score. . . .

Florent Schmitt is as vibrant with the life around him as he was in his formative years. He breathes the air of all peoples, because he knows that air cannot be artificially manufactured for selected groups. Admittedly it contains bacilli and dust—atonal tropes and uncomfortable earfuls of tones—but it is our only air. Florent Schmitt likes our imperfect planet; the planet reciprocates.

NICOLAS SLONIMSKY

Finance at Symphony Hall

Annual Statement from The Trustees of the Orchestra to Subscribers and Guarantors

Present Deficits and a Generous Contribution from Players and Staff

THE program-book for the Symphony Concerts of the week contains the long-expected and long-deferred statement from the Trustees as to the financial condition, season of 1932-33, of the orchestra. The usual balance-sheet of income and outgo for the past three years, ending July 31, 1932, fills two pages. On two more the Trustees set out the present situation of their treasury, substantially as follows:

"The comparative summary of the treasurer's report for the 1931-32 season and for two previous years, shows the difficulty of maintaining an organization with the standard of the Boston Symphony Orchestra upon a self-supporting basis. Without further financial aid, either from endowments, or by annual contributions from those who regard the orchestra as an important cultural, artistic and educational institution of Boston and New England, its future continuance would be doubtful.

"During the season of 1931-32, . . . the orchestra gave 104 revenue-producing concerts in Boston, Cambridge, Providence, New York, Brooklyn, and fourteen other cities, with the addition of fifty-eight Pop Concerts in Boston. The box-office receipts and season-ticket subscriptions for all these concerts, as well as incidental income from program advertising, record royalties, and similar miscellaneous sources, were applied to the cost of maintaining the orchestra. Nevertheless, the season ended with a net operating loss, or deficit, or $109,647.86.

"This operating deficit was reduced by applying the small surplus from contributions and broadcasting contracts of previous years, and the income from the endowment fund, to $93,218.60.

"This final deficit could be cared for only by the contributions from those willing and able to give, as they had so generously done in each of the previous thirteen years after Mr. Higginson laid down the heavy burden borne by him for the first thirty-seven years of the orchestra's existence. Last year such contributions amounted to $62,575.63. Consequently, the season closed with an unpaid indebtedness of $24,233.11, which must somehow be liquidated in the current or subsequent years.

"To help in meeting the present situation, the conductor and members of the orchestra, the management, and all officials and employees in Symphony Hall, have unanimously agreed to contribute from their salaries an aggregate of approximately one-half the estimated deficit of $93,000 for the current season. . . .

"Encouraged by such evidences of devotion to the orchestra, the Trustees appeal with even greater confidence than in other years, to their friends and contributors for the funds required to meet the rest of the estimated deficit of this year; and, if possible, also to liquidate the deficit balance from last year. The Trustees and management will continue their effort to keep the expenses during this period of depression down to the lowest possible point, and to take advantage of every opportunity to increase the receipts.

"We cannot close this appeal without a most grateful acknowledgment of the generous support of so many hundred contributors since we assumed responsibility for the Boston Symphony Orchestra, and of the thousands of ticket-subscribers in this and other cities who, almost without exception, have renewed their subscriptions for the present season.

"Contributions in any amount should be sent to Ernest B. Dane, Treasurer, Boston Symphony Orchestra, Inc., 6 Beacon street, Boston, Massachusetts."

A New Concerto; An Old Symphony

Trans. Nov 26

Two notable works: the one, Florent Schmitt's symphonie concertante for orchestra and piano, in its world premiere, with the composer as soloist; the other, second symphony of Sibelius, continuing Dr. Koussevitzky's plan to project all eight this season, were the main part of the symphony concert yesterday afternoon.

After a quiet reading of a ballet suite from the 17th century operas of Lully, the abrupt, harshly discordant opening of the Schmitt concerto, unsoftened by introduction, fell on unready ears. And a strange effect was wrought by this work: now confounding the past with its conceptions of tonality and rhythm; again oddly reminiscent of that past with its suggestions of contrapuntal treatment.

Out of a great jumble of agitated themes, both first and third movements labor to impressive climaxes. The middle movement is slower, more quiet, but there is a restless, throbbing background upon which strange figures are traced, out of which rise, and into which subside two main themes. The whole is a work of great power and drive, yet one on which judgment should not be passed after a single hearing.

An audience attended yesterday with open mind and ear, struggled to understand, and therein failed completely. But be it understood that the composer was perfectly capable of coping with the difficult task he set himself as soloist. And above all towered the accomplishments of Dr. Koussevitzky in handling the cruel difficulties of a score before which a lesser conductor might have fallen.

Of the Sibelius second symphony, there now seems possible but one estimate. It is a glorious music, less so, perhaps, than the fourth or fifth symphonies, but still a great music. And just as at a previous concert, the first Sibelius symphony transcended a novelty, Bax's "Winter Legends," so yesterday did another novelty give way before the magnificence of conception, the strength and breadth of line of a Sibelian work.

H. C. C.

As the Tuesday Symphonies Begin

Trans Nov 23

YESTERDAY afternoon the Boston Symphony Orchestra played the first concert of the season's Tuesday series. For almost any other than a symphony concert one would have said that the attendance was more than excellent. Only in comparison with the other three series can one say less. On the "floor" there was no more than a sprinkling of empty seats. The first balcony fared almost as well. The rear of the second balcony actually fared better, being all but filled. The poorest attendance, as far as the eye could tell, was along the sides of the second balcony, where seats were between two-thirds and three-fourths filled. Which is not a bad showing for the newest of the symphony series; but which also gives opportunity for such students and other music lovers who have still to make the acquaintance of symphony concerts. There could be no better introduction for them than through this series.

Upon the program Dr. Koussevitzky had placed three of the greatest masters of music: Bach, Haydn, Beethoven. Bach with a Brandenburg concerto—No. 2, in F major; Haydn with the most familiar of all his symphonies, the "Surprise," in G major; Beethoven, with this thrililngly gorgeous "Seventh," in A major. The concerto of Bach's day placed a small group of solo players over against the main body of the orchestra. In the Concerto in F major that solo group consists of a violin, a flute, an oboe, a trumpet—played yestedray by Messrs. Burgin, Laurent, Gillet, Mager. The range of the trumpet part being beyond that of the usual modern trumpet, a smaller, higher-pitched instrument is being substituted. Its tone is less brilliant and metallic than that of the regularly used trumpet, at times suggesting the broad, liquid quality of a large flute. At any rate, the free-flowing rhythms of Bach, the suavities of his melody, the frequent interchange of sonorities between solo and orchestral groups, proved themselves more than interesting to those who already were familiar with them, must have greatly intrigued those who were hearing them for the first time.

One still marvels at the freshness of this music, now over two centuries old, as likewise at the freshness of Haydn's music, almost a century and a half old. Haydn's naivety still makes its mark. There were still those, yesterday, who jumped at the "surprise" chord after Dr. Koussevitzky's unbelievably low pianissimo; and a perceptible rustling passed through the whole audience at this point. The conductor's reproduction of the naive variations of Haydn, of the rollicking, peasant-like rhythms of the minuet, the sheer, blinding virtuosity which he demanded and amply received from the orchestra in the finale, were notable.

The playing of Beethoven's Seventh Symphony, that tour de force in varying rhythms, was at many points of unsurpassable excellence. One refers most particularly to the subtle management of pace, general rhythmic effect, nuance, accentuation, flow of melody, mood, in the slow movement which is not a slow movement. More than many a more brilliant and displayful piece, its playing is beset on all sides with dangers. As he plays it in 1932, Koussevitzky has avoided all its dangers, has plumbed its lowest depths. And the lightness of the scherzo, the mad, onrushing swirl of the finale, are close second to it, if second at all.

A. H. M.

SYMPHONY IN FIRST TUESDAY

Post Nov 23

Series of Educational Concerts Begun

The first of the current series of Tuesday afternoon Symphony concerts brought yesterday to an audience that very nearly filled Symphony Hall, a programme of venerated classics that included Bach's Brandenburg Concerto in F major, Haydn's "Surprise" Symphony and the Seventh Symphony of Beethoven.

In making his lists for this second supplementary series of concerts, Dr. Koussevitzky finds himself in a bit of a dilemma. He would offer at these matinees only established pieces, old or new; he would make the concerts, in degree, educative as well as pleasurable, by presenting the chosen works in an order at least roughly chronological; and yet he would, if possible, spare his listeners the tedium and surfeit that comes from hearing at one time too many pieces of the same period.

A programme all of Bach and Handel would not do; Bach or Handel plus Haydn might still engender monotony; but Bach, Haydn and Beethoven would illustrate at a glance a century's development of orchestral music and furnish it within a still somewhat narrow radius, the much to be desired element of contrast. Already at the regular concerts this season, conductor and orchestra had played Beethoven's Seventh Symphony to general applause. The ever-popular Symphony of Haydn, heard last season at the concerts commemorating the 200th anniversary of his birth, and the Suite of Bach, with its difficult trumpet-part, are pieces that leader and men have, so to speak, at their finger tips.

The performances of all three works yesterday were technically finished and musically eloquent. The audience received them enthusiastically.

MUSIC

Glob Nov 23

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky announced this Fall that his programs for the Tuesday afternoon Symphony concerts would trace in rough chronology the development of symphonic music from Bach to modern times. He accordingly chose Bach's Second Brandenburg Concerto, in F major; Haydn's "Surprise" Symphony, and Beethoven's Seventh Symphony, in A major, for the first concert of the series yesterday. Messrs Burgin, Laurent, Gillet, and Mager played the solo parts in the concerto.

The conductor's customary sagacity in making programs was doubly emphasized yesterday in the three pieces, which began the practical demonstration in musical history. Whereas some conductors less gifted in this respect might have proceeded pedantically and confined such a program entirely to 18th Century music, Dr Koussevitzky had a different, and a better, idea. He shrewdly placed Haydn after Bach, and Beethoven after Haydn. This not only provided wide variety of individual style—which juxtaposition of 18th Century music alone probably would not have done—but lent the added virtue of a crescendo, so to speak, from the musical serenity of Bach to Beethoven's intense, characteristic utterances in his Seventh Symphony.

Displaying the catholicity of taste and the sympathy with modern composers for which he is famous, Dr Koussevitzky also announced that the music of Stravinsky will find place in this series of concerts. This is as it should be. No doubt even the most conservative of listeners would now concede that no survey of symphonic music would be complete without some of the better music of Igor the Great, whose work once exhaled a smell of sulphur, but has since taken on the odor of sanctity.

Beethoven's Symphony was interpreted with the warmth and rhythmic gusto which Dr Koussevitzky so fully commands, and which is a first essential to performance of this glorification of rhythm. Haydn's Symphony was played in like vein.

The next concert of this series will be played Jan 3. Music by Handel, Mozart and Brahms is announced.

C. W. D.

MUSIC

Globe Nov 26

SYMPHONY HALL

Boston Symphony Orchestra

Florent Schmitt was guest of honor at the Symphony concert yesterday afternoon, playing the solo part in the first public performance of his Symphonie Concertante for piano and orchestra. The distinguished French composer, whose music has been played here by every conductor of the Boston Symphony Orchestra in the past 20 years, has not before visited this country.

Dr Koussevitzky also played a ballet suite drawn from operas by Lully and arranged for concert performance by Felix Mottl; and Sibelius' second Symphony, in D major.

If there were any in yesterday's audience who still believed composers to be romantic looking personages wearing unconventional habiliments, with long hair and wild eyes, they must have been surprised, perhaps disappointed to see a tall, spare, dignified man with gray hair and beard, dressed simply, walk briskly to the middle of the stage and bow stiffly, almost in military fashion.

Mr Schmitt has long been held in esteem for the individuality of his music. Disdaining, in his maturity, to follow the musical parade behind any idol of the day, and cleaving to no "school" or sect of composition, he has made his own way, writing down what seemed to him to be good music. He has not wallowed in the sea of impressionism, nor has he waved the "Back to Bach" standard.

At first hearing, this Symphonie Concertante discloses much that is interesting, impressive. It is concrete in outline and harmonic treatment. Schmitt does not imply; he speaks out his mind. Although many probably did not recognize it, for only the faithful minority clapped hands zealously yesterday, there is a good deal of melody buried in the dissonant polyphonic depths. Especially is this true of the first movement where the strings and some of the winds have real songs to sing.

Mr Schmitt has written for a large orchestra augmented by an array of percussion instruments. The piano part, on the whole, is treated rather as one of the instrumental voices than a solo, as in the time-honored concerto. The composer obtains some startling effects in timbres and dynamics. Because he is an artist of ripe experience and unimpeachable ideals, his work is free from the flippancy and self-consciousness which characterize that of many modernists. The shrewdness and vision of his construction is evident; there is no suggestion of hasty writing or of half-realized ideas. Above all, one senses that he wrote from a definite intellectual point of view.

Most notable of all is the vitality and wide variety of rhythms. In this respect the last of the three movements seemed terribly difficult, and the hard work which players and conductor encountered was obvious.

Where the Symphonie Concertante fails is in its lack of emotional power and of definite mood. Stravinsky's "Rites of Spring" has a rough, barbaric atmosphere that thrills. With this masterpiece Schmitt's work can be compared in only one respect: the Symphonie Concertante is quite as involved rhythmically. Beethoven wrote practically a study in rhythms in his Seventh Symphony, but that masterpiece touches the heart. Perfection of formal construction, well-written harmony or counterpoint opulence of instrumentation are requisites of good music. But they alone are not enough. Musically, as well as physically, the heart remains the vital spot.

Dr Koussevitzky, Mr Schmitt and the members of the orchestra deserve the highest commendation for a brilliant, sonorous performance of an exacting score.

Lully's Ballet Suite, which began the concert, ought to be heard more often. It has a freshness and charm which nearly three centuries have failed to wither. It was played excellently, save for one apparent slip in the Gavotte. Dr Koussevitzky conducted it with just the proper intensity. Sibelius' Symphony, the final number, was accorded the warmth of feeling, the luminosity of interpretation which the conductor always gives to this music, which, as all know, he so greatly admires. Ernest Newman to the contrary, it seems inconceivable that anyone could surpass Dr Koussevitzky's reading of Sibelius.

Ralph Vaughan Williams will be present at the Symphony concerts next week, when his Fantasia on a theme of Thomas Tallis will be played. A Mozart Serenade for wind instruments, and Schubert's C major Symphony, No. 7, are also announced.

C. W. D.

Post

DAY, NOVEMBER 26,

SCHMITT SYMPHONY SOLOIST

Composer Plays Piano Part in First Time Performance

BY WARREN STOREY SMITH

The symphony concert of yesterday afternoon was made notable by the first performance anywhere of Florent Schmitt's "Symphonie Concertante," for orchestra and piano, by the initial appearance here of the distinguished French composer as soloist in his own work, and by a surpassingly eloquent performance of the Second Symphony of Sibelius that at the end roused the audience to a rare pitch of excitement and enthusiasm.

SCHMITT'S NEW WORK

That shy and elusive bird the musical masterpiece has become so rare of late that it is risky business to announce the discovery or an authentic specimen. Let, then, the pronouncing of Mr. Schmitt's new Concerto as great music, or even notable music, be left to future commentators, and let those who liked and admired it yesterday content themselves with calling it fine music. Even that is much nowadays.

First of all Mr. Schmitt, who both in outward appearance and as composer belies the 62 years with which he is credited, has written here as one whose mastery of every resource of orchestral composition is easy and secure.

The Tremendous Finale

Again, his themes, while they do not impress at first blush as conspicuously original and distinctive, have nevertheless character in themselves and lend themselves well to the composer's symphonic purposes with them. Often it has seemed as though Florent Schmitt composed intellectually rather than emotionally, but there are moving pages in the first two movements of this Concerto.

In some respects the most remarkable section of the work, the Finale, seemed yesterday something of a tour de force. Of the utmost rhythmic complexity, it taxed orchestra and conductor in rehearsal as few pieces have ever taxed them. And between amazement at what men and leader were accomplishing and apprehension over the ultimate outcome, it was difficult to hear the music purely as music. The outcome, let it immediately be recorded, was wholly successful and brought with it the feeling of relief that might accompany the achievement of some dangerous physical feat.

Sibelius' Second

Mr. Schmitt, who played his music competently if not exactly brilliantly, was received by the audience with due cordiality and with apparent appreciation of the value of his music and of the technical triumph of the performance. That there was not here the furore later engendered by the Finale of Sibelius' Symphony is no cause either for wonderment or for disparaging comparisons. To conclude and crown the Symphony, which is in certain ways his best, Sibelius has reared a climax that for cumulative intensity and final overwhelming power has few rivals in all music and Dr. Koussevitzky and the orchestra yesterday made the most of it.

The familiar and charming Lully-Mottl ballet suite began the concert and reminded us afresh that the father of French opera was as composer something more than an historical figure.

Schmitt Soloist in His New Work With Boston Symphony

Amer Nov 26

By MOSES SMITH

Florent Schmitt's new Symphonic Concertante for orchestra and piano receives its first performances at this week's concerts of the Boston Symphony Orchestra, led by Serge Koussevitzky. It is preceded by a charming suite of Lully dances, delightfully played, and followed by a magnificent performance of the second Sibelius symphony.

The noted French composer is on hand to take honors for his Symphonie, which is dedicated to the Boston orchestra and its conductor. Schmitt, indeed, plays the piano part of the new work. (The piano can here scarcely be called a solo instrument in the conventional concerto manner.) Moreover, as played yesterday by the composer (who presumably knows how he wants his music performed) the music for the piano is rarely heard above the orchestral din.

For Schmitt does not shy at a full-sounding orchestra, as has been evident in other works of his previously heard here. But while in those the orchestral climaxes were usually sonorous and euphonious, in this latest score they are cacophonous. The Frenchman goes the modernists one better.

Written in three movements—two fast and one slow—the Symphonie employs a large modern orchestra, of which the percussion section is enormous and constantly assailing the ears. Technically the score is so involved that Mr. Koussevitzky is said to consider it one of the most difficult he has ever conducted. And so you would think, watching his left arm giving frantic cues to frightened musicians. But the work had been given extraordinary rehearsal, and the performance went very well so far as an outsider might judge.

But the music itself is another matter. It abounds in rhythmic complexities, rhythmic counterpoint; the time-meter changes frequently; the phrases are short and gasping. The climaxes are hurriedly built up, at first astonishing the listener and eventually dulling him. The hearer, in fact, vacillates between exasperation and amusement. This is scarcely great music. If it is, his previous scores are second-rate.

Amusements

Amusements

Symphony

From Lully By Schmitt To Sibelius

Symphony Concert in Which Guest-Composer Fared Not Too Well

Trans Nov. 26

THERE WAS a distinguished guest at the Symphony Concert yesterday afternoon—Monsieur Florent Schmitt of Alsace and Paris, playing the piano-part in his new "Symphonie Concertante," music, as it proved, of full texture and large dimension. For the third time in the fifty-two years of the Symphony Concerts, there was also room for Lully. This master of the music at the court of Louis XIV of France was born in Florence on Nov. 29, 1632. To mark the three hundredth anniversary, Dr. Koussevitzky revived the Suite of Ballet Airs arranged by the Bavarian conductor, Mottl, from Lully's pages. It had not been heard in Symphony Hall through ten years. Freshly and agreeably it sounded on most ears.

Yet before the end of the concert, the modern Schmitt and the ancient Lully were nearly effaced by the presence of the master-composer of these days, Sibelius. True, he was heard from a familiar piece, the Second Symphony, in D minor, these twenty-five years in the active repertory. But he now spoke out from a performance unsurpassed hereabouts within that quarter century. It held the listeners to the end of a long concert. It stirred them, after the close, to stamping and to shouts. It brought the first thorough-going excitement of the present season; whetted, as no other, anticipation of the repetition this evening. It may stand among the signal achievements of Dr. Koussevitzky's lengthening term. Piece for piece, to the glory of the composer as well as to their own, conductor and orchestra have seldom excelled it. Now that the projected cycle of Sibelius's symphonies is well begun, his looming shadow bids fair to encompass every concert of which one is part.

True enough, conductor and orchestra stimulated each other as men and leaders of men do when occasion heats mutual fires. That fortunate condition aside, the source and cause of such a performance are not far to seek. Along with a few tone-poems—"Saga," "Finlandia," "The Swan of Tuonela," for convenient instances—the First and the Second Symphony are Sibelius's repertory pieces, in America played early and often: from the outset hospitably received. Only when the conductor bids orchestra and audience to the third and the succeeding symphonies do the pangs of exploration begin.

Thus the two familiar symphonies are isolated from the unfamiliar five; while conductors about to play the one or the other tend to look backward rather than forward. They derive both from the "influences" under which Sibelius is presumed to write in these earlier days—of Chaikovsky, for example, of Grieg and other Northerners, of Finnish folk-life and Finnish landscape. They play them accordingly. Such handling may serve the First Symphony where these "influences" are unmistakable. But it does not suffice for the Second wherein Sibelius strikes out as plainly for himself. Matter and manner, this Second leads into the long ascending line that now ends with the Seventh. Like those other five, so far as content permits, the Second should be played.

Dr. Koussevitzky, and the orchestra with him, had the insight so to play it. They smoothed out no surfaces; subdued no accents; sentimentalized no melodies; broadened no tonal ascents; played no tricks with the time; twiddled with no details. They played the Symphony directly, starkly, severely. They agreed to the spareness of the Sibelian line, the shadows upon the Sibelian color, the isolation of the Sibelian instruments. They laid bare the asperities of the Sibelian harmonies; softened none of the Sibelian progressions; kept in high relief the individual usage of every symphonic means. They set out the germ-like motivs; shaped and propelled the melodies that coalesce from them, rise, contend, fall away; remount to new sonorities, or are still. They gained both the Sibelian contours and the Sibelian accents; achieved through them the Sibelian texture, motion, contrasts.

Most essential of all, they were playing this Second Symphony, not as a geographical or a nationalistic music, but as the expression of an individual spirit transcending environment. The outcome was revelation of the harsh Sibelian power, the austere Sibelian beauty, the somber Sibelian atmosphere, beyond any previous performance of this Second Symphony. No one thought twice of Finnish implications. The mind, the imagination, the solitude of a detached, self-contained composer prevailed. From Dr. Koussevitzky, directed insight and controlled release; from the orchestra, full-mettled and fine-tempered voices; for us of the audience deeper understanding and reciprocating emotion.

Nowadays, the music of Lully is the oldest that we usually hear at symphony concerts. He died while Bach and Handel, its reputed fathers—were in their cradles. Only an occasional Italian, also edited, may outstrip him in length of years. One of the opera-ballets from which Mottl drew yesterday's numbers dates from 1674; another from 1685; all four were primarily addressed to Louis XIV and his court. The convenient adjective for such music is "quaint" or "archaic"; but "quaint" implies something pretty and peculiar; while to be "archaic" is to be dry and withered. Lully's ballet-airs, as Mottl adapts them, suggest no such qualities. Here goes music clear as the day, when there was no luxuriant dress to cloak it; sometimes admirably terse, as in the little March from "Theseus"; again expanding, as in the ballet-airs from "The Temple of Peace," into smooth-surfaced, finely molded, artfully proportioned melody. It is a courtly music. Therefore the rhythms are measured and the movement stately; but from neither has life withered away. Lully plies a cunning hand with his little orchestra; joins, contrasts, isolates his slender choirs; at every turn makes the most of them.

It is custom to say when we hear the ballet-airs of Gluck, written a century later, that wistful melancholy haunts them. Through Lully's Minuet and other dances from "The Temple of Peace," it may be traced in germ. Ceremonious as the music is, stage-sense runs in it, to be the ear-mark of French opera through a century to come. Turn them whatever way the listener may, these ballet-airs are fascinating primitives. Yet the polish of a mannered society is already upon them. The curious may turn to other pages where the humor, the bravado, the excess, of this Italian become courtier, pushes through the Versailles veneer.

Between Lully and Sibelius, the immense "machine" of Monsieur Schmitt. For it reminded one and another hearer of nothing so much as the huge frescoes at the Salon. This "Symphonie Concertante" is written for full modern orchestra—woodwinds in threes, sufficient brass, a crowded percussion corner. It fills pages thick with notes. It requires a half hour and more for performance. Especially in the last movement, it taxes conductor and orchestra as not even Stravinsky, on pages of "Le Sacre" and the Violin-Concerto, taxed them. To the working ear, trying to follow this finale in the quick sensations of performance, the rhythms, over long stretches, seemed to change with every measure. Almost before the players could sound one, another thrust it out. Endless also were the details of color to be set in instantly, intricately. The players made a good fist of it. The conductor toiled with the valiance of professional duty and personal friendship. No orchestra will ever toss off Monsieur Schmitt's "Symphonie Concertante." Exceeding few—there is sound reason to believe—will ever "grow into it." Enough that the Boston Orchestra—and its conductor—saw their duty and did it. Even Monsieur Schmitt, masterful pianist that he is, did not often make the piano sound through the thick integument around.

There, in the casual commerce of a single hearing, the error and the fault seemed to lie. Monsieur Schmitt has invented discoverable themes out of which he expands and upbuilds his three divisions. But before ear and mind may assimilate and judge them, they are crowded out by a swarm of subsidiary motivs; lost in a wealth of detail; immersed in harmonic and instrumental color; silenced under sonorous or explosive clangors; well-nigh buried under the thickness of the tonal texture. Monsieur Schmitt, we are told, craves spaciousness, but why fill every space to the brim? Monsieur Schmitt courts complexity; but why multiply it until all but the most expert and prepared listeners lose their way in the labyrinth?

As a buffeted ship to the eye through nearly impenetrable sea-mists, so the first movement tossed and lurched upon the beclouded ear. Then for a while the slow movement brought relief and illumination. The ear heard clearly; the mind reacted to the musical thought and progress; in shimmering surfaces and remote, thinned sonorities, the imagination descried a veritable poetry of tones. A "great crescendo" and the music is thick-textured and impenetrable again. Once it reopens upon the earlier vista of poetized sound, ony to return to the murk of complexities. . . . A finale at a driving pace and in ceaseless rhythmic change, stayed here and there by broader, clearer measures. In the first movement, the "Symphonie Concertante" had tossed about cloudily; in this third it would leap and run and cry aloud. But the impression remained of a music over-thick, over-complex, over-driven.

Monsieur Schmitt keeps pace with the musical times. Through the "Symphonie Concertante" there are modernities of rhythm, color, modulation, transition, that the youngest innovator might envy him. But he has waved away the first precept of modernism, which is clarity to ear and mind. Honegger, writing for the jubilee of the orchestra a kindred symphony, has pointed the way to lucidity—and force. . . . There was warm applause for Monsieur Schmitt when he came to the stage with Dr. Koussevitzky. There were only scattering and labored plaudits when, somewhat unexpectedly, he vanished from it. Between, his vast "machine" had ground out only "paper-music."

H. T. P.

Nov **Boston Symphony** 26

Written for The Christian Science Monitor

Symphonies Concertantes for orchestra and piano are becoming regular fare for Boston Symphony patrons. On the fifth program we had had that of Mr. Arnold Bax. On the sixth (Nov. 25-6) that of M. Florent Schmitt occupied the place of honor. M. Schmitt's new work, dedicated to Dr. Koussevitzky and the Boston orchestra, had its first performance on this occasion. The composer, who was the pianist, was making, we believe, his first appearance in America.

Previous hearings of Mr. Schmitt's works had left us with the impression that he was the most German of French composers. This new score compels a modification of that opinion. There is still the German influence, but the Symphonie Concertante is perhaps best described as cosmopolitan, or international. It reveals fellowship not only with Wagner and Debussy, but with Ravel, with Honegger, with Stravinsky — and with Mossolov. This is not to say that the score is imitative; it is too cerebral for that. It employs for the composer's purposes the speech that these artists have made common property.

The work was rather coolly received by the Friday afternoon subscribers, but M. Schmitt need not feel too badly over that. A work so strictly intellectual and so free from any ingratiating element does not easily appeal to an audience on first hearing. There is a lyric element in the slow movement, together with some of the enchanting atmosphere which we have come to consider distinctly French; but the first and the last movements are uncompromising in their dissonance and their violence. The last movement in particular contains rhythms which seem more complicated than Stravinsky's own. The erudite workmanship is easily discernible, but the piece is not likely to become popular. This difficult score was played with the greatest virtuosity by the orchestra, which was justly called upon by the conductor to share the applause which an enthusiastic minority persisted in at the close.

The concert opened with the simple charms of the Lully-Mottl Ballet Suite, and closed with a performance of Sibelius's transitional Second Symphony so dazzling that the listeners lingered for an ovation that actually included cheers.

L. A. S.

Nov 26

THE BOSTON HERALD, SATU

MUSIC

By PHILIP HALE

The sixth concert of the Boston Symphony orchestra took place yesterday afternoon in Symphony hall. Dr. Koussevitzky conducted. Florent Schmitt, composer and pianist, making his first visit to the United States, was the guest. The program was as follows: Lully, ballet suite; Schmitt, Symphonie concertante for orchestra and piano (first performance); Sibelius, Symphony No. 2, D major. The whole set of Mottl's arrangement of Lully's dances was not performed. The nocturne was dropped; one of the two minuets was not played; a gavotte edited by Theodore de Lajarte was substituted. Lajarte, who wrote "The Musical Library of the Paris Opera" and other books about music, composed operas, operettas, marches, dances, choruses, edited "Dance Airs from Lully to Mehul," also "Masterpieces of the French Opera."

The dance airs and march music by Lully played yesterday are delightful in their simplicity and grace. Mottl was too fine a musician to spoil them by "modernizing" them to show what he could do. Lajarte was equally sensible, also sensitive to the beauty of old-time music when Louis XIV liked to hear it and praised the Italian scapegrace; when princesses and duchesses and other noble dames stepped and glided their prettiest in the presence of the sun-king.

Mr. Schmitt holds a high position in the esteem of French musicians and writers about music. (There is a distinction to be made between them.) Boston has heard several of his most important works at the Symphony concerts. Chief among the works thus heard are: "Tragedy of Salome," and his "47th Psalm," a most impressive work. The fine piano quintet has been performed here. (It will soon be played again in a quasi-private musical club with Mr. Schmitt the pianist.)

There is no denying the excellent musicianship of the visitor; his thorough mastery of all harmonic and orchestral resources. He has been described as robust, one might even say violent at times, if not generally. He belongs to no school, his fervent admirers boast; he worships in no chapel, does not even cross the threshold or look in the windows. Yet he won the chief prize and the lesser prizes at the Paris Conservatory.

Judging from the compositions that have been heard here he delights in problems of technic. Take this latest work, it is interesting not only because it is the most difficult music the orchestra has ever undertaken, so the players say; the most difficult to conduct, so Dr. Koussevitzky is reported to have said; furthermore it has no literary, pictorial, historical association. The music is without sensuousness. He has his own definition of beauty. One would say his pleasure lies in strange, complex rhythms, yet as a pianist rhythm is by no means his strong point, and in a series of orchestral explosions, expected, and not expected, but just to keep his hand in. Now in the first and second movements there is occasional relief, comparative quiet. He apparently does not wish to maintain this mood, it irks him. Does he fear to be sentimental, to sacrifice to the graces? Must he always ride in the whirlwind but without always directing the storm? Or perhaps he loathes impressionism, or fears to be too pretty for anything. A strange, muscular apparition among his fellow musicians. Some have been almost as noisy, but not with his display of brains. One can admire his proficiency of technic as shown in his works as one might wish that it were not always so appallingly in evidence. A thunder storm is a sublime spectacle but one does not wish it to rage all night. Occasional mutterings as the storm passes give consolation.

It was to be expected that "hurrah-boys" and setting off bombs, roman candles and rockets in the finale of Sibelius's second symphony would excite the audience to uproarious applause. Cecil Gray valiantly defends this finale; finds we should all like "happy endings"; that it is difficult for us in these days to be triumphant; that Sibelius in this finale reaches a state of "spiritual serenity." But why does Sibelius make this mighty pother about it? To some of us this finale is an ineffectual striving after grandeur—falling to the commonplace, if not music tainted with vulgarity. Although in this symphony Sibelius had not wholly got away from Tchaikovsky, there is better Tchaikovsky in the first symphony of the series than in the second.

The orchestral performance of Schmitt's Symphonie Concertante was a triumph over amazing, staggering difficulties. Now that it is all over, one remembers gratefully the music of Lully and the delicately sympathetic treatment of the dance airs.

The concert will be repeated tonight. The program for next week will comprise Mozart's Serenade in B flat for doubled wind instruments (first time at these concerts); Vaughan Williams's Fantasia on a theme by Tallis for string orchestra; Schubert's Symphony, C major, No. 7.

Trans

, NOVEMBER 26, 1932

Johnson's L

Side-Glances At The Guest Of The Hour

Traits of Florent Schmitt, From His Prix de Rome To This Boston Day

FLORENT SCHMITT belongs to the golden age of French music, which culminated in the first performance of Debussy's "Pelléas." It was Aldous Huxley who, in one of his "brief candles," set down this date as marking the maturity of a generation. Within a brief two years the première of Florent Schmitt's Forty-Seventh Psalm took place in Paris and marked another date—the advent of studied barbarity. The composer was a recipient of a Prix de Rome, which should have been a sufficient guarantee for good behavior. To think that this reward should go to encourage polytonal hymnology. "Is it for this sort of thing that the Prix de Rome is established?" apostrophized a dismayed Academician on the critical pages of a musical weekly a quarter of a century ago.

True, the text of the Psalm called for exuberance; but had not Saint-Saëns done this sort of thing without offence to harmony? Could not the clapping of the hands of the Psalmist be done more harmoniously? Schmitt offended the public more than Stravinsky did seven years afterward; for Stravinsky was a Russian, a Scythian, a Sarmatian, and anything could be expected of a nomad like him. But Schmitt was a Frenchman of Meurthe-et-Moselle, born during the Franco-Prussian war, native of a border State saved for France after the débacle. He was brought up in the pure Latin tradition, cultivating grace and measure, not vehemence and abandon.

Upon examination of the score of the Psalm, one must admit, even in 1932, that the objectors had sufficient cause. There is obvious polytonality at the very outset: C major defiantly projected against the pedal of F-sharp. There are parallel progressions of alternating major and minor triads with and without the benefit of an organ point. There are cymbals ("beaucoup de cymbales!" exclaims the critic in righteous terror); there are bars in five-four time. Yet there are points in the composer's favor—from the academic point of view. Florent Schmitt studiously avoids superfluous harshness of harmony (as when he takes the fifth out of an E-major chord to avoid friction with the C of the forthcoming C major). The flow and ebb of tonal power are strictly proportioned. The choral writing is eminently vocal. There is a sense of repose when, as Emile Vuillermoz beautifully describes it, the sharps are extinguished, and five flats gently illumine the staff. Florent Schmitt has not betrayed the Latin Muse, and there is nothing in his Psalm that suggests the gigantic smears of tone-color that submerge the notes and tonalities on Stravinsky's pages.

In the orrery of the heavens at the turn of the century, Florent Schmitt's star stands somewhat apart from the constellation of Debussy and Ravel. Such harmonic devices as parallel six-four chords, occasionally strengthened by a discordant tone, an augmented fourth below the base; major seconds treated as independent unresolvable units; orchestration now ethereal, with harps and celestas for foil, then barbaric, with trumpets and drums in dots and dashes—these features are common to the entire pleiad of that epoch. But the vital tissue—the horizonttal warp—is Schmitt's own. He has a keen sentiment for modality, and, in studying his writing, one cannot get away from the thought that he thinks in hexacords rather than in full-octave scales. He seems to abhor the inexorable landings at standardized tonics, preferring to build in free alternations of tones and semitones akin to Greek and ecclesiastical modes.

Thus, in a long descending line in "Salome's Dance," from violins to basses, he uses six-note units with a fresh tonic in each subsequent link. These six tones, in different guises in different works, are sometimes divided in two symmetric parts; sometimes, by cleaving the mediant in two, a seventh note is introduced; or else the scheme is extended to the full octave modally regarded. At times, this horizontal design includes skips of a third, thus giving the impression of a broken chord, that may subsequently be assembled into a vertical column by the process of simple integration. In this treatment of scales modes and chords lies the secret of Schmitt's intempestive rejection of the whole-tone scale which was the scale of all modernists of 1900. "This scale offers no variety; its harmonic integral, the augmented triad, is ambiguous in its universal applicability. Such soft-fibred meat was not for Schmitt's masculine temper.

"The Tragedy of Salome" was composed between 1907 and 1910 and dedicated to Igor Stravinsky. If the dedication was not an afterthought, then Schmitt must have dedicated it to the Stravinsky who was neither revolutionary nor barbaric, the Stravinsky before "Petrushka" and "Le Sacre." Yet this dedication seems hardly fortuitous; for the score bears a premonition of the power that Stravinsky was to loosen on the world several years later. The score also contains some wild time-signatures, such as three-and-a-half quarters, which looks startling to some even now, although it is easy to see, with the aid of first-grade arithmetic, that this measure equals seven eights—no insurmountably difficult unit.

The popular impression concerning

Continued on Following Page

LOWELL INSTITUTE
FREE PUBLIC LECTURES
In Huntington Hall, 491 Boylston St., Boston
THE ECONOMIC PROBLEMS OF SOCIALISM AND OF A PLANNED ECONOMY
Edward S. Mason, B.Litt., Ph.D.
Associate Professor of Economics in Harvard University

1—Marxian Socialism as Tactics and as Program. 2—Freedom and Authority in the Marxian State. 3—The Counting of Costs in a Socialist Society. 4—The Nature and Meaning of Costs in a Socialist Society. 5—Can a Socialist Society Utilize Its Resources Rationally? 6—Socialism and Economic Planning. 7—The Russian Experience. 8—Is Planning Compatible with Free Enterprise?

Mondays, Wednesdays and Fridays at 5 P. M., Beginning Monday, December 5
A. LAWRENCE LOWELL, Trustee

ADMISSION TICKETS to the FIRST lecture, exchangeable at the Door for COURSE TICKETS WITH RESERVED SEATS, may be obtained FREE by sending to the Curator of the Lowell Institute, 491 Boylston Street, Boston, stamped, addressed envelope FOR EACH TICKET DESIRED.
W. H. LAWRENCE, Curator.
SWS(A) n 26

Symphony Tickets

Symphony Tickets—Saturday Nights
Beginning Dec. 3, two seats, floor, row DD, $30 each. Address H.P.M., Transcript, Boston.
WS(A) (4558L) n 23

Plays and

Report From Concerts at The Week-End

Better Hearing for Schmitt, English Singers in New Range and Quality

Trans Nov 27

THE second performance of Monsieur Schmitt's "Symphonie Concertante," at the Symphony Concert on Saturday, profited all concerned. The audience was more sympathetic and applausive than that of Friday. Conductor and orchestra set forth a taxing music in freer voice and firmer handling. The music itself gained by further acquaintance. Not that second hearing lessened the impression of too abundant an invention and, consequently, too thick a tonal texture. Seemingly, Monsieur Schmitt's composing mind teems with detail. Seemingly his composing imagination impels him to recurring elaboration. Often, indeed, it is as though a large ardor of creation had stifled for the while his selective faculty. He sets out a musical idea of weight and significance; into another infuses poetic suggestion. Then the passion for decoration possesses him. Soon the listener loses the course of the idea in the lavish amplifications and embroideries enwrapping it. Monsieur Schmitt must write spaciously or perish. He prefers in his larger works to be monumental. Hence the length, breadth and thickness of the "Symphonie Concertante"; the full orchestra seldom stilled: the insistence, through forty minutes, of the whole. By sheer impact except through a few pages in the slow movement, Monsieur Schmitt would conquer hearers.

In a sense he does conquer them. However confused along the course, many a hearer received from the first and the last movements of the "Symphonie Concertante" an impression of power. The thought, tortuous though it was, ran full; the projection struck home; the very richness of the ornament implied an imagination and a workmanship still fertile. Monsieur Schmitt may or may not have been profound; there is no telling after only two hearings; but certainly he writes on a scale and with an abundance that distinguish him in these days of small things and pinched exercise in the new art of music-making. In the slow movement, moreover, he poetizes at beginning and end in his own fashion, though, perhaps, with a hint or two from that Debussy whose influence he seldom quite escapes.

In fact, the whole "Symphonie Concertante" is admirable example of that grafting of new thought, mood, means and procedure upon old substance and old form which is said to be the true progress of music. Monsieur Schmitt may suffer from excesses of creative ardor; but in mind, imagination and workmanship he has never stagnated. In his sixty-third year he is writing for the new generation rather than the old. Inquiry among his youthful hearers on Saturday brought varying answer. One was rather overwhelmed by the unrelaxing impact of the music. Another was genuinely stirred, once "he had got the hang of it." A third cared not at all for the whole piece. "Too fierce," he said with a rueful shake of the head. So it went. At the least, Monsieur Schmitt set more than one of us to thinking.

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM

NOV 27 1932

The Kaleidoscope

Becoming statistical about the Tuesday matinees of the Boston Symphony last week, the management points out that there are more than 40 subscribers from this city, a truly excellent showing of music lovers who go down in the season for this now traditional set of Tuesday afternoon concerts, in Symphony hall.

I'd like to be a little mouse in the corner at the [illegible] Museum school on Decem[illegible]

THIS CLIPPING FROM
N. Y. TIMES

NOV 27 1932

The program of the Boston Symphony Orchestra in Boston this week will include Mozart's Serenade for Wind Instruments in B flat (K. 361), Vaughan Williams's Fantasia on a Theme by Thomas Tallis for string orchestra and Schubert's symphony in C major, No. 7.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 27 1932

BOSTON SYMPHONY HERE NEXT WEEK

The Boston Symphony, under Dr. Serge Koussevitzky comes to Providence for its first concert in the Albee Theatre a week from next Tuesday night. The program lists Franck's Symphony in D-minor, Weber's "Oberon" overture, "Tapiola," a tone poem by Sibelius, and Wagner's Prelude to "Die Meistersinger." The succeeding concerts will take place on Jan. 17, Feb. 21 and April 11, and it is said that virtually all of the Providence subscribers of last year have renewed their subscriptions. Those seats remaining will be placed on public sale this week.

The Bostonians are now in their 52nd season and the ninth under Dr. Koussevitzky, the longest continuous term of one conductor in the orchestra's history. The present season has had many outstanding successes including the concerts in Boston, on the tour of the Middle West a month ago, and at the New York opening on Nov. 17.

Providence is one of 122 cities and towns from which the audience is composed for the Tuesday afternoon series of the orchestra's concerts in Symphony Hall, Boston, and "Believe it or not," says this department's symphony informant, that audience travels an aggregate of 60,000 miles to hear that one concert. Adamsville and Woonsocket are named as other Rhode Island communities containing subscribers to the series. All the New England States are represented, the actual Boston subscriptions numbering only one-fourth of the total audience.

The Tuesday concerts begin at 3 o'clock in the afternoon. The remaining programs of the series are scheduled for Jan. 3, Feb. 7, March 7, March 28 and April 18. Arranged more or less in historical sequence they include representative masterpieces by all the great composers from the 18th century Bach to the 20th century Stravinsky.

The unusually large out-of-Boston patronage to these concerts is explained by the former visits of the Boston Symphony to various New England communities, an itinerary that has had to be curtailed for several seasons by the pressure of other engagements. But the Symphony has not lost. Like Mahomet, as long as the mountain couldn't come to the subscribers, they have continued going to the mountain.

◇ ◇ ◇

Harold Bauer is giving a piano concert

THIS CLIPPING FROM THE
BINGHAMTON, N. Y.
PRESS

1

NOV 28 1932

Pierre Key's Music Article

New York, Nov. 28.

The Boston Symphony

WITH the Philharmonic-Symphony and the Philadelphia orchestras both off to a marvelous season start, everyone was ready and waiting for the opening 1932-33 concerts by the Boston Symphony, with the immaculate and diplomatic Serge Koussevitzky wielding the conductor's stick. Few newcomer conductors here had less to offer as a beginning in this country, and few have gone on to greater popularity. Which shows what can be done by work, helped by the favor of the mighty.

The marvelous tone of the Boston band was again a dominant element in the opening program—which gave us a liberal dose of Sibelius, almost too much. The vigorous first symphony and the tone poem "Tapiola" were played with plenty of color; enough to make one realize what a superb orchestra this one is.

At the second program the Brahms second symphony was featured. Here is a work with which Mr. Koussevitzky has gained much familiarity since he first read it for us. It goes very well these days for all that the classic compositions can scarcely be termed this leader's forte.

* * *

Plays and Players --- Music and Musicians

A Noted Guest To Boston and To Cambridge

ToHarvard and SymphonyHall Comes Vaughan Williams, The Composer

Trans.

TOMORROW evening, Ralph Vaughan Williams, the eminent English composer, will be the guest of the Division of Music at Harvard University. On Friday afternoon and Saturday evening he will be the guest of the Boston Symphony Orchestra at its concerts in Symphony Hall. At Cambridge, in Paine Hall at 8.15, he will lecture informally about modern English composers. In Boston he will listen to performances of his Fantasia on a Theme by Thomas Tallis, for String Orchestra. (Tallis was an Elizabethan composer. Mr. Williams's piece was first heard at the Symphony Concerts in 1922). In Cambridge his lecture will be open to the public after eight o'clock. In Boston, his audience will be the audience of the Symphony Concerts. Early in autumn an invitation from Bryn Mawr College to deliver a course of lectures on English folk-music brought Mr. Williams to Philadelphia. He is now journeying to other Eastern cities. To hail the coming of the distinguished visitor, here follows an article about him written by Basil Maine, the English reviewer and essayist, now reprinted from the London Morning Post.

The essential humble-mindedness of Ralph Vaughan Williams (Mr. Maine begins) is reflected at every point in his career. His artistic life has been a kind of pilgrimage. At first he was found at an English shrine (Parry, Stanford and Charles Wood); then at a German shrine (Max Bruch); and then at a French shrine (Ravel). Yet in spite of this long and devious journey, he ultimately fell back upon the earlier schools of English music and English folk-music for his inspirations.

All these influences have left their mark upon his work. That of Ravel was important in that it resulted in a more pointed and flexible style. But the greatest of all influences in Vaughan Williams's creative life has been the folk-song element. His has never been a merely antiquarian interest. He has never been tempted as some have been—to play at charades with these old tunes. His way, and no better example can be cited than the "Pastoral Symphony," is to live on intimate terms with folk-music and, haply, to catch its overtones from time to time, and use them for the weaving of a texture of sound to recall those remote days and bring them nearer to the veil.

Ralph Vaughan Williams

(Lambert—Bath)

No man less humble-minded than Vaughan Williams could have brought about his peculiar achievement. It is significant that even now, when his eminent position as an English composer has been determined and acknowledged (if the Philharmonic Society's gold medal can be taken as a sign), he is as enthusiastic in the part of teacher as in that of composer. I have heard him speak of a pupil's compositions with intense conviction as to their merits and promise, but have never heard him discussing his own music. He regards himself, I believe, as a curator rather than a pioneer, as a link in the chain of English traditions.

Looking at his work as a whole, it seems that he has been more intent upon strengthening the link than upon lengthening the chain. The "Norfolk Rhapsodies," the "Tallis Fantasia," the "Pastoral Symphony," "Hugh the Drover," the "Concerto Accademico"—these and many other works lend support to this view. And yet there will be many a critic who will wish to speak up for this self-effacing composer and declare that his music has clarified the English tradition; has given it fresh impetus and clear direction. They will be right, but they must be careful not to give their opinion in the composer's hearing, or they will be flatly and brusquely contradicted.

This humble-mindedness in Vaughan Williams does not always appear as such when one meets him. As likely as not, it takes on some other form and leads to a misunderstanding of the man. To some he may appear curt; to others gruff; to others clumsy, and to others an angry man.

I well remember him at one of the Leith Hill Festivals. He was taking the chorus through a final rehearsal of Bach's "St. Matthew's Passion." In shirt-sleeves, he applied himself with immense vigor to the business in hand. At intervals he barked out remarks which were never complimentary and often devastating. His wrath increased with every bar until at length he shut his score with a bang, and, wiping his brow, shouted, "You will never be able to sing Bach! Never!"

A chorus of strangers, perhaps, would have resented this sharp criticism and refused to continue the rehearsal. They would have been justified in believing that this was a crisis. But these singers knew their Vaughan Williams; knew his passionate enthusiasm for the music of Bach, and knew how deeply devoted he was to the Leith Hill Festival. They understood his anger and respected him for it.

There was a chilling silence. Then Vaughan Williams opened his score again, barked out "Bar forty-two!" and continued the rehearsal. There were no interruptions now. The chorus sang with a new voice. At the end Vaughan Williams said quietly, "Why couldn't you sing like that at first?"

Whenever he makes public appearance there is always the danger that he will be misunderstood. If he has been called to acknowledge the successful performance of one of his works—say, at a Promenade Concert—you would never guess for his flurried entry, awkward bow, and anxious retreat that he is grateful. If you are watching him conduct Bach's Mass in B minor, you will not perhaps believe that he is an extremely sensitive man, one whose conceptions are the result of the mingling of great strength and beautiful imagination. If you saw him receive the Royal Philharmonic Society's gold medal, may be you failed to deduce from his too obvious embarrassment the full significance of that event.

The truth is that Vaughan Williams is essentially a man of solitude. Whenever he has been called upon to be a public servant in the cause of music, he has succeded, only too well, in veiling his characteristics. This is true of his work as conductor of the London Bach Choir; of the rehearsing of his own works at the provincial festivals; of his public speaking and (as I believe) of his ventures into the field of opera.

It is less true of his work as professor of composition at the Royal College of Music and of his direction of the music of the English Folk-Dance Society; for in each of these connections his duties are only semi-public, and there is, therefore, a greater opportunity for him to reveal the essential qualities of his personality. Moreover, it can safely be assumed that English folk-song and the careful tending of English talent for composition are the causes nearest his heart. His belief in the arrival of an English composer as great as Byrd or Purcell is strong, and it is his chief concern to prepare the way for his coming.

It is in the solitary places that Vaughan Williams is most himself. Is he therefore unknowable? Yes, unknowable to all save musicians in tune with his musical manner of thinking. Even these sometimes complain that the manner too frequently admits mannerism; and sometimes they admit that there are mysteries which cannot be explained merely by roughness of technique but only by some imaginative quality which must be accounted unique. There are such episodes in "Flos Campi," in "Sancta Civitas" and in the beautiful slow movement of the "Concerto Accademico," episodes which tell us that the man behind this music—his sensitiveness, his depth, his aloofness, his unworldliness, his rugged strength of imagination—cannot be completely understood unless we accept the music itself as medium.

Concert-Chronicle

Monsieur Schmitt Again Nov. 29 '3

FROM a valued correspondent and occasional contributor to this department comes the following note for which it gladly makes room: "For once I feel that I must dissent from you, candidly, as to Schmitt's latest opus. If there was 'paper music' in it, it must have remained on paper, for what was audible proved most stimulating to me. In fact, I felt that the work was most extraordinary, combining as it does the modernisms of the year 1900,—all these altered ninth chords, suspended fifths, ethereal yearnings nowhither,—with elemental outbursts of power quite independent in their origin from all great and small Stravinskys of our time. What captivated me in this score was the courageous display of rhythms, quite workable and derived naturally from the melodic phrases, in fact being functions of these melodic phrases. This is an achievement.

"Perhaps you are right when you say that clarity, such as is preached by the adherents to the Gebrauchsmusik school, was to be desired; but is there more clarity, as far as tonal ingredients are concerned, in such works as Stravinsky's 'Sacre,' Prokofiev's 'Sept, ils sont Sept,' or even Strauss' 'Alpine Symphony?' For a long time I cherished the idea of having experiments made as to how much of the music played actually reaches the listeners' ears. I would have several experts, possessing the sense of absolute pitch and excellent knowledge of the score, seated in various parts of the hall at performances of complicated scores such as those I have mentioned,—or of such high-tension music as Edgar Varèse scientifically and methodically elaborates. I would intentionally omit several secondary parts in the performance or introduce an extra scale in the low register of the flute, or even a slide on the trombone in the orchestral tutti.

"Then I would question the experts separately as to what was missing in the score, what intentionally wrong notes

[Continued on col. 3]

[Continued from col 1, below]

were played, what instruments were deliberately omitted, or, more generally, what was clear and what was not clear. There is not a doubt in my mind that the answers would disclose discrepancies more startling than those recorded in the various descriptions by English college students as to the manner in which Julius Cæsar was assassinated at a performance of Shakspeare's play. . . .

"Speaking of 'paper-music,' my eye is constantly offended every time I find, in venerable scores, such instances of licence as the grating of the violoncellos against the double-basses through a very suspicious looking series of ascending scales in Mendelssohn's 'Fingal-Cave' Overture. I am deeply aggrieved when I observe the manner in which Rimsky-Korsakov treats the figurations in the wood-wind, doubling suspensions and graces with the principal notes. I am disturbed every time that, in Chaikovsky's symphonies the violins interpolate a rest in a continuous musical phrase,

[Concluded on col 2, below]

only because they cannot play below G. I always want them to unscrew their G-string peg and at least feign the missing tone.

"So when I hear repertory pieces with my visual memories of their illogical scoring, my ears become uncomfortably cognizant of the tonal blur, and I [illegible] myself to modernistic scores for balance and logic. But perhaps, romantic music, by definition, should not be altogether clear. If such is the case, then Florent Schmitt achieved a perfect synthesis in writing a score which is poetically opaque and modernistically delineative. . . . Dixi et animam levavi!"

En Route to Boston

Later in the season Mr. Prokofiev will again be guest at the Symphony Concerts to play the piano-part in his Fifth Concerto, in G major. It was heard for the first time, with Furtwängler conducting and the composer as pianist, at a recent Philharmonic Concert in Berlin. In praise of it Mr. Herbert Peyser writes to the New York Times: "The work which consists of five comparatively short movements, is, in my opinion, one of the very best things Mr. Prokofiev has given us—bright, witty music, written with exceptional sureness and virtuosity of touch, which achieves unfailingly all it sets out to do, and strikes sparks of cold fire in the process.

"The themes of the concerto are pert and saucy. Brittle waltz and march rhythms dominate the first three movements. The fourth—a larghetto series of variations—sounds a rather deeper note. The finale is a madcap 'vivo.' Prokofiev has attained a remarkably happy balance between orchestra and piano, and never have his own pianistic gifts shone clearer than in his scintillant performance of the solo part."

Incidents and Prospects

While Bostonians were listening last Friday and Saturday to a hodge-podge Suite of Lully's ballet music, to mark the three hundredth anniversary of his birth, the Opéra in Paris was resurrecting a whole ballet, "The Triumph of Love," set on the stage in stylized fashion.

56

As Music Goes

By Dr. W. Louis Chapman

Prov Journal Dec 4

Boston Symphony to Base First Providence Program on Works of Established Popularity.—"Tapiola" by Sibellius, New to This City

BY DR. W. LOUIS CHAPMAN.

Tuesday evening the Boston Symphony Orchestra will begin its series of concerts in the Albee Theatre in a program numbering some of the finest orchestral works known to the world of music.

With the exception of Sibelius' tone poem, "Tapiola," "which is new, all of these compositions are great favorites. Concertgoers will recall Von Weber's Overture to "Oberon" as an old friend. Caesar Franck's only symphony has enjoyed an enormous popularity which captious critics cannot shatter, and the overture to "Die Meistersinger" is immortal.

The Overture to "Oberon" begins with the famous notes for French Horn, a do re mi short phrase which gives the first horn player his opportunity. Much can be made of this announcement of three notes. Embouchure, breath capacity and control and artistry all enter into its production. This horn call, suggestive of fairies, sylvan glades and other poetic fascinations, is immediately answered by adoring strings. This is followed by a chuckling dialogue between strings and woodwinds, the strings serious and the woods gay, followed by a suggestion of elfin trumpets. This introduction of some 20 measures is most melodious and suggestive. It ends with a smashing chord and a pause of astonishment which is followed by a furious bacchanalian violin figure which is brilliantly punctuated by emphatic strings and tympani.

This is "worked out" in a most melodious manner until the horn again enters and is followed by a slow chord formation which leads to a songful figure by the clarinet, which is immediately repeated by the first violins. This figure is immediately answered by a counter subject which acts as the musical material for the remainder of the overture. As an inset into this graceful music one finds a somewhat matter of fact episode of strings reinforced by woodwind which receives masterly contrapuntal treatment. In a way this episode corresponds with the superb "Largo" in Von Weber's overture to "Euryanthe." If there ever was orchestra music of life, light and fairyland this is such. It was composed in 1826 and is still increasing in popularity and interest. Von Weber of a century ago still lives in this inimitable overture. In the minds of many it surpasses Mendelssohn's conception of the fairy world of Oberon, Titania, Puck and Ariel.

◆ ◆ ◆

In his only symphony for orchestra Caesar Franck shows enormous gifts in melodic and harmonic invention and in his rich exposition of brass and woodwind he has startled the musical world of today as none, save perhaps Tschaikowski, has done. His mind was revealed in the abundance of his genius in this great work as in no other of his enterprises. Chorales, quintets, quartets and oratorios all show greatness but in none of his works is there the evenness and variety of originality as in this symphony in D-minor.

Dr. Koussevitszky is very fond of this symphony. Under his guidance it is set forth with colorful contrasts and richness of melodic suavity such as we have heard from no other conductor. To the gifts of the batonist one must add the perfection of woodwind, strings and brass of this orchestra that cannot be surpassed anywhere. As the symphony proceeds these appear in their proper places, solidity of harmony augmented by the woodwind choir in the first movement, massive harp and songful cor Anglais with delicately weaving strings in the "Allegretto," and sounding brasses in the truly grand finale. This work sets forth exquisite melodies, most graceful contrapuntal configurations, and tonal modulations which can scarcely be found in any other work in the literature of music. No program accompanies this symphony.

The "Allegretto" begins with a dignified and somewhat solemn subject which is in reality a harp solo accompanied by plucked strings which impart a distinct pungent tang to the effect. This theme, slightly varied, is taken up by the English horn in one of the most impressive of all utterances for that reed instrument of soulful quality. This is one of the distinctive passages which has helped to make this symphony famous. This theme returns throughout the movement and recurs in the finale. Sometimes it is as a solo voice, again over contrapuntal undulations and occasionally set forth firmly and vigorously. It is a beautiful musical thought, a gem of rare beauty. The last movement is in less measured terms. In it the brass choir is often heard in full cry in varied glowing harmonies and richly embroidered modulations. Themes from earlier parts of the work are recognized as they re-enter and the symphony closes leaving striking memories of vivid colors, tremendous contrasts and unusual tonal beauties.

◆ ◆ ◆

"Tapiola" is new to us. It was composed for the Symphony Society of New York and played by it for the first time Dec. 26, 1926. Why it has taken so long to arrive here is not yet revealed. It is written to suggest a wild forest where dwelt the forest God and his wood nymphs. This subject certainly suggests all sorts of poetic possibilities. Today is one for the larger appreciation of Sibelius, who is being given unstinted praise from every quarter. Dr. Koussevitzsky is the leader of this worthy popularity and at his hands this significant tone poem is certain to receive most arsitic treatment.

◆ ◆ ◆

Within a very few years Gabriel Pierne, one of the ablest conductors and musicians of our day, said in substance: "Were one to select the single composition which contains the fullest musical merit, the most complete and perfect "short piece," choice must fall upon the overture to "Die Meistersinger."

Mature thought and many hearings have made this opinion secure in the minds of most people. For lucidity and grace of thematic material, for contrapuntal elaboration and for marvellous orchestral craftsmanship, we know of no single piece which can compare with it. Endless repetition enhances rather than diminishes its wonders. The overture alone would have made Richard Wagner's everlasting reputation.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

NOV 29 1932

Boston Symphony Orchestra Will Open Season Soon

On Tuesday evening, December 6, the Boston Symphony Orchestra will open its Providence season with a concert in the Albee theatre at 8:15. Remaining concerts will be given on January 17, February 21 and April 11.

The Boston Symphony season now well under way is the 52nd of the great orchestra and the ninth under its celebrated conductor, Serge Koussevitzky. Great audiences and many brillant performances characterize the present season at the concerts so far given in Boston, western cities which were visited about a month ago, and more recently New York.

Renewals of their seats by virtually all of the Providence subscribers of last year assures a full audience for each of the series in the Albee theatre. A few seats at all prices are to be had, however, and these will be placed on sale Monday morning at Steinert's.

THIS CLIPPING FROM
N. Y. AMERICAN

NOV 30 1932

Agide Jacchia, 57, Boston Musical Director, Dies

SIENNA, Italy, Nov. 29 (AP).—Agide Jacchia, 57, director of the Boston Conservatory of Music, died at a hospital here today.

AGIDE JACCHIA.

Last night Mascagni, the composer, visited him and they talked a long while about musical matters. His wife and daughter were with him when he died

Funeral services will be held tomorrow. After cremation, the ashes will be sent to Milan, where he lived during the Summer. He came here a week ago.

Agide Jacchia was born at Lugo, Italy, Jan. 5, 1875, and graduated from the Rossini Conservatory, at Pesaro, Italy, in 1898 with diplomas in composition and conducting. He also studied under Mascagni.

From 1907 until 1909 he toured this country and Central America with the Milano Opera Company and from 1910 to 1914 was the musical director of the Century Opera Company.

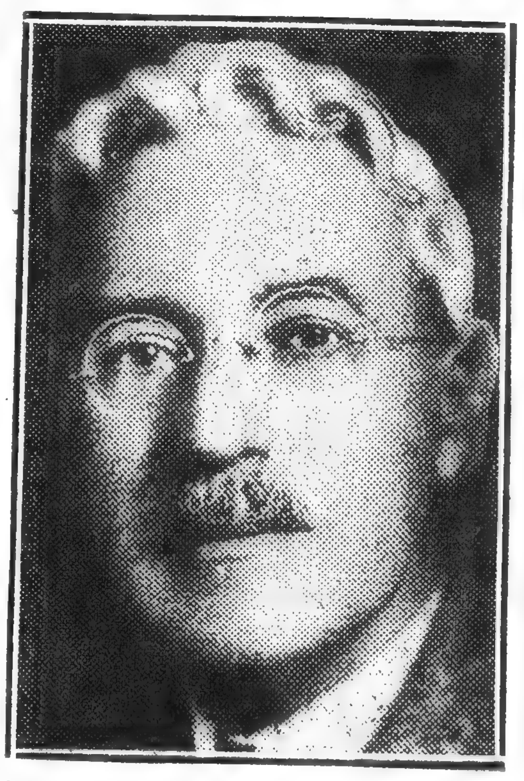
Jacchia became more generally known when he was engaged by the Boston Symphony Orchestra management to conduct the "Pop" concerts. He held this post from 1917 to 1926, when he resigned, giving as his reason the reduction of the number of persons in the orchestra.

Since 1920 he was director of the Boston Conservatory of Music He composed many cantatas and other arrangements of music and also had a reputation as a song writer.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 29 1932

Dr. W. L. Chapman



He will Give a Series of Free Lectures On the Programs of the Concerts to Be Given By the Boston Symphony Orchestra. The Lectures Will Be Given in the Boys and Girls Room at the Providence Public Library at 4 O'Clock Each Sunday Afternoon Preceding the Lecture

SYMPHONY MUSIC LECTURES SLATED

Series of Free Public Program Talks Again to Be Given Here.

DR. CHAPMAN TO SPEAK

Addresses Will Be Made in Boys' and Girls' Room of Library

The series of free lectures on programs of the Boston Symphony Orchestra concerts are again being sponsored by the Monday Morning Musical Club.

Owing to the demand of the public for their continuance, arrangements have again been made with Dr. W. Louis Chapman, music critic of the Providence Journal and the Evening Bulletin, this making the lecture's third season. The first lecture of the new series will take place Sunday afternoon at 4 o'clock.

Through the courtesy of the Providence Public Library, the lectures, as in former years, will be given in the boys' and girls' room of the library each Sunday preceding the concerts.

Dr. Chapman will speak this coming Sunday on the program announced by Dr. Serge Koussevitsky for next Tuesday, taking up the lives and works of the composers, Weber, Franck, Sibelius and Wagner, who are to be represented on the program. He will talk upon the particular works the orchestra is to play, illustrating his lecture at the piano and on other instruments to point out themes and developments.

The public is cordially invited to attend the lectures whether or not it is the intention of the listener to hear the concert later. The present library committee of the club is in charge of arrangements, and the following are members: Chairman, Miss Sarah E. Wheelwright; Mrs. Ada Holding Miller, Mrs. Marguerite Watson Shaftoe and Mrs. Mary Colt Gross, ex-officio.

NEW YORK
HERALD-TRIBUNE

V 30 1932

Noted Music Conductor

Herald Tribune photo—Acme

Agide Jacchia

Agide Jacchia, 57, Dies; Boston Musical Leader

Conservatory Director Had Conducted Pop Concerts 10 Years

SIENNA, Italy, Nov. 29 (AP).—Agide Jacchia, director of the Boston Conservatory of Music, died at a hospital today. He was fifty-seven years old. Last night Mascagni, the composer, visited him and they talked a long while about musical matters. His wife and daughter were with him when he died.

Agide Jacchia, who died today in Sienna, Italy, was a composer of many cantatas, arrangements and songs. For ten seasons, until 1926, he was conductor of the Boston Pop concerts, resigning unexpectedly because of a disagreement with the management's policy. He was conductor of the Cecelia Society from 1920 to 1924 and of the Fitchburg Choral Society from 1923 to 1925. He was born in Lugo, Italy, was graduated from the Rossini Conservatory at Pesaro, Italy, in 1898, with diplomas in composition and conducting, and then studied under Mascagni. He first came to America in 1902 as chief assistant to Mascagni in the Mascagni Opera Company. In the next five years he was conductor at a number of minor opera houses in Italy. He returned to the United States in 1907 to be leader of an operatic company in San Francisco and later, to conduct in Montreal and New York. He first assumed leadership of the Pop concerts in Boston in 1917. He became an American citizen in 1922. In 1911, he married Ester Ferradini, operatic soprano, who survives, with a daughter, Elsa.

Tel. Chelsea 3-8860
THIS CLIPPING FROM
N. Y. TIMES

OV 30 1932

AGIDE JACCHIA DIES IN SIENA HOSPITAL

Directed Boston Conservatory of Music Since 1920—Was a Naturalized American Citizen.

ONCE PUPIL OF MASCAGNI

First Came to This Country in 1902 as Assistant to Composer in Opera Company.

SIENA, Italy, Nov. 29 (AP).—Agide Jacchia, director of the Boston Conservatory of Music, died at a hospital today. He was 57 years old.

Last night Mascagni, the composer, visited him and they talked a long while about musical matters. His wife and daughter were with him when he died.

The funeral service will be held tomorrow and after cremation the ashes will be sent to Milan where he lived during the Summer. He came here a week ago.

A student and a close friend of Mascagni, the composer, with whom he first came to the United States in 1902, as assistant conductor of the Mascagni Opera Company, Signor Jacchia was born at Lugo, Italy, on Jan. 5, 1875, son of Leone and Volunnia Camerini Jacchia. He was a graduate of the Rossini Conservatory at Pesaro, Italy, where he received diplomas in composition and conducting. Prior to his graduation there he had been a student for five years at the Parma Conservatory and at the Liceo Musicale, where he won prizes for flute-playing, conducting and composing.

Signor Jacchia's début as a conductor came in 1898 in Brescia. A year later, and until 1900, he conducted the orchestra at the Teatro Communale in Ferrara. After his tour of the United States with Mascagni in 1902 he returned to Italy where he held successive annual engagements as a conductor at the Teatro Lirico in Milan and the Teatro Regio at Leghorn and at Siena.

As conductor of the Milan Opera Company Mr. Jacchia returned to America in 1907 and spent two years touring the United States and Central America. The next year he became general musical director for the Montreal Opera Company, a post he held for four years. In 1914 he came to New York as musical director for the Century Opera Company.

Signor Jacchia's connection with the Boston Symphony Company began in 1917 and terminated in 1926 when he resigned abruptly just before the closing concert of the season. He charged that the management of the orchestra, by excusing many musicians from the last performance, had caused the organization to become "unbalanced and inadequate." He refused to sign a contract offered him for the next season.

Mr. Jacchia had also served as conductor of the Cecilia Society of Boston, 1920-24, and the Fitchburg (Mass.) Choral Society, 1923-25. Since 1920 he had been the director of the Boston Conservatory of Music. He was noted in musical circles as a composer of songs, cantatas and various orchestral arrangements.

In March, 1911, Signor Jacchia married Ester Ferrabini, an operatic soprano, of Venice. They had a daughter, Elsa. He was naturalized as an American citizen in 1922. Since 1917 he had lived in Boston, spending his Summers in Milan.

Novel Pieces From Mozart And Williams

Serenade for Wind Choir and The "Tallis Fantasia" At Symphony Hall

Trans Dec. 1

ALMOST a novelty is the work by an honored guest on this week's program for the Symphony Concerts. Ralph Vaughan Williams's "Fantasia on a Theme by Tallis," has been played in Symphony Hall only once before, in the autumn of 1922, when Mr. Monteux was conductor. It had had first performance in this country only a few months previously, in the spring of the same year, under Mr. Damrosch in New York. It was originally written for the Three Choirs Festival in England in 1910 and it was first heard in Gloucester Cathedral. It was revised by the composer in 1913 and again in 1919 for publication in 1921.

Thomas Tallis (or Tallys or Talles) was one of the "Tudor composers" along with Gibbons, Weelkes, Morley and Byrd, probably the only group comparable with the contemporary Palestrina and his school on the Continent. The date of Tallis's birth is not known. There are arguments favoring 1505, 1510, 1515. He died in 1585. He has been called "the father of English cathedral music." He was an organist, a "Gentleman of the Chapel Royal," from his appointment under Henry VIII. through the reigns of Edward VI., Mary, and to his death in the reign of Elizabeth. For a time he was co-organist of that institution with Byrd. His output, mostly church music, is voluminous.

The theme which Dr. Vaughan Williams used for his Fantasia is one of a set of eight hymns written by Tallis in 1567 for Archbishop Parker's Metrical Psalter. Each of these tunes is in a different ecclesiastical mode. The Cantus Firmus, or "tune," in accordance with the practice of the period, is in the tenor. Tallis, in a preface, himself writes: "The tenor of these partes be for the people when they will syng alone, the other parts put for greater queers (choirs), or to such as will syng or play them privately." Tallis writes also of his eight hymns that

The first is meeke: deuout to see.
The second sad in majesty.
The third doth rage: and roughly brayth.
The fourth doth fawne: and flattery playth.
The fyfth delight: and laugheth the more.
The sixth bewaileth: it weepeth full sore.
The seventh treadeth stoute: in froward race.
The eyghth goeth milde: in modest pace.

The third of this set is the theme of the Fantasia of Vaughan Williams. The words to which Tallis applied it are a metrical version of the second Psalm, beginning:

> "Why fumeth in sight: the Gentile spite
> In fury raging stout?

In modern hymnals this tune may be found as No. 92 of the English Hymnal (also under the editorship of Vaughan Williams), where it appears in two versions, with slight rhythmic alterations, first in the modern manner, with the "tune" in the soprano, then in the ancient manner with the "tune" in the tenor.

For those who may be surprised that in medieval music the "tune" is in the tenor, let it be said that the very naming of the several parts of the four-part vocal choir depends on the reference of these parts to the tenor. The term "tenor" itself comes from the Latin verb "tenere," to hold; that is, the voice which "holds" or maintains the "Cantus Firmus," or "tune" or principal melody. Above it is the alto, from "altus," or high—the "high" part, or part immediately higher than the tenor or "holding part." Above all, the soprano, from "sopra," the part above all others. And of course at the bottom, the bass, or "bassus," at the foundation of everything.

Dr. Vaughan Williams cast his Fantasia for full string choir, in three divisions—Orchestra I; Orchestra II; a string quartet of solo voices. A note prefacing the score explains:

"The second orchestra consists of two first-violin players, two second-violin players, two viola players, two 'cello players and one contra-bass player. These should be taken from the third desk of each group (or in the case of the contra-bass by the first player of the second desk) and should, if possible, be placed apart from the first orchestra. If this is not practicable, they should play sitting in their usual places. The solo-parts are to be played by the leader of each group."

Though the composer has written a score of great richness, he has resisted all temptation toward making it a "modern piece." Admirably he has kept the spirit of the age out of which he has drawn his theme. More, he has restored in the Fantasia the very scales, the very technical devices of that age. Listen for a moment to his countryman, Mr. Fox-Srangways of the London Observer: "To the Cinquecento generally belong the constant wavering between major and minor thirds and sixths of the scale, and the 'faux bourdon' with which the theme first appears." And again: "To Palestrina's 'Stabat Mater' it [this Fantasia] owes a refrain repeated with harmonies on every other page."

The Fantasia begins with two measures of sustained introductory chords. Violas, 'cellos, basses continue the introduction with pizzicati which suggest the melody. After two such appearances, the complete hymn-tune bursts forth expressively in the rich sonorities of the G-string of second violins, together with violas and 'cellos, warmly but simply harmonized in the manner suggested by the theme and the age that first knew it. Immediately, there is an "appassionato" repetition in higher, brighter registers. After which the composer develops imaginatively various motivs from the theme. Notable is a variant in rhythm suggestive of old, florid Plain Song, "Poco piu animato; tempo rubato; cantabile," for viola solo unaccompanied; transferred to solo violin; finally spread out through the entire string quartet. The Fantasia grows more and more animated toward the end.

Rare—from Mozart

Mozart's Serenade, No. 190, in B-flat, parts of which are also to be played at the Symphony Concerts of Friday and Saturday, requires but a brief note. No part of it has hitherto been heard at Symphony Hall. It is scored for two oboes, two clarinets, two basset horns (really tenor clarinets), four "Waldhörner" (to use Mozart's nomenclature), two bassoons and contra-bassoon. The complete work is in seven movements: I. Largo and Allegro molto: II. Menuetto (with two trios): III. Adagio: IV. Menuetto (not the same as the previous minuet, but again with two trios); V. Romanza (Adagio: Allegretto: Adagio); VI. Theme with Variations; VII. Rondo (Allegro molto). The last three of these movements will be heard in the current concerts.

The Serenade was written in 1780. Curiously the first three movements and the last exist also in a string quintet presumably dating as early as 1768 or earlier, when Mozart was not more than twelve years old! So trustworthy a commentator as his biographer, Otto Jahn speaks highly of the work, referring to it as the "grand serenata for wind instruments." Jahn also says: "The charm of the composition depends greatly upon the certainty with which the peculiar style of each instrument is made use of. . . . Great delicacy and diversity are shown in the grouping and treatment of the different instruments. . . . All the movements are well planned and constructed, rich in delicate and interesting touches of harmonic or thematic elaboration, and in general fresh and tuneful."

Next Week

The Symphony Orchestra will join next week in the marking, in various American capitals of music, of the twenty-fifth anniversary of the founding of the MacDowell Colony for composers at Peterborough in New Hampshire. The conductor, however, has not been content to pull MacDowell's "Indian Suite" from the library shelves and re-play the whole or parts of it. Instead, he has turned over MacDowell's earlier pieces: from them chosen the paired symphonic poems "Hamlet" and "Ophelia." Almost forty years ago in January of 1893, when Nikisch was conductor, they had a single performance at the Symphony Concerts. Yet by word of Dr. Koussevitzky they are still fresh and interesting. Other numbers on the program are Respighi's arrangements of Ancient Pieces for the Lute; the younger Cherepnin's "Magna Mater," a glorification of the pagan goddess to be played for the first times hereabouts, and, after two years' interval, Strauss's "Sinfonia Domestica."

A. H. M.

In Praise of Racial Spirit In Composers

Vaughan Williams Discusses Informally at Cambridge Nationalism in Music

Trans.

THE University ministers to its guests both formally and informally. Officially, in Paine Hall, last evening, Dr. Ralph Vaughan Williams, the eminent English composer, was the guest of the Division of Music in Harvard University. Actually, he spoke at his ease through an hour and a quarter to a friendly audience of professors and professors' households: graduate and undergraduate students; the Cambridge laity of both sexes and various ages; miscellaneous stragglers from the city on the opposite bank of the Charles. Professor Hill of the Division briefly introduced Vaughan Williams—as the guest prefers to be called—sparing details of his work and distinctions. So doing, he paid a pretty compliment to both composer and audience. Was there need to recite the number and the quality of his compositions? There was not, which was to free a modest music-maker from the embarrassment of such a catalogue and to reassure him — within — of a note that long since crossed the sea. By the same token the audience was a musically cultivated assembly, requiring no information as to the guest whom it gathered to honor—and survey.

Surveyed as he took his place at the reading desk, Vaughan Williams appeared an Englishman of middle years, tall and sturdily built, without the accumulation of adipose tissue that oftener marks the man of business than the worker in the arts. His face was smooth-shaven: his hair slightly tousled. A prominent nose gave character to his countenance; a decisive chin confirmed it; while deep-set eyes looked out thoughtfully, observantly, under a broad, high forehead. He carried himself as one well disposed toward occasion and surrounding. Forthwith outspread voluminous notes; at intervals rummaged among them for the sheets he would enlarge in informal discourse. From time to time he bent over the desk, arm and hand on either edge, as though to enforce the word with the earnest faith behind. Again he forsook the desk; took a step or two across the platform; thrust both hands into pockets; spoke as one man to another in his own study or living-room. Then, oftenest, came darts of quiet or mellow humor to which the audience was quickly responsive.

Of guests, as of the departed, the Roman admonition holds. Let nothing be written that is not kindly. Therefore no comparisons are in order between the diction of Vaughan Williams and that, say, of Mr. Galsworthy, by no means unremembered on public platforms hereabouts. Besides, Mr. T. S. Eliot is also present guest of the University—and hardly what his fellow-poets might call trumpet-tongued. On either side of the sea there are regrettable habits of speech. On both—to write from a divided experience—he who drops his voice at the end of a sentence is not the reporter's friend.

As it happened, however, Vaughan Williams was not addressing reporters. In fact, he was not addressing anyone. He was merely talking, as he might across a room to a semi-circle of friends, about the nationalistic tendency, by and large, of present English composers. An alert audience quickly understood, followed him as he rambled; rewarded him at the end with a round of hearty applause. Of course he was cautious. He must, as he said with a touch of humor, soon return to England and pick up his work and his living. Prudently there should be no naming of names; no distinguishing between major and minor figures. His theme, in the larger aspects, not those who might variously exemplify it, possessed Vaughan Williams.

He returned thirty years back to the dawn of nationalism upon English music. In modern times, until that dawn began, there had been no English music in any real sense of the words. The awakening brought to a new generation of composers a gradual realization of their national culture, life and arts. They discovered a national heritage of music. They perceived that the music of every country spoke a distinctive language, however universal it might be in effect. That language was rooted in the racial songs, in the racial traditions that touched music nearly. These things—they came to believe—were something precious and to be preserved. They were also generative source of music to be written by each according to his individual bent; music that was culminating expression of this national speech; music that was unmistakably derived from the scene in which the composers lived and worked, from the life around in which they shared; music, in short, that both embodied and released national traits and national spirit.

So persuaded the potential English composer began to make his studies and serve his apprenticeship at home. So convinced and imbued, he set to music-making that should not only express himself as an individual, but should also express him as an Englishman living in an English world, addressing first an English audience. In these faiths and in the consequent works, English music had flowered anew. Into every successful work had entered more than one factor and one personality.

Parenthetically, but not less earnestly, Vaughan Williams defended the theory and practice of nationalism in music-making. He cited the signal example of Wagner, impregnated with the German tradition and the German spirit; of Verdi as truly and deeply Italianate. Out of this nationalism within them they made a music that better expressed themselves; that went withal around the world. He denied point-blank the conventional saying that music is a universal language. However individualized, however wide-spreading—he contended—it remained a racial speech; drew substance and mood from racial life; took form and color from racial spirit. To say these things was not to refer it back to folk-song and so invite easy derision. From folk-music came primarily an atmosphere which it was for the good of the composer to absorb.

To draw music from the national heritage was not to hark back to archaic pedantries. What had endured in that legacy persisted because there was life within it, even to the modal harmonies with which he and other English composers had been reproached. In the ears of every composer should ring his national music. From it he must absorb, before he could give out—in his own image. In a foreign music no composer could feel truly at home. Finally, for vigorous conclusion, no music of blood and brain had escaped, or sought to escape, its national environment. . . . A composer of faiths and practice, to be frankly, loyally affirmed was this Vaughan Williams.

H. T. P.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS-TRIBUNE

DEC 3 - 1932

Announce First Boston Symphony Program Here

The program for the opening of the symphony season when the Boston Symphony Orchestra appears in the Albee Theatre, next Tuesday evening at 8:15 o'clock, was announced today.

Dr. Serge Koussevitsky will present Sibelius' ~~"Tapiola," one of~~ the outstanding scores which he has introduced in the present season of the orchestra in Boston, New York and elsewhere. The Finnish composer, in this, his latest swmphonic poem, is inspired by the beautiful woodlands of his native country. The title is derived from "Tapio," the God of the forests in Finnish mythology. This is considered a characteristic work by the composer whose love of nature is so often evident in his finest scores.

Dr. Koussevitzky has chosen the famous and popular symphony in D minor by Cesar Franck for the symphony of the evening. Weber's Overture to "Oberon" will open the concert and Wagner's Prelude to "Die Meistersinger von Nurnberg," will close it.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

C 3 - 1932

KOUSSEVITZKY TO PRESENT ~~SIBELIUS'S~~ "TAPIOLA" HERE

Outstanding Score on Symphony Program Tuesday Night.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra which appears in the Albee Theatre, Tuesday, to open the symphony season here, will present Sibelius's "Tapiola," one of the outstanding scores which he has introduced in the present season of the orchestra in Boston and New York.

The famous and popular symphony in D-minor by Cesar Franck has been chosen by Dr. Koussevitzky as the symphony of the evening. Weber's overture to "Oberon" will open the concert, and the concluding selection will be Wagner's prelude to "Die Meistersinger von Nurnberg."

The projected revival of Berlioz's "Damnation of Faust" does not fit well—Dr. Koussevitzky has found—into the course of the current season. It is, therefore, deferred until another year. . . . The projected performance of Walton's remarkable choral piece, "Belshazzar's Feast," remains on the list, to be heard in the spring. It will be new to America and richly deserves production. Audience after audience in England has thrilled to it. . . . Beethoven's Ninth Symphony will be played at a regular pair of concerts with the Cambridge choirs as chorus in the finale.

Concert-Chronicle

Trans Dec 1

Schmitt in New York

DEPARTING hastily after the Symphony Concert of Saturday, Monsieur Florent Schmitt appeared in New York on Sunday evening for the first time. The occasion was a concert of his chamber music arranged by the League of Composers in his honor. The ever-ready Erskine introduced him to an audience well disposed to whatever novel interest pieces and performance might afford. (Mr. Thompson of The Evening Post discovered him as "gray-haired, modest of bearing and an able pianist"). He then played the piano-part in three minor works: A "Legend" for Saxophone and Piano (1918); two songs, early and late; a "Finale" for violoncello and piano (1926). In time came the celebrated Quintet for Piano and Strings of 1907, music that then helped to establish the composer's reputation and has since maintained it. Again Monsieur Schmitt played the piano-part, along with the League's own String Quartet. By agreeing report the interest was eager; the applause long and loud.

The reviewers noted the length, intricacy and incessant eloquence of the Quintet; but with one accord, they heard it to praise. "It has juice," says The Evening Post. "It is full of emotion and inspiration," cries The Times; while The Herald Tribune notes the "possessive force and rugged vigor." The more reason why The Flute Players' Club should include it, as announced, in their plans for the season in Boston. (Only once has it been heard here—years ago from the then existent Hoffmann Quartet when it was new and strange music.) Monsieur Schmitt bore bravely his first evening in a Manhattan concert-room—even when a leg of the piano slipped between the boards of the platform and, for the while, suspended proceedings.

THIS CLIPPING FROM
CINCINNNATI, O.
ENQUIRER

DEC 2 - 1932

MUSICIANS CUT OWN PAY

To Make Up Half Of Boston's $93,000 Symphony Deficit.

Boston, December 1—(UP)—Classical music is displaying its charms at a net loss in Boston, it appears from the latest financial statement of the Boston Symphony Orchestra. The statement revealed that all Symphony musicians and Symphony Hall employees, from Conductor Serge Koussevitzky down, "have unanimously agreed to contribute from their salaries an aggregate of approximately one-half the estimated deficit of $93,000 for the current season."

INFORMATION OBSCURED

58

Symphony Conce

Afternoon of Rare Mozart And Williams

"Tallis Fantasia," Serenade For Wind Choir and Koussevitzky

Trans Dec 3

THE planning of the program for the current concert of the Boston Symphony Orchestra began with the idea of doing honor to a distinguished visitor, and was carried to a conclusion as a design in contrasted sonorities. Since Vaughan Williams, as he prefers to be called (Dr. Ralph Vaughan Williams, to give him his full and just due), was the visitor, a piece of his music was to be played. Once it was determined that the chosen composition would be the Fantasia on a Theme by Tallis, Dr. Koussevitzky—shrewd and sensitive program maker that he is—conceived the notion of contrasting with this piece for string orchestra another for wood-wind choir, thus leading up to the third piece for full orchestra. The music for wood-winds could hardly have been novelty from a contemporary composer: the contemporary composer was already at hand with a string piece. It would be the more desirable, even, that a piece from a "standard" composer should be a novelty! And since—strange as it may seem—there is in existence no better or more fruitful reservoir of unplayed pieces (in this community) than the complete catalogues of the works of Haydn and Mozart, it was to one of these composers that he turned for his novelty out of the past. Mozart yielded him his piece, a Serenade in B-flat for a considerable wood-wind choir, said to have pleased greatly audiences in Mozart's own day. Out of its seven movements, the conductor announced three to be played, made a last minute change and actually played five. For the orchestra as a whole he added the expansive Symphony in C major of Schubert.

By all the signs known to a reviewer, a piece by Vaughan Williams was more than welcome at this concert. If there was any tendency to demur, it was not at the idea of Vaughan Williams being played, but quite the opposite, at the idea that one of the larger of his works, as yet unknown to the audiences of Symphony Hall, say the Pastoral Symphony, or the Sea Symphony, should not have found place on this program. To any who may have felt thus be it said that conductor and management stand absolved of criticism for not choosing one of the larger works. It was the wish of the composer himself that the orchestra play his Fantasia while he was in Boston. It was in response to an inquiry from Symphony Hall as to his preference in the matter that he expressed the wish. It was a proper courtesy to him that the wish be granted. Nevertheless, the fact exists that there is an appreciable demand for a hearing of either the Pastoral or the Sea Symphony from Dr. Koussevitzky and the orchestra. When the Pastoral Symphony was performed some years ago by the orchestra of the New England Conservatory of Music it was exceedingly well received.

Not that any one thought any the less of the Fantasia on a Theme by Tallis. That little masterpiece brought only delight and pleasure. And surely the time for its revival had come. In it Vaughan Williams shows himself the full musician, interested alike in orchestral and choral music. The piece is entirely orchestral. The theme is borrowed from choral music. The disposition of the string orchestra which he made was surely suggested by the way in which choral conductors order their forces. Vaughan Williams asks for the solo voices of a string quartet, for a small orchestra with two players to a part, for the large orchestra consisting of the rest of the strings. One can not avoid the supposition that this arrangement was suggested to him by the frequent division of choral groups into quartets, semi-choruses and choruses. Certain it is that he knows his choral music as thoroughly as he knows the orchestra.

Yesterday's performance seated these groups—in accordance with the composer's direction in the score—in a manner that enhanced greatly the music as it was written. The large, main orchestra occupied the usual place of the strings. The solo players of the quartet—the leaders of the various divisions of the string choir—sat also in their usual places. The small orchestra was grouped together immediately in front of the organ, in the place where horns usually sit. From the effect of their several antiphonal responses, generally in ethereal tones, one could almost imagine the "choir of angels," or "celestial voices" in some great choral work, sitting off by themselves in a remote gallery, singing their music intended to suggest more than earthly beauty. Thus as if from a distance came the tones of this small orchestra—as echoes of the large orchestra, as background for the solo voices.

The piece as a whole enhances beyond belief a simple tune which no doubt would sound extraordinarily restrained and subdued to a modern ear not accustomed to the ways of sixteenth century composers. Further, no composer could thus enhance it who was not equally versed and steeped in both the magnificent music of that century and in the modern practises of our own day. For the mood of that century, of the church music of that century, Vaughan Williams evokes in a degree equal to that which would be evoked by an actual piece of ecclesiastical music by Byrd or by Palestrina. Yet the music is in fact a piece made out of the materials and by the methods of our own day. In the warmth of the combined tenor voices of the orchestra Vaughan Williams—remembering that the tune of the original hymn theme was also in the tenor—begins it; in the radiance of high strings he brings it to full fruition; between he sets solo voices against an ethereal background, in comment upon it. The whole is a thing of beauty even more than an interesting reminder of the music of a day long since gone.

Performance matched music step by step; did the composer intend to evoke the past—conductor and men sensed it, gave voice to the mood and the feeling which the composer could no more than hope someone would be able to find in the notes he put on paper; did he hope for rich fullness in beginning, for unearthly sheen toward conclusion, he had it from yesterday's forces. And an audience warmed toward it all, gave the unmistakable sign by the usual handclapping, while Vaughan Williams was ushered to the platform. There he appeared, a huge figure beside Dr. Koussevitzky, in business clothes of a tannish hue, surprisingly (for one of his experience) ill at ease, obviously pleased by the appreciation of the audience and by the performance which he had just heard.

But the performance of the movements from Mozart's Serenade had also given pleasure. One had feared that it might be nothing more than the musical chatter which composer after composer in the days of Bach, Haydn and Mozart was obliged to turn out page after page for performance at the behest and for the casual amusement of some lordly patron. One was delighted to find that commentators insisted that it was widely played and well liked in its own day; began to look forward to it with anticipation. It assembles a lucky thirteen of players—two oboes, two clarinets, two bassoons, a double bassoon, four horns—and two basset horns. These last instruments are variously described as the old equivalent of modern alto or tenor clarinets. The parts were taken yesterday by a bass clarinet and an English horn.

In the hearing, anticipation was rewarded. Through a Largo and Allegro, a Minuet, a Romanze, a Theme with Variations, a Rondo, one did not tire, did not find attention wandering. Never does Mozart allow his textures to thicken, never does he give an instrument prominence to the point of full satiety, always does he follow it with just the right foil, always does he find just the right music for the color of the moment, just the right color for the music. And when it is all over, when one begins to meditate on what happened, one realizes that one has not found a single tune that one could carry away and whistle (demand made only of "classical" or "modernistic" composers, anyway), but that one has somehow been attracted, pleased, that one has gone through an experience worth repeating. And after all, has music any better office?

That the audience felt similarly was evident by the applause which followed. It has been said until it will scarce bear repeating that the Friday audience at Symphony Hall is an apathetic audience. Sometimes it is. Yesterday it was not. First it called Dr. Koussevitzky back to make his bow. Then it recalled him, to bid his thirteen rise for their acknowledgement of thanks for pleasures given. Then it recalled him again, did not rest content until once more the little wood-wind band was on its feet. Thus the fate of an unknown "minor" work of Wolfgang Amadeus Mozart in the year of grace, 1932.

If these two items came freshly upon the ears of a present audience, the symphony which followed is one known and liked. It is the symphony for which Schumann coined the famous phrase, "heavenly lengths," as applied to the music of Schubert. It is a fresh, invigorating music from beginning to end. Even the slow movement resembles more a gently rhythmed march than the songful outpouring which composers have so frequently written at this point in a symphony. Indeed this symphony, as one passes its themes in review one by one, in spite of the lovely melodic contours of several of them, is, like Beethoven's Seventh (though in lesser degree) essentially a symphony of rhythm. For the first themes of the movements (all but the slow movement one expects—and receives—sturdy, aggressive themes with a degree of motion. For the "second themes" the convention is for lyric moods to predominate. But the second theme of the first movement, thoroughly Schubertian, might almost be an Oriental dance, with its rhythms, its harmonies, its line. And the second theme of the last movement, with its accented repeated notes, is as highly rhythmed as any in the symphony. While in the Scherzo all the secondary ideas, as well as the entire trio, suggest the waltz. In this wise, as a symphony of motion Dr. Koussevitzky and his men played it. And thus an audience liked it.

A. H. M.

Boston Symphony

Monitor Dec 3

Written for The Christian Science Monitor

Dr. Ralph Vaughan Williams was the honored guest of the Boston Symphony Orchestra for its seventh pair of concerts (Dec. 2-3). Dr. Koussevitzky and the orchestra gave to the visitor's Fantasia on a theme by Thomas Tallis a performance which earned, and no doubt won, his grateful appreciation. Those of us whose participation consisted merely of lending our ears had equal reason to be thankful; for this composition—introduced to Boston by Mr. Monteux—revealed a beauty undimmed by the passage of a decade. Indeed, after much of the contemporary music to which we are called to listen, this score appears as conspicuously substantial. We should not be surprised if it were destined to live. As for Dr. Koussevitzky, we have but one cause of quarrel with him in this connection: Hitherto he had played but a single composition by Vaughan Williams, the Norfolk Rhapsody No. 1. Strangely enough, his "Pastoral" Symphony has never been performed by this orchestra—there's an opportunity. And the "London" Symphony well deserves revival.

It was exhibition day for the choirs of the orchestra. For before he displayed the glories of his strings in the Vaughan Williams item, Dr. Koussevitzky revealed the qualities of his winds in a Mozart Serenade in B flat for wind instruments (K. 361), played for the first time at these concerts. A lovely thing it is, which deserves to take its place in the repertory. It was set forth with remarkable virtuosity, and with subtle appreciation, in the reading, of its exploitation of the possibilities of the several instruments.

For conclusion, Schubert's "great" C major Symphony, which Dr. Koussevitzky makes seem shorter than most conductors in the experience of the present commentator.

L. A. S.

Dec 3

THE BOSTON HERALD, SATU

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The seventh concert of the Boston Symphony orchestra took place yesterday afternoon in Symphony hall. Dr. Koussevitzky conducted. The program was as follows: Mozart, Serenade in B flat major for wind instruments (K. 361); Vaughan Williams, Fantasia on a theme by Thomas Tallis, for string orchestra; Schubert, Symphony in C major, No. 7.

Five of the seven movements in Mozart's Serenade were played. The performance was the first at these concerts: it was probably the first in Boston. The Serenade in E flat major was played in 1895. The Longy Club played two or three serenades, but passed by the one in B flat.

The divertimenti and serenades by Mozart are too little known, yet there are some who find them among Mozart's finest works. Let no one think that the Serenade in B flat was chosen only to display the skill and musicianship of a section of the orchestra. The performance was indeed remarkable, for quality of tone, beauty of phrasing and for technical proficiency, but the music itself is delightful; varied, now beautiful, now gay. Variations for wind instruments—or in fact for any instruments—are often the abomination of desolation. The invention shown by Mozart in this serenade—variations in which beauty is never forgotten—is surprising. They are not exercises in variation form. It seems as if Mozart for the time being could not express his musical ideas in any other manner; there is nothing cut and dried about them, no suggestion of the conservatory's prize pupil, a pedagogue anxious to point out flaws. The audience warmly appreciated the music and the excellent performance.

The Fantasia by Vaughan Williams was first heard here under Mr. Monteux's direction in 1922. Yesterday the composer was present to acknowledge shyly the spontaneous applause that compelled him to come upon the platform two or three times. This applause was more than a welcome to a distinguished English composer who has given pleasure to the Symphony audience by his "London" symphony—there have been three performances of it—by one of his Norfolk rhapsodies, by this Fantasia; and moved other audiences in the city by his "On Wenlock Edge." It is to be hoped that at no distant day we may hear other symphonic compositions by him and his important choral works.

The Fantasia may awaken spiritual thoughts that are not suggested by texts even when they are taken from Holy Writ, as there are slow movements in Handel's concertos that soar above pathetic pages in his oratorios; as there are preludes by Bach for the Well-tempered Clavichord that breathe prayer. This Fantasia was first heard in Gloucester Cathedral; it was written for a Gloucester festival. Played in a concert hall, as it was performed yesterday, it suggested a cathedral service, with choirs solemnly chanting, now antiphonally, now with full voices. Impressive music, truly ecclesiastical; music for a cathedral, not for a Clapham chapel, not for a New England meeting house; music that purges the hearer of worldly thoughts, and sobers the understanding.

Schubert's Symphony led Schumann to rejoice in its "heavenly" length. It may be a long drawn out, damnable bore. It all depends on the conductor, when the ability of the players is taken for granted. How did the Bostonians stand it in 1852, when "the first violins were increased to four," a second oboe was added; and two extra violoncellos took the place of bassoons? Even from a full and modern orchestra have come performances that were lifeless, perfunctory. The Andante con moto dragged beyond endurance; the Scherzo and Finale only a wild scramble, a mess. Dr. Koussevitzky is especially fortunate in his treatment of this symphony; in the spirit and the proportion of his reading. What exquisite treatment of the measures for the interwoven wood-wind instruments! What fire without smoke in the headlong rushes! How adroit the slight changes in tempo without a checking of the musical flow! A performance that redounded to the glory of the conductor and the orchestra.

The concert will be repeated tonight. Next week the program will be as follows: Respighi, Old Dances and Airs for the lute; Suite 1. MacDowell, "Hamlet and Ophelia"—two poems for orchestra. A Tcherepnin, "Magna Mater" (first time in the United States). Strauss, Symphonia Domestica.

Symphony Audience Applauds Famous English Composer

Amer

By MOSES SMITH

Dec 3

The program of this week's Boston Symphony concert comes close to pleasing everyone. At least, no one is offended unduly. Those who like the "good old masters" have their Schubert in the ample and substantial C major Symphony. They have also a serenade of Mozart in B-flat for wind instruments alone.

The seekers after novelty have this same serenade, which rather strangely has never before been played at these concerts; and they have the magnificent fantasia on a theme by Tallis, done by the contemporary Englishman, Vaughan Williams, who here writes in the older style. The only possible grumblers are those cocky young modernists who must hear cacophony in order to be pleased. But the demon of dissonance does not appear at this week's concerts.

Mr. Williams was present yesterday, as he will no doubt be again tonight, to acknowledge the audience's applause for his work. It was hearty and enthusiastic applause, prompted by the serene and ethereal beauty of Williams' music, as beautifully played by the orchestra under Koussevitzky. Written for strings alone, the work calls for a divided orchestra, one group acting as a sort of heavenly choir, while there are solo parts in addition for the leaders of the various instruments. As sheer beautiful sound the effect is heavenly; while the development is masterly. Despite the length of the fantasia, it does not have a tiring moment.

The Mozart serenade is written for various wood-wind instruments and French horns. The bassett horns, which the score calls for, are now outmoded; in the place one heard the English horn and bass clarinet. The result was intriguing, especially in the light of the excellent performance.

The closing symphony of Schubert was brilliantly and ardently performed. The speed of the fast movements may have been considered excessive by a few listeners; others might regard it as an expedient shortening of the Symphony's length.

Monday Symphony

Eunice Norton, young pianist, will be the soloist at the second concert of the Monday evening series by the Boston Symphony Orchestra to be given on Monday, December 12, in Symphony Hall.

Miss Norton will play in Schumann's Piano Concerto at this concert.

THIS CLIPPING FROM
NEW YORK SUN

DEC 3 - 1932

Music and Musicians

By W. J. HENDERSON

teacher of piano-

* * *

Is Koussevitzky Competent?

THE pedestrian penman of these presents recently paid what he believed to be a tribute to the great Boston orchestra. He added that it had a competent conductor. There was wrath on Beacon Hill and there was tempest on the Back Bay. The expressions of displeasure ranged from "hot protest" down to "take it back." The writer stoutly refuses to take it back. He is prepared to met in mortal combat in the arena any person who will fling at him the challenge, "Koussevitzky is not competent.

This music lover has attended Boston Symphony Orchestra concerts year in, year out, and has never known the distinguished conductor to be incompetent. But one complaint was that competent was "too measured" a word. "How absolute the knave is! We must speak by the card, or equivocation will undo us.". This reviewer thought that in the course of the years he had exhausted in praise of Mr. Koussevitzky all the adjectives dear to rhapsodists except "celestial" and "sublime." He is saving these for some occasion of transcendent glory, when Mr. Koussevitzky soars into the fathomless ether and shakes the stars in their orbits.

59

MUSIC

Globe Dec 3

SYMPHONY HALL

Boston Symphony Orchestra

Dr Vaughan Williams, distinguished English composer, was present at the Symphony concert yesterday afternoon to hear played his Fantasia On a Theme by Thomas Tallis for string orchestra. Called to the stage at the conclusion of the performance, both by the hearty applause of the audience and Dr Koussevitzky's beckoning, Dr Williams remained just long enough to bow to audience and players, and shake hands with conductor and concert master. Then he retired, obviously ill at ease. A tall, stury figure, clothed in brown, with massive head crowned by tousled gray hair, Dr Williams was twice more urged to acknowledge the approval of his music. He graciously did so.

In England Dr Williams has for nearly 30 years been regarded as one of the foremost modern musicians of that country. A notable fact in his career has been his ardent devotion to a distinctly nationalistic sort of style, although he was trained not only in England, but in Germany by Max Bruch, and studied in Paris, for a short time, with Ravel. Dr Williams has been conspicuous in the movement to collect and preserve English folk songs. His own style has embraced some of the procedures of 16th and 17th century English music. The composer is at present making a lecture tour in this country, and last week, as guest of the music division of Harvard, spoke informally in Paine Hall.

The Fantasia on a Theme by Tallis was first played in Boston 10 years ago last month, when Pierre Monteux was conductor of the Boston Symphony. In this work Dr Williams let his imagination function freely, but confined himself to the spirit and—more or less—the technical resources of English music of Tallis' time. The theme in question is the third of a series of eight hymns which Tallis composed in 1567 for Archbishop Parker's Metrical Psalter. Each of the hymns was written in a different church mode or scale. In those days composers did not write in our major and minor scales exclusively, but used a number of others.

Only a musician of Dr Williams' sensitivity and point of view could have succeeded with this sort of music. Writing in a style of past centuries is difficult business, for a composer is apt to put too much of his 20th century self into his work. That results, of course, in a confused, heterogeneous style that defeats its purpose. But Dr Williams has used modal harmony and the turns of melody dependent upon it, in a masterly, wholly unselfconscious manner. He seems to have recaptured in this Fantasia what one may regard as the essence of 16th century English music. By the very inherent monotony of modal harmony, a lengthy piece in this style is apt to pall. That the present work is well proportioned; that, save toward the end, it does not seem overlong, is another evidence of Dr Williams' craftsmanship.

Dr Koussevitzky began the program with a Serenade for wind instruments in B-flat (K No. 361), by Mozart. It had not previously been played at a Symphony concert. Only 13 instruments are used. The tonal depth and sonority they achieved was amazing. Credit is due, probably, both to the players' virtuosity and to Mozart's genius in scoring. There are seven movements in the Serenade, five of which were played yesterday. The lively, fleeting portions are most interesting. At first hearing this Serenade did not seem to be Mozart at his most beautiful or his most resourceful.

Schubert's C major Symphony, No. 7, was the remaining number. To one unregenerate listener Schubert said a great deal more in half the time in other compositions, his B-minor Symphony, for example.

Next week the program will comprise MacDowell's Two Poems for Orchestra, "Hamlet" and "Ophelia"; Respighi's first suite of Old Dances for the Lute; Alexander Tcherepnin's "Magna Mater," and Strauss' "Domestic Symphony." C. W. D.

PURSE SNATCHER GETS $26 IN EAST BOSTON

Set upon as she walked along Havre st, East Boston, last night, Mrs Susie DiOri, 200 Brooks st, East Boston, lost her handbag and the $26 it contained to a short, stocky youth of 16 or 17 who dashed into an alley toward Bennington st.

She described the youth as wearing blue dungarees, with a blue sweater over a white sweat-shirt. His height was about 5 feet 3 inches, she said.

DAY, DECEMBER 3,

AMIABLE MUSIC BY SYMPHONY

Fantasia by Vaughan-Williams Rightly Enjoyed

BY WARREN STOREY SMITH

The Symphony Concert of yesterday afternoon must have come as balm to those ears which are rasped and to those minds which are disturbed by contemporary violences and complexities. Yesterday amiability, pleasing solemnity, euphony and gay serenity ruled the day.

ALTOGETHER DELIGHTFUL

The programme of this altogether delightful concert was cunningly arranged. For beginning there was a Serenade of Mozart, new to Symphony Hall, for wind instruments. The 13 players, their agreeable task accomplished to their credit and to general enjoyment, left the stage, to be succeeded by what seemed in comparison a veritable army of string. From this section of the orchestra there came, in honor of that distinguished composer's presence in the hall, Ralph Vaughan Williams' beautiful Fantasia for double-string orchestra on a theme by the Tudor composer Thomas Tallis.

And when the resultant ovation to Mr. Williams had subsided and the customary intermission had intervened, the whole band, or rather as much of it as was needed to serve the purposes of Schubert, assembled to play that composer's ever-welcome Symphony in C major.

Advance Since Mozart

Whether music has in all respects advanced since the days of Mozart is a question that need not be entered into here. But the art of instrumentation has been marvellously developed. Contrast the general montony of tone that Mozart draws from so promising a combination as two oboes, two clarinets, two basset horns, two bassoons, double bassoon and four horns, with the amazing wealth and variety of tints and sonorities that Vaughan-Williams obtains from the intrinsically less colorful strings.

If Mozart now and then unwittingly reminded us of a giant bagpipe or an overgrown accordion, the Englishman made us enter the great cathedral where organ and voices, massed or single, performed music that, though often modern in texture, nevertheless breathed the spirit of a vanished day.

For Composer's Ears

If some miracle could have brought old Tallis back to life, would not his ears have rejoiced at what his successor, with a gifted conductor to aid, had made of his psalm tune? But, at least, Mr. Williams was present in the flesh, and it is pleasant to think that he was hearing his own music as he must seldom, if ever, have heard it before. Off-hand, it is impossible to think of any piece for strings alone—and Dr. Koussevitzky has ever been partial to them—that has presented the notable string choir of our orchestra in so flattering a light.

As for Vaughan-Williams' music in general, it should be oftener heard. Let us have again the "London" Symphony, not to mention the "Pastoral" Symphony as yet unheard in Symphony Hall.

Writes As an Englishman

Here is the one Englishman of modern times who writes as an Englishman and not as a cultured cosmopolite. Vaughan-Williams is the Sibelius, the Smetana, the Grieg, the DeFalla of his own land.,

Save for the disturbingly fast tempo given the recurring chief theme of the Andante, which created the impression that the piece had two Scherzos and no slow movement, the performance of the Symphony yesterday was an admirable one, and it, too, was warmly applauded.

---

4 Prov Journal Dec 6

U. E. R. CLEARS WAY FOR CONCERT RUSH

Trolley Cars and Busses Will Be Excluded from Westminster Street.

POLICE TO HANDLE TRAFFIC

Boston Orchestra Will Give Program This Evening at Albee Theatre

To facilitate the handling of vehicular traffic moving to and from the concert of the Boston Symphony Orchestra in the Albee Theatre this evening, all trolley cars and busses will be excluded from Westminster street, between Dorrance and Empire streets, between 7:45 and 8:15 p. m. and 10 and 10:20 p. m., the United Electric Railways Company announced last night.

Removal of the trolleys and busses, coupled with elaborate arrangements made by the police traffic squad under the direction of Deputy Chief James A. Glynn, is expected to result in the prompt handling of all traffic destined to and from the concert.

"The reason for the withdrawal of service from Westminster street," an announcement of the trolley company said, "is that on such occasions street traffic always has become chaotic, resulting in long delays to schedules of street cars and busses operating over that thoroughfare. This plan is an experiment to see if all general traffic conditions may be improved."

Elmwood avenue cars will proceed over their regular route to the Union Trust building on Dorrance street, and then, outbound, will continue through Dorrance street, passing in front of City Hall to Washington street, thence to Empire street, and outward over their regular routes. Pontiac and Eden Park busses will use the same route.

Dexter street, Union avenue, Arlington Print Works and Oaklawn cars will come into the centre via Fountain street and leave via Washington and Empire streets. Olneyville square, via Westminster street, and Plainfield street cars will use this route, also.

All parking on Westminster street, between Dorrance and Empire streets, will be prohibited, and police will divert all motor cars from the area except those taking patrons to or from the concert. So far as possible, all cars going to the theatre will be required to approach it by turning from Washington street into Eddy street, through that thoroughfare to Westminster street and thence to the theatre.

A carriage check system will be in use, and cars will be given numbered tickets, marked "M" or "W." Chauffeurs holding "M" tickets will return to Mathewson street, via Washington street, at 9:30, and be permitted to wait there until the concert is over, when they will swing round and pick up their passengers. Holders of "W" tickets will approach the theatre through Washington, Eddy and Westminster streets, where they will be permitted to line up until time to pick up their passengers.

Emergency no-parking regulations will be in effect, not only on Westminster street, but also on the following streets: Mathewson street, from Washington to Weybosset streets; Washington street, south side, from Mathewson to Eddy streets; Eddy street, between Washington and Westminster; Union street, between Westminster and Washington streets; and Snow street, between Washington and Weybosset streets.

No cross traffic will be permitted through Snow and Union streets, and no traffic may enter Westminster street from Dorrance street.

Prov Journal

WEDNESDAY, DECEMBER 7, 1932

CONCERT TRAFFIC MOVES RAPIDLY

More Than 300 Automobiles Get Away from Theatre in 14 Minutes.

JAMS, DELAYS AVOIDED

Deputy Superintendent Glynn Directs New System.—U. E. R. Reroutes Cars, Busses

After more than 300 automobiles had discharged passengers at the Albee Theatre last night, without delay or traffic tangles, police under Deputy Superintendent James A. Glynn, using a new system of numbering cars, succeeded in reversing the process and getting all cars away from the theatre within 14 minutes.

The clogging of Westminster street and intersecting highways in the vicinity of the theatre at previous symphony concerts in the Albee, resulted in great deday, as the vehicles all converging into one highway at nearly the same point without plan, resulted in a snail's pace approach to the theatre.

Deputy Glynn and Lieut. John D. Fox prepared plans for the handling of traffic several days in advance. "No Parking" signs were placed on Westminster street, from Dorrance to Empire street; Mathewson street from Washington street to Weybosset street; Washington street, south side, from Mathewson street to Eddy street; Eddy street from Washington to Westminster street; Union street, between Westminster and Washington street, and Snow street, from Weybosset street to Washington street.

Traffic officers were stationed at all intersections from the foot of Waterman street to the theatre, and six motorcycle men were detailed to keep the streams of vehicles moving. Traffic not headed for the concert was routed, as much as possible, along Washington, Fountain and Weybosset streets, leaving Westminster street practically clear for the theatre traffic from 7:45 to 8:15 p. m.

With the co-operation of Alonzo R. Williams, general manager of the United Electric Railways Co., street car and bus traffic ordinarily routed along Westminster street, was re-routed via Weybosset or Washington streets from 7:45 to 8:15 p. m.

These arrangements permitted a double line of vehicles to approach at a rapid speed. Large placards bearing numbers were attached to motor cars discharging passengers at the theatre, and a ticket, bearing a corresponding number, was handed to one of the passengers

At 9:30 o'clock the cars started lining up on Mathewson and Westminster streets, and a line of taxicabs was maintained at Westminster and Snow streets. When an auto approached, the number attached was called out, and the passengers were ready at the curbing when the car stopped. Deputy Glenn clocked the entire exit movement at 14 minutes, without any traffic tie-up anywhere in the downtown section.

SYMPHONY CONCERT
MUSIC AT LIBRARY

Supplementing its invitation to all interested to attend Dr. Chapman's lecture this afternoon on the music to be played by the Boston Symphony Orchestra Tuesday night, the Providence Public Library extends an invitation to visit its music department, where books and music scores of interest in connection with the coming concert will be displayed.

With the exception of Sibelius's "Tapiola," all of the works to be played are represented in the music collection. Weber's Overture to "Oberon" can be supplied in several arrangements, such as full orchestral score, piano solo, two pianos, eight hands; piano duet, the latter offering a choice of several transcriptions made by Ulrich, Gobbaerts, Duvernoy, Wittmann and others, and quintet for two violins, 'cello, viola and piano, transcribed by Julius Weiss.

The Cesar Franck symphony is represented by a miniature orchestral score, piano solos, one of them in the analytical series; piano duet arranged by the composer, and trio for violin, 'cello and piano, transcribed by H. E. Wollett.

For Wagner's Prelude to "The Mastersingers" there is a transcription for piano solo by Klindworth in addition to a "Fantasie on Motives From the Opera," by Ollivier.

Music for Sibelius's "Tapiola," has been ordered and will soon be available. An account of it as played in Boston for the first time may be found in the Boston Evening Transcript of Nov. 5, which may be consulted at the library. There is also on file the program book for this same concert, having descriptive notes by Philip Hale.

As Sibelius was born in the month of December, his birth being Dec. 8, 1865, the present is an appropriate time to read about him as well as to listen to his music. Paul Rosenfeld and Cecil Gray include Sibelius in their interpretations of modern composers; Rosenfeld in his "Musical Portraits," and Gray in his "Survey of Contemporary Music." There is also an interesting article by Watson Lyle, "The Nationalism of Sibelius," found in the Musical Quarterly for October, 1927.

Descriptive program notes on Weber's Overture to "Oberon," will be found in "Symphonic Broadcasts," by Olin Downes. Franck's Symphony and Wagner's Prelude to "The Mastersingers" are described in Goepp's "Symphonies and Their Meaning," Newmarch's "Concert-Goer's Library of Descriptive Notes," and Upton's "Standard Concert Guide."

BLANK PAGE

BLANK PAGE

PROVIDENCE, R. I.
JOURNAL

DEC 4 - 1932

Dr. Serge Koussevitzky

Conducts Boston Symphony Orchestra in its first Providence concert of the season Tuesday night in Albee Theatre.

Boston Symphony Orchestra Plays Here Tuesday Evening

Dr. Serge Koussevitzky to Present Weber's "Oberon" Overture as First Number of Opening Providence Concert in Albee Theatre

This week brings the Boston Symphony Orchestra for the first of its series of four Providence concerts this season Tuesday night in the Albee Theatre, with Dr. Serge Koussevitzky conducting. The novelty of the program will be Sibelius's tone poem, "Tapiola," one of the notable newly introduced scores of the orchestra's present season. The symphony will be Cesar Franck's in D-minor, one of the most popular of symphonies. It was last played by the Bostonians here in 1926. Weber's "Oberon" Overture and Wagner's Prelude to "Die Meistersinger" will be the opening and closing numbers of the concert.

A free lecture on the program, with musical illustrations, will be given this afternoon at 4 o'clock in the Providence Public Library by Dr. W. Louis Chapman, music critic of The Providence Journal and The Evening Bulletin. The lecture resumes for the third season the series of talks on the Symphony's Providence concerts as arranged by the Monday Morning Musical Club in co-operation with the Public Library. All interested are invited to attend.

Also inaugurating its annual series of concerts is the Clavier Ensemble, which will present a chamber music program for two pianofortes and assisting string ensemble tonight in the home of Mrs. George St. J. Sheffield. Tomorrow night in Plantations Auditorium, Miss Emma Beldan, soprano of Newport, will make her Providence recital debut. Among the Christmas programs scheduled for the week is the Chopin Club's annual concert taking place Thursday morning in the Beneficent Congregational Church. Program announcements follow:

TODAY

Clavier Ensemble, concert for two pianofortes, assisted by string ensemble, home of Mrs. George St. J. Sheffield, 122 Taber avenue, evening.

Sonata No. 2 ....Clementi
Allegro assai
Larghetto espressivo
Presto
Doris Whale. Leon Laplante.
"Deux Arabesques" ....Debussy
Andantino con moto
Allegretto scherzando
Dorothy Holmes Sperry, Ingeborg Harklow Ziegler, May Atwood Anderson, Marjorie Morgan.
"Fantasie fur eine Orgelwalze............
.... Mozart-Busoni
Marjorie Morgan. Elizabeth Higgins.
"Trois Valses Romantiques"........Chabrier
Tress vite et impetuesement
Mouvement Modere de Valse
Anime
May Atwood Anderson.
George Albert Baker, Jr.
March for Two Pianafortes and Strings....
.... Hutcheson
Lydia Bell Marjorie Morgan.
Violins—Arlan R. Coolidge, George Jordan, Jan Stocklinski, Hugo Norden; Violas—Adah Fiske Smith, Victor Aberg; 'Celli—Barbara Smith, Alex Burgess, Jr.; Double Bass—Everard Appleton.

TOMORROW

Miss Emma Beldan, soprano; Mabel Woolsey, accompanist; Plantations Auditorium, 8:30 p. m.

I. "My Heart Ever Faithful"...........Bach
II. A. "The Statue at Czarskoe-Selo" ... Cui
B. "Le Papillon" ....Fourdrain
C. "Romance" ....Debussy
D. "Quvre Tes Yeux Bleus" ....Massenet
III. A. "Verbogen Heit"..............Wolfe
B. "Meine Liebe ist Grun" ......Brahms
C. "Der Schmied" ....Brahms
D. "Allerseelen" ....Strauss
E. "Zueignung" .... Strauss
IV. Aria. "Suicidio" "La Gioconda" ....
.... Ponchielli
V. A. "She Never Told Her Love" ..Haydn
B. "Night" .... Rachmaninoff
C. "Dedication" .... Franz
D. "Ah, Twine No Blossoms".......Gliere
E. "Morning Hymn" .... Henschel

TUESDAY

Boston Symphony Orchestra. Serge Koussevitzky, conductor; Albee Theatre, 8:15 o'clock.

Overture to "Oberon" ....Weber
Symphony in D-minor ....Franck
I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo
"Tapiola," Tone Poem, opus 112 ..Sibelius
Prelude to "Die Meistersinger von Nurnberg"
Wagner

THURSDAY

Chopin Club, annual Christmas program, Beneficent Congregational Church, 10:45 a. m. Program arranged by Louise Waterman.

Organ:
Offertory on Two Christmas Hymns.....
.....................Alexander Guilmant
Walloon Christmas Rhapsody..........
.........................Gustave Ferrari
"The Caravan of the Magi"............
........................J. H. Maunder
LeRoy K. Armstrong.
Soprano:
Prophecy, "O Jerusalem, Look About Thee" (from "The Coming of the King")
...........................Dudley Buck
"Tryste Noel"....Margaret Ruthven Lang
"The Shepherds in Judea"..James Rogers
Florence Smith Erickson.
George A. Goulding (guest), accompanist.
Violin:
Andante (from Concerto in E-minor)...
..............................Mendelssohn
Andantino Quasi Allegretto (from Concerto in B-minor) ....Saint-Saens
Allegretto (from Sonata in F)......Grieg
Mildred Copeland.
George T. Faulkner, accompanist.
Contralto:
"Cradle Song of the Virgin," opus 91, No. 2 ....Brahms
"Christ the Friend of Children," opus 8, No. 5 ....Cornelius
"The Christ Child," opus 8, No. 6.......
..............................Cornelius
Julia Stacy Gould.
LeRoy K. Armstrong, accompanist.
Organ:
"Venite in Bethlehem"........W. T. Best
Rhapsody.................Rossiter G. Cole
LeRoy K. Armstrong.

NEWS AND COMMENT

The library committee of the Monday Morning Musical Club which has charge of the lecture on the Boston Symphony concert by Dr. W. Louis Chapman in the Public Library this afternoon consists of Miss Sarah E. Wheelwright, chairman; Mrs. Ada Holding Miller, Mrs. Marguerite Watson Shaftoe and Mrs. Mary Colt Gross, ex-officio.

As Music Goes

By Dr. W. Louis Chapman

Boston Symphony to Base First Providence Program on Works of Established Popularity.—"Tapiola" by Sibellius, New to This City

BY DR. W. LOUIS CHAPMAN.

Tuesday evening the Boston Symphony Orchestra will begin its series of concerts in the Albee Theatre in a program numbering some of the finest orchestral works known to the world of music.

With the exception of Sibelius' tone poem, "Tapiola," "which is new, all of these compositions are great favorites. Concertgoers will recall Von Weber's Overture to "Oberon" as an old friend. Caesar Franck's only symphony has enjoyed an enormous popularity which captious critics cannot shatter, and the overture to "Die Meistersinger" is immortal.

The Overture to "Oberon" begins with the famous notes for French Horn, a do re mi short phrase which gives the first horn player his opportunity. Much can be made of this announcement of three notes. Embouchure, breath capacity and control and artistry all enter into its production. This horn call, suggestive of fairies, sylvan glades and other poetic fascinations, is immediately answered by adoring strings. This is followed by a chuckling dialogue between strings and woodwinds, the strings serious and the woods gay, followed by a suggestion of elfin trumpets. This introduction of some 20 measures is most melodious and suggestive. It ends with a smashing chord and a pause of astonishment which is followed by a furious bacchanalian violin figure which is brilliantly punctuated by emphatic strings and tympani.

This is "worked out" in a most melodious manner until the horn again enters and is followed by a slow chord formation which leads to a songful figure by the clarinet, which is immediately repeated by the first violins. This figure is immediately answered by a counter subject which acts as the musical material for the remainder of the overture. As an inset into this graceful music one finds a somewhat matter of fact episode of strings reinforced by woodwind which receives masterly contrapuntal treatment. In a way this episode corresponds with the superb "Largo" in Von Weber's overture to "Euryanthe." If there ever was orchestra music of life, light and fairyland this is such. It was composed in 1826 and is still increasing in popularity and interest. Von Weber of a century ago still lives in this inimitable overture. In the minds of many it surpasses Mendelssohn's conception of the fairy world of Oberon, Titania, Puck and Ariel.

◆ ◆ ◆

In his only symphony for orchestra Caesar Franck shows enormous gifts in melodic and harmonic invention and in his rich exposition of brass and woodwind he has startled the musical world of today as none, save perhaps Tschaikowski, has done. His mind was revealed in the abundance of his genius in this great work as in no other of his enterprises. Chorales, quintets, quartets and oratorios all show greatness but in none of his works is there the evenness and variety of originality as in this symphony in D-minor.

Dr. Koussevitszky is very fond of this symphony. Under his guidance it is set forth with colorful contrasts and richness of melodic suavity such as we have heard from no other conductor. To the gifts of the batonist one must add the perfection of woodwind, strings and brass of this orchestra that cannot be surpassed anywhere. As the symphony proceeds these appear in their proper places, solidity of harmony augmented by the woodwind choir in the first movement, massive harp and songful cor Anglais with delicately weaving strings in the "Allegretto," and sounding brasses in the truly grand finale. This work sets forth exquisite melodies, most graceful contrapuntal configurations, and tonal modulations which can scarcely be found in any other work in the literature of music. No program accompanies this symphony.

The "Allegretto" begins with a dignified and somewhat solemn subject which is in reality a harp solo accompanied by plucked strings which impart a distinct pungent tang to the effect. This theme, slightly varied, is taken up by the English horn in one of the most impressive of all utterances for that reed instrument of soulful quality. This is one of the distinctive passages which has helped to make this symphony famous. This theme returns throughout the movement and recurs in the finale. Sometimes it is as a solo voice, again over contrapuntal undulations and occasionally set forth firmly and vigorously. It is a beautiful musical thought, a gem of rare beauty. The last movement is in less measured terms. In it the brass choir is often heard in full cry in varied glowing harmonies and richly embroidered modulations. Themes from earlier parts of the work are recognized as they re-enter and the symphony closes leaving striking memories of vivid colors, tremendous contrasts and unusual tonal beauties.

◆ ◆ ◆

"Tapiola" is new to us. It was composed for the Symphony Society of New York and played by it for the first time Dec. 26, 1926. Why it has taken so long to arrive here is not yet revealed. It is written to suggest a wild forest where dwelt the forest God and his wood nymphs. This subject certainly suggests all sorts of poetic possibilities. Today is one for the larger appreciation of Sibelius, who is being given unstinted praise from every quarter. Dr. Koussevitzsky is the leader of this worthy popularity and at his hands this significant tone poem is certain to receive most arsitic treatment.

◆ ◆ ◆

Within a very few years Gabriel Pierne, one of the ablest conductors and musicians of our day, said in substance: "Were one to select the single composition which contains the fullest musical merit, the most complete and perfect "short piece," choice must fall upon the overture to "Die Meistersinger."

Mature thought and many hearings have made this opinion secure in the minds of most people. For lucidity and grace of thematic material, for contrapuntal elaboration and for marvellous orchestral craftsmanship, we know of no single piece which can compare with it. Endless repetition enhances rather than diminishes its wonders. The overture alone would have made Richard Wagner's everlasting reputation.

SYMPHONY CONCERT MUSIC AT LIBRARY

Supplementing its invitation to all interested to attend Dr. Chapman's lecture this afternoon on the music to be played by the Boston Symphony Orchestra Tuesday night, the Providence Public Library extends an invitation to visit its music department, where books and music scores of interest in connection with the coming ocncert will be displayed.

With the exception of Sibelius's "Tapiola," all of the works to be played are represented in the music collection. Weber's Overture to "Oberon" can be supplied in several arrangements, such as full orchestral score, piano solo, two pianos, eight hands; piano duet, the latter offering a choice of several transcriptions made by Ulrich, Gobbaerts, Duvernoy, Wittmann and others, and quintet for two violins, 'cello, viola and piano, transcribed by Julius Weiss.

The Cesar Franck symphony is represented by a miniature orchestral score, piano solos, one of them in the analytical series; piano duet arranged by the composer, and trio for violin, 'cello and piano, transcribed by H. E. Wollett.

For Wagner's Prelude to "The Mastersingers" there is a transcription for piano solo by Klindworth in addition to a "Fantasie on Motives From the Opera," by Ollivier.

Music for Sibelius's "Tapiola," has been ordered and will soon be available. An account of it as played in Boston for the first time may be found in the Boston Evening Transcript of Nov. 5, which may be consulted at the library. There is also on file the program book for this same concert, having descriptive notes by Philip Hale.

As Sibelius was born in the month of December, his birth being Dec. 8, 1865, the present is an appropriate time to read about him as well as to listen to his music. Paul Rosenfeld and Cecil Gray include Sibelius in their interpretations of modern composers; Rosenfeld in his "Musical Portraits," and Gray in his "Survey of Contemporary Music." There is also an interesting article by Watson Lyle, "The Nationalism of Sibelius," found in the Musical Quarterly for October, 1927.

Descriptive program notes on Weber's Overture to "Oberon," will be found in "Symphonic Broadcasts," by Olin Downes. Franck's Symphony and Wagner's Prelude to "The Mastersingers" are described in Goepp's "Symphonies and Their Meaning," Newmarch's "Concert Goer's Library of Descriptive Notes, and Upton's "Standard Concert Guide.

63

"Favorite Piece" Symposium Should Give Koussevitzky Food for Thought

Trans — Dec 5

Do not imagine that you are a shade or two finer than your neighbor when you recognize a deep, inner craving for a certain plaintive type of music. You are far from being alone, or spiritually apart from the man of the street, the shipping clerk among his barrels, the judge on his bench, or the "misunderstood" adolescent, and the regular attendant at Symphony Hall.

If you doubt that this is a common reaction to the times, and that music is the universal emotional outlet among all classes and ages of persons, note the type of "all request programs" on the radio today, the tenor of conversation between travelers and the invariable note of seriousness, if not downright pessimism, in the discourse of most thoughtful people.

What do "music lovers" crave to hear? Dr. Serge Koussevitzky said he would be interested to know what a cross-section of public opinion reveals.

At Symphony Hall the fans who come four hours before the doors open, stand in line in all kinds of weather to get tickets for the second balcony, were asked their preference, and then several patrons of good music, who are not professionals nor music critics.

Here are their favorite musical compositions, with the reasons why, as given by the balcony patrons:

Albert Nievergelt, twenty-eight, Brookline—"It is difficult to express logically why I prefer Beethoven's music, but I might say that it encourages the spirit and sustains it also, in its resistance to and protest against the spiritual domination of the machine; our reduction to the level of mere units in mechanized social order. Beethoven's music sustains and supports, as well as elevates."

Miss Miriam Ober, twenty-two, Boston: "Massenet's 'Meditation' and next to that, his 'Thais' because they satisfy me most of the time."

Miss Ruth Ober, twenty-four, Boston: "The wonder and majesty of Tchaikovsky's 'Fifth Symphony' and of Beethoven's 'Fifth Symphony' provide a ref-

Continued on Page Three

"Favorite Piece" Symposium Gives Food for Thought

Continued from Page One

uge from the sorrows of life for me. I find these symphonies soothing and elevating."

Henry W. Kaufman, twenty-three-year-old Harvard student, Lynn: "Mozart's 'Requiem' which I heard last year, has left an indelible impression upon me, and a craving to hear it often. The tragedy of it overwhelms me while the mystical influence of the whole theme sweeps me into contemplation of life beyond the grave."

John Brown, thirty, shoe dealer, Boston: "'Chaikovsky's Pathetique Symphony' overwhelms me. I cannot explain exactly why."

Mrs. Marjorie Taylor, Melrose: "I am always hoping to hear Wagner's 'Parsifal' again. I am able to slip away from my home duties seldom, so I come to this second balcony and find comfort when I am troubled. I wish we could hear more Wagner music in Boston."

Miss Erma Brandt, 19, Brookline: "Tristan and Isolde', for the magnificent beauty and wonderful melody that sinks into one's being when it is played. Next to that, 'Scheherezade'-Rimsky-Korsakov, for its crystalline beauty and occidental strains. But Beethoven's 'Eroica Symphony' reaches deepest with its great strength and varying moods."

Miss Dorothy Oberg, 19, Beverly: "Beethoven's 'Appassionata Sonata', for its beautiful melodic line; Wagner's 'Prelude to Mastersingers of Nuremberg' for the estatic mood it induces in the various themes."

The late Judge Frederick Cabot's favorite composition was Chaikovsky's "Pathetique Symphony," which was played in his memory last Jan. 12, following his death on Jan. 6.

Major Henry L. Higginson, founder and sustainer of Symphony orchestra for thirty-seven years, always enjoyed hearing Weber's "Invitation to the Dance" at the Pop concerts.

All the world remembers the last request of President McKinley, who asked that "Lead Kindly Light" be sung at his funeral. The popularity of a National Broadcasting Company program, featuring a "Lonesome Singer" has been built on melodramas such as "Red River Valley," "Here Lies Love," "Nobody Cares," and such hymns as "The Old Rugged Cross," requested by listeners from Mexico to Canada, and from coast to coast.

Is this a sign of the times, or a yearning common to everyone who loves music, whether a musical taste has been cultivated or just grew, like Topsy?

Robert Hillyer, whose book, "Head of the River," is just out, takes issue with the folks who revel in the emotional "Pathetique Symphony."

"I loathe that piece," declares Mr. Hillyer, "it is the type of music that I consider bad, for its appeal is wholly melodramatic. Brahms's First Symphony and Mozart's Symphony in D Minor have more to give because these are more careful artists. César Franck's chamber music, and one of his symphonies are fine, and of course I love everything that Schubert and Schumann wrote."

To the question, "What is your favorite musical composition and why?" the patrons' answers follow:

Eliot Wadsworth, former Assistant Secretary of the Treasury: "I am afraid that my taste is not particularly valuable to the public, as far as my favorite music is concerned, but I do like such gay songs as 'Just Around the Corner,' 'There's a Rainbow in the Sky' and the like. Not particularly the words but the cheery swing of the lyrics."

Mrs. Alvan T. Fuller, whose generosity in assisting young musicians is well known: "Just now I am much interested in Viennese light operas, such as are being so well received in Germany today, though I have many favorites among the world's best music. I really prefer worthwhile music to jazz, although the latter has its place. I am delighted to hear that Franz Lehar's light opera, 'Land of Desire' is being brought to this country, and that our own Charles K. Hackett of the Chicago Opera Company, will sing the principal tenor role."

Dr. David D. Scannell of the City Hospital: "Beethoven's Eighth Symphony."

Miss Elisabeth M. Herlihy, executive secretary of the City Planning Board:

This quotation says what I mean—

A few can touch the magic string,
And noisy fame is proud to win them;
Alas for those who never sing,
But die with all their music in them.

I think that one's reaction to music played or sung by another, varies under certain circumstances, in accordance with one's mood. What pleases today may be entirely out of tune tomorrow. But having in mind that your question includes sentiment as well as sound, I would say that my favorite selection for everyday use is "Just for Today."

Walter Powers, president Boston City Club: "Badner's 'Mädeln,' and I cannot explain why I like it, but it is most pleasing to me."

Joseph Lee, head of the playground movement in America: "I am somewhat surprised to find myself preferring the older masters—Haydn, Handel, Bach, and those who came after them with romantic themes, such as Beethoven, with his marvellous symphonies, each like a strong, beautiful carving, and Mozart. I emphatically do not like a mere succession of tones, which we commonly find in modern music."

Cheney C. Jones, superintendent of the New England Home for Little Wanderers: "It is hard for me to decide which of Beethoven's Symphonies I like best, for all have a virility and a harmony that elevates the spirit. I think perhaps the Seventh Symphony is my favorite, and I thoroughly enjoy his sonatas, played on the piano by my wife or daughters."

Daniel Bloomfield, manager, Retail Trade Board: "César Franck's famous Symphony, the name of which I do not now recall. This is undoubtedly my favorite composition because of its great beauty."

F. L. B.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

5 - 1932

PLAN TO SPEED UP CONCERT TRAFFIC

Police Prepare for Movement of Cars To and From Albee Tomorrow Night.

Elaborate plans involving the use of more than 30 policemen have been prepared by Deputy Chief James A. Glynn, head of the traffic division, to insure rapid movement of motor cars to and from the Albee Theatre tomorrow night, when the Boston Symphony Orchestra will be heard.

There will be no parking tomorrow night on the following ~~streets~~ Westminster street, from Dorrance to Empire street; Mathewson street, from Washington to Weybosset street; Washington street, south side, from Mathewson street to Eddy street; Eddy street, from Washington to Westminster street; Union street, between Westminster and Washington streets, and Snow street, from Weybosset street to Washington street.

Space will be reserved at Westminster and Snow streets for a line of taxicabs in charge of Starter Joseph McKenna. Cabs will be called as required after the concert, and the line will be kept moving forward to a point far enough away not to prevent easy approach to the theatre by private cars.

Police request that motor cars approaching the theatre follow these routes from various parts of the city: From the East Side, down Waterman street, through Memorial square, Exchange place, up Washington street, through Eddy street to Westminster street. From the north side, down Francis street to Exchange place, Washington street, Eddy street to Westminster street.

From the west side, down Washington street, through Eddy street to Westminster street, and from the south side traffic will be routed through Empire, Washington, Eddy and Westminster streets to the theatre.

Traffic officers will be stationed at all intersections along the route to the concert, and the carriage check system, used at the last concert in Loew's Theatre, will be employed again. Tickets numbered in rotation in two series will be used. One series will bear the letter "M" and the other series will be lettered "W."

At 9:30 p. m., half an hour before the audience leaves the theatre, drivers with tickets lettered "M" will return through Washington street to Mathewson street and line up there. Holders of the "W" tickets will approach the theatre after the concert through Washington and Eddy streets, to line up on Westminster street. Half a dozen motorcycle patrolmen will keep traffic moving in a steady stream.

As usual for the better, Dr. Koussevitzky has revised the program for the Symphony Concerts of Friday and Saturday. It now begins with MacDowell's paired tone-poems, "Hamlet" and "Ophelia"; proceeds with Sibelius's Third Symphony in which the conductor excels; continues with Cherepnin's "Magna Mater"; ends with Strauss's tone-poem, "Death and Transfiguration," overlooked of late at Symphony Hall.

Piper picked a ueck of pickled peppers."

CINCINNATI, O.
POST

DEC 5 - 1932

MUSICIANS TO AID

Help to Meet Symphony's Deficit From Their Salaries

By United Press.

BOSTON: Classical music is displaying its charms at a net loss in Boston, it appears from the latest financial statement of the Boston Symphony Orchestra.

The statement revealed that all Symphony musicians and Symphony Hall employes, from Conductor Serge Koussevitsky down, "have unanimously agreed to contribute from their salaries an aggregate of approximately one-half the estimated deficit of $98,000 for the current season."

Concert-Chronicle

Choosing from Strauss

Dec 6 Trans

WHENEVER of late Dr. Koussevitzky has proposed a tone-poem of Strauss for performance at the Symphony Concerts correspondents of this department have immediately suggested another. When he announced last month a repetition of "Ein Heldenleben," they countered for a repetition of "Don Quixote" or a revival of the early "Macbeth." Again, when the conductor would have the "Sinfonia Domestica," others renewed this request for the same tone-poems. It is twenty-one years since "Macbeth" was played at Symphony Hall; while now, as then, it is excellent example of the young and sinewy Strauss, already characterizing in tones, feeling his way toward orchestral mastery, imprinting musical substance with delineative quality. There is good reason to believe that audiences would welcome it.

Certainly they welcomed the return to the active repertory, last season, of "Don Quixote"; by many signs would gladly hear it again. The connoisseurs set it above Strauss's other tone-poems. Clearly it touches the general imagination. Masterly as is many a page in "Ein Heldenleben" and the "Domestica," a year or two on the library shelves would do neither any harm in the public ear. Though played far oftener, "Death and Transfiguration," now announced for next Friday and Saturday, seems in anticipation the fresher piece. Strauss and Sibelius (with his Third Symphony) on the same program is to set side by side the two composers of our time above all the rest, save only Debussy. Almost always Dr. Koussevitzky's second thought about numbers excels his first.

Programe to Hand

From Dr. Koussevitzky for the concert of the Symphony Orchestra in Sanders Theater at Cambridge on Thursday evening next—a repetition of the pieces played at Symphony Hall last week:

Three Movements from the Serenade in B-flat major for Wind Instruments (K. 361)..Mozart
Fantasia for String Orchestra on a Theme by Thomas Tallis............Vaughan Williams
Symphony, No. 7, in C major........Schubert

From the New England Conservatory for the concert of its Student Orchestra on Friday evening next in Jordan Hall; Carl McKinley conductor; Howard Goding assisting pianist:

Symphonic Poem, "Orpheus"..........Liszt
Symphony, No. 38, in D major........Mozart
Concerto, No. 2, in D minor for Piano and Orchestra..................MacDowell
Legend, "The Swan of Tuonela"......Sibelius
Rákóczy March from "The Damnation of Faust".............................Berlioz

Memo.

Mr. Prokofiev is expected in New York a day or two before Christmas for a round of concerts in the United States. With orchestras he will play his new Piano Concerto, No. 5, in G major. Probably it will be heard first at Symphony Hall.

PROVIDENCE, R. I.
JOURNAL

DEC 6 - 1932

U. E. R. CLEARS WAY FOR CONCERT RUSH

Trolley Cars and Busses Will Be Excluded from Westminster Street.

POLICE TO HANDLE TRAFFIC

Boston Orchestra Will Give Program This Evening at Albee Theatre

To facilitate the handling of vehicular traffic moving to and from the concert of the Boston Symphony Orchestra in the Albee Theatre this evening, all trolley cars and busses will be excluded from Westminster street, between Dorrance and Empire streets, between 7:45 and 8:15 p. m. and 10 and 10:20 p. m., the United Electric Railways Company announced last night.

Removal of the trolleys and busses, coupled with elaborate arrangements made by the police traffic squad under the direction of Deputy Chief James A. Glynn, is expected to result in the prompt handling of all traffic destined to and from the concert.

"The reason for the withdrawal of service from Westminster street," an announcement of the trolley company said, "is that on such occasions street traffic always has become chaotic, resulting in long delays to schedules of street cars and busses operating over that thoroughfare. This plan is an experiment to see if all general traffic conditions may be improved."

Elmwood avenue cars will proceed over their regular route to the Union Trust building on Dorrance street, and then, outbound, will continue through Dorrance street, passing in front of City Hall to Washington street, thence to Empire street, and outward over their regular routes. Pontiac and Eden Park busses will use the same route.

Dexter street, Union avenue, Arlington Print Works and Oaklawn cars will come into the centre via Fountain street and leave via Washington and Empire streets. Olneyville square, via Westminster street, and Plainfield street cars will use this route, also.

All parking on Westminster street, between Dorrance and Empire streets, will be prohibited, and police will divert all motor cars from the area except those taking patrons to or from the concert. So far as possible, all cars going to the theatre will be required to approach it by turning from Washington street into Eddy street, through that thoroughfare to Westminster street and thence to the theatre.

A carriage check system will be in use, and cars will be given numbered tickets, marked "M" or "W." Chauffeurs holding "M" tickets will return to Mathewson street, via Washington street, at 9:30, and be permitted to wait there until the concert is over, when they will swing round and pick up their passengers. Holders of "W" tickets will approach the theatre through Washington, Eddy and Westminster streets, where they will be permitted to line up until time to pick up their passengers.

Emergency no-parking regulations will be in effect, not only on Westminster street, but also on the following streets: Mathewson street, from Washington to Weybosset streets; Washington street, south side, from Mathewson to Eddy streets; Eddy street, between Washington and Westminster; Union street, between Westminster and Washington streets; and Snow street, between Washington and Weybosset streets.

No cross traffic will be permitted through Snow and Union streets, and no traffic may enter Westminster street from Dorrance street.

What Is Music?

PERSONS who go to symphony concerts, particularly that part of the audience which sits upstairs, were asked to express their preferences. The answers included most of the accepted classics and some lighter works.

Our personal attitude towards music may be barbaric, but we have exposed it to various opera singers, among whom was the late Enrico Caruso. It has been our contention that many artists, in arranging their programs, choose not simply the most pleasing and tuneful works, but, rather, those difficult to sing or play. Thus do they display their mastery of the technique of voice or instrument. Students, recognizing this skill, find themselves approving the artist and his selections.

It may be rude of us to suggest that folk songs are the truly classic works. An Italian opera may become the folk song of Italy. But Miss Alice Nielsen, prima donna, once told us her favorite song was "Old Black Joe." We rather liked her for it.

Balm for Wounds

The New-York Reviewer to Aggrieved Bostonians

THE pedestrian penman of these presents—wrote W. J. Henderson, last Saturday, at the end of his weekly musical chronicle in The Sun—recently paid what he believed to be a tribute to the great Boston orchestra. He added that it had a competent conductor. There was wrath on Beacon Hill and there was tempest on the Back Bay. The expressions of displeasure ranged from "hot protest" down to "take it back." The writer stoutly refuses to take it back. He is prepared to meet in mortal combat in the arena any person who will fling at him the challenge, "Koussevitzky is not competent."

This music-lover has attended Boston Symphony Orchestra concerts year in, year out, and has never known the distinguished conductor to be incompetent. But one complaint was that competent was "too measured" a word. "How absolute the knave is! We must speak by the card, or equivocation will undo us." This reviewer thought that in the course of the years he had exhausted in praise of Mr. Koussevitzky all the adjectives dear to rhapsodists except "celestial" and "sublime." He is saving these for some occasion of transcendent glory, when Mr. Koussevitzky soars into the fathomless ether and shakes the stars in their orbits.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

DEC 7 - 1932

Music

Boston Symphony Orchestra Gives First in Concert Series

Capacity House Applauds Familiar Numbers, Imperishable in Their Musical Excellence, Critic Says. "Tapiola", Recent Tone Poem of Forest Gods and Deities, by Sibelius, Is Well Received.

The Boston Symphony Orchestra last night before a crowded house gave the first of its all too short series of concerts in the Albee theatre. With the exception of "Tapiola," Sibelius's recent tone poem of forest gods and deities, the numbers were familiar to concert goers and for that reason were more completely enjoyed. Imperishable in their musical excellence they are ever welcome nor can one become too familiar with their sterling qualities. Each rehearing reveals new features less well comprehended before and with each repetition they become more completely our own.

Von Weber's "Overture to Oberon," long a favorite on Boston Symphony Orchestra programs, was again heard in all its glittering brilliance with perfection of orchestral ensemble, beauty of horn tone and with our renewed appreciation of superb wood-wind choir.

Listeners Spellbound

Caesar Franck's Symphony in D minor is made up of far more complex material than the overture to "Oberen." Its thematic material is far more abstruse and involved and it is many times longer in its musical content. From the first measures of its sounding unison to the last bar of its finale, it held the listeners spellbound at the prodigious musical resources of the composer, the wealth of musicianship of the orchestra and the dynamic genius of the conductor, who interjected the most magnetic powers of his musical resources into his interpretation. The symphony is tremendously effective. The glowing and vital transitions of mood and key, rapidly contrasting figurations and variations of harmonic devices were moulded and yet held within bounds by Dr. Koussevitzky with his usual consummate artistry.

Musical Ingenuity Revealed

It will be observed that this concert presented forest scenes of two different moods and varieties. The woods of elves and fairies of Shakespeare's conception delicately visionary and atmospheric, and the forest of "Tapio" with "foreboding and savage dreams.' This would perhaps account for some of the differences in musical expression, which characterize the works but would not explain the fact that Sibelius had many advantages over his fellow composer of a century ago, a time when modern harmonic devices were not available.

In comparing these somewhat similar musical environments it must be borne in mind then that they are far from being identical. When Sibelius unchains his forces, he employs music material hitherto unknown, much of it of his own devising, thereby revealing a musical ingenuity which is an essential part of his genius as a composer. But the average listener is unmindful of the chords of the ninth, the chromatics, the unresolved dissonances and complex orchestration, which combine to make the tremendous cataclysmic tonal upheavals which contribute to the greatness of this tone poem. He may not realize that the theme of the work begins, with its earliest utterances and lives in various guises throughout its course but he can feel these great musical impulses and share in the emotions which the orchestra produces.

Wagner's magnificent "Overture," "Die Meistersinger" brought the concert to a close. If its tonal grandeurs seemed to dwarf 'Sibelius,' melodic beauties to please and its orchestral technique to satisfy, it must have been that we knew it and its architecture from long acquaintance and that we heard it with more wisdom and understanding.

The program:

Weber .... Overture to "Oberon"
Franck .... Symphony in D minor
I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.
Sibelius . . . . "Tapiola," Tone Poem, Op. 112
Wagner ....
Prelude to "Die Meistersinger von Nurnberg"
DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

DEC 7 1932

Boston Symphony Concerts Opened

Weber, Caesare Franck and Wagner—here is an offering of gifts from the gods worthy of the highest consideration in any conclave called for the purpose of preparing an orchestral programme. It was presented to a crowded theatre last evening at the Albee in Providence as the Boston Symphony orchestra's opening concert under Serge Koussevitzky. There will be only three more of these concerts, and the throngs who were there will find complete satisfaction in a repetition of just this sort of fare.

But the numbers given the world by these three composers did not comprise the entire list. True to his convictions and in conformity with his practise, Dr. Koussevitzky introduced a modern to the company of the great. Sibelius, modern, but not new, one whose works are familiar to symphony orchestra goers, was represented by his tone poem, "Tapiola," sweetly beautiful, fanciful and thoroughly satisfying. One desires to hear this again, conscious that it requires repetition to permit its better appreciation. It will be welcomed on future programmes.

A traditional opening was the overture from von Weber's "Oberon," heard many times at these concerts and as familiar almost as the national anthem to the audiences. It was followed by Franck's D-minor Symphony, another familiar work which is always awaited eagerly by Rhode Island audiences. It was played with a superb finish by an orchestra inspired by a director whose understanding of these splendid compositions is so complete that he has not the slightest difficulty in conveying their fullest meanings through his players to his audience.

In the prelude to "Die Meistersinger," which closed the concert, the listeners once more heard this great orchestra at its peak of perfection in the exposition of Richard Wagner's art. The lover of Wagner finds difficulty in restraint of language in discussing his work, particularly when that work is presented by the great Boston organization. Perhaps, then, it is sufficient to say that the prelude last night was presented with all the power of a band of players fully capable, under the direction of a master, to lay all its noble beauties before the hearer. Such a number, played as this one was, causes the listener to give thanks for the great modern orchestras which are capable of reproducing the musical thoughts of the past. It was a closing worthy of a great concert.

PROVIDENCE, R. I.
NEWS-TRIBUNE

DEC 7 - 1932

-:- MUSIC -:-

KOUSSEVITZKY'S TRIUMPH

The concert directed by Dr. Koussevitzky as leader of the Boston Symphony Orchestra at the Albee Theater last night was of such a superlative quality that we are going to delay our comment on it for another day. Such comment as we may offer will be a challenge to genius. Dr. Koussevitzky is, in our opinion, one of the two really important persons in the musical life of this country. If we hesitate to write our final opinion on last night's concert, it is because we wonder whether we should not say of Dr. Koussevitzky that nothing which he elects to do can be done better, and very seldom as well. X. Y. Z.

PROVIDENCE, R. I.
JOURNAL

DEC 7 - [illegible]

IN TERMS OF MUSIC, *Comment in Season*

Boston Symphony Orchestra Gives First of Series of ~~Concerts.~~—Numbers Familiar Ones Except for "Tapiola," Tone Poem By Sibelius

The Boston Symphony Orchestra last night before a crowded house gave the first of its all too short series of concerts in the Albee theatre. With the exception of "Tapiola," Sibelius's recent tone poem of forest gods and deities, the numbers were familiar to concert goers and for that reason were more completely enjoyed. Imperishable in their musical excellence they are ever welcome nor can one become too familiar with their sterling qualities. Each rehearing reveals new features less well comprehended before and with each repetition they become more completely our own.

Von Weber's "Overture to Oberon," long a favorite on Boston Symphony Orchestra programs, was again heard in all its glittering brilliance with perfection of orchestral ensemble, beauty of horn tone and with our renewed appreciation of superb wood-wind choir.

The overture lasts for but a few cherished minutes but in them are heard graceful themes, flexibility of facile strings and orchestral development such as is not often heard in concerts. For continuity of melodic line and sound musicianship of "working out." Von Weber's overtures cannot be surpassed or the importance of their imprint upon music overestimated. Tempos such as last night's performance could not have been accomplished except by a virtuose orchestra of the very highest rank.

Listeners Spellbound

Caesar Franck's Symphony in D minor is made up of far more complex material than the overture to "Oberen." Its thematic material is far more abstruse and involved and it is many times longer in its musical content. From the first measures of its sounding unison to the last bar of its finale, it held the listeners spellbound at the prodigious musical resources of the composer, the wealth of musicianship of the orchestra and the dynamic genius of the conductor, who interjected the most magnetic powers of his musical resources into his interpretation. The symphony is tremendously effective. The glowing and vital transitions of mood and key, rapidly contrasting figurations and variations of harmonic devices were moulded and yet held within bounds by Dr. Koussevitzky with his usual consummate artistry.

Many solo features gave variety and color to the hearing. The solo horn of Mr. Boettcher was of mystic and haunting beauty in the celebrated horn call in "Oberon" which begins in splendid crescendo and motive with which the work begins. Mr. Speyer was eloquently pursuasive in his many opportunities for cor Anglais during the symphony and Mr. Zighera's harp gave smoothly rhythmic accent to the cloying and fascinating theme song of the "Allegretto."

To praise this virtuoso orchestra adequately, it would be necessary to enumerate each choir, of strings, of brass, wood-wind and what not and append every possible adjective of the highest praise. Yet it must be said that the balance of tonal volumes upon which so much depends for artistic performance depends not only upon the discriminating judgment of the players but also upon the director, who wisely holds them in hand and reserves his tremendous fortissimi for rare unleashing. This symphony was conspicuous for contrasting expressions of this kind; finely spun gossamer and heavy brocade, soft tints and the blare of riotous color gave tonal contrasts which glorified the wonders of this tremendous symphony.

Musical Ingenuity Revealed

It will be observed that this concert presented forest scenes of two different moods and varieties. The woods of elves and fairies of Shakespeare's conception delicately visionary and atmospheric, and the forest of "Tapio" with "foreboding and savage dreams.' This would perhaps account for some of the differences in musical expression, which characterize the works but would not explain the fact that Sibelius had many advantages over his fellow composer of a century ago, a time when modern harmonic devices were not available.

In comparing these somewhat similar musical environments it must be borne in mind then that they are far from being identical. When Sibelius unchains his forces, he employs music material, hitherto unknown, much of it of his own devising, thereby revealing a musical ingenuity which is an essential part of his genius as a composer. But the average listener is unmindful of the chords of the ninth, the chromatics, the unresolved dissonances and complex orchestration, which combine to make the tremendous cataclysmic tonal upheavals which contribute to the greatness of this tone poem. He may not realize that the theme of the work begins, with its earliest utterances and lives in various guises throughout its course but he can feel these great musical impulses and share in the emotions which the orchestra produces.

As this reviewer heard the work, the initial theme seemed a short episode in thirds to which the wood-wind soon gave strength and impression. Early the rushing winds appeared with a suggestion of the Oriental rather than the Nordic and the sylvan. Piccolos in rushing chromatics interrupted a peaceful calm to serve as a preface to a dance of gnomes. No libretto is needed for translation of much of this musical material. Forest twitterings soon gave way to elegiac sadness and melancholy and there seemed to be a sudden entrance of a pagan god of wrath and might. The rhythmic march seemed to be of goblins rather than elfs and the mood more of hobgoblins than of sprites.

Orchestration Magnificent

The orchestration of this tone poem is magnificent in its scope and technique, the subject matter of the work worthy of the thorough study which it will require before it can be fully comprehended. It is undoubtedly a distinct contribution to the musical literaure of today. Heaven send that we may hear it on our next incarnation when it is a century old, as we heard "Oberon," that we may know whether it has stood the test of time, upon which enduring merit depends, as well.

Wagner's magnificent "Overture," "Die Meistersinger" brought the concert to a close. If its tonal grandeurs seemed to dwarf "Sibelius," melodic beauties to please and its orchestral technique to satisfy, it must have been that we knew it and its architecture from long acquaintance and that we heard it with more wisdom and understanding.

In this sublime work the orchestra, relieved of its burden of concentration, seemed to sing more freely, voices more definite and choral speech more articulate. This work also has stood the test of time and with increasing years has grown in grace.

A capacity house applauded warmly recalling both conductor and orchestra.

The program:

Weber .... Overture to "Oberon"
Franck .... Symphony in D minor
I. Lento; Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.
Sibelius ...... "Tapiola," Tone Poem, Op. 112
Wagner ....
Prelude to "Die Meistersinger von Nurnberg"
DR. W. LOUIS CHAPMAN.

Balm for Wounds

The New-York Reviewer to Aggrieved Bostonians

THE pedestrian penman of these presents—wrote W. J. Henderson, last Saturday, at the end of his weekly musical chronicle in The Sun—recently paid what he believed to be a tribute to the great Boston orchestra. He added that it had a competent conductor. There was wrath on Beacon Hill and there was tempest on the Back Bay. The expressions of displeasure ranged from "hot protest" down to "take it back." The writer stoutly refuses to take it back. He is prepared to meet in mortal combat in the arena any person who will fling at him the challenge, "Koussevitzky is not competent."

This music-lover has attended Boston Symphony Orchestra concerts year in, year out, and has never known the distinguished conductor to be incompetent. But one complaint was that competent was "too measured" a word. "How absolute the knave is! We must speak by the card, or equivocation will undo us." This reviewer thought that in the course of the years he had exhausted in praise of Mr. Koussevitzky all the adjectives dear to rhapsodists except "celestial" and "sublime." He is saving these for some occasion of transcendent glory, when Mr. Koussevitzky soars into the fathomless ether and shakes the stars in their orbits.

FLORENCE, S. C.
NEWS

DEC 8 1932

SYMPHONY ORCHESTRA

BOSTON, Dec. 7 —(UP)—Classical music is displaying its charms at a net loss in Boston, it appears from the latest financial statement of the Boston Symphony Orchestra.

The statement revealed that all Symphony musicians and Symphony Hall employes, from Conductor Serge Koussevitsky down, "have unanimously agreed to contribute from their salaries an aggregate of approximately one-half the estimated deficit of $93,00C for the current season."

Plays and Players --

Forty Years After, Return To MacDowell

Two Tone-Poems of His Youth, "Hamlet" and "Ophelia" At Symphony Hall

Tran Dec 8

ON Friday and Saturday Dr. Koussevitzky again offers a double bill of unusual pieces. Upon the week's program stand the paired tone-poems, "Hamlet and Ophelia," by Edward MacDowell, as revival and as mark of the twenty-fifth anniversary of the founding of the MacDowell Colony at Peterborough in New Hampshire. Parenthetically be it noted also that the occasion comes close to the twenty-fifth anniversary of the composer's death, on Jan. 23, 1908. To "Hamlet and Ophelia" the conductor adds, by way of actual novelty, the younger Cherepnin's pagan "Magna Mater," about which a note appears elsewhere on this page.

The twin tone-poems, "Hamlet," "Ophelia," are of the earliest work of MacDowell, his first venture into orchcestral paths. Once before, by way of accompaniment, he had used the orchestra—in his First Piano-Concerto in A minor, but never before had he used it independently. With the exception of the Concerto, the earlier works were all comparatively small piano-pieces or songs. "Hamlet and Ophelia" was (were?) written at Frankfort in the winter of 1884-5, when MacDowell was making excellent beginnings in Germany. The hesitation between plural or singular is explained in the following note from John F. Porte's "Edward MacDowell":

"With the appearance of 'Hamlet and Ophelia' MacDowell found his reputation considerably increasing. The work was performed in a number of German towns soon after its final appearance, and within a year following its publication (1885) the 'Ophelia' section was played in the composer's native city, New York. In the year following this latter event the 'Hamlet' section was played in the same city. The first complete performance, at Boston, was on Jan. 28, 1893, the Boston Symphony Orchestra playing with Nikisch as conductor. 'Hamlet and Ophelia' really consists of two separate poems for orchestra, and was first published in that form [is so listed on the program at Symphony Hall], but MacDowell himself afterwards authorized the alteration into one work, and named it 'First Symphonic Poem.'

"As a youthful achievement [MacDowell was twenty-four when he wrote the tone-poems] it is very fine, the creation of a gifted, though immature, tone-poet, and full of a promise that the future was amply to fulfill. The title and dedication of the work are interesting, and both indicate its link with the English dramatic world. The performance of the English Shakspearean actors, Sir Henry Irving and Ellen Terry [to whom it is dedicated], inspired MacDowell whilst in London in 1884, on his honeymoon with Mrs. MacDowell."

At the time of Nikisch's performance of "Hamlet and Ophelia" MacDowell was well established in Boston, whither he came, direct from Germany, in 1888. The Boston Orchestra had already played his First Suite in A minor, his Second Symphonic Poem, "Lancelot and Elaine," and, with the composer as pianist, both his concertos. William Foster Apthorp was then editor of the program books. His note is worth quoting in full, not only for the sake of the light which it throws upon the tone-poem (or poems) but also as an indication of the difficulty which they presented to a representative and amply equipped commentator of forty years ago:

"An analysis of these two 'Poems' is no very easy task. They are so absolutely free in form and construction, they have so little in common with any recognized musical form, that ordinary musical terminology is almost helpless to deal with them. The essence is poetic, imaginative, picturesque and suggestive. Unlike Berlioz, Liszt, Saint-Saëns and other writers of symphonic poems, Mr. MacDowell has accompanied his score with no descriptive or explanatory program; he lets his music speak for itself and tell its own story. And music is famous for the way it has of telling very different stories to different listeners. Here the only clue the analyst has is the titles of the two poems. That there is an intimate ideal connection between the two is evident enough: the composer seems to have taken the ground that the characters of Hamlet and Ophelia mutually complete each other, that the two form an ideal whole. The same thematic material is, to a large extent, used in both poems; and it is to be noted that certain figures which occupy the foreground in the 'Hamlet' poem play a more subordinate part in 'Ophelia,' while the principal motive of 'Ophelia' appears as a secondary theme in 'Hamlet.' More than this one hardly ventures to say, for fear of going unpardonably wrong. Perhaps, after all, it is better to say no more, to let the music tell its own story, as Mr. MacDowell evidently intended it to do, and not lead the listener astray by an exegesis that, in this case, has every chance of being fanciful and imaginary."

After the performance all the reviewers commented on the lack of a "program," on the resulting impossibility of making a "realistic" interpretation. All agreed that the performance of the two tone-poems was the event of the concert, in spite of the fact that Paderewski played his Concerto in A minor and a group of solo-pieces—the items that attracted popular attention. With one exception the reviewers agreed as to the excellence of the performance. To the dissenting critic the playing was in "a manner at once rough and boisterous, regardless of the indicated expression, and lacking in the necessary contrasts of dynamics. . . . It is to be hoped that we may yet have these compositions played under better auspices:" For his next performance he has had to wait until 1932!

Another reviewer objected to the music: "Why Hamlet, and why Ophelia, we cannot understand. If the first be to describe the moods of Hamlet, the listener is left to discover what moods. What the wildness, the incoherency and the raving of the greater part of the first movement indicate, baffles us. If this music typifies Hamlet at all, it is a Hamlet who would have run his sword through the King, his uncle, the first time he saw him after having heard the story of the Ghost. The 'Ophelia' movement is more lucid, and has a leading theme of great beauty. The work is musicianly from beginning to end, but it is a pity that it does not tell what it has to tell more clearly."

All this only forty years ago over a couple of simple little pieces! Assuredly the student of 1932, accustomed to tracing orderly design and "coherency" in the scores of Strauss or Stravinsky, can discover them in a cursory examination of MacDowell's pages. As surely, MacDowell intended broad character-sketches in the two poems rather than specific descriptions of this or that incident or this or that trait. The emotional response of Everyman's mind at the mention of Hamlet and Ophelia is his subject-matter, not definite situations in which they figure. The proper function of music—MacDowell often contended—had to do with the communication of "soul-states," leaving to words everything specific that could be best stated in that medium. To him a detailed program was an incongruity, because a story that could be told in words lay outside the purely emotional world of music. And this from a pupil and protegé of Liszt!

"Hamlet" and "Ophelia" both suggest sonata-form—those irregular, free versions of sonata-form that the later romanticists liked to design. There is a gloomy, brooding introduction to "Hamlet." The first theme, in D minor, is heroic in character. A second, lyrical, theme in F Major follows. There is development. So far everything is regular. Toward the end of the development a new theme is introduced, which must have bothered the old analysts not a little; for the precedents for such an irregularity are few indeed. It is this theme which is to be the chief motiv of "Ophelia." No more does the recapitulation run off according to prescription. The principal theme receives the lion's share of it, the second is only hinted at, and then in the heroic manner of the first; while the whole is more concise than the exposition, and leads into an even more energetic coda.

"Ophelia" begins with the melody already heard in "Hamlet," sung pianissimo by a solo-horn unaccompanied. Soon muted strings play poignant measures. The "Ophelia" theme is taken up by strings without mutes, in much brisker tempo. The heroic theme of "Hamlet" is hinted at on the way to an impassioned second theme. Again there is development, short this time, after which woodwinds, dolcissimo, play a graceful theme suggestive of the MacDowell that is yet to comer. All of which leads to a recapitulation, again made more concise as in "Hamlet." In it the violoncellos have the leading, or "Ophelia," theme. The end is quiet.

Evidently MacDowell's purpose was to distill for his hearers the emotional residue of Hamlet and Ophelia left within him when he had put by, as unessentials, the more material matter—plot, incidents and the like—of Shakspeare's play. That remainder—MacDowell believed—was matter for music, and into music he wrought it. A. H. M.

Concert-Chronicle

Tran Dec 8

"The Pagan Piece"

NOW and again a composing father begets a composing son. Within easy recollection the elder Cherepnin—Nicolas—was guest-composer and conductor at the Symphony Concerts. Tomorrow and Saturday, music of his son, Alexander—the younger Cherepnin—will be heard there for the first times. Born in Leningrad in 1899, he is still a young man in the early thirties; yet so prolific a composer that his opus-numbers already rise into the forties. In Leningrad he studied with his father. When they preferred exile in Paris, he continued under Gedalge his study of composition; under Philippe his study of the piano. Composing in his own right, he felt the influence of Prokofiev. For the while he is settled in New York. Ten days hence, he comes to Boston to play the piano in his own Quintet for Piano and Strings at a concert of The Flute-Players' Club.

The piece to be played at Symphony Hall bears the brief title, "Magna Mater." That is to say the goddess Cybele, the "great mother" of fertility, the protectress of the generative principle, so venerated in many a pagan cult, more especially among the Egyptians. From the composer, through a friend, comes this note: "'Magna Mater' was suggested by the ancient Egyptian worship of the generative principle and the adoration of its images. Not that it contains a 'program' of any sort. Simply the idea of creation, creation eternal and constantly expanding and evolving. It contains two germinal musical elements: negative and positive, or, humanly speaking, the masculine and feminine.

"After an introductory exposition the work progresses in a steady crescendo to its climax, culminating in the rhythmic essence of the central theme. The work is conceived in such a way that the end is a sort of purified beginning, without resolution, but which may be resolved by starting all over again. It is this 'endlessness' of creation, the 'starting all over again' that may be considered the keynote of the work. It requires about eight minutes for performance. It was first played under K. A. Winter in Munich in 1929. The following year it passed to the Colonne Concerts in Paris under Pierné. It was also heard in Stuttgart that season."

More analytically A. H. M. notes a beginning, "Moderato tranquillo" for woodwind alone and in chamber-music style; a significant theme sung by the oboe; the intonation by two trumpets of a pervading rhythm; the sounding of an expressive melody by the strings in the lower registers; a pause of relaxation; a more energetic music; soon an active and aggressive march carried to climax; another motiv in the lower strings; percussive vigors; an "apotheosis" in which several previous motivs are heard. "At height it is marked by the piercing call of two trumpets, beginning in minor seconds and continuing with the theme for oboe sounded at the outset of the piece. After a few crashing chords, conclusion comes in eight measures of violent percussion unaccompanied."

Programs to Hand

From Dr. Koussevitzky for the Symphony Concerts of next week:

Symphony No. 3, in A minor ("The Scottish") ....Mendelssohn
"Prophecy," for Orchestra and Soprano Voice ....Converse
(Singer: Beata Malkin)
Symphony, No. 4, in A minor..........Sibelius

From Dr. Koussevitzky for the second supplementary concert of the Symphony Orchestra on Monday evening next:

Overture, "Roman Carnival" (Introduction to the Second Act of the Opera, "Benvenuto Cellini") ....Berlioz
Concerto in A minor for Piano and Orchestra ....Schumann
(Pianist: Eunice Norton)
Symphony, No. 2, in D major.........Sibelius

From Mme. Pons of the Metropolitan Opera House for her concert in Symphony Hall on Sunday afternoon next, Mr. Laurent, the first flute of the Symphony Orchestra assisting:

Se tu m'ami ....Pergolesi
Charmant papillon.....................Campra
Air from the Opera, "Figaro's Wedding," Mozart
Air from the Cantata, "Il Penseroso" Handel
Concertino for Flute ....Chaminade
Pamina's Air from "The Magic Flute"..Mozart
Inutile precauzione.................Klemperer
Bell Song from the Opera "Lakmé".....Delibes
Plaisir d'amour...................Padre Martini
Dormi, fanciullo..........................Wagner
Georgian Song..................Rakhmaninov
Les filles de Cadix.........................Delibes
Mad Scene from the Opera, "Lucia di Lammermoor" ....Donizetti

From the Stradivarius Quartet for its concert in the Fogg Museum at Harvard University on Friday evening of next week:

Quartet in G major (K. 887)...........Mozart
Serenade for Strings.........................Wolf
Quartet in A major (Op. 51, No. 2)....Brahms

Incidents and Prospects

The first of the two annual concerts of the Symphony Orchestra for the increase of its Pension Fund is announced for Sunday afternoon, Jan. 1, with an "All-Wagner" program to mark the fiftieth year since his death at Venice in 1883.

Mr. Kreisler left Boston in some haste yesterday afternoon to take ship from New York at midnight en route to Vienna. There his operetta, "Sisi," will be produced on Dec. 23. He intends to oversee the final rehearsals and to be present at the performance. Soon afterward, he will return to the United States and complete his tour.

Concert-Chronicle

At Cambridge

Dec 9 Trans

THERE is no need to dwell upon the concert of the Symphony Orchestra last evening in Sanders Theater at Cambridge. Unusually, the program arrayed seriatim the pieces played last Friday and Saturday at Symphony Hall: Four divisions of a Serenade in B-flat, by Mozart, for Wind Instruments; Vaughan Williams's Fantasia on a Theme by the Elizabethan Tallis; Schubert's lyrical Symphony in C major. The usual audience awaited Dr. Koussevitzky and the orchestra; bestowed upon them its usual ardors of applause. It may even have heard them with a proper pride. Now and again it has listened to a piece in preparation for performance in Boston. Yesterday it listened to three made ready publicly and privately at Symphony Hall, as though for its particular pleasure.

One circumstance is worth noting. The sensitive acoustics of the wooden walled Sanders Theater suited to perfection the fragments from Mozart and the variations of Vaughan Williams. The little choir of wind instruments sounded with a richness unattainable in the larger and less reverberating Symphony Hall; while every line and every shading in their pattern-weaving ran clear. The assembled virtuosi could have asked no more sympathetic setting. There are rare modal harmonies in Vaughan Williems's Fantasia. Above Symphony Hall Sanders Theater sensitized and characterized them. Tallis's hymn-tune as straightforward and square-cut; but the Fantasia spun around it courts the heif-churchly, half-mystical voice and mood in which the composer's imagination often flows. They evaporated a little in Symphony Hall. In Sanders Theater they touched every responseive ear. Nor could so much as one hearer miss the rarefied sensibility of the performance. A little imagination and past a high altar through a mist of incense sounded Vaughan Williams's answering strings.

Ourselves and Others

For the Symphony Concerts of today and tomorrow Dr. Koussevitzkq sets this program:

Symphonic Poems, "Hamlet," "Ophelia," MacDowell
Symphony, No. 3, in C major..... ...Sibelius
Magna Matar .. .. A. Cherepnin
Tone-Poem, "Death and Transfiguration," Strauss

In New York, Mr. Dobrowen is leading the Philharmonic Society through these numbers:

Passacaglia for Orchestra..............Jensen
Suite from the Ballet, "The Fire-Bird," Stravinsky
Symphony, No. 2, in D major........Brahms

In Philadelphia Mr. Stokowski assembles this program:

Two Movements from the "Indian Suite," MacDowell
(In War Time; Dirge)
The Raven, after Poe's Poem.. .....Dubinsky
Two Nocturnes, "Clouds," "Fetes" . Debussy
Cantata, "Le Roi de Etoiles"......Stravinsky
(Men's Chorus from the Curtis Institute)
Symphonic Poem, "Finlandia"........Sibelius

The Chicago Orchestra, under Mr. Stock, will be heard in these pieces:

Symphony in D major................Mozart
Sinfonietta .... Berezovsky
Indiana Suite..........................MacDowell
Concerto, No. 2, in C minor for Piano and Orchestra ....Rakhmaninov
(Pianist: Gitta Gradova)

PERRY, OKLA.
JOURNAL

DEC [illegible]

[illegible] Orchestra [illegible]

BOSTON (UP)—[illegible] in Boston, it appears from the [illegible] statement of the Boston Symphony Orchestra.

The statement revealed that all symphony musicians and Symphony Hall employes, from Conductor Serge [illegible] have unani[illegible] from [illegible] approximately one-half [illegible] estimated [illegible] son."

65

Plays and Players --

Forty Years After, Return To MacDowell

Two Tone-Poems of His Youth, "Hamlet" and "Ophelia" At Symphony Hall

Jan Dec 8

ON Friday and Saturday Dr. Koussevitzky again offers a double bill of unusual pieces. Upon the week's program stand the paired tone-poems, "Hamlet and Ophelia," by Edward MacDowell, as revival and as mark of the twenty-fifth anniversary of the founding of the MacDowell Colony at Peterborough in New Hampshire. Parenthetically be it noted also that the occasion comes close to the twenty-fifth anniversary of the composer's death, on Jan. 23, 1908. To "Hamlet and Ophelia" the conductor adds, by way of actual novelty, the younger Cherepnin's pagan "Magna Mater," about which a note appears elsewhere on this page.

The twin tone-poems, "Hamlet," "Ophelia," are of the earliest work of MacDowell, his first venture into orchcestral paths. Once before, by way of accompaniment, he had used the orchestra—in his First Piano-Concerto in A minor, but never before had he used it independently. With the exception of the Concerto, the earlier works were all comparatively small piano-pieces or songs. "Hamlet and Ophelia" was (were?) written at Frankfort in the winter of 1884-5, when MacDowell was making excellent beginnings in Germany. The hesitation between plural or singular is explained in the following note from John F. Porte's "Edward MacDowell":

"With the appearance of 'Hamlet and Ophelia' MacDowell found his reputation considerably increasing. The work was performed in a number of German towns soon after its final appearance, and within a year following its publication (1885) the 'Ophelia' section was played in the composer's native city, New York. In the year following this latter event the 'Hamlet' section was played in the same city. The first complete performance, at Boston, was on Jan. 28, 1893, the Boston Symphony Orchestra playing with Nikisch as conductor. 'Hamlet and Ophelia' really consists of two separate poems for orchestra, and was first published in that form [is so listed on the program at Symphony Hall], but MacDowell himself afterwards authorized the alteration into one work, and named it 'First Symphonic Poem.'

"As a youthful achievement [MacDowell was twenty-four when he wrote the tone-poems] it is very fine, the creation of a gifted, though immature, tone-poet, and full of a promise that the future was amply to fulfill. The title and dedication of the work are interesting, and both indicate its link with the English dramatic world. The performance of the English Shakspearean actors, Sir Henry Irving and Ellen Terry [to whom it is dedicated], inspired MacDowell whilst in London in 1884, on his honeymoon with Mrs. MacDowell."

At the time of Nikisch's performance of "Hamlet and Ophelia" MacDowell was well established in Boston, whither he came, direct from Germany, in 1888. The Boston Orchestra had already played his First Suite in A minor, his Second Symphonic Poem, "Lancelot and Elaine," and, with the composer as pianist, both his concertos. William Foster Apthorp was then editor of the program books. His note is worth quoting in full, not only for the sake of the light which it throws upon the tone-poem (or poems) but also as an indication of the difficulty which they presented to a representative and amply equipped commentator of forty years ago:

"An analysis of these two 'Poems' is no very easy task. They are so absolutely free in form and construction, they have so little in common with any recognized musical form, that ordinary musical terminology is almost helpless to deal with them. The essence is poetic, imaginative, picturesque and suggestive. Unlike Berlioz, Liszt, Saint-Saëns and other writers of symphonic poems, Mr. MacDowell has accompanied his score with no descriptive or explanatory program; he lets his music speak for itself and tell its own story. And music is famous for the way it has of telling very different stories to different listeners. Here the only clue the analyst has is the titles of the two poems. That there is an intimate ideal connection between the two is evident enough: the composer seems to have taken the ground that the characters of Hamlet and Ophelia mutually complete each other, that the two form an ideal whole. The same thematic material is, to a large extent, used in both poems; and it is to be noted that certain figures which occupy the foreground in the 'Hamlet' poem play a more subordinate part in 'Ophelia,' while the principal motive of 'Ophelia' appears as a secondary theme in 'Hamlet.' More than this one hardly ventures to say, for fear of going unpardonably wrong. Perhaps, after all, it is better to say no more, to let the music tell its own story, as Mr. MacDowell evidently intended it to do, and not lead the listener astray by an exegesis that, in this case, has every chance of being fanciful and imaginary."

After the performance all the reviewers commented on the lack of a "program," on the resulting impossibility of making a "realistic" interpretation. All agreed that the performance of the two tone-poems was the event of the concert, in spite of the fact that Paderewski played his Concerto in A minor and a group of solo-pieces—the items that attracted popular attention. With one exception the reviewers agreed as to the excellence of the performance. To the dissenting critic the playing was in "a manner at once rough and boisterous, regardless of the indicated expression, and lacking in the necessary contrasts of dynamics. . . . It is to be hoped that we may yet have these compositions played under better auspices:" For his next performance he has had to wait until 1932!

Another reviewer objected to the music: "Why Hamlet, and why Ophelia, we cannot understand. If the first be to describe the moods of Hamlet, the listener is left to discover what moods. What the wildness, the incoherency and the raving of the greater part of the first movement indicate, baffles us. If this music typifies Hamlet at all, it is a Hamlet who would have run his sword through the King, his uncle, the first time he saw him after having heard the story of the Ghost. The 'Ophelia' movement is more lucid, and has a leading theme of great beauty. The work is musicianly from beginning to end, but it is a pity that it does not tell what it has to tell more clearly."

All this only forty years ago over a couple of simple little pieces! Assuredly the student of 1932, accustomed to tracing orderly design and "coherency" in the scores of Strauss or Stravinsky, can discover them in a cursory examination of MacDowell's pages. As surely, MacDowell intended broad character-sketches in the two poems rather than specific descriptions of this or that incident or this or that trait. The emotional response of Everyman's mind at the mention of Hamlet and Ophelia is his subject-matter, not definite situations in which they figure. The proper function of music—MacDowell often contended—had to do with the communication of "soul-states," leaving to words everything specific that could be best stated in that medium. To him a detailed program was an incongruity, because a story that could be told in words lay outside the purely emotional world of music. And this from a pupil and protegé of Liszt!

"Hamlet" and "Ophelia" both suggest sonata-form—those irregular, free versions of sonata-form that the later romanticists liked to design. There is a gloomy, brooding introduction to "Hamlet." The first theme, in D minor, is heroic in character. A second, lyrical, theme in F Major follows. There is development. So far everything is regular. Toward the end of the development a new theme is introduced, which must have bothered the old analysts not a little; for the precedents for such an irregularity are few indeed. It is this theme which is to be the chief motiv of "Ophelia." No more does the recapitulation run off according to prescription. The principal theme receives the lion's share of it, the second is only hinted at, and then in the heroic manner of the first; while the whole is more concise than the exposition, and leads into an even more energetic coda.

"Ophelia" begins with the melody already heard in "Hamlet," sung pianissimo by a solo-horn unaccompanied. Soon muted strings play poignant measures. The "Ophelia" theme is taken up by strings without mutes, in much brisker tempo. The heroic theme of "Hamlet" is hinted at on the way to an impassioned second theme. Again there is development, short this time, after which woodwinds, dolcissimo, play a graceful theme suggestive of the MacDowell that is yet to come. All of which leads to a recapitulation, again made more concise as in "Hamlet." In it the violoncellos have the leading, or "Ophelia," theme. The end is quiet.

Evidently MacDowell's purpose was to distill for his hearers the emotional residue of Hamlet and Ophelia left within him when he had put by, as unessentials, the more material matter—plot, incidents and the like—of Shakspeare's play. That remainder—MacDowell believed—was matter for music, and into music he wrought it. A. H. M.

Concert-Chronicle

Jan Dec 8

"The Pagan Piece"

NOW and again a composing father begets a composing son. Within easy recollection the elder Cherepnin—Nicolas—was guest-composer and conductor at the Symphony Concerts. Tomorrow and Saturday, music of his son, Alexander—the younger Cherepnin—will be heard there for the first times. Born in Leningrad in 1899, he is still a young man in the early thirties; yet so prolific a composer that his opus-numbers already rise into the forties. In Leningrad he studied with his father. When they preferred exile in Paris, he continued under Gedalge his study of composition; under Philippe his study of the piano. Composing in his own right, he felt the influence of Prokofiev. For the while he is settled in New York. Ten days hence, he comes to Boston to play the piano in his own Quintet for Piano and Strings at a concert of The Flute-Players' Club.

The piece to be played at Symphony Hall bears the brief title, "Magna Mater." That is to say the goddess Cybele, the "great mother" of fertility, the protectress of the generative principle, so venerated in many a pagan cult, more especially among the Egyptians. From the composer, through a friend, comes this note: "'Magna Mater' was suggested by the ancient Egyptian worship of the generative principle and the adoration of its images. Not that it contains a 'program' of any sort. Simply the idea of creation, creation eternal and constantly expanding and evolving. It contains two germinal musical elements: negative and positive, or, humanly speaking, the masculine and feminine.

"After an introductory exposition the work progresses in a steady crescendo to its climax, culminating in the rhythmic essence of the central theme. The work is conceived in such a way that the end is a sort of purified beginning, without resolution, but which may be resolved by starting all over again. It is this 'endlessness' of creation, th' 'starting all over again' that may be considered the keynote of the work. It requires about eight minutes for performance. It was first played under K. A. Winter in Munich in 1929. The following year it passed to the Colonne Concerts in Paris under Pierné. It was also heard in Stuttgart that season."

More analytically A. H. M. notes a beginning, "Moderato tranquillo" for woodwind alone and in chamber-music style; a significant theme sung by the oboe; the intonation by two trumpets of a pervading rhythm; the sounding of an expressive melody by the strings in the lower registers; a pause of relaxation; a more energetic music; soon an active and aggressive march carried to climax; another motiv in the lower strings; percussive vigors; an "apotheosis" in which several previous motives are heard. "At height it is marked by the piercing cull of two trumpets, beginning in minor seconds and continuing with the theme for oboe sounded at the outset of the piece. After a few crashing chords, conclusion comes in eight measures of violent percussion unaccompanied."

Programs to Hand

From Dr. Koussevitzky for the Symphony Concerts of next week:

Symphony No. 3, in A minor ("The Scottish") .... Mendelssohn
"Prophecy," for Orchestra and Soprano Voice .... Converse
(Singer: Beata Malkin)
Symphony, No. 4, in A minor .... Sibelius

From Dr. Koussevitzky for the second supplementary concert of the Symphony Orchestra on Monday evening next:

Overture, "Roman Carnival" (Introduction to the Second Act of the Opera, "Benvenuto Cellini") .... Berlioz
Concerto in A minor for Piano and Orchestra .... Schumann
(Pianist: Eunice Norton)
Symphony, No. 2, in D major .... Sibelius

From Mme. Pons of the Metropolitan Opera House for her concert in Symphony Hall on Sunday afternoon next, Mr. Laurent, the first flute of the Symphony Orchestra assisting:

Se tu m'ami .... Pergolesi
Charmant papillon .... Campra
Air from the Opera, "Figaro's Wedding," Mozart
Air from the Cantata, "Il Penseroso" Handel
Concertino for Flute .... Chaminade
Pamina's Air from "The Magic Flute" .. Mozart
Inutile precauzione .... Klemperer
Bell Song from the Opera "Lakmé" .... Delibes
Plaisir d'amour .... Padre Martini
Dormi, fanciullo .... Wagner
Georgian Song .... Rakhmaninov
Les filles de Cadix .... Delibes
Mad Scene from the Opera, "Lucia di Lammermoor" .... Donizetti

From the Stradivarius Quartet for its concert in the Fogg Museum at Harvard University on Friday evening of next week:

Quartet in G major (K. 887) .... Mozart
Serenade for Strings .... Wolf
Quartet in A major (Op. 51, No. 2) .... Brahms

Incidents and Prospects

The first of the two annual concerts of the Symphony Orchestra for the increase of its Pension Fund is announced for Sunday afternoon, Jan. 1, with an "All-Wagner" program to mark the fiftieth year since his death at Venice in 1883.

Mr. Kreisler left Boston in some haste yesterday afternoon to take ship from New York at midnight en route to Vienna. There his operetta, "Sisi," will be produced on Dec. 23. He intends to oversee the final rehearsals and to be present at the performance. Soon afterward, he will return to the United States and complete his tour.

Concert-Chronicle

At Cambridge

Dec 9 Trans

THERE is no need to dwell upon the concert of the Symphony Orchestra last evening in Sanders Theater at Cambridge. Unusually, the program arrayed seriatim the pieces played last Friday and Saturday at Symphony Hall: Four divisions of a Serenade in B-flat, by Mozart, for Wind Instruments; Vaughan Williams's Fantasia on a Theme by the Elizabethan Tallis; Schubert's lyrical Symphony in C major. The usual audience awaited Dr. Koussevitzky and the orchestra; bestowed upon them its usual ardors of applause. It may even have heard them with a proper pride. Now and again it has listened to a piece in preparation for performance in Boston. Yesterday it listened to three made ready publicly and privately at Symphony Hall, as though for its particular pleasure.

One circumstance is worth noting. The sensitive acoustics of the wooden walled Sanders Theater suited to perfection the fragments from Mozart and the variations of Vaughan Williams. The little choir of wind instruments sounded with a richness unattainable in the larger and less reverberating Symphony Hall; while every line and every shading in their pattern-weaving ran clear. The assembled virtuosi could have asked no more sympathetic setting. There are rare modal harmonies in Vaughan Williems's Fantasia. Above Symphony Hall Sanders Theater sensitized and characterized them. Tallis's hymn-tune as straightforward and square-cut; but the Fantasia spun around it courts the helf-churchly, half-mystical voice and mood in which the composer's imagination often flows. They evaporated a little in Symphony Hall. In Sanders Theater they touched every responseive ear. Nor could so much as one hearer miss the rarefied sensibility of the performance. A little imagination and past a high altar through a mist of incense sounded Vaughan Williams's answering strings.

Ourselves and Others

For the Symphony Concerts of today and tomorrow Dr. Koussevitzkq sets this program:

Symphonic Poems, "Hamlet," "Ophelia," MacDowell
Symphony, No. 3, in C major .... Sibelius
Magna Matar .... A. Cherepnin
Tone-Poem, "Death and Transfiguration," Strauss

In New York, Mr. Dobrowen is leading the Philharmonic Society through these numbers:

Passacaglia for Orchestra .... Jensen
Suite from the Ballet, "The Fire-Bird," Stravinsky
Symphony, No. 2, in D major .... Brahms

In Philadelphia Mr. Stokowski assembles this program:

Two Movements from the "Indian Suite," MacDowell
(In War Time; Dirge)
The Raven, after Poe's Poem .... Dubinsky
Two Nocturnes, "Clouds," "Fetes" . Debussy
Cantata, "Le Roi de Etoiles" ...... Stravinsky
(Men's Chorus from the Curtis Institute)
Symphonic Poem, "Finlandia" .... Sibelius

The Chicago Orchestra, under Mr. Stock, will be heard in these pieces:

Symphony in D major .... Mozart
Sinfonietta .... Berezovsky
Indiana Suite .... MacDowell
Concerto, No. 2, in C minor for Piano and Orchestra .... Rakhmaninov
(Pianist: Gitta Gradova)

PERRY, OKLA.
JOURNAL

DEC 9

Symphony Orchestra Statement Shows Loss

BOSTON (UP)—Classical music is displaying its charm at a net loss in Boston, it appears from the latest financial statement of the Boston Symphony Orchestra.

The statement revealed that all Symphony musicians and Symphony Hall employes, from Conductor Serge Koussevitsky down, "have unanimously agreed to contribute from their salaries an aggregate of approximately one-half the estimated deficit of $93,000 for the current season."

Trans

Symphony

Dec 10

All Sorts and Conditions Of Music-Making

From MacDowell to Cherepnin Strauss to Sibelius Cybele to Hamlet

TWO young composers had place, yesterday, in the Symphony Concert: the dead Edward MacDowell with his paired tone-poems, "Hamlet," "Ophelia" of 1885; the living, and present, Alexander Cherepnin with his "Magna Mater" of 1927. MacDowell's pieces were ressurrected as items in a simultaneous tribute, by the major American orchestras, to his memory and achievement. Only by such means, seemingly, can his music now be restored to the concert-hall. The particular occasion was the twenty-fifth anniversary of the founding of the MacDowell Colony at Peterborough, to be refuge for composers, poets, painters, in the throes of creation. In New York, the Philharmonic Society set apart a concert with speech-making, with honors to MacDowell's widow, still the guiding genius of the colony, with the receipts for increase to its now restricted income. In Boston, Philadelphia and Chicago, numbers from his music sufficed. Mr. Stokowski and Mr. Stock merely pulled from the shelves the "Indian Suite" that passes for his maturest, if not most characteristic, orchestral work; rehearsed and played fragments or the whole; let it go at that. Dr. Koussevitzky preferred to go exploring; chanced upon the two tone-poems; fancied them; fetched them back to the Symphony Concerts for the first time in nearly forty years. (Next to never are they now exhumed anywhere.) Possibly no one who heard them from Nikisch, in 1893, listened to them on Friday, save only the venerable sage of the program-book, friend to the composer in his Bostonian days.

Both tone-poems are characteristic of MacDowell and their musical time. Though he was only in the middle twenties when he wrote them, was still, in a sense, making his studies in Germany, he handles matter and design skilfully enough. The recurrence in principal or secondary place of defining motivs interlocks the paired pieces. A craftsman, sufficiently practised, shapes, conducts and details both within the customary romantic procedure of the tune, now and again with unassertive individuality. He exhibits also a discreet feeling for the instrumental voices that seldom exceeds appropriate coloring. He is concerned with no ordained or avowed program; only with the reactions of his composing mind, imagination and emotions to the spiritual substance, or residue, of Hamlet and Ophelia set in contrast.

What impresses the detached hearer of 1932 is the tameness of the outcome. "Hamlet" broods; but in our sense of the word, there is no intensity in the brooding. The Hamlet motivs stir about restlessly, but with little suggestion of a high, heroical spirit self-tortured between thought, will and deed. The poem of Ophelia would be tender, piteous, poignant; but it may be doubted whether it much touches our hardened post-war ears and hearts. Gracefully it comes and goes. Both are nicely conceived, nicely made, intelligent, sensitive music; but there they stop; tangless to another generation. Playing the tone-poems, the manifold Koussevitzky imparted both the musical texture and the poetizing quality. The later piano-sonatas, the Indian Suite for orchestra, spring from a maturer, stouter-spirited, more rhapsodic MacDowell.

Out of Russia often something unexpected, even if it comes by way of Paris and New York. We listened to a fierce, barbaric, quasi-oriental music; then at the call of Dr. Koussevitzky and the applause, a clear-eyed, calm-faced, young man of cosmopolitan manner, rose from his place to bow thanks—the younger Cherepnin, Alexander Nicolaievitch, for the first time transported to these concerts. For the first time also some of us discovered—or believed we had discovered—that, though Prokofiev is still in the early forties, there is already a Prokofiev tradition for younger composers to follow. Not that Mr. Cherepnin's tonal pageant of the Egyptian "Great Mother" of fertility imitates in measures here, in measures there, the elder Russian. Mr. Cherepnin's temperman n, one suspects, absorbs rather than copies. But the whole impression of "Magna Mater" sends the listening mind back to the temple music in the young Prokofiev's "Scythian Suite," with side-glances toward a Stravinsky who was little more than thirty when he wrote "Le Sacre." Mr. Cherepnin's pageant-music is as barbaric in spirit as Prokofiev's. It catches as well Prokofiev's fierce clang and splotched color. No more has the younger composer forgotten the impact of Stravinsky's rhythms, and timbres.

Which is not to say, again, that "Magna Mater" is merely tone-picturing of tumultuous processional and barbaric rites in the worship of Cybele and the symbols of generation. There is an idea within it, expressed in the interplay of two pervading motivs—the exhaustless fertility of the Great Mother of the earth and of all that are upon it, the incarnation of nature itself. In her abundance there is neither end nor beginning; only endlessness. Perhaps without Mr. Cherepnin's program-note it would leave the hearer merely puzzled. But it is there none the less. Other men of our generation have taken thought of it; Mr. O'Neill, for example, in "The Great God Brown." What lingers in recollection is the rhythm, the clang, the color of Mr. Cherepnin's music—the piercing proclamation by his trumpets, the fierce beat of his naked drums and cymbals. Here—one says to one's self—is the composer who should write scenic music for Antony and Cleopatra—in or out of the theater.

Sibelius and Strauss, for two master-spirits of our musical time, divided the remainder of the concert; but, as some would say, with secondary works. There is not a little to be said for "Strauss's "Death and Transfiguration"; but it is no "Don Quixote," "Don Juan" or even "Ein Heldenleben." Scarcely a conductor in the Western World, except Dr. Koussevitzky, keeps Sibelius's Third Symphony (in C major) in the active or the occasional repertory; while most of the commentators treat it rather patronizingly as "a transitional piece." To the audiences that first heard it in Helsingfors, Leningrad and London twenty-five years ago, it could have been no more than half such. They knew what had gone before in the first two Symphonies; but they knew not at all what was to come after in the succeeding four. We of 1932 do and discover foretelling signs and wonders in this little Third Symphony, in three movements and less than half an hour long. Especially on the technical side. Here beginneth the Sibelius of lean textures, wise speech and economical means; the Sibelius who subtilizes his string choir, who makes play with rhythmic figures until he has wrought them into a cohesive, generative music.

But did the early hearers of this Third Symphony recognize and heed these traits so much as they noted and took pleasure in other qualities? Say in the interest and the felicity of details that Dr. Koussevitzky fuses with unfailing perception and skill. Say, again, in the clear simplicities and the folk-song voice of the second movement, as though Sibelius saw the knitters in the pale summer sunshine of a still and solitary land and for the instant gave them musical speech. Say once more in the gathering of the figures that begin the last movement into a fused, upswelling music penetrated and propelled by a single rhythm as though Sibelius would thin, condense and idealize his earlier habit of sonorously expansive finales. Or in the directness and the animation of the first movement. Or in the lyrical quality of the whole. This Third Symphony savors of the soil and the folk as well as of the individual composer. It is the last symphony in which Sibelius is simple, and, as in the middle movement, songful.

Most to be noted in "Death and Transfiguration" was Dr. Koussevitzky's handling of the tone-poem. Few conductors are so discerning with Strauss; so apt in the perception of the true metal and the dross, so imaginative and adept in the projection of the one and the cloaking of the other. In these later years he poetizes the "Sinfonia Domestica"; almost waves away its commonplace and cheapness in humor. He fastens upon all that is most significant and impressive in "Ein Heldenleben"; to it proportions the rest. He makes out of "Don Quixote" (which ought soon to be repeated) the luminous character-piece that Strauss designed, even if from that design the composer sometimes lapses.

Now it was the turn of "Death and Transfiguration" to undergo this divination and cleansing. There are conductors who roll out the final pages into trailing clouds of tonal rhetoric; others who "c r- :us" them into the surge and thunder, not of the Apocalypse but of an apotheosis stage-style. For his part Dr. Koussevitzky concentrates and subdues them into mystical glow. Strauss, rolling in C major, is "redeemed" as well as the protagonist of his tone-poem. . . . Take again the measures in which memories of childhood return to the dying man. Seeking simplicity Strauss is almost banal in his inventions. Dr. Koussevitzky clears them of sentiment; persuades them into tender, haunting sound. When opportunity offers, no less does he improve it—in the wan and feverish beginning; through the pages that glorify the battle of youth and manhood for loyalties and ideals; when Death hammers to destroy; in the transition of the soul's flight into deliverance. There is not too much of the greater Strauss in "Death and Transfiguration"; but every note of him Dr. Koussevitzky sets sounding through a plangent orchestra.

H. T. P.

Symphony Plays MacDowell Work

Trav Dec 10

Events often conspire to shape symphony programs. This being the week set aside for commemoration of the founding of the now famous MacDowell colony, Dr. Koussevitzky joined in nation-wide observance by taking down from his library shelves "Hamlet and Ophelia," MacDowell's first orchestral venture. Would this work have been played except for the specal occasion? It does not seem probable. Yet 40 years after their first hearing here, the twin tone poems sounded still fresh, still interesting.

Being thus inclined, Dr. Koussevitzky saw fit to fill out his program with three other works, all by living composers. After MacDowell came another symphony in the Sibelian cycle, the third. Tcherepnin the younger was given a hearing with a first performance in this country of his "Magna Mater." And last on the program stood the Strauss "Death and Transfiguration."

In material, in themes, the Sibelius symphony seemed barren. It was as though the composer, after his impassioned second symphony, had grown suddenly inarticulate. And the work has little right to be called symphony: it has only three movements; it is taken at almost a single tempo throughout; it lacks a slow movement and a scherzo. But Sibelius has nevertheless built a piece that, if not imposing, is at least pleasing.

This is more than may be said of Tcherepnin. To this reviewer from first hand comes knowledge that the composer had a desire to write at once in both major and minor, that the music of oriental races among which he lived as a child suggested chords and scales which brought fulfillment of the desire. If the purpose of this unusual musical grammar is to baffle the occidental ear, Tcherepnin seemingly had a great success yesterday.

After all this, "Death and Transfiguration" fell on welcome ears. The death motive, the haunting song of memory, the struggle for life, the passing, and the transfiguration all sounded mightily important—as they are and always should be.

H. C. C.

Dec. 10

E BOSTON HERALD, SATU

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony orchestra's eighth concert took place in Symphony hall yesterday afternoon. Dr. Koussevitzky conducted. The program was as follows: MacDowell, Two Tone Poems: Hamlet-Ophelia. Sibelius, Symphony, No. 3. Tcherepnin, A., "Magna Mater" (first time in the United States). Strauss, "Death and Transfiguration."

The leading orchestras in this country agreed to commemorate the founding of the MacDowell colony at Peterboro, N. H., by performing a work by that composer. Dr. Koussevitzky's choice was "Hamlet-Ophelia," written at Frankfort in the winter of 1884-85. The composer was then 24 years old. There had been a half-dozen performances in Germany; the tone poems had been heard in New York before MacDowell came to Boston. The first performance in Boston was by the Boston Symphony orchestra under Arthur Nilkisch in 1893.

Other orchestras in commemoration chose the "Dirge" from the "Indian" suite which without doubt is his finest woork, yet there is a romantic flavor to "Ophelia" that is peculiarly MacDowellian. Perhaps here and there it shows the influence of Raff, who was MacDowell's teacher, but this influence is not disturbing. These tone poems are dedicated to Irving and Terry. The composer having seen them in London was greatly impressed. In this instance Miss Terry probably appealed to him more than Irving if the music is informing. But what orchestral composer has been fortunate in portraying the character of Hamlet in tones? Or for that matter, the character of any hero in drama or in life? Beethoven, yes; witness his "Coriolanus" overture. Who remembers the "Hamlet" of Tchaikovsky's symphonic poem? Not by the portrayal of Hamlet; chiefly by the music for the appearance of the ghost on the platform. Who recalls a measure of Liszt's "Hamlet"?

A composer can only write measures, now of a melancholy nature, now wildly excited; with a musical allusion to Hamlet's love for Ophelia or grief over her death. In MacDowell's poem there comes twice the suggestion of a funeral march; for Ophelia? for Hamlet? To write music that the hearer can say, without a title, "That must be Hamlet" is beyond the power of any composer. Music for Ophelia is an easier task if "Ophelia" is the title. MacDowell very sensibly gave no list of themes for either poem; he furnished no "key." He undoubtedly remembered that Shakesperian commentators are not agreed as to Hamlet's character, nor have the actors presented one and the same character. "Hamlet" is interesting chiefly as an early work of a man blessed with a romantic imaginative nature. "Ophelia" is beautiful music and would be whatever the title.

A friend of Alexander Tcherepnin writes that "Magna Mater" was suggested by the ancient Egyptian cult of Phallus adoration. Herodotus gives interesting details concerning this cult and a Phallic procession, but these details are hardly suitable for quotation in a program book prepared for staid and proper Bostonians. Even the enthusiastic George Isardov contented himself with exclaiming, with reference to Tcherepnin's work: "Great Mother! Mother of Earth! Immense Producer! Every one comes from Thee and returns to Thee!" The composer is a little more explicit, the work does not contain a program of any sort; "simply the idea of creation, eternal and constantly expanding, evolving." There are "two germinal elements, negative and positive, or humanly speaking the masculine and feminine." "The ending is a sort of purified beginning, without resolution, but which may be resolved by starting all over again." The audience did not imperiously demand a repetition although the duration of the performance was only eight minutes. "Magna Mater" needs a more detailed analysis than that given by the composer. There were some in the audience no doubt who were disappointed at not being able to identify a Phallus theme. "Magna Mater" is in the ultra modern vein. It does not seem to us after one hearing a work of marked importance musical, religous, anthropological or even ethnological. Dr. Koussevitzky and the orchestra did their best to present the work favorably. The composer was called to bow his appreciation of his reception and the performance.

The program book stated that the 3d symphony of Sibelius was performed for the first time. It was heard here in 1928. The error came from a sudden change in the program. The notes for that performance in 1928 were hastily inserted without time for careful revision. In contrast to the prevailing mood of much of Sibelius's music, the symphony is for the most part delightfully cheerful. And there is a haunting charm to the persistent figure in the second movement.

Straus's familiar tone poem was played dramatically. The impressive ending was solemnly sonorous. It seemed to some that the pace of the introduction was unusually slow, but this was in fine contrast to the feverish allegro. The concert will be repeated tonight.

The program of next week: Sibelius, Symphony No. 4, A minor. Converse, "Prophecy," tone poem for soprano (Beata Malkin) and orchestra. Mendelssohn, Symphony in A minor ("Scotch"). Converse's work will be performed for the first time.

COOLIDGE PRIZE

The Elizabeth Sprague Coolidge prize of $1000, offered in 1932 by the library of Congress under the provisions of the Elizabeth Sprague Coolidge Foundation, has been awarded to a string sextet by Bohuslav Martinu. The jury consisted of John Alden Carpenter, Olin Downes, Serge Koussevitzky, Louis Persinger, and Carl Engel, ex-officio. The number of eligible compositions submitted was 145. Besides the United States, Canada, and South America, the contestants represented almost every country of Europe, as well as Australia, North and South Africa, and the Philippines. The prize winning work will have its first public performance at the Library of Congress on April 25, 1933.

MUSIC

Globe Dec 10

SYMPHONY HALL

Boston Symphony Orchestra

Two poems for orchestra, "Hamlet" and "Ophelia," by Edward MacDowell, stand at the top of the Symphony program this week. They are played as the Boston Symphony's part in the Nation-wide observance of the 25th aniversary of the founding of the MacDowell Colony at Peterboro, N H. The remaining pieces are Alexander Tcherepnin's "Magna Mater," op 41; Sibelius' Third Symphony in C major and Richard Strauss' tone poem, "Death and Transfiguration.'

MacDowell's poems, according to record, had been played in Boston only once before, in 1893 by the Boston Symphony. He composed them in Germany in 1884, when he was 23. MacDowell was inspired by a performance in London of Shakespeare's drama in which Ellen Terry and Henry Irving played, and dedicated his score to them. MacDowell furnished no program or explanatory note, wisely leaving the listener to guess what was expressed in the music.

Why these pieces have gone unheard here for 39 years is puzzling. They are well written, tasteful in material, gracious and charming. They would adorn a program of any orchestra. "Ophelia," especially, is a study in instrumental delicacy, and one does not have to overwork the imagination to associate the piece with the gentle

play. The
ia" is ex-
e fact that
y of style
ooked; the
of these
rrant their
future than

commenda-
search out
ast known
the obvious
uite."
na Mater"
nce in the
The com-
Tcherepnin,
oston Sym-
ng some of
ater" is the
cherepnin's
orchestra.
t the work
cient Egyp-

tian cult of Phallus adoration" and contains "simply the idea of creation—creation eternal and constantly expanding and evolving." The piece is, of course, modern in style, and highly rhythmic. The employment of percussion instruments is entertaining. One of the virtues of "Magna Mater" is its brevity. It was politely applauded yesterday. Mr Tcherepnin, who was in the audience, acknowledged the approval from the front of the hall.

Sibelius' Third Symphony is a curiously baffling masterpiece. It runs along quietly and, like the Fourth Symphony, in A minor, has the aspect of an orchestral improvisation. Much of the material and treatment seems almost trivial, although this is not so, and at the end, one never fails to want to hear the work again. Sibelius sometimes makes his points very quietly, and it frequently takes the casual listener a little time to grasp them.

Dr Koussevitzky's performance of "Death and Transfiguration" seemed the best that one has ever heard from him. The lyrical portions took on a poignancy so moving that one almost forgot those mighty sonorous climaxes where Strauss nearly succeeds in shaking the firmament.

Frederick Converse's new tone poem, "Prophecy," will be given first performance next week, with Beata Malkin, soprano, as soloist. Sibelius' Fourth Symphony and Mendelssohn's "Scottish" Symphony will also be played.

C. W. D.

Trans

Page Four

Symphony

Dec 10

All Sorts and Conditions Of Music-Making

From MacDowell to Cherepnin Strauss to Sibelius Cybele to Hamlet

TWO young composers had place, yesterday, in the Symphony Concert: the dead Edward MacDowell with his paired tone-poems, "Hamlet," "Ophelia" of 1885; the living, and present, Alexander Cherepnin with his "Magna Mater" of 1927. MacDowell's pieces were ressurrected as items in a simultaneous tribute, by the major American orchestras, to his memory and achievement. Only by such means, seemingly, can his music now be restored to the concert-hall. The particular occasion was the twenty-fifth anniversary of the founding of the MacDowell Colony at Peterborough, to be refuge for composers, poets, painters, in the throes of creation. In New York, the Philharmonic Society set apart a concert with speech-making, with honors to MacDowell's widow, still the guiding genius of the colony, with the receipts for increase to its now restricted income. In Boston, Philadelphia and Chicago, numbers from his music sufficed. Mr. Stokowski and Mr. Stock merely pulled from the shelves the "Indian Suite" that passes for his maturest, if not most characteristic, orchestral work; rehearsed and played fragments or the whole; let it go at that. Dr. Koussevitzky preferred to go exploring; chanced upon the two tone-poems; fancied them; fetched them back to the Symphony Concerts for the first time in nearly forty years. (Next to never are they now exhumed anywhere.) Possibly no one who heard them from Nikisch, in 1893, listened to them on Friday, save only the venerable sage of the program-book, friend to the composer in his Bostonian days.

Both tone-poems are characteristic of MacDowell and their musical time. Though he was only in the middle twenties when he wrote them, was still, in a sense, making his studies in Germany, he handles matter and design skilfully enough. The recurrence in principal or secondary place of defining motivs interlocks the paired pieces. A craftsman, sufficiently practised, shapes, conducts and details both within the customary romantic procedure of the tune, now and again with unassertive individuality. He exhibits also a discreet feeling for the instrumental voices that seldom exceeds appropriate coloring. He is concerned with no ordained or avowed program; only with the reactions of his composing mind, imagination and emotions to the spiritual substance, or residue, of Hamlet and Ophelia set in contrast.

What impresses the detached hearer of 1932 is the tameness of the outcome. "Hamlet" broods; but in our sense of the word, there is no intensity in the brooding. The Hamlet motivs stir about restlessly, but with little suggestion of a high, heroical spirit self-tortured between thought, will and deed. The poem of Ophelia would be tender, piteous, poignant; but it may be doubted whether it much touches our hardened post-war ears and hearts. Gracefully it comes and goes. Both are nicely conceived, nicely made, intelligent, sensitive music; but there they stop; tangless to another generation. Playing the tone-poems, the manifold Koussevitzky imparted both the musical texture and the poetizing quality. The later piano-sonatas, the Indian Suite for orchestra, spring from a maturer, stouter-spirited, more rhapsodic MacDowell.

Out of Russia often something unexpected, even if it comes by way of Paris and New York. We listened to a fierce, barbaric, quasi-oriental music; then at the call of Dr. Koussevitzky and the applause, a clear-eyed, calm-faced, young man of cosmopolitan manner, rose from his place to bow thanks—the younger Cherepnin, Alexander Nicolaievitch, for the first time transported to these concerts. For the first time also some of us discovered—or believed we had discovered—that, though Prokofiev is still in the early forties, there is already a Prokofiev tradition for younger composers to follow. Not that Mr. Cherepnin's tonal pageant of the Egyptian "Great Mother" of fertility imitates in measures here, in measures there, the elder Russian. Mr. Cherepnin's temperman n., one suspects, absorbs rather than copies. But the whole impression of "Magna Mater" sends the listening mind back to the temple music in the young Prokofiev's "Scythian Suite," with side-glances toward a Stravinsky who was little more than thirty when he wrote "Le Sacre." Mr. Cherepnin's pageant-music is as barbaric in spirit as Prokofiev's. It catches as well Prokofiev's fierce clang and splotched color. No more has the younger composer forgotten the impact of Stravinsky's rhythms, and timbres.

Which is not to say, again, that "Magna Mater" is merely tone-picturing of tumultuous processional and barbaric rites in the worship of Cybele and the symbols of generation. There is an idea within it, expressed in the interplay of two pervading motivs—the exhaustless fertility of the Great Mother of the earth and of all that are upon it, the incarnation of nature itself. In her abundance there is neither end nor beginning; only endlessness. Perhaps without Mr. Cherepnin's program-note it would leave the hearer merely puzzled. But it is there none the less. Other men of our generation have taken thought of it; M . O'Neill, for example, in "The Great God Brown." [illegible] recollection is the rhythm, the clang, the color of Mr. Cherepnin's music—the piercing proclamation by his trumpets, the fierce beat of his naked drums and cymbals. Here—one says to one's self—is the composer who should write scenic music for Antony and Cleopatra—in or out of the theater.

Sibelius and Strauss, for two master-spirits of our musical time, divided the remainder of the concert; but, as some would say, with secondary works. There is not a little to be said for "Strauss's "Death and Transfiguration"; but it is no "Don Quixote," "Don Juan" or even "Ein Heldenleben." Scarcely a conductor in the Western World, except Dr. Koussevitzky, keeps Sibelius's Third Symphony (in C major) in the active or the occasional repertory; while most of the commentators treat it rather patronizingly as "a transitional piece." To the audiences that first heard it in Helsingfors, Leningrad and London twenty-five years ago, it could have been no more than half such. They knew what had gone before in the first two Symphonies; but they knew not at all what was to come after in the succeeding four. We of 1932 do and discover foretelling signs and wonders in this little Third Symphony, in three movements and less than half an hour long. Especially on the technical side. Here beginneth the Sibelius of lean textures, wise speech and economical means; the Sibelius who subtilizes his string choir, who makes play with rhythmic figures until he has wrought them into a cohesive, generative music.

But did the early hearers of this Third Symphony recognize and heed these traits so much as they noted and took pleasure in other qualities? Say in the interest and the felicity of details that Dr. Koussevitzky fuses with unfailing perception and skill. Say, again, in the clear simplicities and the folk-song voice of the second movement, as though Sibelius saw the knitters in the pale summer sunshine of a still and solitary land and for the instant gave them musical speech. Say once more in the gathering of the figures that begin the last movement into a fused, upswelling music penetrated and propelled by a single rhythm as though Sibelius would thin, condense and idealize his earlier habit of sonorously expansive finales. Or in the directness and the animation of the first movement. Or in the lyrical quality of the whole. This Third Symphony savors of the soil and the folk as well as of the individual composer. It is the last symphony in which Sibelius is simple, and, as in the middle movement, songful.

Most to be noted in "Death and Transfiguration" was Dr. Koussevitzky's handling of the tone-poem. Few conductors are so discerning with Strauss; so apt in the perception of the true metal and the dross, so imaginative and adept in the projection of the one and the cloaking of the other. In these later years he poetizes the "Sinfonia Domestica"; almost waves away its commonplace and cheapness in humor. He fastens upon all that is most significant and impressive in "Ein Heldenleben"; to it proportions the rest. He makes out of "Don Quixote" (which ought soon to be repeated) the luminous character-piece that Strauss designed, even if from that design the composer sometimes lapses.

Now it was the turn of "Death and Transfiguration" to undergo this divination and cleansing. There are conductors who roll out the final pages into trailing clouds of tonal rhetoric; others who "circus" them into the surge and thunder, not of the Apocalypse but of an apotheosis stage-style. For his part Dr. Koussevitzky concentrates and subdues them into mystical glow. Strauss, rolling in C major, is "redeemed" as well as the protagonist of his tone-poem. . . . Take again the measures in which memories of childhood return to the dying man. Seeking simplicity Strauss is almost banal in his inventions. Dr. Koussevitzky clears them of sentiment; persuades them into tender, haunting sound. When opportunity offers, no less does he improve it—in the wan and feverish beginning; through the pages that glorify the battle of youth and manhood for loyalties and ideals; when Death hammers to destroy; in the transition of the soul's flight into deliverance. There is not too much of the greater Strauss in "Death and Transfiguration"; but every note of him Dr. Koussevitzky sets sounding through a plangent orchestra.

H. T. P.

Symphony Plays MacDowell Work

Trav Dec 10

Events often conspire to shape symphony programs. This being the week set aside for commemoration of the founding of the now famous MacDowell colony, Dr. Koussevitzky joined in nation-wide observance by taking down from his library shelves "Hamlet and Ophelia," MacDowell's first orchestral venture. Would this work have been played except for the specal occasion? It does not seem probable. Yet 40 years after their first hearing here, the twin tone poems sounded still fresh, still interesting.

Being thus inclined, Dr. Koussevitzky saw fit to fill out his program with three other works, all by living composers. After MacDowell came another symphony in the Sibelian cycle, the third. Tcherepnin the younger was given a hearing with a first performance in this country of his "Magna Mater." And last on the program stood the Strauss "Death and Transfiguration."

In material, in themes, the Sibelius symphony seemed barren. It was as though the composer, after his impassioned second symphony, had grown suddenly inarticulate. And the work has little right to be called symphony: it has only three movements; it is taken at almost a single tempo throughout; it lacks a slow movement and a scherzo. But Sibelius has nevertheless built a piece that, if not imposing, is at least pleasing.

This is more than may be said of Tcherepnin. To this reviewer from first hand comes knowledge that the composer had a desire to write at once in both major and minor, that the music of oriental races among which he lived as a child suggested chords and scales which brought fulfillment of the desire. If the purpose of this unusual musical grammar is to baffle the occidental ear, Tcherepnin seemingly had a great success yesterday.

After all this, "Death and Transfiguration" fell on welcome ears. The death motive, the haunting song of memory, the struggle for life, the passing, and the transfiguration all sounded mightily important—as they are and always should be.

H. C. C.

Dec. 10

E BOSTON HERALD, SATU

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony orchestra's eighth concert took place in Symphony hall yesterday afternoon. Dr. Koussevitzky conducted. The program was as follows: MacDowell, Two Tone Poems: Hamlet-Ophelia. Sibelius, Symphony, No. 3. Tcherepnin, A., "Magna Mater" (first time in the United States). Strauss, "Death and Transfiguration."

The leading orchestras in this country agreed to commemorate the founding of the MacDowell colony at Peterboro, N. H., by performing a work by that composer. Dr. Koussevitzky's choice was "Hamlet-Ophelia," written at Frankfort in the winter of 1884-85. The composer was then 24 years old. There had been a half-dozen performances in Germany; the tone poems had been heard in New York before MacDowell came to Boston. The first performance in Boston was by the Boston Symphony orchestra under Arthur Nilkisch in 1893.

Other orchestras in commemoration chose the "Dirge" from the "Indian" suite which without doubt is his finest woork, yet there is a romantic flavor to "Ophelia" that is peculiarly MacDowellian. Perhaps here and there it shows the influence of Raff, who was MacDowell's teacher, but this influence is not disturbing. These tone poems are dedicated to Irving and Terry. The composer having seen them in London was greatly impressed. In this instance Miss Terry probably appealed to him more than Irving if the music is informing. But what orchestral composer has been fortunate in portraying the character of Hamlet in tones? Or for that matter, the character of any hero in drama or in life? Beethoven, yes; witness his "Coriolanus" overture. Who remembers the "Hamlet" of Tchaikovsky's symphonic poem? Not by the portrayal of Hamlet; chiefly by the music for the appearance of the ghost on the platform. Who recalls a measure of Liszt's "Hamlet"?

A composer can only write measures, now of a melancholy nature, [illegible] wildly excited; with a musical al- [illegible] love for Ophelia or [illegible]

[illegible] teresting [illegible] and a Phallic proce[illegible] details are hardly suitable for [illegible] in a program book prepared for staid and proper Bostonians. Even the enthusiastic George Isardov contented himself with exclaiming, with reference to Tcherepnin's work: "Great Mother! Mother of Earth! Immense Producer! Every one comes from Thee and returns to Thee!" The composer is a little more explicit, the work does not contain a program of any sort; "simply the idea of creation, eternal and constantly expanding, evolving." There are "two germinal elements, negative and positive, or humanly speaking the masculine and feminine." "The ending is a sort of purified beginning, without resolution, but which may be resolved by starting all over again." The audience did not imperiously demand a repetition although the duration of the performance was only eight minutes. "Magna Mater" needs a more detailed analysis than that given by the composer. There were some in the audience no doubt who were disappointed at not being able to identify a Phallus theme. "Magna Mater" is in the ultra modern vein. It does not seem to us after one hearing a work of marked importance musical, religous, anthropological or even ethnological. Dr. Koussevitzky and the orchestra did their best to present the work favorably. The composer was called to bow his appreciation of his reception and the performance.

The program book stated that the 3d symphony of Sibelius was performed for the first time. It was heard here in 1928. The error came from a sudden change in the program. The notes for that performance in 1928 were hastily inserted without time for careful revision. In contrast to the prevailing mood of much of Sibelius's music, the symphony is for the most part delightfully cheerful. And there is a haunting charm to the persistent figure in the second movement.

Straus's familiar tone poem was played dramatically. The impressive ending was solemnly sonorous. It seemed to some that the pace of the introduction was unusually slow, but this was in fine contrast to the feverish allegro. The concert will be repeated tonight.

The program of next week: Sibelius, Symphony No. 4, A minor. Converse, "Prophecy," tone poem for soprano (Beata Malkin) and orchestra. Men-

---

True to his promise that a group of Massachusetts people temporarily in the South should not forget Boston baked beans and brown bread any longer if he could prevent it, Mayor Curley yesterday arranged for the shipment of 70 pots of beans and 70 loaves of brown bred from Thompson's Spa to Miss

---

the finest residences in Roxbury. He leaves his wife and three children.

HERBERT S. LEE

Funeral services were held in Mt. Pleasant cemetery, Arlington, yesterday, for Herbert S. Lee of East Arlington, retired New York paper manufacturer. The service at the grave, combining the funeral and committal services, was conducted by the Rev. Gordon E. Bigelow, pastor of the Trinity Baptist Church, East Arlington.

MUSIC

Globe Dec 10

SYMPHONY HALL

Boston Symphony Orchestra

Two poems for orchestra, "Hamlet" and "Ophelia," by Edward MacDowell, stand at the top of the Symphony program this week. They are played as the Boston Symphony's part in the Nation-wide observance of the 25th aniversary of the founding of the MacDowell Colony at Peterboro, N H. The remaining pieces are Alexander Tcherepnin's "Magna Mater," op 41; Sibelius' Third Symphony in C major and Richard Strauss' tone poem, "Death and Transfiguration.'

MacDowell's poems, according to record, had been played in Boston only once before, in 1893 by the Boston Symphony. He composed them in Germany in 1884, when he was 23. MacDowell was inspired by a performance in London of Shakespeare's drama in which Ellen Terry and Henry Irving played, and dedicated his score to them. MacDowell furnished no program or explanatory note, wisely leaving the listener to guess what was expressed in the music.

Why these pieces have gone unheard here for 39 years is puzzling. They are well written, tasteful in material, gracious and charming. They would adorn a program of any orchestra. "Ophelia," especially, is a study in instrumental delicacy, and one does not have to overwork the imagination to associate the piece with the gentle character in Shakespeare's play. The instrumentation of "Ophelia" is extraordinarily beautiful. The fact that distinction and homogeneity of style are lacking may be overlooked; the simple, unaffected warmth of these poems is sufficient to warrant their being heard oftener in the future than in the past.

Dr Koussevitzky deserves commendation for taking the pains to search out some of MacDowell's least known music rather than doing the obvious and playing the "Indian Suite."

Mr Tcherepnin's "Magna Mater" was given first performance in the United States yesterday. The composer is a son of Nicolai Tcherepnin, who appeared with the Boston Symphony last year, conducting some of his own music. "Magna Mater" is the first of the younger Tcherepnin's work to be played by this orchestra. The composer has said that the work "was suggested by the ancient Egyptian cult of Phallus adoration" and contains "simply the idea of creation—creation eternal and constantly expanding and evolving." The piece is, of course, modern in style, and highly rhythmic. The employment of percussion instruments is entertaining. One of the virtues of "Magna Mater" is its brevity. It was politely applauded yesterday. Mr Tcherepnin, who was in the audience, acknowledged the approval from the front of the hall.

Sibelius' Third Symphony is a curiously baffling masterpiece. It runs along quietly and, like the Fourth Symphony, in A minor, has the aspect of an orchestral improvisation. Much of the material and treatment seems almost trivial, although this is not so, and at the end, one never fails to want to hear the work again. Sibelius sometimes makes his points very quietly, and it frequently takes the casual listener a little time to grasp them.

Dr Koussevitzky's performance of "Death and Transfiguration" seemed the best that one has ever heard from him. The lyrical portions took on a poignancy so moving that one almost forgot those mighty sonorous climaxes where Strauss nearly succeeds in shaking the firmament.

Frederick Converse's new tone poem, "Prophecy," will be given first performance next week, with Beata Malkin, soprano, as soloist. Sibelius' Fourth Symphony and Mendelssohn's "Scottish" Symphony will also be played.

C. W. D.

67

SYMPHONY PLAYSEARLY MACDOWELL

Tone Poems Unheard Since 1893 Given in Memory

BY WARREN STOREY SMITH

Desiring to commemorate at the Symphony Concerts of this week the 25th anniversary of the founding of the MacDowell Colony at Peterboro, N. H., Dr. Koussevitzky, with his customary tact and taste in such matters, selected for performance not that composer's once over-played and over-praised Indian Suite, but the two early tone-poems, "Hamlet" and "Ophelia," unheard at these concerts since 1893.

HAVE ENDURING APPEAL

Had MacDowell died before he reached his 30th year, there would have been ample reason to believe that a career of remarkable promise had been prematurely cut short. The composer who in his middle twenties could write the paired tone-poems of yesterday's concert, the Second Piano Concerto and the "Lancelot and Elaine" which some of us would like also revived, though he still showed the influence of his teacher Raff, of Liszt and of Wagner, was nevertheless a music-maker of poetic imagination, of fine sensibility and of no mean degree of technical competence. More original no doubt in matter and in manner, more individual and characteristic, especially in their harmonic structure, the later volumes of short piano pieces that have made MacDowell's name a household word, the Indian Suites, the "Norse" and "Keltic" Sonatas, have not the enduring appeal of some of the earlier works.

To put it bluntly, MacDowell did not grow and develop in the degree that such charming if derivative works as the two tone-poems so beautifully and sympathetically performed yesterday afternoon now suggest that he might have grown.

Sibelius' Third More Typical

Continuing with the symphonies of Sibelius, Dr. Koussevitzky came yesterday to the Third—another feather in his cap, since he was among all the conductors of our orchestra who first discerned the haunting and elusive beauty, the rare poetry, the biting forcefulness of this symphony, so much more reticent, so much more restrained, continent and compressed, terse and trenchant than its predecessors, and by so much the more typical of its composer's genius.

There was a new piece yesterday, "Magna Mater," by Alexander Tcherepnin, son of Nikolai Tcherepnin, who appeared at the Symphony concerts of last season as conductor of his own music.

The younger Tcherepnin in this instance chose for his theme nothing less than the continuing creation and reproduction of life itself, and handled this theme ingeniously by means of a long-drawn crescendo and a final striking passage for percussion alone as a sort of unresolved dissonance.

Cordially Applauded

These young composers are attracted by cosmic themes: witness the 25-year-old Strauss of "Death and Transfiguration," which closed yesterday's concert in a suffusing splendor of orchestral tone. But music, even from the hands of a Strauss, may not encompass them.

Mr. Tcherepnin, who was present in the audience, was cordially applauded. The performance of Strauss' tone-poem provoked enthusiasm. For those of the music of MacDowell and of Sibelius no praise would be too high.

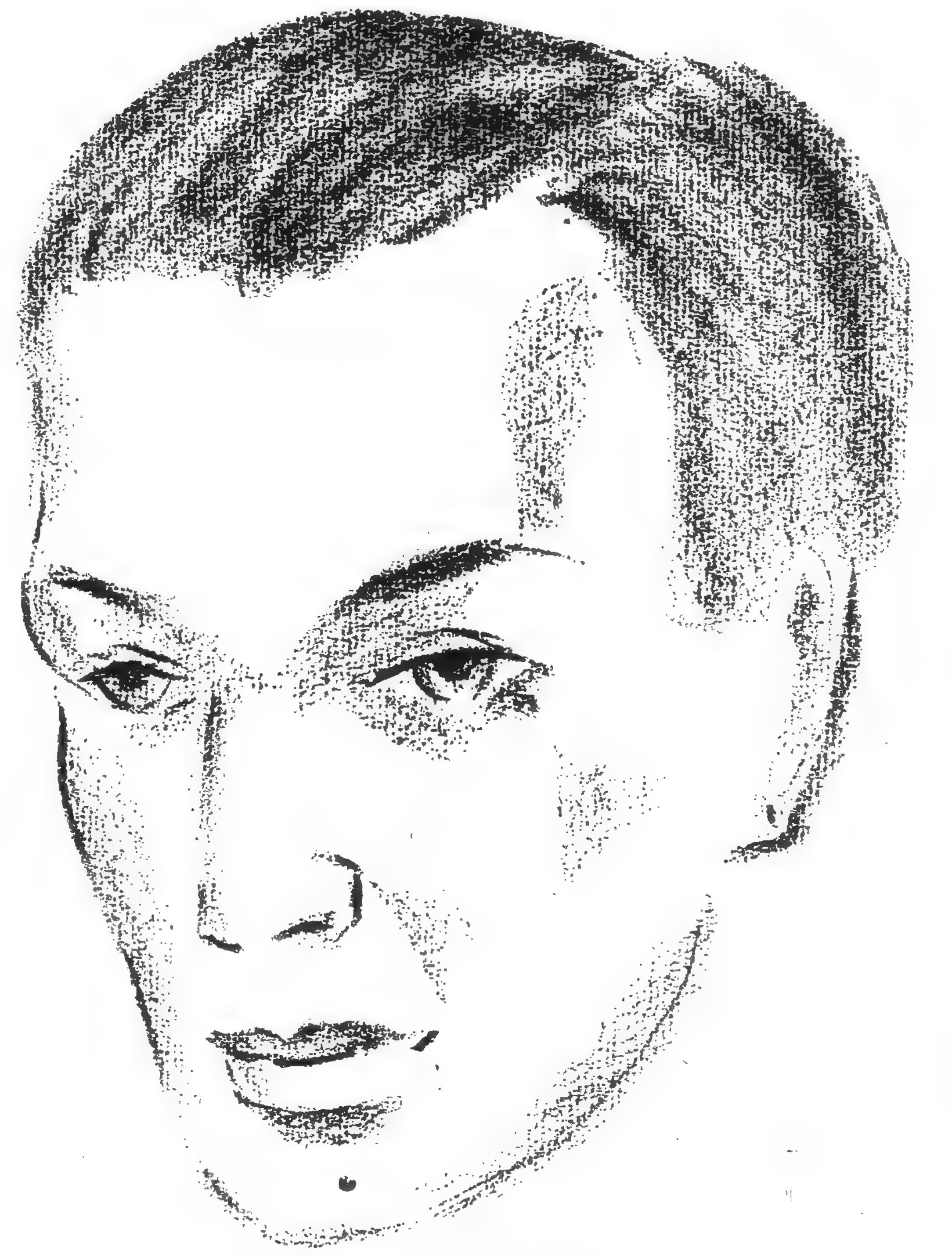
---

8 Dec. 10

BOSTON EVENING TRANSCRIPT, SATURDAY, DE

Concerts to Come

Now and Again Comes Youth



Alexander Cherepnin

Guest-Composer, Yesterday and Today at the Symphony Concerts. The Sketch by Maud Bourne

-CONCERTS HERE AND ABROAD

Ha Dec 11

By PHILIP HALE

William J. Henderson of the New York Sun replies in an amusing manner to letters of protest he received recently from more or less "prominent" Bostonians:

"The pedestrian penman of these presents recently paid what he believed to be a tribute to the great Boston orchestra. He added that it had a competent conductor. There was wrath on Beacon Hill and there was tempest on the Back Bay. 'The expressions of displeasure ranged from 'hot protest' down to 'take it back.' The writer stoutly refuses to take it back. He is prepared to meet in mortal combat in the arena any person who will fling at him the challenge 'Koussevitzky is not competent.'

"This music lover has attended Boston symphony orchestra concerts year in and year out, and has never known the distinguished conductor to be incompetent. But one complaint was that competent was 'too measured' a word. 'How absolute the knave is! We must speak by the card, or equivocation will undo us.' This reviewer thought that in the course of the years he had exhausted in praise of Mr. Koussevitzky all the adjectives dear to rhapsodists except 'celestial' and 'sublime.' He is saving these for some occasion of transcendent glory, when Mr. Koussevitzky soars into the fathomless ether and shakes the stars in their orbits."

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

DEC 11 1932

Society Folk Hear Concert

Brilliant Scene Marks Opening of Boston Symphony's Providence Series

A "First Night," important socially as well as musically, drew hundreds to the Albee Theatre Tuesday evening for the opening program of this season's series of concerts by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky.

Society in motor cars approached the theatre in a continuous line of orderly traffic for over half an hour before the program started, and spread a panorama of beautiful costumes and scintillating jewels before the interested eyes of bystanders who lined the sidewalks.

The sight within the foyer was brilliant. Chatting groups lent animation and color to the scene, the women wearing vividly hued evening wraps, the men in formal black and white. Every nuance of the current mode was reflected in cloaks and capes of soft velvet, lustrous fur or rich metal cloth, which revealed glimpses of smart gowns beneath.

Eyes accustomed to these scenes found familiar figures in their usual places in boxes, loges and orchestra circle. Among holders of seats in the boxes were Mrs. Rowland Hazard and Miss Carol Hazard, Mr. and Mrs. Louis M. Ream, Mr. and Mrs. Edson R. Rand, Mrs. Maude C. Hamblin, Dr. and Mrs. Walter H. Butterfield, Miss Catherine H. Gorman, Miss Madeline K. Johnson, Mr. and Mrs. Ralph Blanchard and Mr. and Mrs. Maurice L. Freedman.

The loges were well filled. Among those occupying seats at the right were Mr. and Mrs. John Nicholas Brown, Miss Louise Hoppin, Mrs. Hoppin Jacob, Mr. and Mrs. Samuel Powel, Mr. and Mrs. T. I. Hare Powel, Mr. and Mrs. Charles H. Merriman, Jr., Miss Esther Merriman, Mr. Theodore P. Bogert, Mr. and Mrs. Elisha C. Mowry, Miss Peggy C. Mowry, Mr. and Mrs. Arthur Livingston Kelley, Mrs. Eugene A. Kingman, Miss Amey Kingman, Mr. Lucius Kingman, Mrs. Elisha H. Howard, Mrs. A. G. Harkness, Mr. Albert Harkness, Mr. and Mrs. Clinton R. Fuller, Miss Margaret A. Fuller, Mrs. Augustus R. Pierce, Mrs. S. Foster Hunt, Miss Alice W. Hunt, Mrs. C. Moulton Stone and Mrs. Florence C. G. Moore.

Loges at the left held parties which included Mr. and Mrs. Henry D. Sharpe, Mr. and Mrs. Rush Sturges, Mr. and Mrs. G. Maurice Congdon, Mr. and Mrs. William S. Innis, Mr. and Mrs. Edgar Shaw, Mrs. Carl B Marshall, Miss Marion K Marshall, Mr. and Mrs. Robert S. Holding, Dr. and Mrs. Eric Stone, Miss Helen Hackney, Mrs. William B Greenough, Miss Bertha C. Greenough, Mr and Mrs. John A. Tillinghast, Mrs. Lewis A. Waterman, Jr., Mrs. Richard W. Blanding, Mrs. Clifford G. King, Mrs. Russell N. Dana, Mrs. Robert S. Emerson, Mrs. Frederick H. Young, the Hon. Jeremiah E. O'Connell and Mrs. O'Connell, Mr. and Mrs. Ralph R. Clapp, Mr. and Mrs. Roger T. Clapp, Mrs. W. Howard Street, Miss Mary L. Mason, Mr. Howard Hales, Mrs. James L. Wheaton, Mr. Ray A. Gardiner, Mrs C. V. Pohlson.

An appreciable number of the younger frequenters of the Symphony Concerts would be glad to hear again Monsieur Schmitt's "Symphonie Concertante." Not a few in an elder generation would resent a repetition. For the moment Dr. Koussevitzky is undecided. Certainly, no music heard of late in Symphony Hall stands to gain more by further hearing. Those that listened at the Saturday as well as the Friday concert in November, were surprised at the clearer impression.

Mr. Copland's "Symphonic Ode," written for the jubilee of the Boston Orchestra and first heard at the Symphony Concerts, was played last month in Mexico City by the Mexican Symphony Orchestra, with Carlos Chavez, the composer, conducting. Though the region is volcanic, there were no convulsions of nature or any blind furies among the audience.

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860
THIS CLIPPING FROM
BALTIMORE, MD.
SUN

DEC 13 1932

Inquiry Reveals Favorite Pieces

[From the Boston Transcript]

Do not imagine that you are a shade or two finer than your neighbor when you recognize a deep, inner craving for a certain plaintive type of music. You are far from being alone, or spiritually apart from the man of the street, the shipping clerk among his barrels, the judge on his bench, or the "misunderstood" adolescent, and the regular attendant at Symphony Hall.

—o—

What do "music lovers" crave to hear? Dr. Serge Koussevitzky said he would be interested to know what a cross-section of public opinion reveals.

At Symphony Hall the fans who come four hours before the doors open, stand in line in all kinds of weather to get tickets for the second balcony, were asked their preference, and then several patrons of good music, who are not professionals nor music critics.

Here are their favorite musical compositions, with the reasons why, as given by the balcony patrons:

Albert Nievergelt, 28, Brookline: "It is difficult to express logically why I prefer Beethoven's music, but I might say it encourages the spirit and sustains it also in its resistance to and protest against the spiritual domination of the machine; our reduction to the level of mere units in mechanized social order. Beethoven's music sustains and supports as well as elevates."

Henry W. Kaufman, 23-year-old Harvard student, Lynn: "Mozart's Requiem, which I heard last year, has left an indelible impression upon me and a craving to hear it often. The tragedy of it overwhelms me, while the mystical influence of the whole theme sweeps me into contemplation of life beyond the grave."

John Brown, 30, shoe dealer, Boston: "Tschaikowsky's Pathetique Symphony overwhelms me."

—o—

All the world remembers the last request of President McKinley, who asked that Lead Kindly Light be sung at his funeral. The popularity of a National Broadcasting Company program, featuring a Lonesome Singer, has been built on melodramas such as Red River Valley, Here Lies Love, Nobody Cares, and such hymns as The Old Rugged Cross, requested by listeners from Mexico to Canada and from coast to coast.

Robert Hillyer, whose book, Head of the River, is just out, takes issue with the folk who revel in the emotional Pathetique Symphony.

"I loathe that piece," declares Mr. Hillyer, "it is the type of music that I consider bad, for its appeal is wholly melodramatic. Brahms' First Symphony and Mozart's Symphony in D Minor have more to give because these are more careful artists. César Franck's chamber music and one of his symphonies are fine, and, of course, I love everything that Schubert and Schumann wrote."

—o—

Eliot Wadsworth, former Assistant Secretary of the Treasury: "I am afraid that my taste is not particularly valuable to the public, as far as my favorite music is concerned, but I do like such gay songs as Just Around the Corner, There's a Rainbow in the Sky and the like. Not particularly the words but the cheery swing of the lyrics."

Joseph Lee, head of the playground movement in America: "I am somewhat surprised to find myself preferring the older masters, Haydn, Händel, Bach, and those who came after them with romantic themes, such as Beethoven, with his marvelous symphonies, each like a strong, beautiful carving, and Mozart."

DECEMBER 13, 1932 Trans.

ayers === Films === Othe

Sibelius for the Monday Concerts

His Second Symphony as It Is Heard Again from Dr. Koussevitzky

REGARDLESS of virtues and excellences of other items, the real event of last evening's concert of the Boston Symphony Orchestra was the playing of the Second Symphony, in D major, of Sibelius. How this symphony grows upon one after a few h arings not too far apart! How in it Sibelian traits begin to crystallize! Already one finds in it more that is elusive than in the First. And the elusive is to figure in all the later symphonies of Sibelius. Not too quickly can one grasp their beauties, not too certain can one be of the significance of this or that passage. But that it is rich in significance one can feel assured. A factor of haunting mystery there is, that mystery which is so prime a factor of much great music. Out of it grow surges of elemental power, power that seems without limit or bound. Out of it grow also lines of melody, melody that warms the heart. One is charmed with the riches of figure which Sibelius bestows upon every fragment of the musical matter of the symphony. The very accompaniment figure of the beginning seems as if it were thematic; when upon it floats the real music, the theme out of which the movement grows. Again at the beginning of the second movement, the pizzicatti of basses seem charged with the very essence of musical effect. But soon one finds that they are no more than background for the lugubrious melody of the bassoons. Th melodies themselves are of surpassing emotional content.

It would be difficult to overestimate the qualities which went into the performance of the music. Mr. Ernest Newman, reviewing a performance of this symphony in London at the end of October, cast aspersions upon Sir Hamilton Harty's readings, nominated the seventy-six-years-old Kajanus of Helsingfors as "the most satisfactory conductor of Sibelius." But Mr. Newman continued: "I do not say that we shall never get better performances than his: on the contrary, the same understanding, plus fifty per cent more virtuosity and minus thirty years in the matter of age, would produce even better results." To some of us it seems that in such a dictum Mr. Newman described better than he knew a Koussevitzkian interpretation of Sibelius. Some of us know the Kajanus readings of the composer through the medium of phonographic recordings, can therefore with something more than a guess assure Mr. Newman of his fifty per cent greater virtuosity in such a performance as that of last night, can assure him further of twenty (if not thirty) years more youthfulness in Koussevitzky as far as the calendar goes, and at least thirty years in spirit. To those seeking virtuosity one need only commend such a movement as the scherzo of this symphony in last evening's performance. To those seeking insight, the beginnings of the second movement, the tremendous advance through scherzo through to the end of the finale. To those seeking fresh youtfulness, the whole performance from beginning to end.

Insight of another kind Dr. Koussevitzky showed in the concerto (Schumann in A minor) which preceded the smphony, and in which Miss Eunice Norton was the soloist. Miss Norton is a well equipped young pianist making her bow to a larger public. She gave competent, pleasurable performance, feeling with Schumann the warmth and the ardor of his melodies, th piquancy of his rhythms, the sentiment, the inward glow of a typically romantic concerto. Withal, there was in the background an anxious quality, centering on performance as much as on concerto, wondering how it would rate with known standards. Possibly not a little of the charm of these youthful performances lies in the thoughtful restraints which surround them. And to them Dr. Koussevitzky attuned his reading until modest pianist and proud orchestra seemed as if cast into a single mold.

One need add no more than a word of record for the performance of Berlioz's "Roman Carnival" overture. Once more virtuosity, dash, verve, brilliance,—and the tale is told.

A. H. M.

Young Soloist Applauded

Amer. Dec 13

By MOSES SMITH

The Boston debut of Eunice Norton, a young American pianist, who is said to have appeared successfully with other major orchestras, was the novelty attached to the second Monday evening concert of the Boston Symphony Orchestra, led by Serge Koussevitzky.

Miss Norton played the solo part of the Schumann concerto, which might be called a pianist's paradise for it shows off the instrument and the performer most gratefully. The soloist's way with this work was not that of romantic ardor and passion and of youthful exuberance, but rather the modern manner of glint and sparkle, of surface excitement, and of light virtuosity. For this conception she was admirably equipped, not only by temperament (presumably), and striking musicality, but by a clear and brilliant technic and by studied grace and poise unusual in a youthful pianist.

Many old-fashioned listeners prefer their Schumann more full-bodied, but there is no gainsaying the modernists. Miss Norton, indeed, went to the extreme in the matter of pedalling, using the damper-pedal so little that at times the music seemed to lose its Schumannesque character. On the whole, however, it was a virtuoso performance, admirably and sympathetically abetted by the orchestra under Koussevitzky. And Miss Norton was enthusiastically acclaimed by the audience.

The opening number was Berlioz' "Roman Carnival" overture, which was performed with startling brilliance and romantic fire —con adore, as if Koussevitzky were leading a first performance. Of the Sibelius second symphony, which closed the program, there is nothing to add to the list of superlatives with which were described at the performance of the same work several weeks ago, the masterly music and masterly presentation.

Music

Monitor Dec 13

Monday Symphony

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, gave the second of its Monday series of concerts in Symphony Hall last night. The program was made up of the Berlioz "Roman Carnival" Overture, the Schumann Piano Concerto and the Second Symphony of Sibelius, in D major.

Miss Eunice Norton, young American pianist, was the soloist. She revealed a promising talent. Chief among her present musical virtues—and an important one—is a strong sense of rhythm. She has also a good technique and a tone of no little beauty and of considerable sonority. She is wanting at present in the variety of tone color, the subtlety of phrasing and the depth of emotion that are necessary to the full exposition of this type of music. No doubt, with growth and experience, she will add these qualities to her equipment. She had a popular success, being recalled four times.

The Overture received the usual highly dramatized Koussevitzkyan reading and brilliant performance. The Monday subscribers were especially blessed in receiving the crumb of Sibelius from the table of the Friday and Saturday series, so abundantly loaded this season with this course. The Second Symphony, with its stupendous climax, made its usual appeal, and the fervid performance brought the customary tribute to conductor and men.

L. A. S.

SYMPHONY HALL

Globe Dec 13

Boston Symphony Orchestra

Dr Koussevitzky elected to begin the Boston Symphony concert last evening —the second of the Monday series— with Berlioz' "Roman Carnival" overture. This piece has shared the general neglect into which most of Berlioz' work has fallen in recent years. It is fashionable but not altogether justified to regard Berlioz as "old hat." Some of this music, to be sure, has not retained all its freshness, but this overture gives no indication of having faded. The performance was brilliant and opulent, one which the composer might have been hard put to describe even with his marvelous literary style.

How strange and baffling the overture must have seemed in 1844! There are passages which still seem marvelously original and barbaric, even after 88 years. And the work reveals anew just how much Berlioz contributed to the art of instrumentation. Above all, how transparently is this overture scored. For all its richness of color it is extraordinarily fine-textured. More thanks to Dr Koussevitzky for reviving it once again.

Eunice Norton, a talented young pianist from Minnesota, was the soloist, playing the Schumann A minor concerto. Although Miss Norton appeared for the first time in Boston last evening, it was not her first appearance with the Boston Symphony. She played with the Orchestra at a concert in Brooklyn several seasons ago.

Miss Norton has early conquered the technical difficulties of her instrument. She plays intelligently and with beauty of tone. The only element which seems to be lacking in her equipment is the maturity of interpretation that comes only with the years. Miss Norton is one of the most enjoyable and promising young artists who have appeared with the Boston Symphony in several seasons. She richly deserved the applause which brought her back to the stage several times at the conclusion of her performance.

The remaining number on the program was Sibelius' Second Symphony, in D major, a work none the less distinguished because it derives from Tchaikovsky and is not representative of Sibelius in maturity. It was played intensely, eloquently.

The next concert of this series will take place Jan 23.

AMUSEMENTS

Trans

DECEMBER 15, 1932

s === Films

Day's Chronicle of The Concert-Halls

New Piece from Mr. Converse, Programs in Prospect, January Dates

TO the concerts of the week-end at Symphony Hall comes a singer new to Boston with a new work written for her and for this present performance. The singer is Beata Malkin, soprano, with a fine record in opera houses of Berlin and Milan. As to the new piece, the full title as it appears on the score is "Prophecy, tone poem for Soprano Voice and Orchestra. Text arranged from the Book of Isaiah. Composed by F. S. Converse. 1932."

Last spring—so Mr. Converse told the interviewer — Dr. Koussevitzky heard Miss Malkin sing, at once promised her an appearance, presently suggested to Mr. Converse that he write something for her. Mr. Converse, equally impressed by the voice, gladly accepted the suggestion. Casting about for a suitable text, Mr. Converse bethought him of the old Hebrew prophet as containing exactly the qualities needed for a piece for Miss Malkin's voice. Hence from Isaiah he arranged this text for his new "Prophecy":

"Come near, ye nations, to hear; and hearken, ye people: let the earth hear, and all that is therein; the world and all things that come forth from it.

"For the indignation of the Lord is upon all nations, and His fury upon all their armies: he hath utterly destroyed them, he hath delivered them to the slaughter.

"And all the host of heaven shall be dissolved, and the heavens shall be rolled together as a scroll; and all their host shall fall down, as the leaf falleth from the vine, and as a falling fig from a fig-tree.

"For it is the day of the Lord's vengeance, and the year of recompense for the controversy of Zion.

"And the streams thereof shall be turned into pitch, and the dust thereof into brimstone.

"They shall call the nobles thereof to the kingdom, but none shall be there, and all her princes shall be nothing.

"But the cormorant and the bittern shall possess it; the owl also and the raven shall dwell in it.

"And thorns shall come up in her palaces, nettles and brambles in the fortresses thereof: and it shall be an habitation of dragons, and a court of owls.

"Say to them that are of fearful heart, Be strong, fear not; behold your God will come with vengeance, even God with a ecompense, He will come and save you.

"The desert shall rejoice, and blossom as the rose.

"Then shall the eyes of the blind be opened, and the ears of the deaf shall be unstopped. Then shall the lame man eap as an hart and the tongue of the dumb sing: for in the wilderness shall waters break out, and streams in the desert.

"And an highway shall be there, and t shall be called the highway of holiness; he unclean shall not pass over it, but the redeemed shall walk there.

"They shall obtain joy and gladness nd sorrow and sighing shal flee away."

This text Mr. Converse, divides into hree parts, gives to each a setting designed to bring out and to underscore its piritual and emotional significance. The rst is purely introductory: the call to the ations to attend to the word of the Lord's prophet. The second portion de c ibes the wrath of the Lord, His high ndignation, the dire punishment which He is sure to mete out to an evil world. And the final part tells of the mercy and goodness of the Lord, of the rewards that re certain to come to the faithful.

The music follows closely all the implications of the text. The music for the division which expresses the wrath of the Lord is often dramatically, or even realistically conceived. An example of such realism is found in the peculiar revolving motion of the musical figures which accompany "the heavens shall be rolled together as a scroll." Verse by verse Mr. Converse is equally faithful to the great prose poetry of Isaiah. The music for the division which expresses the mercy and goodness of the Lord is most felicitously described by two words to which Mr. Converse returned again and again when discussiing "Prophecy" with the interviewer: "lyric and ecstatic."

There is no thematic development, no inter-relationship of themes in this work, save for one exception. Otherwise it is reshly composed, to suit the demands of the text, verse by verse. The one exception is that the theme heard at the very beginning of the introduction is heard again in the very last verses in more expansive and beatific treatment. Mr. Converse explained that the theme is one which he had previously used and liked and had always wanted to use in a larger way. In "Prophecy" he found his opportunity.

Mr. Converse spoke with engaging frankness about the essentially melodious character of his new tone poem. "I believe a modern composer is supposed to be not too melodious in his music: but I—well—I have made this music as much a music of melody as possible. I tried to make it a music which a singer should actually like to sing. And Miss Malkin really does like to sing it." In truth Mr. Converse has made his music a music for solo voice with orchestra; not a music in which the voice is merely a leader in a group of orchestral colors. Nor is the singer interrupted frequently by orchestral developments. During the entire piece the orchestra does not play alone, without the singer, for more than perhaps thirty measures. And these measures mark the division points between the three sections as well as the short introduction. Assuredly Mr. Converse has availed himself of the opportunity created for him by the presence of a notable singer, and the opportunity which has further come through the inspiration afforded by a magnificent text.

A. H. M.

Programs to Hand

From Dr. Koussevitzky for the Symphony Concerts of Thursday evening, Dec. 22—instead of Saturday, Dec. 24—and of Friday afternoon, Dec. 23:

Suite from the Opera, "The Fairy Tale of Tsar Saltan" ....Rimsky-Korsakov
String Quartet with Orchestra..........Martinu
Fantastic Symphony ....Berlioz

Martinu's music will be played for the first times in America. It is cast in an unusual form that of late has attracted other young composers. The string quartet is the equivalent of the solo instrument in a concerto; while the orchestra functions as in such a piece. Conrad Beck, the Swiss Parisian, has also tried the experiment. His Concerto, as he calls it, proved interesting when it was played at Harvard last spring. Martinu's Quartet was heard in London last autumn and well received.

From Dr. Koussevitzky for the concert of the Symphony Orchestra to increase its Pension Fund, on Sunday afternoon, Jan. 1, with a "Wagner Program" nd Paul Althouse for assisting singer:

rom "Tannhauser"—Venusberg Music.
From "Lohengrin"—Lohengrin's Narrative
From "Siegfried"—Forest Music
From "Götterdämmerung"—Siegfried's Death and Funeral Music
From "Tristan and Isolde"—Prelude and Closing Scene
From "Die Meistersinger"—Walther's "Prize-Song"
From "Die Meistersinger"—Prelude

From Dr. Koussevitzky for the second supplementary matinée of the Symphony Orchestra on Tuesday, Jan. 3:

Concerto Grosso, No. 10, in D minor, for String Orchestra....................Handel
Symphony, No. 35, in G minor........Mozart
Symphony, No. 7, in C major..........Schubert

THIS CLIPPING FROM THE
NEWBURGH, N. Y.
NEWS

DEC 15 1932

1

Today's Best Story

Two Negro soldiers were discussing the relative merits of their company buglers. Said one:

"Fellah, when dat boy o' ouahs plays a call, it sounds 'zactly like de Boston Symphony Orchestra playin' de ~~'Rosary'.~~"

The second colored boy snorted: "Brothah, you ain't got no bugler atal. When Snowball Jones wraps his lips aroun' dat bugle of his'n plays mess call I looks down at mah beans an' I sez: 'Strawberries behave! You is kickin' de whipped cream out of de plate'."

Sentence Sermon

MUSIC

Globe Dec. 17

SYMPHONY HALL

Boston Symphony Orchestra

"Prophecy," a new tone poem for soprano and orchestra, by Frederick S. Converse, was given first performance yesterday at the Boston Symphony concert. The work, according to a statement by Mr Converse in the program book, was written at the suggestion of Dr Koussevitzky for Beata Malkin, who was soloist, and was dedicated to her.

The remaining numbers were Sibelius' Fourth Symphony, in A minor, and Mendelssohn's "Scottish" Symphony, likewise in A minor.

The composer has written of "Prophecy": "I have called the work a tone poem for soprano voice and orchestra. . . . The text I drew from the 34th and 35th chapters of the Book of Isaiah and arranged the lines in a dramatic sequence to express a certain spiritual idea which I think will be clear to all who read it. The music is entirely free in form, but follows the phychological and dramatic development of the text. I have attempted throughout to treat the voice in an effective way from the standpoint of the singer, and yet give interesting color and expression to the orchestral background. I do not think that any further comments on the details of the work are necessary at this time."

The Biblical text exhorts all that dwell in the earth to pay heed, for the day of the Lord's vengeance is nigh, and the iniquitous will be delivered up to punishment, and the righteous given just reward. Mr Converse's music is properly conceived on a large scale to convey the breadth and magnitude of such a subject.

The orchestral part of "Prophecy" sets the mood and reflects the implications of the text, but, save for a few notable exceptions, seems to be subordinated to the vocal portion. This stands out in relief against the instrumental background. Mr Converse's harmony is mordern but not ultra-modern; the instrumentation is firm in texture, but neither thick nor blatant. The work moves spaciously, and with dignity.

The Biblical warning is taken up dramatically, in a sort of melodic recitative. After a powerful and sonorous climax, the end is reached in quieter mood, upon the lines promising reward to the righteous. This last part is invested with an expansive, warmly emotional melody.

Miss Malkin is esteemed in Europe, where she has sung at the Berlin State Opera and at La Scala. She had not, according to record, previously appeared in Boston. Her voice is exceptionally fine, pure, and resonant. She sang her arduous and exacting part with extraordinary beauty of tone. Miss Malkin is a sister of Joseph Malkin, a former first cellist of the Boston Symphony.

Mr Converse was present and shared the very warm applause with Miss Malkin and Dr Koussevitzky. All were recalled to the stage.

Sibelius' Fourth Symphony at present stands out as one of the great master pieces of the last quarter century or so. Because it is always both idle and dangerous to prophesy about the esteem in which a composition will be held 25 or 50 years hence, any such speculations regarding this work are passed over.

In the three Symphonies which preceded this one in A minor, there is always something to suggest the far Northern land which gave Sibelius birth. No doubt this Fourth Symphony has the same qualities. But here is an indefinable something which expresses more than anything else, at least to one listener, a unique temperament and mind. Sibelius has a great deal to say in this work, and he speaks quietly, tersely, with unsurpassed directness, in a musical speech that seems to have no likenesses anywhere. There are no pompous, sonorous perorations, no long-phrased sentimental melodies. Yet in the third movement, perhaps the greatest of all four, he bursts into an inimitable spontaneous song that, in its fashion, is as moving as any ever penned.

Mendelssohn's "Scottish" Symphony, placed at the end of the program, came as an anti-climax. In only one movement, the second, does the composer approach either grace or charm, and there he reverts to the style of his "Midsummer Night's Dream" music. Elsewhere his stormings, and his melancholy lingerings over the dusty past of Scottish royalty, are tiresome and empty. Not even the grandiloquent performance that Dr Koussevitzky conceived could bring back this work from the nether world of the musical dead.

A String Quartet with Orchestra by Bohuslav Martinu, a Suite from Rimsky-Korsakov's opera "The Fairy Tale of Tsar Saltan," and Berloiz' "Fantastic" Symphony will be played.

C. W. D.

Preferred

"You don't seem to care much for original ideas," said a would-be contributor as he gathered up a rejected manuscript.

"No," replied the editor; "we'd rather have good ones!"—Vancouver Province.

Post Dec 17

BOSTO

CONVERSE'S "PROPHESY" PERFORMED

Symphony Assisted by Beata Malkin Soprano

BY WARREN STOREY SMITH

A new soprano, Beata Malkin, in a new piece, "Prophecy," by the resident composer, Frederick S. Converse, caused a considerable stir at the Symphony Concert of yesterday afternoon. Singer and composer alike can be credited with a distinct popular success.

WRITTEN FOR SINGER

According to his own words, as quoted in the programme notes, Mr. Converse, at Dr. Koussevitzky's instigation, wrote "Prophecy" especially for Miss Malkin—who, by the way, is sister of Joseph Malkin, erstwhile first 'cellist of the Symphony Orchestra—and the piece is dedicated to her. The text, taken from the 34th and 35th chapters of Isaiah, begins with a prophecy of doom and destruction and ends with a foretelling of deliverance: strong contrasts tempting to the composer. A general sense of fatefulness and of a wrathful Jehovah is imparted by the first division of Mr. Converse's tone-poem, although each and every word of the text is not always illuminated and underscored in the music; one can conjecture what some composers might have done with streams of pitch and dust turned to brimstone.

Persuasively, however, Mr. Converse's desert blossoms as a rose, and the concluding pages, which obviously inspired the audience's enthusiasm, have a Straussian gorgeousness and opulence.

Rich and Powerful Voice

Miss Malkin's task was a difficult one yesterday and she performed it nobly. The music lies much of the time in the upper register of the voice, and the singer must pit herself against a strenuous and sonorous orchestra. Not always did Miss Malkin make clear her words; at times the orchestra actually submerged her. But she did disclose a voice of richness and of power as well as an aptitude for the dramatic style with which we would gladly have further acquaintance.

Two symphonies in A minor, having in common nothing but their titles, made the rest of yesterday's concert: the one, Sibelius' Fourth; the other, Mendelssohn's Third or "Scotch" Symphony, hitherto unheard here from Dr. Koussevitzky.

Sibelius' Fourth

In this Fourth Symphony may be found the quintessential Sibelius. It is the goal to which the Third Symphony of last week's concerts, a work of transition, was leading. This music, so concentrated, so purged of all excrescences and superfluities, requires of the listener the utmost degree of attention, but it is music to which we can return again and again with no feeling of satiety or repletion, music for the Sibelius enthusiast who is willing to meet half way and more the now wholly self-contained composer. Yet yesterday's audience received the work by no means indifferently, and even those who do not warm to the music must have discerned the outstanding merit of the performance. Sceptical at one time of the value of Sibelius' music, Dr. Koussevitzky has become his most revealing interpreter as far as Bostonian experience is concerned.

Good to Hear "Scotch" Again

It was good to hear again the "Scotch" Symphony, which has still in it enough of romantic mood, of imaginatively pictorial suggestion, to offset those pages that are of the smugly conventional, now outmoded Mendelssohn.

The performance scored another Koussevitzkian triumph; to Mendelssohn as to Sibelius the conductor brings a sympathetic and a responsive ear.

Amer. Dec 17

Local Composer's Tone Poem Given Symphony Premiere

By MOSES SMITH

"Prophecy," a tone poem for soprano and orchestra recently completed by F. S. Converse, was given its first performance at yesterday's concert of the Boston Symphony Orchestra, led by Serge Koussevitzky. The other works on the program were the fourth symphony of Sibelius and and the Scotch symphony of Mendelssohn.

Mr. Converse, who is not only a distinguished composer but also dean of the New England Conservatory of Music, wrote his latest work for Beata Malkin, who was the soloist in yesterday's premiere. The music uses for text some provocative verses out of the book of Isaiah. The score is naturally well made; the orchestration shows the hand of the craftsman. The music is most often operatic in manner, and has some arresting moments. But it suffers from lack of variety, and, more specifically, from not following closely and descriptively enough the text. The singer, by the way, has been given a hard task. But Mme. Malkin's beautiful and expressive voice was equal to the task. The end of the performance was followed by a prolonged outbreak of applause, directed principally at the singer, but intended as well for the conductor and orchestra, and for the composer who reluctantly came on the stage to acknowledge it.

The Scotch Symphony, which was caressingly treated by Koussevitzky and his men, failed to stir the listener. For the most part, this work is now outmoded. One wonders how it could ever have been considered a masterpiece, despite its moments of charm. But the Sibelius Symphony is another matter. Here is a masterwork, plausibly considered by many as Sibelius' masterpiece.

Hearing this beautiful work, superbly performed by the Boston orchestra, one is reassured about the art of music. One feels happy that there is still alive an artist of Sibelius' stature.

Bowdoin Square

The Bowdoin Square, beginning tomorrow, features Boris Karloff, Lewis Stone, Karen Morley, Myrna Loy and Jean Hersholt in "The Mask of Fu Manchu."

Boston Orchestra

Monitor Dec. 17

Dr. Serge Koussevitzky's ninth program for the Boston Symphony Orchestra season (Dec. 16-17) carried his grand tour of the Sibelius symphonies to the halfway point. The Fourth Symphony, in A minor which opened this program, certainly marks the highest peak attained by Sibelius in the symphonic form up to the time of its composition. When Dr. Koussevitzky revived it a year ago, after it had lain on the Symphony Hall shelves for 14 years, it was received distantly by the Friday audience. On the present occasion, the conductor's patience and persistence were rewarded. The applause was sufficiently prolonged to justify his calling the players to their feet and shaking their collective hand as represented in the concertmaster, Mr. Burgin. The simple loveliness and profound feeling of this masterpiece have at last made themselves felt, thanks largely to the devotion of conductor and orchestra. The composer could have had no more sympathetic or eloquent interpreters. Every subtlety of phrase and accent was observed, balance was justly maintained—except that the glockenspeil was too loud in the Finale—and the brooding vision of the artist was movingly revealed.

The novelty of the program was a new tone poem, called "Prophecy," for soprano and orchestra, by Mr. Frederick Converse, which had its first performance at the Friday afternoon concert. It was written at the suggestion of Dr. Koussevitzky, for Mlle. Beata Malkin (the soloist) and dedicated to her. The text was darwn from the thirty-fourth and thirty-fifth chapters of Isaiah by the composer, who "arranged the lines in a dramatic sequence to express a certain spiritual idea, which I think will be clear to all who read it." The first part recounts the call to the nations, the second the wrath of Jehovah, the third the promise of salvation. The music is adapted to the text in a straightforward, unaffected way. Mlle. Malkin, who is gifted with a voice of heroic proportions, sang it resoundingly and with a modicum of expression.

The rather naïve and somewhat faded charms of Mendelssohn's "Scotch" Symphony, concealed from Bostonians for a decade, were unveiled to bring the concert to an anti-climactic conclusion. It would have been better all round if the two symphonies had been transposed on the program.

L. A. S.

---

at 11:30 P. M.

Amusemen

Converse Work by Symphony

Trav Dec 17

There was a novelty of a distinctive sort at the Symphony concert yesterday afternoon, a novelty that was made the more interesting by elements of local color and personal interest. It was the first performance of Frederic Shepherd Converse's "Prophecy": a tone poem for soprano voice and orchestra.

This new work was undertaken by the dean of the New England Conservatory of Music at the suggestion of Dr. Koussevitzky. And it was written expressly for Beata Malkin, daughter of a former 'cellist in the Boston Symphony Orchestra, who has had numerous operatic successes on the continent, but whose appearance yesterday as soloist was her first here.

"Prophecy" is a grand, an exalted music. Based on the 34th and 35th chapters of the Book of Isaiah, it opens with a brief introduction, as though to summon the nations and the peoples of the earth to listen. There follows a dramatically realistic portrayal of the wrath of the Lord. But the tone softens, and, with the second half of the work, there is a beatific exposition of the redemption.

There was, of course, an enthusiastic ovation. But taking away the applause for the composer, who came to the platform, for the conductor, who was responsible for the work and for the soloist, who displayed a big and brilliant voice, one wonders how much of it was for the "Prophecy."

As to the rest of the program, it opened with the Fourth symphony of Sibelius and closed with Mendelssohn's "Scotch" symphony. The fourth is at once the shortest and the greatest of the Sibelius symphonies. There are no blarings of brass, no massive chords, no thunderous climaxes, but, in a quiet way, themes are sounded that attain universal importance.

The "occasional" tag has long since been hung on the "Scotch" symphony: witness the fact that it has not been played at these concerts in some 20 years. Why is this so? To be sure, the composer is superficial, only mildly expressive, but for those who love a graceful melody, a pretty tune, he holds a charm that must not be denied.

H. C. C.

Concert-Chronicle

Mendelssohn, 1932

Trans Dec 19

FREQUENTERS of the Symphony Concerts may recall the immediate success of Mendelssohn's "Italian" Symphony when Dr. Koussevitzky revived it a few seasons back. From the boldest modernist to the tightest conservative, nearly every one liked and praised it. The performance was sympathetic and illuminating. It disclosed and brightened the qualities by which Mendelssohn's music, wisely chosen, deserves to be heard in a time at odds with his. This "Italian" Symphony might even keep company at a modest distance with the perdurable music to "A Midsummer Night's Dream." Last Friday and Saturday the conductor returned to Mendelssohnian revival. He now chose the "Scotch" Symphony, which may or may not, in final judgment, be inferior to the "Italian." Certainly, it fell upon indifferent ears. Most of the matinée audience listened in apparent boredom; returned scattered, perfunctory applause; hastened away as soon as the final measures had sounded. By report the evening audience was little more responsive.

Now Dr. Koussevitzky chose to play the "Scotch" Symphony largely, stressfully, sonorously, grandiloquently; whereas upon the "Italian" he laid a relatively light and plastic hand. Perhaps the "Scotch" sounded so to Victorian audiences. Perhaps Mendelssohn himself intended it so to sound. His symphonic music, however, when it is played at all, survives into the present age by the lighter qualities—felicities with harmonic and instrumental color; lyric flow and pointed rhythms; the fancy that imbues it, the grace that often shapes it. To hear it in perfection sit before a performance of "A Midsummer Night's Dream," at a State Theater in Germany when the State Opera House has lent an orchestra of, say, thirty virtuosi and the ablest of its assistant conductors. Then one hears every happy Mendelssohnian trait. Half the pleasure of the "Italian" Symphony revived was the sensibility, finesse and pervading lightness of the performance. In contrast, the over-stressing of the "Scotch" Symphony defeated the conductor's end; made it sound hollower than it actually is; by a rushing pace, as in the two Allegros, blurred the Mendelssohnian virtues.

Some of us, remembering the little orchestras in Munich or Dresden or Frankfurt for the music to Shakspeare's comedy, would gladly hear the "Italian" or the "Scotch" Symphony played with the smallest possible numbers. (Dr. Koussevitzky's similar experiments with Mozart and Haydn have invariably succeeded). Mendelssohn in 1932 depends much on suavity, finesse and light animation in the conductor. "How lucid is the texture of the writing," exclaimed Mr. Gilman in The Herald Tribune last October after he had heard the "Italian" Symphony from Toscanini, "how pleasurable its fancy, how adroit and sure its workmanship. To overstress Mendelssohn nowadays is to overcloud him. Without "infectious élan"—to quote Mr. Gilman again—he becomes the bore that he seemed, last Friday and Saturday, at Symphony Hall.

H. T. P.

For the Children

Here in Boston

Mr. Prokofiev, who is now in the North Atlantic on voyage to New York, will be guest-composer and pianist at the concerts of the Symphony Orchestra on Friday, Dec. 30 and Saturday, Dec. 31. At both, and subsequently in New York, he will play his new Concerto, No. 5, notably well received within the past two months at concerts in Berlin, Moscow and Leningrad.

The choir of The Cecilia will be chorus to the Symphony Orchestra in the approaching performances—the first in America—of Mr. Walton's cantata, "Belshazzar's Feast." Mr. Fiedler is now preparing the singers in a music that will stretch their powers to the utmost. Since the cantata is relatively brief, Mr. Walton is unrelentless.

70

Trans

DECEMBER 21, 1932

s --- Films

The News from Concert-Halls Here and Now

Martinu's "Pattern" Music, Loeffler and Whitman by The Apollo Club

THIS week, by intervention of Christmas Eve, the evening concert of the Symphony Orchestra, transferred to Thursday, precedes the usual Friday matinée. At both Dr. Koussevitzky introduces to Boston Bohuslav Martinu's "String Quartet with Orchestra." London heard it on Oct. 10 of this year from the Philharmonic Orchestra under Dr. Malcolm Sargent, with the Pro Arte Quartet, to whom it is dedicated, as soloists. A few sentences from a review in The Musical Times may prepare the way: "The new work by the Czech composer, Martinu, bore no other title but 'String Quartet with Orchestra.' It suggests a Concerto Grosso with the string quartet as concertino. The three movements—Allegro vivo, Adagio and Tempo moderato—are in character, and their dependence upon definite schemes of rhythm adds to the resemblance. In other respects, the music is very much of the twentieth century, with almost arithmetically calculated dissonances, many cross threads and involutions of texture, entire occupation with its own surface and its acrid flavor."

A few facts about Martinu's music and general style may be gleaned from an article upon him by Andreas Liess in the little German magazine, "Der Weihergarten": "Martinu is a neo-classicist of the purest water, if we understand by the term a union of all those modern tendencies which are striving afresh toward a pure, self-contained music, and which are going back to the past (whether consciously or not) for the means necessary to a classical style. Bach is the composer most used for model in this endeavor. Martinu, aloof from the general trend, probably stands alone in drawing his particular brand of classicism from Mozartean backgrounds.

"The soundness of his musical instinct leads him in the direction of simplicity and naturalness; protects him from going astray in the morass of theoretical problem-making. Yet one can hardly say that the problems of the day have left no traces upon his creative work. Chief among those that have affected him are rhythmic and formal problems. On the rhythmic side the influence of jazz is superimposed upon that of folk-rhythm. This double quality comes to the fore in his Violin-Sonata, the formal scheme of which is built upon a syncopation. His orchestral piece, 'Half-Time,' especially requires a rhythmic-dynamic explanation. The jazz influence is also found in his piano-pieces and in the little stage work, 'La Revue de Cuisine,' a stylistic amalgam of jazz with Mozart. . . .

"The formal element is strongly emphasized in all neo-classical endeavors. It is treated with concentration; becomes concise without seeming to be abbreviated. Martinu never handles his forms merely schematically, but allows them to evolve out of the inner necessities of his themes. This trait merits especial mention; for too often neo-classicists are inclined to err by merely filling in certain historic forms, instead of causing them to grow out of their thematic material.

"Sound neo-classicism demands simplicity. The overloaded orchestra of romanticism disappears from the negation of the purely coloristic element. The chamber orchestra succeeds it. Martinu makes only comparatively slight demands upon the players. The sonata-form, which with the romanticists consisted in the opposition of two themes, often interpreted as a struggle between two mutually contradictory principles, now becomes a field in which two complementary themes are placed side by side. Which is the reigning principle with Hindemith, Fortner and Beck, as well as with Martinu. . . . That which is individual in Martinu's music is . . . the delicate drawing of his genre music, the intimate nature of his music in general. His own confession of a turning toward the art of Mozart is only the wise recognition of the dominant element in his own music."

To return to the "String Quartet with Orchestra." The orchestra scarcely extends beyond chamber proportions. Martinu asks only fourteen wind instruments—two each of flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, in addition to a single pair of kettle drums and the usual strings. Since the piece is the most "absolute" of self-contained music, only thematic analysis is possible. The first movement is in sonata form. The solo-quartet has the initial well-rhythmed theme. After some eighteen measures the full orchestra repeats it. A transitional theme in triplets, in octaves and unisons, soon follows. The solo-quartet also announces the second or lyric theme. The development is short. Both themes reappear without the intervening transitional theme. There is further development of the lyric theme which leads to the coda in which the principal theme appears in a heightened version at the end.

"In the Adagio the solo strings present sixteen measures of the most sustained quartet music; are then joined by the orchestra. There is considerable use of an ascending chromatic scale in the first development. Then, against pizzicato repeated chords in the orchestra, the quartet plays a highly florid and ornate imitative counterpoint that grows out of the theme of the beginning. The last movement is clearly a rondo. Woodwinds begin with a gay little theme in which major and minor curiously alternate. After an episode of no thematic character, it is repeated by the quartet. Then the quartet ushers in a more melodic middle section. Finally the theme twice repeated with the episode between. . . . Poring over this score the reader is reminded of Mr. Carpenter, seeking a title for his latest piece, played last October, finally lighting upon "Patterns." For this music of Martinu is "pattern-music" if ever there was such a thing. Patterns small and patterns large; objective music, self-contained, first, last and always music of pure design.

A. H. M.

THIS CLIPPING FROM
N. Y. AMERICAN

DEC 21 1932

NOTED ORCHESTRA TO START WEEKLY SERIES ON DEC. 31

There is good news for the nation's music lovers this morning. The Boston Symphony Orchestra is coming on the air in a series of weekly broadcasts.

With the acquisition of this notable organization, the broadcasters can now point proudly to the sponsorship of every important symphony orchestra in the United States. Heretofore, the Boston group has been heard only intermittently on the radio, its broadcasts confined to one or two of its regular season recitals and a few "pop" concerts in Summer.

The Boston band will begin its radio series on Saturday night, Dec. 31, and the concerts will be heard each week for a period of ten weeks over a nationwide network of the N. B. C. The programs, under the direction of Serge Koussevitzky, will be a part of the regular season of the orchestra in Boston.

DIPLOMATS' CHILDREN.

International Christ ro-

THIS CLIPPING FROM
N. Y. TELEGRAPH

DEC 22 1932

HubSymphony Over NBC

Orchestra to Give Series of Ten Weekly Concerts Throughout Winter.

The Boston Symphony Orchestra, one of the world's greatest musical organizations, will be heard over National Broadcasting Company networks throughout the Winter in a series of ten weekly concerts.

Serge Koussevitzky will conduct the orchestra for the benefit of the nation at large, as well as for his immediate audience, each Saturday evening, beginning December 31. The full concert will be broadcast over an NBC-WJZ network, starting at 8.15 p. m., Eastern Standard Time.

The Boston Symphony Orchestra was the first really permanent orchestra in America, according to Elson's History of American Music, having been heard regularly in full concert series since 1881, and is world famous.

It has been heard by radio only at rare intervals before, and never has broadcast its Saturday season series for nationwide audiences.

Serge Koussevitzky, who has directed the Boston orchestra since 1924, when he came to this country from Europe, is a brilliant conductor, with a long and distinguished career. He was born in Tver, Russia, in 1874, and at the age of twelve became chef d'orchestre in the theater of his birthplace, composing whatever music was required in the plays, and conducting the entr'actes.

At fourteen Koussevitzky went to Moscow to study, became the double-bass soloist of the Imperial Opera, and toured Europe for ten years with great success. In 1909 he formed his own orchestra in Russia, and in addition to performing throughout the season in Moscow and Petrograd, toured the provinces in the Summer, presenting his orchestra and famous soloists in Volga villages, where the peasants not only had never heard an orchestra, but had never seen many of the instruments.

After the war, in 1921, Koussevitzky began a series of tours through the capitals of Europe which were immensely successful, and he continued these until 1924 when he came to America to take over the leadership of the Boston orchestra.

THIS CLIPPING FROM
ALLIANCE, O.
REVIEW

DEC 22 193

BOSTON SYMPHONY GOES ON NETWORK

Kris Kringle Distributes Contracts To Stars For Christmas

NEW YORK, Dec. 22—(AP)—Two-hour concerts by the Boston Symphony orchestra are to be a Saturday night network feature the first ten weeks of the new year. Starting on New Year's eve, the programs will be carried to a WJZ-NBC chain via WBZ-WBZA as the key station. The broadcasts open at 8:15.

At Symphony

By MOSES SMITH

Because of the approaching holiday the Saturday evening concert of the Boston Symphony Orchestra was advanced to last night. The schedule for this afternoon's matinee was not affected. The program conducted by Serge Koussevitzky, began with a suite from Rimsky-Korsakov's "Czar Saltan," and ended with the "Fantastic" symphony of Berlioz. In between came the first American performance of a string quartet with orchestra, by the Czech composer, Martinu

There was a dazzling and virtuosic performance of the music by Rimsky, which is itself written by a virtuoso composer. Modern developments in the orchestra notwithstanding, Rimsky-Korsakov remains a master of instrumentation, as was apparent last night in the score, which leans heavily, incidentally, on folk-music. As played on this occasion the familiar "Flight of the Bumble-Bee" was included, giving Georges Laurent an opportunity for his fireworks with his flute.

The new work of Martinue illustrates that composer in his latest phase of ultra-modernism, which is to say neo-classicism. This music is in three movements and in form like the old concerto grosso of Handel and the Italians; also like some of Bach's Brandenburg concerti. The resemblance to Bach (rather than to Mozart, as some have said) is heightened by the character of the thematic material, aspecially the lively theme of the third movement which is so similar to the trumpet subject opening one of the Brandenburg concerti.

What originality lies in the new score is in the studious use of dissonance, and in the unemotional development of the material—and this can scarcely be called originality today. And although the performance of last night seemed capably executed, there were stretches when the string quartet was inaudible in the welter of orchestral sound—a fault, quite likely, of the composer. Yet the work was received by the audience with some enthusiasm.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

NEW SYMPHONY SERIES BOOKED

Boston Orchestra to Be Heard Weekly Over NBC Network.

By LYNDEN MORROW.
Radio Editor.

The Boston Symphony Orchestra will be heard over NBC networks throughout the winter in a series of 10 weekly concerts starting December 31 at 8:15 and reaching the local audience through KDKA. The full concerts, under the baton of Serge Koussevitzky, will be sent over the air.

According to Elson's History of American Music, the Boston Symphony Orchestra was the first really permanent orchestra in America, having been heard in full concert series regularly since 1881. It has been heard over the air only at rare intervals before, and never has broadcast its Saturday season series for nationwide audiences.

* * *

THIS CLIPPING FROM
N. Y. AMERICAN

THE LOUDS

A Notable Capture.

In signing the Boston Symphony for a series of concerts the air lords have captured the last important musical body of the land that had shown resistance to their pleas. It has always been a mystery to us why this group so persistenly defied the broadcasters. Maybe, it shrewdly sensed that its eventual surrender would become all the bigger news. And the bigger the news, the bigger the price involved.

Today, there are only two big pieces of musical news left for the broadcasters to achieve. One is marked "Kreisler," the other "Paderewski."

* * *

Anyway, the broadcasters can really say that, musically, the radio was never more imposing than it is right now. Every musical group making the least pretensions to greatness is on their payroll. And if any of the latter had misgivings about the ability of the microphone to reproduce their immortal music or the appreciation on the part of the armchairs toward that music they long since discarded them.

* * *

The symphony bands have today an enormous following. Much of it is due, I believe, to the firm determination on the part of the fiddlers and their conductors not to play down to the public in their radio recitals.

Unlike so many of radio's regulars they credit their public with intelligence and artistic appreciation. The public, grateful, responds with stilled parlors and attentive ears.

* * *

And so we have the illuminating picture of present-day America more familiar with Wagner and Beethoven than the America of the Nineties was with Von Tilzer and Charles K. Harris.

If you don't believe it, ask Dad. He knows.

Herald Dec 23

MUSIC

BOSTON SYMPHONY ORCHESTRA

In order to leave the holidays free, the regular pair of concerts by the Boston Symphony Orchestra, which would have been given this afternoon and tomorrow evening were arranged so that the Saturday subscribers attended last night, while the Friday afternoon concert will be given today as usual. The program was not one to soothe the savage beast, but rather to excite him. It was as follows: Suite from the opera "The Fairy Tale of Tsar Saltan," Rimsky-Korsakoff, including Allegretto alla marcia, Introduction to Act II, The Flight of the Bumble Bee, and The Three Wonders (introduction to last scene). String quartet with orchestra, Martinu, in three movements—allegro vivo, adagio and tempo moderato. Symphonie Fantastique in C major, Berlioz. 1, Dreams, Passions. 2, A Ball. 3, Scene in the Meadows. 4. March to the Scaffold. 5. A Witches' Sabbath.

Bohuslav Martinu, the Czech composer whose quartet with orchestra was given its first performance in the United States last night, could not ask for a better performance than his work received at the hands of Dr. Koussevitsky, intuitively and sympathetically alive to all the possibilities in so dynamic a score, and the Burgin quartet, a virtuoso group, consisting of Richard Burgin and Robert Gundersen, violins; Jean LeFranc, viola; Jean Bedetti, violoncello.

The music was well-made, of amazing climaxes and rhythmic developments. It did not seem to be quartet music; it was symphonic music. Whenever the quartet sounded alone, it was [illegible] better handed directly to full orchestra, for the players were asked more than their instruments, even played so ably, could give. The orchestra itself, sharply enunciating the curt rhythmic figures of the first movement, spoke all the important musical thought of the section. The rising climax, from the themes given out first by the quartet, then by full orchestra, and at last, triumphantly, by single trumpet, was astoundingly effective. In the second movement, an undercurrent of voices from the orchestra, heavy and relentless beneath the patterns woven by the nimble strings of the quartet, rose on a mounting scale to an intensification of the first theme of the movement. Again in the last movement, Martinu made use of a sort of obsessional rythmic figure—this time in the percussion mainly—of hypnotic effect, rising to a full-voiced climax. The security with which Martinu achieves his musical ends, the salty tang of his orchestration, and the vigor of his rhythmic thought and dynamic apotheoses, place him in a class with Stravinsky and Prokofiev. He is a composer really at home in the modern musical milieu—not a romanticist coloring up his 18th century melodies with dark 19th century dissonances.

The orchestra was in fine spirits for the Rimsky-Korsakoff fairy tale. They vigorously "dipped their mustaches in it," contrary to the usual procedure in Russian folk tales, according to the program notes. Imaginative, glittering, with those moments of richly sensuous melody and sparkling harmonic brilliance that make Rimsky-Korsakoff's music to the body of western music what the Arabian Nights Tales are to western literature, "The Fairy Tale of Tsar Saltan" opened the concert with sounds of festivity appropriate to the season. Needless to say, the suite was superbly played by the orchestra, which, especially in "The Flight of the Bumble Bee," redemonstrated its virtuosity in ensemble.

The Berlioz Fantastic Symphony, still fantastic even to modern ears, inured though they be to auditory experiments and audacities from young modern orchestrators, still dramatically powerful, still a marvel of how to get the utmost in effectiveness out of the orchestra, closed the program. Dr. Koussevitsky gave it an electrifying reading.

E. B.

MUSIC

Globe Dec 23

SYMPHONY HALL

Boston Symphony Orchestra

Because Christmas Eve comes tomorrow, the evening Symphony concert this week was set over from Saturday to Thursday. Dr Koussevitzky conducted the first performance in the United States of a "String Quartet With Orchestro," by the Czech composer, Bohuslav Martinu. The remaining numbers were a suite from Rimsky-Korsakov's opera, "The Fairy Tale of Tsar Saltan," and Berlioz' "Fantastic" symphony. The solo parts in Martinu's work were played by Messrs Burgin and Gundersen, violins; LeFranc, viola, and Bedetti, cello.

Martinu is remembered in Boston for the performance by the Boston Symphony in 1927 of his "La Bagarre" and of "La Symphonie" in 1928. His present work is in the nature of a concerto for orchestra and string quartet, and could even be compared to the archaic concerto grosso, with the four solo instruments as concertino. As befits a composer of reputed neoclassical tendencies, Martinu calls for a relatively small orchestra—two of each wind instrument and the body of strings.

It is as well to avoid discussion here of neoclassicism in general, for that is a subject upon which much has and will be written. In this case, such a tendency does not seem to have caused the pages of Martinu's piece to be dry and barren, as might be expected. The work starts out so well it ought to be better. The two allegros begin full of ideas, vitality and rhythmic promise and the intervening adagio has its birth in some interesting contrapuntal measures for the solo instruments. This section, by the way, is unusual for its felicitous combination of recognizable melody and agreeably dissonant harmony. But although novel dynamic effects and peculiar sonorities are obtained here and there, all three movements soon begin to sag, and all finish rather monotonously, without sufficient variety of rhythm, tone color, or harmony to sustain interest. And, worst of all, Mr Martinu has occasionally indulged in what appear to be cliches of early American ragtime. That procedure is hardly likely to bear musical fruit in these days. In other portions, jazz rhythms of the present figure prominently and cleverly. As in more than one performance of such music, the Symphony players failed to capture the spirit and subtlety of this sort of rhythm.

Martinu apparently has not overlooked the fact that, even in these uncertain days, the "common" chord is still at par on the musical exchange, and he thus ends two movements in peace and concord.

The suite from Rimsky-Korsakov's opera when heard in the concert hall fails to stir one. Indeed, it is interesting only for its rhythmic vigor and opulence of instrumentation. And when placed on the same program with Berlioz' marvelously imaginative symphony, it actually suffers by comparison. Here is a prime demonstration of the fact that any sort of "program" music lives by the music alone. Both these pieces are a dramatic sort of composition, appended to each is a species of "program." But in the symphony the composer by sheer genius transformed his ideas and flights of imagination into a musical organism so vital, so expressive, that today, 100 years later, the work thrills and moves the listener whether or not he thinks about the "program."

This is not the case with Rimsky's suite. His music may be vivid and powerful when heard in the opera house, but elsewhere it requires much assistance from the "program" to make any effect.

The performance of Berlioz' Symphony was one of sheer splendor and irresistible force, in which Dr Koussevitzky displayed anew his superb talent for interpreting this sort of music. Even the prolix "meadow" section held one in its spell.

Serge Prokofieff, the Russian composer, will be piano soloist at the Symphony concerts next week in the first American performance of his new Fifth Piano Concerto. Dr Koussevitzky will also conduct Brahms' Third Symphony, two Bach preludes arranged by Pick-Mangiagalli, and Rimsky-Korsakov's "Spanish Caprice."

C. W. D.

AY, DECEMBER 23,

SYMPHONY PERFORMS NEW MUSIC

Martinu's Quartet With Orchestra for First Time in U. S.

BY WARREN STOREY SMITH

To employ a terminology now become obsolete, Public Rehearsal and Symphony Concert are appearing this week in reverse order. In other words since Saturday is Christmas Eve, the evening concert took place last night while the matinee comes this afternoon as usual.

MERELY POLITE TO BEE

Possibly Dr. Koussevitzky did have holidays in mind when he chose for the opening number the colorful Suite from Rimsky-Korsakov's opera, "The Fairy Tale of Tsar Saltan," introduced to us by Mr. Monteux. It was interesting and no doubt instructive to observe that the third number of this Suite, the "Flight of the Bumble-Bee," which provoked a veritable furore when first played here, received last evening scarcely more than polite applause. Thus do tidbits have their day. Taken as a whole, the Suite exemplifies Rimsky's dependence upon orchestral color.

First Time in U. S.

Had the order of the two remaining pieces been changed they might have pointed a musical moral. At the end of the concert came one of the earliest, yet at the same time one of the most extravagant examples of musical romanticism, the youthful Berlioz's Fantastic Symphony. Before it, for the first time in the United States, came a piece titled merely String Quartet with Orchestra by a young man of today, the Parisianized Czech Bohuslav Martinu, a perfect sample of the present-day neo-classicism that is the natural, inevitable reaction to the romanticism of Berlioz and his successors.

Mr. Martinu's music, like that of many another contemporary composer, addresses itself not to the imagination nor the heart nor even to the ear, save in the stimulating quality of its rhythms and its dissonances, but to the mind.

The Solo Quartet

Mr. Martinu contrives for his second movement an Adagio without song, sentiment or mood. The first and third sections, in which he moves more freely are muscular, athletic, wholly unsensuous and very difficult to play.

Presumably the answering applause, which was warm and long continued, was not so much the music as for the performance by the solo quartet, Messrs. Burgin, Gundersen, LeFranc and Bedetti, and their supporting colleagues.

THE BOSTON HERALD, SU

MUSICIANS WHO WELCOME XMAS

RICHARD BURGIN
Symphony violinst.

JESUS SANROMA
Symphony pianist.

71

Herald Dec 25, 1932

PAGE FOUR

Symphony Players Make Plans For Their Christmas Holidays

Cosmopolitan Musicians Punctuate Rehearsal Intermission with Exchange of Confidences

By ELIZABETH BORTON

Dr. Koussevitsky rapped sharply on his desk. Attention. "There will be no more rehearsals until after Christmas." Applause from the men. Feet scraping against the floor and violin bows ticking merrily against the wood of fiddles. (The typically orchestral manifestation of joy and approval.) And there was genuine applause from the pianistically inclined, including Arthur Fiedler at the celesta, Jesus Sanroma at the piano behind the scenes, and Bernard Zighera, who is a pianist as well as harpist. Hooray, hooray. No more rehearsals until after Christmas.

"Now the last movement once more." Silence. Every man alert, poised, ready. The music sings out, warm and full, to the brilliant climax. Dr. Koussevitsky, perspiring in his woolen sweater, throws a cloak over his shoulders, and leaves the conductor's stand. It is the break in the rehearsal period. One by one the men drift toward the musicians' room. carrying clarinets, flutes, or scores. All the stringed instrument players have left their violas and violins lying on their chairs, the bows dangling from the music stands. The 'cellos lie on their sides by the deserted chairs of the 'cellists. The double-basses lean against the walls in back. A few weary and worn players keep their seats, running desultory scales, or talking with each other.

CASCADE OF CONVERSATION

There is a cascade of conversation in many languages in the halls and in the musicians' room. Through the thick, blue atmosphere progress fresh little clouds of smoke, and assorted vowels and consonants with Russian, French, German, Italian, and Dutch implications.

"What are you going to do on Christmas?" they are all asking each other.

Jesus Sanroma, always busy with a practical joke or relaying an musing anecdote, is shaking hands with all those wags who have rushed up to congratulate him on his playing in the Berlioz Fantastique Symphony. (He had at least 10 notes to play.)

"I'll be at home on Christmas day, and in the evening at a party in Dr. Koussevitsky's home. He always entertains a few of us very simply. I look forward to it." (With the mischievous Sanroma around, it wouldn't be necessary to make more than simple preparations for a party. He would do the rest.)

"It's a long time since I spent Christmas at home in Porto Rico," said he. "There we celebrate with midnight mass on Christmas eve, of course, but the exchanging of gifts comes later. On the sixth of January, all the little children then make ready to greet the Magi—the three kings who came from afar with gifts for the child Jesus. The children put out boxes of grass for the horses of the travel-weary Magi, and in the morning the grass is gone, and the boxes are full of presents from the kings."

SOME OF THE PLANS

Various bachelor members of the orchestra (there are only 15) refuse to divulge the nature of their movements on Christmas day. Some are going to Philadelphia. Some will stay in Boston. One went so far as to reveal that he would spend Christmas in a cabin in the White mountains, all alone with a turkey and a large quantity of snow.

Richard Burgin, famous as the most absent-minded genius of all the genii in the orchestra, will spend the evening of Christmas day at the home of Dr. Serge Koussevitsky, unless he forgets the date, as he has been known to do on occasion.

Jean Cauhape, of the viola section, has two children, so he is going to do Christmas up American style, with turkey and fixings and a real Christmas tree, though the tree is not customary in France. In France the children put their shoes by the fire, and the morning they find them full of presents. And, of course, every one attends mass on Christmas eve, afterward eating a late supper.

Bernard Zighera, recently made a father by the arrival of a baby in Paris, expects to keep the cable hot over the holidays, as indeed he does every week-end, anyway. He has not seen his progeny, and in order to keep his mental pictures of the infant somewhere near actuality, he has its weekly weight cabled to him on Saturdays.

"In France, if I were there, I would sleep all Christmas day," he said. "We begin celebrating Christmas eve, and it lasts so late, that on Christmas day we are all sleeping. The same happens on New Year's eve."

Mr. Valkenier, the horn player, is a Dutchman, and his wife is German. They have three children, none of whom believe in Santa Claus any more. It's very distressing.

"Even the littlest one doesn't believe in him any more," said Mr. Valkenier. "He was up town, and he saw so many of them, that he was confused. 'Who's that, Daddy?' 'That's Santa Claus.' 'But we just saw Santa Claus.' 'Well, this is his brother.' 'My, he has a lot of brothers.' So I'm afraid even his faith is pretty badly shaken."

As to the Christmas dinner, almost anything in the way of delicious food—German, Dutch, French, or Italian—is likely to come out of the talented Mrs. Valkenier's kitchen. It remains one of Mr. Valkenier's rights as a husband, that his dinner be a surprise to him, so he can't even say what will grace the board on Christmas day.

Yves Chardon, who has two children, submits that in France it is not customary to spend so much money on Christmas presents as we do here. To his surprise, and possibly a bit to the dampening of his spirits, he received itemized lists from his offspring as to what would be acceptable gifts from Santa Claus tomorrow.

Mr. Bettoney, the bass clarinet player, is English. It will be a real Dickensian Christmas that he will celebrate with his family. All the relatives will be there, and there will be goose and a ham, and apple sauce, and everything plummy and good. And Mr. Bettoney will probably be required to dress up in red and be Santa Claus. There'll be a tree, of course, loaded with gifts.

Georges Laurent, first flutist, declares that his Christmas day will consist of large sections of rest and relaxation, with, of course, the usual good Christmas dinner being worked into the day somewhere.

The bell. Cigarettes dropped and ground under heels. Back to rehearsal.

Herald Dec 23

MUSIC

BOSTON SYMPHONY ORCHESTRA

In order to leave the holidays free, the regular pair of concerts by the Boston Symphony Orchestra, which would have been given this afternoon and tomorrow evening were arranged so that the Saturday subscribers attended last night, while the Friday afternoon concert will be given today as usual. The program was not one to soothe the savage beast, but rather to excite him. It was as follows: Suite from the opera "The Fairy Tale of Tsar Saltan," Rimsky-Korsakoff, including Allegretto alla marcia, Introduction to Act II, The Flight of the Bumble Bee, and The Three Wonders (introduction to last scene). String quartet with orchestra, Martinu, in three movements—allegro vivo, adagio and tempo moderato. Symphonie Fantastique in C major, Berlioz. 1, Dreams, Passions. 2. A Ball. 3, Scene in the Meadows. 4. March to the Scaffold. 5. A Witches' Sabbath.

Bohuslav Martinu, the Czech composer whose quartet with orchestra was given its first performance in the United States last night, could not ask for a better performance than his work received at the hands of Dr. Koussevitsky, intuitively and sympathetically alive to all the possibilities in so dynamic a score, and the Burgin quartet, a virtuoso group, consisting of Richard Burgin and Robert Gundersen, violins; Jean LeFranc, viola; Jean Bedetti, violoncello.

The music was well-made, of amazing climaxes and rhythmic developments. It did not seem to be quartet music; it was symphonic music. Whenever the quartet sounded alone, it was given music better handed directly to full orchestra, for the players were asked more than their instruments, even played so ably, could give. The orchestra itself, sharply enunciating the curt rhythmic figures of the first movement, spoke all the important musical thought of the section. The rising climax, from the themes given out first by the quartet, then by full orchestra, and at last, triumphantly, by single trumpet, was astoundingly effective. In the second movement, an undercurrent of voices from the orchestra, heavy and relentless beneath the patterns woven by the nimble strings of the quartet, rose on a mounting scale to an intensification of the first theme of the movement. Again in the last movement, Martinu made use of a sort of obsessional rythmic figure—this time in the percussion mainly—of hypnotic effect, rising to a full-voiced climax. The security with which Martinu achieves his musical ends, the salty tang of his orchestration, and the vigor of his rhythmic thought and dynamic apotheoses, place him in a class with Stravinsky and Prokofiev. He is a composer really at home in the modern musical milieu—not a romanticist coloring up his 18th century melodies with dark 19th century dissonances.

The orchestra was in fine spirits for the Rimsky-Korsakoff fairy tale. They vigorously "dipped their mustaches in it," contrary to the usual procedure in Russian folk tales, according to the program notes. Imaginative, glittering, with those moments of richly sensuous melody and sparkling harmonic brilliance that make Rimsky-Korsakoff's music to the body of western music what the Arabian Nights Tales are to western literature, "The Fairy Tale of Tsar Saltan" opened the concert with sounds of festivity appropriate to the season. Needless to say, the suite was superbly played by the orchestra, which, especially in "The Flight of the Bumble Bee," redemonstrated its virtuosity in ensemble.

The Berlioz Fantastic Symphony, still fantastic even to modern ears, inured though they be to auditory experiments and audacities from young modern orchestrators, still dramatically powerful, still a marvel of how to get the utmost in effectiveness out of the orchestra, closed the program. Dr. Koussevitsky gave it an electrifying reading.

E. B.

MUSIC

Globe Dec 23

SYMPHONY HALL

Boston Symphony Orchestra

Because Christmas Eve comes tomorrow, the evening Symphony concert this week was set over from Saturday to Thursday. Dr Koussevitzky conducted the first performance in the United States of a "String Quartet With Orchestro," by the Czech composer, Bohuslav Martinu. The remaining numbers were a suite from Rimsky-Korsakov's opera, "The Fairy Tale of Tsar Saltan," and Berlioz' "Fantastic" symphony. The solo parts in Martinu's work were played by Messrs Burgin and Gundersen, violins; LeFranc, viola, and Bedetti, cello.

Martinu is remembered in Boston for the performance by the Boston Symphony in 1927 of his "La Bagarre" and of "La Symphonie" in 1928. His present work is in the nature of a concerto for orchestra and string quartet, and could even be compared to the archaic concerto grosso, with the four solo instruments as concertino. As befits a composer of reputed neoclassical tendencies, Martinu calls for a relatively small orchestra—two of each wind instrument and the body of strings.

It is as well to avoid discussion here of neoclassicism in general, for that is a subject upon which much has and will be written. In this case, such a tendency does not seem to have caused the pages of Martinu's piece to be dry and barren, as might be expected. The work starts out so well it ought to be better. The two allegros begin full of ideas, vitality and rhythmic promise and the intervening adagio has its birth in some interesting contrapuntal measures for the solo instruments. This section, by the way, is unusual for its felicitous combination of recognizable melody and agreeably dissonant harmony. But although novel dynamic effects and peculiar sonorities are obtained here and there, all three movements soon begin to sag, and all finish rather monotonously, without sufficient variety of rhythm, tone color, or harmony to sustain interest. And, worst of all, Mr Martinu has occasionally indulged in what appear to be cliches of early American ragtime. That procedure is hardly likely to bear musical fruit in these days. In other portions, jazz rhythms of the present figure prominently and cleverly. As in more than one performance of such music, the Symphony players failed to capture the spirit and subtlety of this sort of rhythm.

Martinu apparently has not overlooked the fact that, even in these uncertain days, the "common" chord is still at par on the musical exchange, and he thus ends two movements in peace and concord.

The suite from Rimsky-Korsakov's opera when heard in the concert hall fails to stir one. Indeed, it is interesting only for its rhythmic vigor and opulence of instrumentation. And when placed on the same program with Berlioz' marvelously imaginative symphony, it actually suffers by comparison. Here is a prime demonstration of the fact that any sort of "program" music lives by the music alone. Both these pieces are a dramatic sort of composition, appended to each is a species of "program." But in the symphony the composer by sheer genius transformed his ideas and flights of imagination into a musical organism so vital, so expressive, that today, 100 years later, the work thrills and moves the listener whether or not he thinks about the "program."

This is not the case with Rimsky's suite. His music may be vivid and powerful when heard in the opera house, but elsewhere it requires much assistance from the "program" to make any effect.

The performance of Berlioz' Symphony was one of sheer splendor and irresistible force, in which Dr Koussevitzky displayed anew his superb talent for interpreting this sort of music. Even the prolix "meadow" section held one in its spell.

Serge Prokofieff, the Russian composer, will be piano soloist at the Symphony concerts next week in the first American performance of his new Fifth Piano Concerto. Dr Koussevitzky will also conduct Brahms' Third Symphony, two Bach preludes arranged by Pick-Mangiagalli, and Rimsky-Korsakov's "Spanish Caprice."

C. W. D.

AY, DECEMBER 23,

SYMPHONY PERFORMS NEW MUSIC

Martinu's Quartet With Orchestra for First Time in U. S.

BY WARREN STOREY SMITH

To employ a terminology now become obsolete, Public Rehearsal and Symphony Concert are appearing this week in reverse order. In other words since Saturday is Christmas Eve, the evening concert took place last night while the matinee comes this afternoon as usual.

MERELY POLITE TO BEE

Possibly Dr. Koussevitzky did have holidays in mind when he chose for the opening number the colorful Suite from Rimsky-Korsakov's opera, "The Fairy Tale of Tsar Saltan," introduced to us by Mr. Monteux. It was interesting and no doubt instructive to observe that the third number of this Suite, the "Flight of the Bumble-Bee," which provoked a veritable furore when first played here, received last evening scarcely more than polite applause. Thus do tidbits have their day. Taken as a whole, the Suite exemplifies Rimsky's dependence upon orchestral color.

First Time in U. S.

Had the order of the two remaining pieces been changed they might have pointed a musical moral. At the end of the concert came one of the earliest, yet at the same time one of the most extravagant examples of musical romanticism, the youthful Berlioz's Fantastic Symphony. Before it, for the first time in the United States, came a piece titled merely String Quartet with Orchestra by a young-man of today, the Parisianized Czech Bohuslav Martinu, a perfect sample of the present-day neo-classicism that is the natural, inevitable reaction to the romanticism of Berlioz and his successors.

Mr. Martinu's music, like that of many another contemporary composer, addresses itself not to the imagination nor the heart nor even to the ear, save in the stimulating quality of its rhythms and its dissonances, but to the mind.

The Solo Quartet

Mr. Martinu contrives for his second movement an Adagio without song, sentiment or mood. The first and third sections, in which he moves more freely are muscular, athletic, wholly unsensuous and very difficult to play.

Presumably the answering applause, which was warm and long continued, was not so much the music as for the performance by the solo quartet, Messrs. Burgin, Gundersen, LeFranc and Bedetti, and their supporting colleagues.

THE BOSTON HERALD, SU

MUSICIANS WHO WELCOME XMAS

RICHARD BURGIN
Symphony violinst.

JESUS SANROMA
Symphony pianist.

71

Herald Dec 25 1932

PAGE FOUR

Symphony Players Make Plans For Their Christmas Holidays

Cosmopolitan Musicians Punctuate Rehearsal Intermission with Exchange of Confidences

By ELIZABETH BORTON

Dr. Koussevitsky rapped sharply on his desk. Attention. "There will be no more rehearsals until after Christmas." Applause from the men. Feet scraping against the floor and violin bows ticking merrily against the wood of fiddles. (The typically orchestral manifestation of joy and approval.) And there was genuine applause from the pianistically inclined, including Arthur Fiedler at the celesta, Jesus Sanroma at the piano behind the scenes, and Bernard Zighera, who is a pianist as well as harpist. Hooray, hooray. No more rehearsals until after Christmas.

"Now the last movement once more." Silence. Every man alert, poised, ready. The music sings out, warm and full, to the brilliant climax. Dr. Koussevitsky, perspiring in his woolen sweater, throws a cloak over his shoulders, and leaves the conductor's stand. It is the break in the rehearsal period. One by one the men drift toward the musicians' room, carrying clarinets, flutes, or scores. All the stringed instrument players have left their violas and violins lying on their chairs, the bows dangling from the music stands. The 'cellos lie on their sides by the deserted chairs of the 'cellists. The double-basses lean against the walls in back. A few weary and worn players keep their seats, running desultory scales, or talking with each other.

CASCADE OF CONVERSATION

There is a cascade of conversation in many languages in the halls and in the musicians' room. Through the thick, blue atmosphere progress fresh little clouds of smoke, and assorted vowels and consonants with Russian, French, German, Italian, and Dutch implications.

"What are you going to do on Christmas?" they are all asking each other.

Jesus Sanroma, always busy with a practical joke or relaying an musing anecdote, is shaking hands with all those wags who have rushed up to congratulate him on his playing in the Berlioz Fantastique Symphony. (He had at least 10 notes to play.)

"I'll be at home on Christmas day, and in the evening at a party in Dr. Koussevitsky's home. He always entertains a few of us very simply. I look forward to it." (With the mischievous Sanroma around, it wouldn't be necessary to make more than simple preparations for a party. He would do the rest.)

"It's a long time since I spent Christmas at home in Porto Rico," said he. "There we celebrate with midnight mass on Christmas eve, of course, but the exchanging of gifts comes later. On the sixth of January, all the little children then make ready to greet the Magi—the three kings who came from afar with gifts for the child Jesus. The children put out boxes of grass for the horses of the travel-weary Magi, and in the morning the grass is gone, and the boxes are full of presents from the kings."

SOME OF THE PLANS

Various bachelor members of the orchestra (there are only 15) refuse to divulge the nature of their movements on Christmas day. Some are going to Philadelphia. Some will stay in Boston. One went so far as to reveal that he would spend Christmas in a cabin in the White mountains, all alone with a turkey and a large quantity of snow.

Richard Burgin, famous as the most absent-minded genius of all the genii in the orchestra, will spend the evening of Christmas day at the home of Dr. Serge Koussevitsky, unless he forgets the date, as he has been known to do on occasion.

Jean Cauhape, of the viola section, has two children, so he is going to do Christmas up American style, with turkey and fixings and a real Christmas tree, though the tree is not customary in France. In France the children put their shoes by the fire, and the morning they find them full of presents. And, of course, every one attends mass on Christmas eve, afterward eating a late supper.

Bernard Zighera, recently made a father by the arrival of a baby in Paris, expects to keep the cable hot over the holidays, as indeed he does every weekend, anyway. He has not seen his progeny, and in order to keep his mental pictures of the infant somewhere near actuality, he has its weekly weight cabled to him on Saturdays.

"In France, if I were there, I would sleep all Christmas day," he said. "We begin celebrating Christmas eve, and it lasts so late, that on Christmas day we are all sleeping. The same happens on New Year's eve."

Mr. Valkenier, the horn player, is a Dutchman, and his wife is German. They have three children, none of whom believe in Santa Claus any more. It's very distressing.

"Even the littlest one doesn't believe in him any more," said Mr. Valkenier. "He was up town, and he saw so many of them, that he was confused. 'Who's that, Daddy?' 'That's Santa Claus.' 'But we just saw Santa Claus.' 'Well, this is his brother.' 'My, he has a lot of brothers.' So I'm afraid even his faith is pretty badly shaken."

As to the Christmas dinner, almost anything in the way of delicious food—German, Dutch, French, or Italian—is likely to come out of the talented Mrs. Valkenier's kitchen. It remains one of Mr. Valkenier's rights as a husband, that his dinner be a surprise to him, so he can't even say what will grace the board on Christmas day.

Yves Chardon, who has two children, submits that in France it is not customary to spend so much money on Christmas presents as we do here. To his surprise, and possibly a bit to the dampening of his spirits, he received itemized lists from his offspring as to what would be acceptable gifts from Santa Claus tomorrow.

Mr. Bettoney, the bass clarinet player, is English. It will be a real Dickensian Christmas that he will celebrate with his family. All the relatives will be there, and there will be goose and a ham, and apple sauce, and everything plummy and good. And Mr. Bettoney will probably be required to dress up in red and be Santa Claus. There'll be a tree, of course, loaded with gifts.

Georges Laurent, first flutist, declares that his Christmas day will consist of large sections of rest and relaxation, with, of course, the usual good Christmas dinner being worked into the day somewhere.

The bell. Cigarettes dropped and ground under heels. Back to rehearsal.

72

Concert-Chronicle

Trans Dec. 28

By All Means

RUMOR goes about that when Mr. Burgin, as deputy-conductor, takes over the Symphony Concerts of Jan. 13 and 14, he will include in the program Vaughan Williams's "Pastoral Symphony." Of all the composer's works none has better or longer deserved place there. Into the symphony Vaughan Williams infuses not only his own meditative temperament but also the quiet beauty of the English countryside in summer; clothes both in a rare poetry of tones. Thanks to Mr. Goodrich, a few in Boston have heard the music from the student orchestra at the Conservatory. It should be heard no less by the wider public and in the more adept performance of the Symphony Orchestra. In his annual program-making, Mr. Burgin has seldom made happier choice. Announcement should confirm it.

At Symphony Hall

A revised calendar through January and February contains these announcements, hitherto unpublished. For the Symphony Orchestra: Albert Spalding, the violinist, will be assisting artist at the concerts of Jan. 13 and 14, when Mr. Burgin conducts. . . . The promised performance of Beethoven's Choral Symphony with assisting soloists and the Harvard-Radcliffe choirs is set for the concerts of Feb. 10 and 11. . . Mr. Gieseking, the eminent pianist, will be assisting artist at the concerts of Feb. 17 and 18.

For others: Mr. Paderewski may be expected for a single concert of piano-pieces on Sunday afternoon, Feb. 12. . . . Mme. Lotte Lehmann, the notable singing actress whom Bostonians discovered a year ago in "Lohengrin" and "Die Meistersinger," will be heard for the first time here as singer of songs on Tuesday evening, Feb. 21. She excels with them. . . . The Harvard Glee Club, with Dr. Davison conducting, announces for Thursday evening, Feb. 16, its annual concert for the collegiate and the general public. . . . The Hall Johnson Negro Choir, which instinctively dramatizes whatever it touches, will return on Sunday afternoon, Feb. 19. . . . John Goss and his English singers of sea-chanties will also return on Sunday afternoon, Feb. 5.

MUSIC

Her [illegible] 21

SYMPHONY NOTES

Prokofieff's piano concerto No. 5 will be performed by the composer and the Boston Symphony orchestra at the concerts tomorrow afternoon and Saturday night. These performances will be the first in this country. The concerto was introduced at Berlin on Oct. 31 when it was played by Prokofieff and the Philharmonic orchestra conducted by Wilhelm Furtwaengler.

This new concerto is in five movements. The first follows more or less the traditions, but toward the end there is the anticipation of the chief theme of the finale. The second movement rests on staccato chords for the brass. An energetic theme is contrasted with a theme for the piano alone.

Third movement. There is a brilliant cadenza for the piano, and two themes of the first movement reappear. The fourth movement is a set of variations on a theme given to the piano accompanied by the strings. A new subject is developed by the strings. The finale has the orthodox motives with the development in the "concertante" manner, but the Coda brings in a third motive.

This concerto was composed in 1932. Prokofieff played his third piano concerto with the Boston Symphony orchestra in 1926; his second concerto in 1929. Has his first, composed in 1911, been performed in this country or his fourth?

The program of this week will also comprise two preludes by Bach—one the preface to the D minor fugue No. 9 for organ; the other the prelude of the Third Partita—arranged for strings by Pick-Mangiagalli — they were played here at the concerts of Oct. 17-18, 1930; Brahms's symphony No. 3, and Rimsky-Korsakov's Caprice on Spanish themes.

The orchestra will give concerts in New York on Jan. 5 and 7. Mr. Prokofieff will play his concerto at both concerts and with the orchestra at Brooklyn on Jan. 6. In New York the symphony on Thursday evening, the 5th, will be the Fantastic of Berlioz; on Saturday afternoon, the 7th, the Seventh by Beethoven.

The program of the symphony's pension fund concert next Sunday afternoon will be made up of excerpts from "Tannhaeuser," "Lohengrin," Siegfried," "Dusk of the Gods," "Tristan and Isolde" and "The Mastersingers of Nuremburg." Paul Althouse, tenor, will sing Lohengrin's Narrative and Walther's Prize Song.

Next Tuesday afternoon the Boston Symphony orchestra will play Handel's Concerto Grosso, D minor, op. 6 (No. 10); Mozart's Symphony in G minor; Schubert's Symphony in C major, No. 9.

Trans

Prokofiev Brings His New Concerto

The Method, Matter, Manner, As He Sets Them Out, Ways of Work

THE distinguished and familiar guest at the Symphony Concerts of Friday and Saturday is Serge Prokofiev, again as composer and pianist. At both concerts he will play for the first times in the United States the solo-part of his new Concerto for Piano and Orchestra, Opus 55, written in this present year, produced two months ago at one of Furtwängler's concerts in Berlin. . . . Seen at Symphony Hall Tuesday morning, Mr. Prokofiev was liberal with information about the new work, interlarding it with discourse about his theories and practice in composition. "Boston knows my second and third concertos," he began. "I have played them here. The fourth was written for the one-armed pianist, Wittgenstein; is therefore not a work which the normally equipped pianist would be likely to play. The present concerto is the fifth, the next in the line of succession.

"My main problem in this concerto was to create a technic that should be different from that of the preceding concertos. You see, an artist must always be striving for new modes of expression, new ways of presenting his ideas. Each new piece must have its own technical manner. If a composer arrives at the point where he begins to say, 'This technic is my personal technic and now I can compose,' the public will soon begin to find resemblances between his works; will indeed presently accuse him of repeating himself. Then his work begins to grow stale, and his decline has begun. It would be easy to make a list of composers whose later works add nothing to the sum total of what they had already said before reaching middle age.

"To tell you about this concerto I must tell you something about the way in which I work. I am always on the lookout for new melodic themes. These I write in a notebook, as they come to me, for future use. All my work is founded on melodies. When I begin a work of major proportions I usually have accumulated enough themes to make half-a-dozen symphonies. Then the work of selection and arrangement begins. In it I use those melodies which are in themselves worthy, but which also complement and enhance each other; which can be made to evolve continuity of thought; which, taken together, will form a coherent and well-proportioned whole.

"In the melodies that I jot down, as well as in the technic of a new work, I am continually searching for something that has not already been written. The successions of tones which form melodies may be of three kinds. In first instance there are the melodic curves which have already become agreeable. With them the composer can always make an immediate success. But they are apt to be short-lived. Witness the fate which is already overtaking Puccinian melody. Secondly, there are the successions of tones which do not form real melodies, and never will. I perceive that at present much that is written and that is intended to be melody is actually anything but melody. This is pure sterility; can never lead to anything; can never have any life at all. Thirdly, there are the successions of tones which form curves that up to date have not been recognized as melodic, but which are genuinely melodic. In such curves and the combination and development of them lies the most fruitful field of work for the composer. It is such melodies that I am always trying hard to find.

"The composition of this Fifth Concerto began with such melodies. I had enough of them to make three concertos. The emphasis in this concerto is entirely on the melodic. There are five movements, and each movement contains at least four themes or melodies. The developments of these themes are exceedingly compact and concise. This will be evident when I tell you that the entire five movements do not take over twenty minutes in performance. Please do not misunderstand me. The themes are not without development. In a work such as Schumann's 'Carnaval' there are also many themes, enough to make a considerable number of symphonies or concertos. But they are not developed at all; they are merely stated. In my new concerto there are actual developments of the themes, but these developments are as compressed and condensed as it is possible to make them.

"Of course there is no program, not a sign or suggestion of a program. But neither is there any movement so expansive as to be a complete sonata-form. The first movement is an Allegro con Brio, with a Meno Mosso as middle section. Though not in sonata-form, it is the main movement of the concerto; fulfils the functions of a sonata-form; is in the spirit of the usual sonata-form. The second movement is a Moderato Ben Accentuato. This movement has a march-like rhythm, but we must be cautious in the use of this term. I would not think of calling it a march because it has none of the vulgarity or commonness which is so often associated with the idea of a march and which actually exists in most popular marches. The third movement is a Toccata, Allegro con Fuoco. This is a precipitate, displayful movement of much technical brilliance and requiring a large virtuosity—as difficult for orchestra as for the soloist. It is a toccata for orchestra as much as for piano.

The fourth movement is a Larghetto. It is the lyrical movement of the concerto. It starts off with a soft, soothing theme; grows more and more intense in the middle portion, develops breadth and tension, then returns to the music of the beginning. German commentators have mistakenly called it a Theme and Variations. The Finale runs: Vivo; Piu Mosso; Coda. It has a decidedly classical flavor. The Coda is based on a new theme which is joined by the other themes of the Finale. The concerto is not cyclic in the Franckian sense of developing several movements out of one theme or set of themes. Each movement has its own independent themes. But there is reference to some of the material of the first movement in the third; and also reference to the material of the third movement in the Finale.

"The piano-part is treated concertante fashion. It is never an actual solo-part and I have written no cadenzas for it. On the other hand it is never the equivalent of a mere orchestral voice. In return the orchestra never sinks to level of an accompaniment. It consistently plays a part in the presentation and development of themes. I may summarize this by saying that the piano always has the leading part which is closely interwoven with significant music in the orchestra." Mr. Prokofiev closely intertwined the fingers of one hand with the fingers of the other. "It is like that," he added by way of illustration.

"The exposition of the whole concerto is brilliant and full of verve and color. I hope it is the kind of music that the Boston public will like. My Fourth Symphony, certainly one of the most important among my works, it did not understand. It was the same with the portraits from 'The Gambler.' As soon as I go into something deeply emotional or profound it becomes indifferent. It is only such things as the Classical Symphony or the March from 'The Love for Three Oranges' that the Boston public likes. I trust that it will like the Fifth Concerto."

A. H. M.

Dec 31 Trans '32

"Symphony"

Quatrains Written by Tristram Livingstone

IN a cold gray garret in the tenement zone,
A man unleashed in a torrent of tone,
The aching flesh, the fevered bone
In a work that men say stands alone.

In a cold gray hall on the busy street,
Minds of creator and interpreter meet,
Lash to a frenzy of clear white heat,
The dead black notes of the printed sheet.

In her seat on the floor sits Mrs. Pratt,
Where her mother and grandam both have sat.
Suspecting they have reached the end of that,
She replaces the pins in last year's hat.

Le Sueur

Incidents and Prospects

The fourth Monday-evening concert of the Symphony Orchestra falls on Feb. 13, the anniversary to a day of the death of Wagner at Venice fifty years ago. The nearest Symphony Concerts are those of the preceding Friday and Saturday, Feb. 10 and 11. For all three concerts Dr. Koussevitzky will make more or less commemorative programs, likely to include voices as well as orchestra.

Though the composer may believe it one of his lesser works, Mr. Prokofiev's "Classical Symphony" continues to make its way into concert-halls the world over. Restricted and repetitious programs are the rule at the older orchestral concerts in Paris. A fortnight ago into the Colonne Concerts went the "Classical Symphony."

Disproportion

Beethoven and Dr. Muck—they are the greatest. [Antonia Brice, new woman-conductor in New York

Trans Dec 30

Trans Dec 30

Guest-conductors and guest-composers are few this winter in these United States. It is also a time for economy with the symphony orchestras. Consequently none of the second species and only one of the first will come to Symphony Hall during Dr. Koussevitzky's mid-winter respite.

At the concerts of the orchestra in Cambridge on Jan. 12, in Boston on Jan. 13 and 14, Mr. Burgin will be deputy-conductor. At the concerts in Boston, on Jan. 20 and 21, Albert Stoessel. of the New York Oratorio Society and the Worcester Music-Festval will be guest-conductor. . . . Dr. Koussevitzky, and the Trustees with him, are not indifferent to young Americans.

gestures and magnificent expenditures

Dec 30 Trans

Music and Musicians

Occasion for A Classicist Of This Day

Martinu's Notable Concerto From Dr. Koussevitzky, Rimsky to Berlioz

IN these December days, it is well enough to reason in the abstract about Christmas programs for symphony concerts, as this department was doing only last Tuesday; but the proof of any program is the hearing. . . . On Dr. Koussevitzky's list for the Symphony Concert of last evening, being the twenty-second of December, there was not a Christmas piece or the semblance thereof. It began with a Suite from Rimsky-Korsakov's opera about Tsar Saltan, who was a legendary sovereign in pagan Russia. It proceeded with Martinu's Concerto Grosso for string quartet and orchestra—a music altogether independent of times and seasons. It ended with Berlioz's "Fantastic Symphony," which is romantical and orchestral imagination in tones, and little else. It contains, moreover, a March to the Scaffold and a Witches' Sabbath, which are hardly exercises of "the Christmas spirit."

None the less, the audience was exceptionally numerous for a concert with a shifted date, in the midst of holiday preoccupations, while for every number it was uncommonly hearty in applause. Rimsky-Korsakov's Suite captured it. Within recent memory, no modernist—or as the preferred word now goes—no neo-classic, piece has drawn such long, warm and general plaudits as did Martinu's Concerto. As for the "Fantastic Symphony," the house bore not only with its lengths and its faded passages; but lingered at the close to clap the conductor back to the stage. Audiences are contrary creatures. Dr. Muck tried to humor his with Christmas programs, and they proved indifferent. Dr. Koussevitzky, program-making, takes no thought of Christmas, and hearers are alert and applausive.

The Suite and the Symphony made well-seasoned contrast. The Suite, like the opera whence it comes, was virtually unknown to Bostonian or, for that matter, to American ears. Unlike "Snegourotchka," "Sadko" and "The Golden Cockerel," "The Fairy Tale of Tsar Saltan" has never made way to the operatic stages of New York or Chicago. Nor, like "The Betrothed of the Tsar," have itinerant Russians carried it about the American land. Nine years ago Mr. Monteux played two divisions at Symphony Hall. Now, Dr. Koussevitzky added the middle movement; while for good measure, and as plum to many a hearer, he tucked in the little Scherzo of the buzzing bee that, after a brief day in the Symphony Concerts of his earliest years, descended to The Pops. It is to be found in the opera of "Tsar Saltan," though it is little relevant to the Suite. Nevertheless Dr. Koussevitzky served, and the audience joyfully snatched at the sweetmeat. The line imitates the bee's flight, the rhythm accents it; orchestral buzz fills the whirring air. Well within Rimsky-Korsakov's powers lay such simple, obvious delineative music.

A more desirable and rewarding Rimsky wrote the Suite; while the listener needed little background from the program-book to enjoy it. Tsar Saltan took to wife a maiden of whom her sisters were jealous; then departed to the wars. The sisters reported her son by the Tsar as a monster; whereupon she and it were crammed into a barrel and tossed upon the seas. Dolorously, they floated to an Isle of Wonders where all things were set marvellously right again. In the first division of the suite, the Tsar goes forth to battle; in the second, the Tsaritsa laments her barrelled, watery, unhappy state; in the third all concerned—the audience included—hear the voices of the magical isle. Out of the whole suite sounds the universal and delectable Rimsky—imaginative and graphic master of harmonic and instrumental color, if not of well-found and well-directed line; alert with irresistible rhythms—Stravinsky was his pupil—in this instance unusually light; impregnated with Russian folk-melodies and folk-legends; able to make them provocative upon hearers' fancy; loving tales of magic out of Russian or Eastern fable; with an eye and ear for the Tsar leaving his bride and going warward, for the lamenting empress on the unwitting seas, most of all for the "wonders" that were island-atmosphere; the one and only pagan conjuror with tones. He does himself justice in these excerpts from "Tsar Saltan," especially in the curiously voiced lament of the Tsaritsa. An illuded audience rises to him; the orchestral repertory stands enlarged.

Dr. Koussevitzky has mastered "The Fantastic Symphony" beyond any other conductor known to Boston save only the vanished Weingartner. The whole design of the five movements opens before him; into it he adjusts every detail of the musical and narrating progress; gives to each not only due place but due significance. Furthermore: he is sympathetic, above most conductors, to the matter and the manner of Berlioz. He believes in such romantic phantasmagoria as the March to the Scaffold and the Witches' Sabbath; plays them accordingly. Takes seriously the "fixed idea," which is the haunting mistress, but remembers that it is hard for our skeptical, prosaic day to absorb. Therefore, the more pains to character it. The conductor matches intensity for intensity with the melancholy and glooming Berlioz of the "Scene in the Fields," with the sensuous Berlioz of the episode at the ball. He builds up the beginnings into symphonic progress and integrity; there and elsewhere dodges the pitfalls that Berlioz's limitations and weaker idiosyncrasies set for him; cloaks the measures that a century has thinned and faded in the glamourous mantle of orchestral tone.

To remote and mistrustful hearers of these nineteen-thirties, Dr. Koussevitzky enforces what is perdurable and still alive in the extravagant romantic that was Berlioz. Under such perception, sympathy and accomplishment the whole monstrous symphony, anomalous as it is in these days, ceases to be a monument of a vanished time, plays again upon answering imagination. The Berlioz who had passed into the common stock of music, is individualized afresh. With some reason the conductor plays "The Fantastic" with only one full season between performances. It is to be observed that those who gibber with dread at a repetition of Strauss's "Domestica" or "Heldenleben" within so short an interval, now hold their peace.

The Concerto of Martinu was contrasting piece to both Suite and Symphony. The modernists of yesteryear have become the neo-classicists of today; while in this music Martinu of Prague and Paris exemplifies their theory and their practice. He returns to a close-knit and precise classical form long neglected, lately renewed—the Concerto Grosso with a string quartet for solo-instruments. He not only fills it but makes it seem in every convolution the mold into which the music naturally flows. That music has no significance outside itself; is devoid of every other interest. In each movement, it weaves a succession of tonal patterns into an unfolding design, to which both string quartet and orchestra contribute, now in association, again in contrast.

Through each division runs a sustained, ardent, vivid rhythmic life, but not with the dependence upon it that marks the lesser disciples of Stravinsky. There are frequent dissonances that spring naturally out of the tonal texture; that seem the lingering ghosts of polytonality rather than that quality itself. There are acrid but unobtruded flavors. Throughout again, when compared with Schönbergian intricacies, clarity and simplicity prevail. The first and the third division are patterns in musical sound and nothing else; but a personality, distinctly felt, invents, conducts and interweaves them. A vitalizing liveliness stirs in Martinu oftener than it did in Mr. Carpenter's "Patterns" of last October, similarly designed piece in the neo-classical genre. In the slow movement, by simple means, Martinu attains to quick, penetrating beauty. European reviewers discover Mozartean influences in the Concerto. They may or may not be present. In either case it is quite able to stand on its own feet, with Martinu as individualized composer. The Concerto, and incidentally Messrs. Burgin, Gundersen, Lefrane and Bedetti as solo-quartet, deserved the rounds of honest applause. Once more, with these neo-classicists, Dr. Koussevitzky keeps abreast of the musical times—in this Concerto of Martinu notably. H. T. P.

Dec 31 Trans

73

Symphony Hall Chatter

Concert-Notes Overheard in The Corridors

From the Babble of Tongues On a Saturday Night at Symphony Hall

TIME—A Saturday evening during the Symphony season in Boston.

Place—The corridors of Symphony Hall, not to forget the niches in which dwell the plaster-cast dieties of the auditorium. At this moment, indeed, the first part of the concert is drawing to a close. Anacreon and Sophocles, silent auditors, are the very statues of millennial patience and are also silent interlocutors. They are like many mortals in this, however, that music makes them talkative. Unlike mortals, alas, their speech remains as unheard as the melodies on Keats's urn from their homeland.

Anacreon (evidently concluding a conversation that has begun with the raising of Koussevitzky's baton). As I was saying, then . . . Do you think that we shall have beer back before the new President comes in?

Sophocles: And as I was intending to answer . . . That is a tragedy that fails to move me. Koussevitzky was superb in that last sacrifice, was he not? What a choregus! I recall, when writing the music to my Elektra . . .

Anacreon: Listen to the man! "My Elektra!" Strauss's Elektra, you mean! O'Neill's Elektra! . . . What America needs is a good five-cent libation. Mencken still keeps writing to me that the decline in the modern arts, and especially music, is naturally explained by the inferior quality of the beverages imbibed by the composers. Their music isn't music; it's a symptomology. Just as surely as the Russian revolution was caused by the revolt of the leaders against the consistent ugliness of their wives. What Russia needs is a good five-cent cosmetic . . .

Sophocles: Anacreon, you're plastered again, and no pun intended . . . Don't you find it rather warm up here?

Anacreon: It was, up to a moment ago. (Coughs). That draught, again! This time I will complain to the management. I'll catch my death of cold. Don't you feel it, old and bare as you are, and unwarmed by ichor?

At this hallowed juncture space and physics are expressionistically abolished in a counterpoint of interpenetrating planes, so that, up to the unheard audience en-niched beneath the clusters of light, float the atonal conversations of the evening's musicologists as they pour forth, during the intermission, into the various hallways of the edifice. The polysyllabic closing remark of . . .

Sophocles: Draught? That, Anacreon, is no draught. It is the wind of intermedial converse that rages storm-like between the halves of the concert. Nor is it cold, Anacreon; for it is not cold air that rises to the top, where dwell such as you and I . . .

[Clouds of opinion rise like an obscuring mist from the Niagara of discussion. Sophocles and Anacreon disappear. Out of the massed anonymity, here and there, a phrase, a dialogue, crystallizes into audibility.]

Voice of a Man: And that's why I prefer the opera to the symphony. You see, at the opera, there isn't too much music to obscure the development of the story. The trouble with a symphony concert, my dear, is that there is too much music, if you see what I mean. There's nothing to follow. Nothing to occupy a fellow's mind. If there's anything I hate, it's to wallow in emotions.

Voice of a Woman: You needn't try too hard to be funny, Alexis. A month ago at the football game you were wallowing plenty, and not only in emotions. For the first thirty miles of the way home you were weeping bitter tears because your college had lost,—yes, real Chaikovskian tears.

Man: And I wish I had some of that stuff right now. Do you think we shall have beer back before the new President comes in?

Woman: Back, did I hear you say? When did you miss it?

First Student: Marvelous! I tell you, this new Ugric composer is the very aristocrat of atonality!

Second Student: New Greek, did you say? The very cacocrat of cacophony, if you ask me!

[Anacreon and Sophocles, through the smoke of the battle and of the cigarettes, exchange puzzled, quizzical glances, as who should say, What do these students mean? They shrug their shoulders, as who should say, again, It's Ugric to me!]

One Girl: I don't know what music is coming to. When I was in high school I enjoyed these concerts much more. Those golden afternoons when we'd huddle together outside, waiting for the door to open and the rush for seats to begin; when your boy friend would dash across the street for your hot cup of coffee and then fight for his place back in the line. And you'd sink into your seat so sweetly drowsy, with an hour in which to moon, or curse a home-lesson. And then the music! It bore you off in a trance. You were transported. This modern music doesn't transport you. There's no seduction in it.

Another Girl: What do you want music to be? A spiritual pander?

One Girl: You put it uncouthly, but that's something of the idea. This new stuff irritates one; it keeps one earthbound; it doesn't lift one . . .

Another Girl: . . . into a pinkish, Maeterlincky, swoony-urban boudoir. 'Way down upon the swoony river' . . .

One Girl: Oh, Adele, do excuse me. There's that Garrison boy. To be sure, he has a Phi Kappa key, but he can't meant it, for Beta dances divinely. Transporting!

Another Girl: Good riddance! You talk like an express superintendent!

Voices: It's getting worse every season, my dear. We shall have to stop coming. So many of the people manifestly simply don't belong here. The war began it by putting too much right money into the wrong hands, and what the war left undone the depression has completed. Look! Just look! Is there any music, I ask you, in that face over there?

. . . You mean Reverdi, the founder of the new conservatory?

. . . Hush, Theobald, your humor is funereal.

. . . Hush yourself, Prudence. You don't know the difference between sonata form and a boyish form. There's no more music in you than in a radio announcer. Chord of the seventh, seventh commandment, seventh floor—they're all the same to you. So why go Park avenue on these intelligentsias here?

. . . Intelligentsia? Intelligentsia? That sounds Communistic to me!

Other Voices: Not that I'm a snob. But the audiences, so far as I can judge from an unbroken attendance of twenty-five years, are becoming less and less musical, more and more social. You remember that old magazine ad? Well, it's a sign of distinction to be seen at the Symphony nowanights. And, queerly enough, the less musical the crowd, the more polytonal and utterly non-tonal Koussevitzky's programs become. Can that have any subtle significance as to the æsthetic value of the music itself?

. . . Your quest for subtlety, young man, works like a retributive charm, for it leads you often, as I am happy to see, into the very shrine of ingenuousness. Thought, like the world, is round, and you intellectual navigators, if you sail long enough, will return to the point from which you started.

. . . Columbus sailed, you forget, for India; he discovered America. It may be a round world, but it's spherical, too. Saul set out to find his father's asses; I came upon a kingdom.

. . . Take care, son, lest in your pride you set out to find a kingdom and come upon a braying ass, or, worse still, at last discover that donkey in the mirror.

. . . We seem to have wandered, oldster, I was speaking of the audiences in these recent years. What do they know of musical structure? Do they differentiate between an overture and a concerto, except in the matter of length, or the fact that one has a soloist and the other not? Do they make any vital distinction between a first theme and a second, between the tone-color of a French horn and the contrabassoon, between an upbeat and a down, between. . . . What's the use of a catalogue? Sometimes it has seemed to me that they call this place Symphony Hall in the same way that they name those intermediate public institutions Grammar Schools. Do I have to tell you that in the grammar schools you learn everything but grammar? Fill in the rest yourself. Who shall teach the teachers, as Juvenal didn't say?

. . . True, but why so hot, big boy? After all, grammar depends upon language, not, as you seem to think, language upon grammar. Rules are parasites upon usage. And, true again, a fuller knowledge of musical construction (for, to me, form has always defined itself as the logic of structure) would do no sincere listener any harm. But, after all, you and I, as any architect might tell us, are ignorant of the laws of thrust; we couldn't, without recourse to a dictionary—and I'd hate to live in a house that an architect had erected on a dictionary—tell the difference between a pediment and a plinth. Is that a reason for denying its admission to a building? Must we be able to define precisely what we use? Wouldn't that, when you get down to the fine point, deny us the very right to live? What do you know about the human body? And how much the physicians and psychiatrists don't know about the body and the mind! Shall doctors be the only ones permitted to live? Or psychiatrists the only ones permitted—if they can—to think?

. . . Your analogies are false.

. . . That's the usual answer. But we speak a language long before we comprehend its grammar. Perhaps we teach the speaking of foreign languages too late, and their grammars too soon. Primum vivere, my son, deinde philosophare. Let these so-called ignorant symphony-goers first hear plenty of music. The rest will come in time. And rather that it should come never than through affectation.

. . . Say, I know a girl who likes to swoon through her concerts, and if she doesn't. . .

. . . I know men who sleep through theirs. They who sleep shall never awake, to music. They who swoon may even learn, who knows, to parse a symphony as one parses a sentence.

. . . Oldster, I am silenced, but not convinced.

A Voice in the Musicians' Tuning Room: If that's music, I'm a bowl of goulash.

Another—If man is what he eats, then a bowl of goulash is what you are.

. . . Do you seriously call that music?

. . . Of course I do. Say, musicians as a class give me a pain in the neck, and I don't mean my fiddle, either. They don't know any more about music than a teacher of English knows about literature. They're in it, but not of it. They're the soldiers on the battlefield, who only know how to shoot; what it's all about is beyond them.

. . . Ours not to reason why. Ours but to play and die. And am I dead! After this, the coal trilling down the chute will sound like a nocturne in C major.

. . . As Lilyan Tashman said of "Lady Chatterley's Lover," it's not erotic, but how esoteric! The tang of that middle section, where a bar in 17/16 is followed by a bar of 9/4, and that by one in 13½/12, marked down from 14! Consider how terrible it would have been had that 13½/12 been misprinted as 12/13½! Do you remember the first number of "transition," with the small t? It's a large T now, and that must mean something too difficult for us plain folk to understand. Well, a contribution by Gertrude Stein had been set up all wrong, so they inserted a "corrected" copy. I read the wrong version, then the correction, then the correction, then the wrong version. I looked at my tongue, felt my pulse, drank a keg of orange juice, hast du mich wirklich verstanden, and went to bed. But when I awoke, it all read just the same. Qu'est-ce que je veux dire? Je veux dire que this piece of music was written by Gertrude Stein in collaboration with Lilyan—I mean James Joyce.

. . . Ha, ha! Why musicians go wrong! Why 80 per cent of them land in the booby-hatch!

. . . Cherchez la femme.

. . . Seek and ye shall find. If it weren't for la donna è mobile wine would turn sour and song grow mute.

. . . And as it is, song grows mute, and wine turns sour.

Third Student: . . . the subsidiary motif, whereupon the horns enter in diminution, and after a prolonged organpoint, which is tossed from voice to voice in most uncanny fashion, with eight-part canon, invertible, convertible, semi-convertible and reversable imitation, there is a triple fugue based upon superposed fragments of the middle themes. Now, if that isn't music, I ask you, what is?

Fourth Student: I still maintain that the Gregorian chant had a deep wealth of variety in its seeming monody—that to the ears of earlier centuries their externally soft music had the effect of the greater sonorities that have

Continued on Following Page

"Think N

Concert-Notes

Continued from Preceding Page

developed today, while, per contra, our mad sonorities, in the long run, will have the effect of silence, since we shall end by either not hearing them, or not desiring to hear them. You want mountains for sculptors to engrave, and regiments to perform mastodonic symphonies. The cult of the colossal . . .

Third Student: The mastodon was a primitive animal, not a late arrival.

Fourth Student: I seek the art of the cameo, and music da camera.

Third Student: That's escape from the challenge of one's day.

Fourth Student: One may escape into life as well as from it. You, with your worship of noise, size and novelty, are trying to escape from it.

[Anacron looks worriedly at Sophocles. The look plainly says, Will that bell never ring for the third time and send this mass of words to their seat?]

A Bas Bleu: Music should no more tell a story than a story should tell music.

A Bas de Soie: What do you call opera, then?

Bas Bleu: Opera is an il—, I mean a hybrid form, fit only for business men. Program music is for persons without imagination, without musicality.

Bas de Soie: Meaning Wagner, Liszt, Strauss. . . .

Bas Bleu: Their music is music in spite of programs. It is interesting to know what gets a composer started, or what he thinks gets him started. But do you have to eat dates to understand Kant's philosophy?

Bas de Soie: Give me the dates.

Bas Bleu: You may have a fig—for your opinions.

A Philandering Physician: But tell me, Criticus, how can you ever get any enjoyment out of music? It seems to me that the very completeness of your knowledge would militate against pleasure. You know, to put it in my language, the physiology, the anatomy, the histology, the etiology, the psychology, the psychopathology, of the art. You can take it apart and put it together again. You know it from arthritis to zymosis—that is, I mean from a to z. To tell the truth, the prospect gets me jittery. I should be afraid, yes, afraid, of knowing music as you know it. When knowledge enters, feeling flies out of the window.

A Critic: I should believe you more did I know you less. I have as acquaintance a philendering physician; present company not excepted. He happens to be a gynaecologist. You don't know him, by any chance? He has dissected women, incised them, seen them through all the ills that flesh is heir to, including heirs. He knows, in your language, their physiology, anatomy, histology, etiology, psychology, psychopathology. He can take das ewig Weibliche apart and put her together. He has done so, time and again. He knows her from astigmatism to zo-ophobia. And yet, my dear Philander, and yet . . . need I say more?

[The blessed third bell reverberates through the hallways. Sophocles hums Silent Night, Holy Night. Anacreon supports him, in thirds and sixths. The lights are lowered. Applause. Dr. Koussevitzky sprucely turns the bend, steps upon the podium, and, with his baton raised like a magic wand, conjures silence out of the babbling atonality.]

Anacreon: (singing) "To Anacreon on high . . ."

Sophocles: If I may step out of character, may I remark that your song is somewhat Anacreon-istic, no pun intended.

Anacreon: You're plastered, too. . . . All this talk has gone to your head. But I've heard far better entr'actes than this. They were more stimulating in the old days.

Sophocles: I don't know. Remember a month ago? That was a rare entr'acte indeed. I gave it an encore. As a result, the third bell rang five minutes late.

Anacreon: Ho, hum. But tell me, Sophocles, do you think that we shall have our zythum back before the new President comes in? ISAAC GOLDBERG

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

DEC 31 1932

BOSTON SYMPHONY ORCHESTRA AT 8.15

Opens Radio Series and Will Broadcast Full Concert From the Hub This Evening; Serge Koussevitsky Holds Baton

The Boston Symphony orchestra, one of the world's greatest musical organizations, will be heard over National Broadcasting company networks throughout the winter in a series of 10 weekly concerts.

Serge Koussevitzky will conduct the orchestra for the benefit of the nation at large, as well as for his immediate audience, each Saturday evening, beginning tonight. The full concert will be broadcast over WBZ starting at 8.15.

The Boston Symphony orchestra was the first really permanent orchestra in America, according to Elson's "History of American Music," having been heard regularly in full concert series since 1881, and is world famous.

It has been heard by radio only at rare intervals before, and never has broadcast its Saturday season series for nation-wide audiences.

Serge Koussevitzky, who has directed the Boston orchestra since 1924, when he came to this country from Europe, is a brilliant conductor, with a long and distinguished career. He was born in Tver, Russia, in 1874, and at the age of 12 became chef d'orchestre in the theater of his birthplace, composing whatever music was required in the plays, and conducting the entr'actes.

At 14 Koussevitzky went to Moscow to study, became the double-bass soloist of the Imperial Opera, and toured Europe for 10 years with great success. In 1909 he formed his own orchestra in Russia, and in addition to performing throughout the season in Moscow and Petrograd, toured the provinces in the summer, presenting his orchestra and famous soloists in Volga villages, where the peasants not only had never heard an orchestra, but had never seen many of the instruments.

After the war, in 1921, Koussevitzky began a series of tours through the capitals of Europe which were immensely successful, and he continued these until 1924, when he came to America to take over the leadership of the Boston orchestra.

THIS CLIPPING FROM
DETROIT, MICH.
TIMES

DEC 31 1932

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, ~~has arranged~~ a special programme for the first of his new series via WJR at 8:15 p. m. It is his desire to have the Boston Symphony's programme appeal to every one. Those who would escape the mad dance of old man 1932 will do well to bend an ear for this outstanding musical presentation.... thinks me.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

DEC 31 1932

BOSTON SYMPHONY ORCHESTRA AT 8.15

Opens Radio Series and Will Broadcast Full Concert From the Hub This Evening — Serge Koussevitsky Holds Baton

The Boston Symphony orchestra, one of the world's greatest musical organizations, will be heard over National Broadcasting company networks throughout the winter in a series of 10 weekly concerts.

Serge Koussevitzky will conduct the orchestra for the benefit of the nation at large, as well as for his immediate audience, each Saturday evening, beginning tonight. The full concert will be broadcast over WBZ starting at 8.15.

The Boston Symphony orchestra was the first really permanent orchestra in America, according to Elson's "History of American Music," having been heard regularly in full concert series since 1881, and is world famous.

It has been heard by radio only at rare intervals before, and never has broadcast its Saturday season series for nation-wide audiences.

Serge Koussevitzky, who has directed the Boston orchestra since 1924, when he came to this country from Europe, is a brilliant conductor, with a long and distinguished career. He was born in Tver, Russia, in 1874, and at the age of 12 became chef d'orchestre in the theater of his birthplace, composing whatever music was required in the plays, and conducting the entr'actes.

At 14 Koussevitzky went to Moscow to study, became the double-bass soloist of the Imperial Opera, and toured Europe for 10 years with great success. In 1909 he formed his own orchestra in Russia, and in addition to performing throughout the season in Moscow and Petrograd, toured the provinces in the summer, presenting his orchestra and famous soloists in Volga villages, where the peasants not only had never heard an orchestra, but had never seen many of the instruments.

After the war, in 1921, Koussevitzky began a series of tours through the capitals of Europe which were immensely successful, and he continued these until 1924, when he came to America to take over the leadership of the Boston orchestra.

---

8 Post Dec 31

SYMPHONY IN NEWEST CONCERTO

Prokofieff's Fifth With Composer at Piano Given Premiere

BY WARREN STOREY SMITH

The eyes of those who attended the Symphony Concert of yesterday afternoon were greeted by the ungainly if miraculous device which this evening will receive the manifold sounds of the orchestra that they may be transmitted far and wide. For the Symphony Orchestra, in 10 successive Saturday evening concerts, will once again be "on the air."

A FIRST HEARING

The programme heard yesterday and to be so widely heard this evening begins with the two Preludes of Bach, one originally for organ, the other for violin alone, that have been transcribed for string orchestra by the Czech-Italian Pick-Mangiagalli. To them succeed the Third Symphony of Brahms, the Fifth Pianoforte Concerto of Prokofieff, with the composer as soloist, and Rimsky-Korsakov's Caprice on Spanish Themes.

Of these pieces only the Concerto, heard yesterday for the first time in the United States, would seem to require extended comment. Five piano concertos must surely constitute a record for a living composer, but there is no quarreling with Mr. Prokofieff's devotion to a form which he has once again adorned with genuinely diverting music.

In Five Movements

The Prokofieff Fifth, which has for its central key G major and bears the opus number 55, runs quite appropriately in five movements. Save for a pleasing interlude in the Russian manner, the first might almost be dismissed as thumpingly inconsequential. The second, "well accented," exemplifies the blend of the incisive, the piquant and the grotesque that has become a characteristic Prokofieffian note. The third, an onrushing Toccata, would persuade by its rhythmic energy alone. The fourth, a Larghetto, has mood and charm if not sentiment. The Finale begins promisingly but fails to maintain interest. None of the movements is long, and the three central ones at least make the piece decidedly worth while. It may be assumed that other pianists will take it up.

Mr. Prokofieff's outwardly awkward but brilliant method of performing his own music is familiar to us. The Concerto heard yesterday abounds in percussive effects, in glissandi and other tricks, recalling a statement once less accurately made concerning the Fourth Concerto of Saint-Saens, that it was not music at all but a kind of tonal parlor-magic. As he well deserved Mr. Prokofieff was warmly received, and he bowed his repeated acknowledgements with the ingratiating diffidence we have observed before.

Brahms' Third

The two Preludes, one gravely beautiful, the other spirited, gave pleasure. It can today be clearly seen that the Third Symphony of Brahms is hardly the peer of its three companions, but it has its memorable pages and it received a sympathetic, wholly Brahmsian reading. To hear it after Berlioz's Symphonie Fantastique of a week ago is to realize that Dr. Koussevitzky's interpretations can no longer be found wanting in a proper objectivity.

The performance of Rimsky-Korsakov's virtuoso music was of a virtuoso nature. How conventional, however, seems his Spain beside that of DeFalla or of the Debussy of "Iberia."

METROPOL

Russian Composer Soloist in Unusual Symphony Concert

American

By MOSES SMITH

Dec 31

A program admirably balanced and performed with extraordinary beauty was given by the Boston Symphony Orchestra yesterday and will be repeated this evening at Symphony Hall. The novel item was Serge Prokofieff's new fifth piano concerto, performed yesterday, with the composer as pianist, for the first time in America. The other works were two Bach preludes arranged by Pick-Mangiagalli, the third symphony of Brahms, and Rimsky-Korsakov's "Spanish" Caprice.

The first of the Bach preludes was presented with the most sensitive and poetic interpretation; the second was a tribute to the virtuosity of the string section, especially the violins. The Brahms Symphony, least familiar of the master's four, has rarely, if ever, been heard in such full voice, in terms, alternately, so dramatic and lyrical. The per-

---

Glob MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The appearance of Serge Prokofieff as soloist in the first performance in the United States of his new Fifth Piano Concerto lent an unusual brilliance to the Symphony concert yesterday afternoon. The distinguished Russian composer-pianist and his work were received with uncommon warmth. No new music played this season has aroused as much applause from the Friday afternoon audience as this concerto:

The remainder of the program comprised two Bach Preludes — one an organ Prelude in D minor, the other originally a violin solo – arranged for String Orchestra by Pick-Mangiagalli; Brahms' Third Symphony, and Rimsky-Korsakov's "Caprice on Spanish Themes."

The sight of two microphones suspended from the ceiling of Symphony Hall recalled the fact that, beginning tonight, 10 Saturday evening concerts by the Boston Symphony will be broadcast.

Prokofieff has designated G major as the key in which his new concerto is written. The work was first performed in October of this year at Berlin by the Philharmonic Orchestra, under Wilhelm Furtwaengler. The composer then played the piano part. As a true child of his age, Prokofieff has written a nervous, wiry, music whose salient characteristics are driving rhythm, a certain cool wit, and superficial brilliance. In keeping with the composer's personal style and the spirit of his age, there are no flights of emotion and no sensuous beauty of tone.

In certain respects Prokofieff is one of the most discriminating and sane of modern composers. His best music seems to have the intellectual point, the logical continuity, and transparency of texture that indicate a sensitive musician. Although his methods rely a great deal upon dissonance and unusual rhythms, his best work is free from the obvious attempts at musical sensationalism to be found, unfortunately, in the productions of certain less gifted composers of the day. And Prokofieff's harmonic structures have an almost unmistakable individuality.

This new concerto has all the virtues detailed above, and, at first hearing, seems to be one of Prokofieff's notable compositions. There are five movements, four of which seem to be constructed upon curious rhythmical patterns. The piano part appears to be very involved and difficult, and is largely written in staccato chords. It is treated as one of the instrumental voices rather than a solo part in the conventional fashion.

The composer's performance was agile, ironic, and percussive, in keeping with the general tenor of his piece. What strength this player must have in his fingers! He tossed off the notes as if rippling carelessly through a bit of easy jazz.

Some find Brahms' F major Symphony the weakest of the four in structure, and others find in the Allegretto an unduplicated revelation of the composer's soul. At any rate, this Symphony appears to lack the sustained inspiration and clarity of development which have contributed to make Brahms' three other symphonies the greatest examples of strict symphonic music since Beethoven. It is true that the opening theme of the first movement is cosmic in mood, but this mood soon peters out. And to one listener, at least, Brahms was much more tender and lyrical, more revealing of himself, in many pages of the C minor, D major and E minor Symphonies than he is in the Allegretto of this work.

Rimsky's luscious and superficial music served to display the superb virtuosity of the Boston Symphony players and conductor. The shrill cries of approval which broke in upon the final chords were thoroughly merited.

The orchestra goes to New York next week. The next regular concerts in Boston, therefore, will take place on Jan 13 and 14. Richard Burgin, who will conduct in the absence of Dr Koussevitzky on his annual mid-season vacation, will introduce to these concerts Vaughan Williams' "Pastoral" Symphony. Albert Spalding, the distinguished American violinist, will be soloist in Mozart's D major concerto (K 218) and Chausson's "Poeme." Stravinsky's "Petrouchka" suite will be the remaining number.

C. W. D.

BOSTON EVENING TRANSCRIPT, SATURDAY, DECEMBER 31, 1932

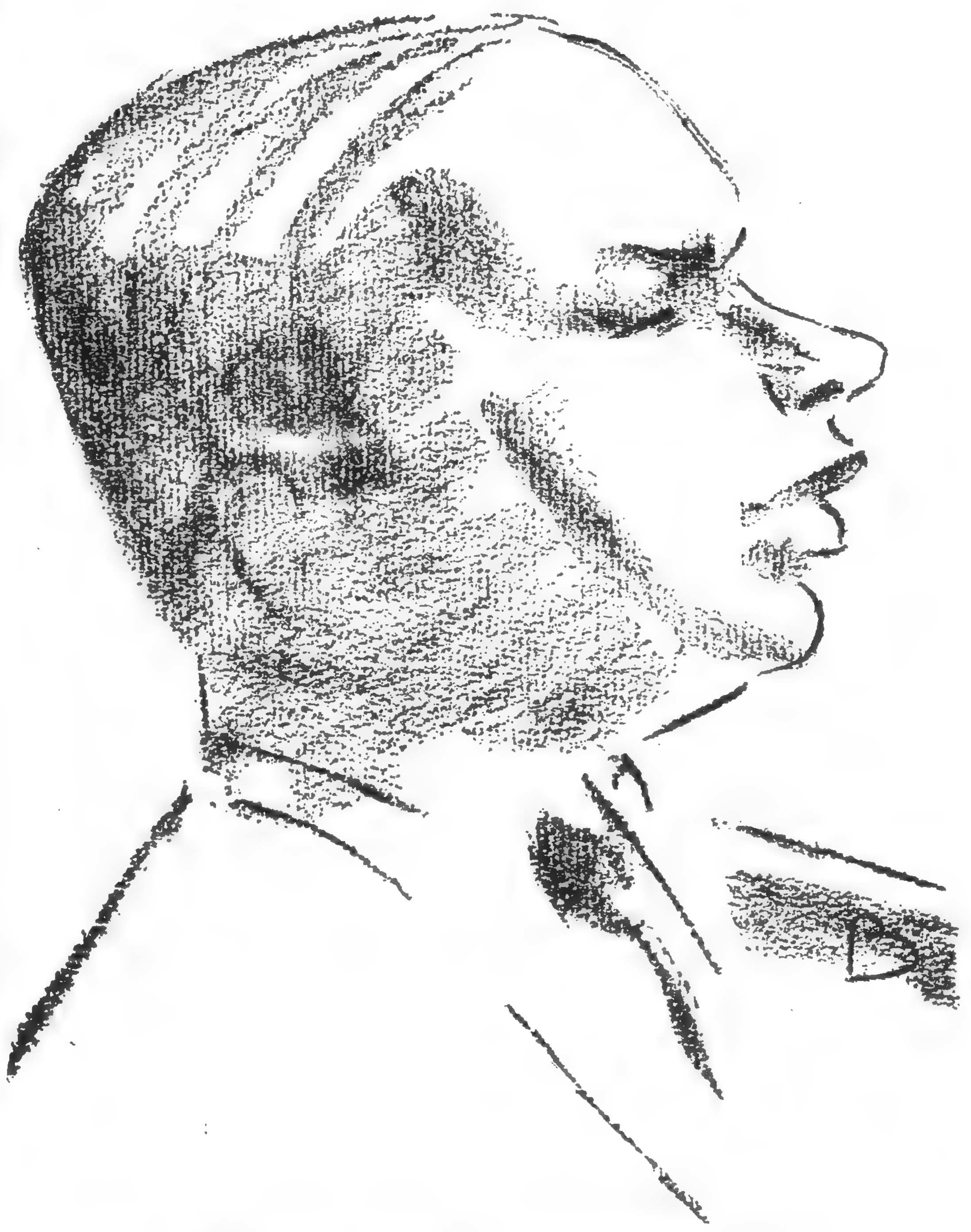
-- Prokofiev on Russia --- Mis

D

BOSTON EVENING TRANSCRIPT, FRIDAY, DI

-- Music and Musicians

Allegro con Brio



The Alert Guest at Symphony Hall

Serge Prokofiev, Composer and Pianist at the Symphony Concerts Today and Tomorrow

---

New Prokofieff Concerto

Monitor Dec 31

Written for The Christian Science Monitor

The Fifth Piano Concerto, in G major, of Mr. Serge Prokofieff was the novelty of the eleventh program of the Boston Symphony season (Dec. 30-31). The composer was the soloist, and the performance was the first in the United States.

The new concerto is in five brief movements, and is characteristic of the composer in several of his creative moods. The thematic material is salient, there is the expected play with rhythms, one notes the usual staccato accents. There is throughout a good deal of wit, and even, in the fourth movement—a Larghetto—some moments of romantic loveliness. There is also a very clever scherzo, labeled Toccata, taken with headlong velocity. The work as a whole represents perhaps the descendant of Rimsky-Korsakoff, and the composer of "Chout," "The Love for Three Oranges" and "Le Pas d'Acier," rather than the author of "Sept, Ils sont Sept" or on the other hand of the "Classical" Symphony. If this new work does not add greatly to Mr. Prokofieff's reputation, it will at least not detract from it; and to judge from its reception, it is likely to increase his popularity. It was performed with remarkable virtuosity by soloist and orchestra.

The first half of the program was occupied by Pick-Mangiagalli's orchestration of two Bach Preludes, and the Third Symphony, in F major, by Brahms, both played superbly. The concert closed with the brilliant if meretricious "Spanish Caprice" of Rimsky-Korsakoff, in which the triangle was too audible.

L. A. S.

Russian Composer Symphony Soloist

The program for the Boston Symphony orchestra's final concert of the year brought to a climax that guest-composer-soloist practice, with Serge Prokofieff, distinguished Russian visitor, playing the solo part for the first American performance of his fifth piano concerto.

This concert was altogether one of the most interesting of the season. Opening with two preludes by Bach, arranged for string orchestra by Pick-Mangiagalli, it continued with the ever-welcome Brahms third symphony. After intermission was the new Prokofieff concerto, and finally the caprice on Spanish themes, by Rimsky-Korsakov.

Prokofieff's concerto is in five movements, the whole taking some 20 minutes. The first movement is an allegro con brio; the second march-like, with a heavy, marked rhythm; the third swift, on-rushing, bitten off sharply at the end; the fourth slow and lyric; the fifth brilliant and colorful, bringing the work to an abrupt close.

The whole forms a bright, stimulating work. Often it conveys an impression of jerkiness, as themes are punctuated with blasts from the brass section and thumps from the percussion battery. But it is, nevertheless, vigorous and forceful, and the thematic material is interesting. Concerto and composer were enthusiastically received.

Both Bach preludes, the first solemn and church-like, the second brisk and animated. were effective in string orchestra garb. But the first was originally written for organ, and the second for violin unaccompanied. Did they sound yesterday as Bach meant them to sound?

Dr. Koussevitzky gave the Brahms third symphony a dramatic reading. This powerful work contains some of Brahms's most beautiful music. The Spanish caprice was not so impressive. The theme of the second movement, for instance, could not stand the bright glare of five variations. It is superficial music that suffered in comparison with other works on the program.

H. C. C.

New Listeners, New Standards, New Response

Music in Soviet Russia As Prokofiev Reports It After Recent Visit

At the end of last Tuesday's interview about his Fifth Piano Concerto, Mr. Prokofiev promised the writer that at a later, somewhat less busy moment, he would be glad to tell something about the impressions he received during his recent visit to Russia. At the same time he stated modestly that these impressions were highly generalized, that there had been no time for making detailed or extensive observations. The time had been too short, the duties of concert-giving too arduous. Mr. Prokofiev's stay in Russia extended only from Nov. 21 to Dec. 5; during which time he gave four concerts at Moscow and two at Leningrad, for which his presence was required also at four rehearsals at Moscow and three at Leningrad; leaving him surely not much time for "looking around." The interview, however, developed a strong general impression about conditions in Russia, some news about the most recent Russian music, information about the composer's own activities and future projects.

"Music is held in great honor in Soviet Russia, there is strong interest in it, an unquenchable thirst for it," was the burden of his observations. He went on to explain: "The Revolution and subsequent shiftings of classes and masses in Russia left the concert world no more than about 25 per cent of its old public. One would have expected the level of musical understanding and musical activity to fall sharply under such circumstances. But such has not proved to be the case. On the contrary, there is more freshness and eagerness in the present audiences, a stronger and more vital interest in music than was previously the case."

"You mean that the seventy-five percent, which is new public. . . " the arithmetically inclined interviewer began to ask, when he was quickly interrupted, . . . "Not seventy-five per cent, but one hundred and fifty per cent, new public. Yes", at the astonished questioner, "I mean that. The new sources for concert audiences have added much, much more to the concert system than the political changes removed. You see there are so many more people to draw from. The musical perspective is now very large in Russia. Millions of people who were previously entirely submerged, who were not able to approach music at all, now have the opportunity to show their interest, and they actually do show it.

Interestingly Mr. Prokofiev told of a new plan used in the schools for testing the reception of new works by these audiences. A group of perhaps, fifteen students will be sent into a concert with pads of paper; will be told to jot down things they hear from the people they meet. Each student will be asked to bring ten opinions, so that the whole group will turn in 150 verdicts. A single opinion will read, perhaps: "Day Laborer—clapped vigorously, stamped feet, gave all possible signs of enthusiam." Another might be: "Shabby old lady—said, 'I don't like the poisy parts.'" So onward often bringing in valuable comment. Always these tests make it possible to get a cross-section of the opinion of the audience on a given work. in a way impossible from merely trying to gauge the applause.

"I will give you a single illustration. On the day on which my three first concerts in Moscow were announced, all of the tickets for all three concerts were sold; in one day, remember!" One interposed a question: "Is it in part that the tickets are not priced expensively, that they can be easily obtained?" And the answer, "No, I do not think so. The people love their music so, that they would economize in food for the sake of hearing it." And modestly, "I do not think that my case was any exception. I cite it only as an illlustration of what I believe is general. In other words, art has become a vital necessity. The Russian people are eager for every novelty. As one publisher expressed himself to me. We have re-awakened the tiger. Everything that we publish is instantly absorbed.'"

"And what about standards?" was the next question. "Standards of operatic

Continued on Page Eight

New Listeners, New Standards, New Response

Continued from Page Six

performance are very high. I am more familiar with conditions at Moscow than at Leningrad. But I believe conditions at Moscow, on which my observations are principally based, are typical. The reasons for the high standards of opera lie in the fact that everything is absolutely under the control of the 'Regisseur'. There are thus no concessions to the whims of individual artists. Every detail of a performance is thoroughly worked out and all performances perfectly unified and co-ordinated. The Russian opera thus has advantages over many other opera houses in which such consistently planned work is hardly possible.

"One detail of a performance of Rimsky-Korsakov's 'Maid of Pskov' proved very impressive. It will be recalled that some of the churches of Moscow have been secularized, turned into museums. There remained the question of what to do with the bells. They might have been molten, turned into munitions, put to any of a multitude of uses for which metal is needed. In actual fact, however, they were turned over to the Opera for such "bell scenes" as could use them to advantage. Imagine the great scene in "Boris" with about fifty bells—the bells of nine churches—all ringing. That is what I heard at the entry of Ivan the Terrible in the 'Maid of Pskov.'

"The orchestra of the Grand Opera of Moscow also gives performances of concert programs. Its chief conductor, Golovanov, under whom I played my Fifth concerto, is an excellent musician. The Philharmonic of Leningrad is an equally good orchestra. One difficulty which the orchestras are experiencing is the impossibility of securing a sufficient supply of good strings for the violins or of good reeds for the wood-wind instruments. Russia itself does not yet produce sufficient strings or reeds of good quality, and it is too expensive to import them from foreign countries.

"Composers?—Russia has more young composers of talent than it can supply with music paper on which to write their compositions. It is a fact that when at a fire in the library of one of our musical organizations a large supply of music paper was damaged by water, the universal comment was, 'Too bad that it was the music paper and not the actual music on near-by shelves that was ruined!' The same conditions which have created so large an increase in the number of Russian listeners to music are also stimulating more and more young people to express themselves in music.

"In Moscow the chief formative influence upon these composers is Miaskovsky, who is professor of composition at the conservatory. Almost all of the young composers have studied with him. During my short visit in Moscow I had the pleasure of playing, in an eight-hand arrangement for two pianos, Miaskovsky's latest symphony, his eleventh, not yet ready for orchestral performance. A most interesting work it is. What a misfortune that Miaskovsky is not more widely known!

"Another new work which is being spoken of in Russia in the highest terms, but which I did not hear, is Schostakovitch's new opera, 'Lady Macbeth of the Russian Province.' But the musical event of the present season in Russia was undoubtedly the first performance, at Leningrad, Nov. 27, only a few days before I arrived there; of Boris Assafiev's ballet, 'Flammes de Paris.' This ballet is based on scenes of the French Revolution, culminating in the fall of the Palace of the Tuileries, Aug. 10, 1792. The first of the four acts begins with an idylic scene—a peasant family enjoying itself in the forest of its 'seigneur.' The great lord discovers them, punishes them severely. The scene shifts to Marseilles, to the formation of the 'batallion marseillais' (which is the 'hero' of the ballet) at the proclamation, 'Patrie en danger.' The second act is a banquet given by the 'Garde Royale,' which has the atmosphere of a conspiracy of the palace against the Revolution. The third act deals with the events of the night of the tenth of August, 1792, in which the battalion takes a prominent part, ending with the fall of the Tuileries. The ceremony in honor of the victims of this night occupies the fourth act.

The music of Boris Assafiev (well known as a writer about music signing himself Igor Glebov) sets itself the task of reproducing the spirit of the French music of the last part of the eighteenth century, by basing itself on compositions of Gretry, Lully, Gluck, Mehul, Lesueur, Cherubini, etc., as well as making use of the popular songs 'La Carmagnole,' 'Ca ira,' and 'La Marseillaise.' This last is used from the point of view of a simple folk-song of Marseilles, and not as the national anthem. On the choreographic side the ballet attempts to reconcile the ethnographic character dance with the art of the classical ballet."

Mr. Prokofiev did not have much to say about himself, but it leaked out that he expects to return to Russia in April to conduct master classes in composition. His pupils will be graduates in composition from the conservatories of Moscow and of Leningrad. He expects to spend two weeks in each city, looking over the work of these young composers, advising, counselling, suggesting, criticizing. He will then assist them in laying out projects for new work. In early autumn he will repeat the process, giving the students his estimate of the work done in the summer. The remarkable clarity of mind which one has found to be Prokofiev's in two interviews, the profundity of musical knowledge which he displayed, leads one to say unreservedly that such assistance should be invaluable to the budding composers. Might not some serious American institution make similar arrangements with him?

What a busy season this forty-one-year-old genius is having! Pass it in review for a moment. Begin with the première of the new Fifth Concerto with Furtwängler and the Berlin Philharmonic on Oct. 31. Continue with the seven Russian concerts between Nov. 21 and Dec. 5. Remember that he docked in New York Dec. 22. But remember also that between the Russian trip and the embarkation for America came a brilliant series of concerts in Paris, including a performance of the new concerto; the rehearsals of his new ballet, "Sur le Borysthéne," which was "created" (as the French say) at the Opéra on the eve of his departure; the first performance of a new sonata for two violins at a "Triton" concert.

Go then to the American tour with its two concerts in Boston and five in New York and extending to the beginning of March. Recall that the Moscow master classes begin in April. Add to the Moscow engagement the plan of a Prokofiev Festival, during which his entire symphonic output will receive performance in four concerts by the orchestra of the Moscow Opera. Conclude (since one must reach a point of conclusion somewhere) with the master classes at Leningrad. And consider that these dates do no more than enumerate the "high spots" of a winter's activity. Find here the work which one great artist lays out for himself. But the interviewer only wonders how many interviews it would take to get the more important details of the new works and the many pertinent impressions received on these tours. And he promises himself that at least some of these interviews must be his in the future.

A. H. M.

76

Symphony Concert

A Symphonic Session Full Of Contrasts

Brahms Impressively Played, Prokofiev's New Concerto, Fore and After Pieces

Trans Dec 31

THE Brahmsian heyday continues unabated. To the Symphony Concert on Friday afternoon Dr. Koussevitzky brought back the composer's Third Symphony, in F major, through the conductor's lengthening term less often played than the other three. Without cough or rustle the audience listened; at the close emitted the applause that signifies the general comfort in an acknowledged masterpiece; the particular pleasure from the current performance. Nor did the clapping still until the standing orchestra as well as the bowing conductor was rewarded. Hereabouts no one questions Brahms nowadays, unless the return of a minor work gives unexpected occasion. No one even explains him. Beethoven himself is not so securely and widely established, especially in the preferences of the younger generation. It goes for granted that with his four symphonies every listener has understanding and takes pleasure. We no longer reason high about "the musical and the emotional content," as the stiff old phrases used to go. Instead, we compare the versions of favorite conductors. Here Stokowski did thus and so. There Koussevitzky chose another way. Further on, Toscanini took a third course. In the concert-going mind Brahms and Sibelius are the symphonists of the hour; while here in Boston Dr. Koussevitzky is their apostle. With reason he still contemplates a Brahms Festival next spring to mark the centenary of the composer's birth. If the applause of yesterday was meaningful, a responsive public is already waiting.

With this Third Symphony the conductor improves opportunity. The shadowed lyric voice of the two middle movements invites one side of his temperament. He may be as introspective and tender-toned as he likes when the first movement and the finale each dies away into the mood of autumnal resignation. (Yet Brahms was only fifty when he wrote.) Elsewhere in both, the heroic accent, rugged course and dark intensities open Dr. Koussevitzky's energetic, dramatizing vein. Evidently throughout the Symphony he would have us hear the whole music, feel the full man. He does not put Brahms into a cradle, Schumann-shaped, in the Andante. Or turn him querulous in the succeeding Allegretto. He captures and conveys the musing mood of both—in the Allegretto the melancholy that may haunt a subdued dance-rhythm; in the Andante, the deeper, graver reflection—so differentiates them.

Nor does the conductor overdo the more strenuous measures of the opening and the closing movement. The rhythmic sweep, the descents and upleapings, the agitations and the expansions, prevail of themselves; while through them the symphonic outline holds firm and clear. Only a conductor ripened in middle years may play the close of either movement in the beauty of understanding. Dr. Koussevitzky is at the age that divines it when the sum of life is added to the sum of the music. . . . At every turn the orchestra was the conductor's sensitive instrument. Between him, it and the composer every detail fell into immediate place. Especially in the middle movements, especially with the wood-wind choir, Brahms is more than usually decorative. The finesse of the orchestra, its sense of the clear or dusky color, met him half way.

No symphony of the four seems to some of us so Brahmsian as this Third. The ghost of Beethoven will slip behind the First. The Second asks sympathy with a general German mood as well as with Brahms's particular expression thereof. Out of the strength of the Fourth seldom comes sweetness. Here in this Third both meet. The lyrical, musing, melancholy Brahms sings out of the middle movements, out of the gentle melody midway along the first; the Brahms who was not too far from the days of Schumann and Schubert. If one likes, a certain homeliness recurs; for at the back of his head Brahms hears the German folk singing. Side by side, the resolute, puissant, heroical Brahms achieving by imaginative thought the propulsions, the agitations, the musical and the spiritual stress of the movement that begins and the movement that ends. Upon both comes a final calm—the Brahmsian doctrine of resignation, sterner in the Fourth and wintrier; in this Third more autumnal and tender. To hear at the end of either movement is to believe; to find in the mood and the expression something that is universal upon touched spirits.

The soothsayers used to tell us that the day of the concerto—particularly the piano-concerto—was past. Who wrote them? And who, if they were written, cared to hear, unless some signal virtuoso-musician impressed and commanded? But now Prokofiev, Stravinsky, Bartók, Toch, Ravel, Honegger, of the current musical generation have all written, and usually played, them; while down from the shelf for frequent re-hearing come Beethoven's Fourth and Fifth, Schumann's, Brahms's, even Liszt's, as a few backward looking pianists will have it. By this time Prokofiev's—if we include the Fourth commissioned by the one-armed pianist—are as numerous as Beethoven's. Not yet have the classic forms gone to the tonal rubbish-heap. The neo-classicists, avowed, intuitive, or merely touched by the times, serve them well.

Audiences, also, hear concertos gladly. True, the tall, blonde, alert, wide-stepping Prokofiev has become familiar and stimulating figure at Symphony Hall. But what a flurry of excitement ran through it, yesterday afternoon, when he came across the stage! All readiness, every one of us listened to the five movements of his newest Concerto; at the end burst into gusty applause, not to be stayed until the rites of congratulation and acknowledgment—pianist, conductor, orchestra, audience—had been roundly done. By all odds, a full-blooded occasion. The season through guests and "novelties" have gone uncommonly well.

In this instance with reason. This Fifth Concerto runs in five movements, three shorter, two longer. Whatever the length in a Concerto far briefer than the romantic models, each is a feat of compression, concision, tension—the motivs stated, the motivs expanding into melodies, the melodies tersely developed, little or no decoration, none of the orthodox tread-milling to fill a form. A stripped music as becomes this age of Sibelius. A music, besides, that teems with exuberant or intensive life, in itself contained, from itself projected by orchestra and pianist. Prokofiev, composer or virtuoso, is master of the chosen forms. Note the intricacies, orchestral, pianistic, blended, of the Toccata that is third division. Yet it proceeds as the label prescribes, "Allegro con Fuoco." Or the long curve of the Larghetto unfolding and returning. Again the ingenious patterning of the finale—straight onward in clear line into a coda designed by a composer who knows how to make it and to give it personal sttamp.

Prokofiev has lost nothing of his diversified mastery of animating rhythm. Lightly he lays it upon his quasi-march movement. Underneath, it keeps the slow movement pulsing. It is less obvious in the first movement and the finale; but again no small source of the musical life. Prokofiev still abounds in his bare, taut melody, recognizable on the instant as of himself and no one else. The sympathetic ear discovers it in the first and the last divisions. It sounds for all through the slow movement, at first beguilingly soft; then, as it expands, regaining stark intensity. The whole Concerto is an adroit music, especially in the ever-changing and artful relations of piano and orchestra. Yet from first bar to last spontaneous, direct, tingling, irresistible. Never for a moment is it spiritual or emotional in the usual sense of these words. But unceasingly it holds the listening mind; spurs the following imagination. There is personality in it from stage to auditorum conquering; personality and the time-spirit to which as many of us as are alive instinctively answer. At the end the listener "comes out of it" like the composer-pianist, and in his turn breathless. The patriarch of the program-book reported Prokofiev as "still living." He is.

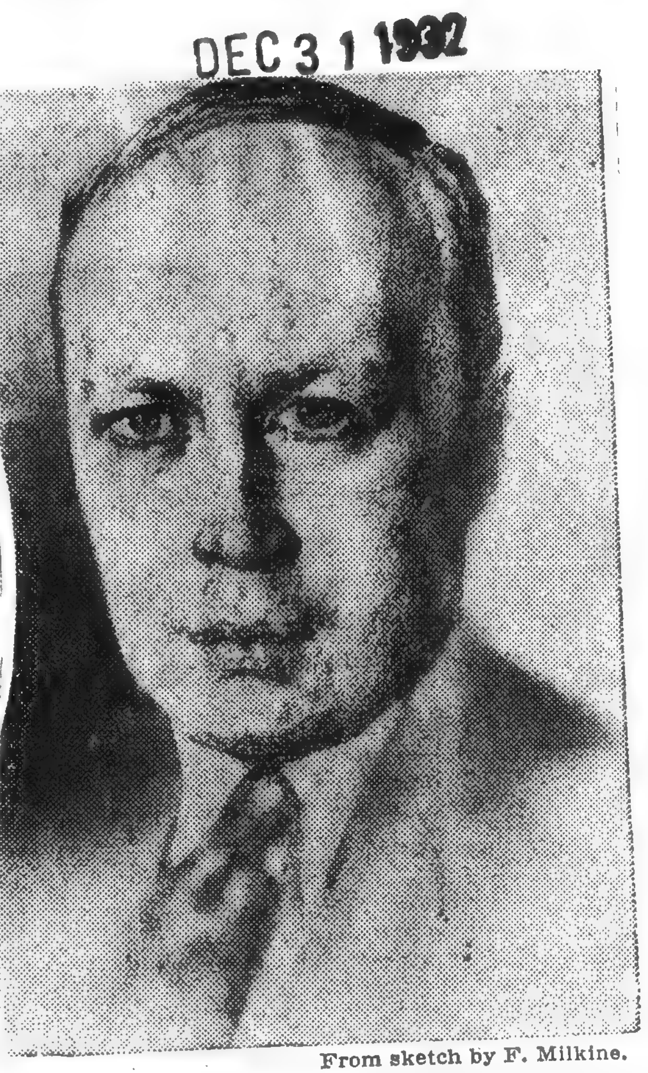
Two forepieces preceded the high pleasures of the day from symphony and concerto—the arrangements for string orchestra by Pick-Mangiagalli of Preludes of Bach originally contained in an organ-piece and a Partita for Violin alone. They are skilful, modest transcriptions, neither inflating nor distorting the music transcribed. Pick-Mangiagalli is adept with his new medium, sympathetic to his old matter. The brighter texture and swifter movement of the second Prelude make contrast to the graver, suaver first. Dr. Koussevitzky's strings gave both rich, flexible voice. It was pleasure to find two such deserving numbers returned, after two years, to the active repertory. Other "novelties" of the past invite as much.

The manifold powers and glories of the orchestra shone or leapt out of Rimsky-Korsakov's "Spanish Caprice," which Dr. Koussevitzky uses, like Dr. Muck before him, as occasional after-piece. With the present conductor it may be something more. Russians tell you that behind Rimsky's designing and executing of an exhibitional music was the nostalgia of the North for the South—of cold and snowy Petersburg for warm and green Seville. Hence a mood, almost an emotion, interpenetrating Rimsky's virtuoso-exercise with rhythms, harmonies, timbres. Hence an excuse for its conventional Spanish flavors. Withal a certain fervor, not merely of technical imagination. One hearer liked to fancy that Dr. Koussevitzky, being another Russian and Northerner, so heard and released Rimsky's music—in the two Alboradas in particular, and in the Gypsy Song. For the rest the virtuosi of Symphony Hall doing with equal finesse and gusto every feat set down for them.

H. T. P.

THIS CLIPPING FROM
NEW YORK SUN

DEC 31 1932



From sketch by F. Milkine.

Sarge Prokofieff, composer-pianist, with Boston Symphony Orchestra next week.

The Boston Symphony Orchestra will make its second visit to New York playing in Carnegie Hall next Thursday evening, January 5, at 8:45, and Saturday afternoon, January 7, at 2:30. Serge Prokofieff, the composer and pianist, will play the solo part in his new Fifth Pianoforte Concerto at each concert. This piece had its first performances in Europe in October and November, and its first American performances by this orchestra in Boston last week. The concerto is in five short movements.

At the Thursday evening concert Dr. Koussevitzky will also perform two ~~violin~~ Preludes of Bach which have been transcribed for string orchestra by Pick-Mangiagalli, the Italian composer. The closing number will be Berlioz's "Fantastic" Symphony.

The matinee program, in addition to Prokofieff's Concerto, will consist of Vaughan Williams's Fantasia for String Orchestra on a theme by Thomas Tallis, the early British composer. Beethoven's Seventh Symphony will complete the program.

Herald

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

Dr. Koussevitzky conducted the 11th concert of the Boston Symphony orchestra which took place in Symphony hall yesterday afternoon. Serge Prokofieff, composer and pianist, was the soloist. The program was as follows: Bach, two preludes (arranged for string orchestra) by Pick-Mangiagalli. Brahms, Symphony No. 3, F major, Prokofieff, Piano Concerto, No. 5 G major, op. 55. Rimsky-Korsakov, Caprice on Spanish themes. Prokofieff's concerto was played for the first time in this country.

Would that other transcribers of Bach's music were as discreet musically intelligent as Pick-Mangiagalli! When he set himself to the task he thought more of Bach than of his own glory. Take the Second Prelude played yesterday. In its original form it is the prelude of the third partita for violin solo. Hearing the transcription, one could easily believe that it was by Bach himself, in a state of contrapuntal fury. Strange to say the first prelude in the transcription—originally a prelude for organ—suggested by its serene beauty Handel in a seraphic mood, writing a slow movement for a concerto grosso. Here was no attempt on the part of the transcriber to show what he could do; how he could improve old Bach's music, "modernize" it; nor did the transcriber's reverence turn into the obsequiousness which is compounded of timidity and ignorance. Both preludes were finely played; the former with the requisite tenderness that the walk of each part should be well defined while the relation to the other voices was kept in due proportion; the latter prelude with the appropriate dignity however swift the pace.

We doubt if a Boston audience has ever heard as magnificent performance of Brahms's Third Symphony as that given yesterday by the conductor and the orchestra. The symphony itself is to us the most genial of the four. If one points to the first movement and the introduction to the finale of the first symphony, there is the intensely dramatic first movement of the third for an answer. The two middle movements of this same symphony are full of beauty. And in this symphony as in certain other works of Brahms—notably in the finale of the second piano concerto—there is the refreshing Hungarian influence that enlivens—not to say atones for arid pages; pages not so dry and labored in this symphony as elsewhere in Brahms's music. It would seem as if Brahms found beauty as well as dash, remembering Hungary and its gypsies. While there is a melancholy flavor to the third movement, the music has a peculiar grace and fascination. It is wholly free from the granitic pessimism which at times turns Brahms into a dismal Jemmy in doleful dumps.

Prokofieff's new concerto—it was written in this year—was brought out at Berlin, Oct. 31. It might be characterized as an amusing work, not so amusing that as Hannibal used to say at Yale in the 70's "it would make a man laugh if he were all alone, by himself, with nobody with him, in the woods." It is said by some that this concerto is to be classed with Prokofieff's "Classical" symphony, but the latter is a pleasingly simple work that at once makes its way. It has already incurred the reproach of popularity from those who shudder at the entrance of "tunes," preferring what they are pleased to call "patterns."

To us the true, the remarkable Prokofieff is the raging composer of the Scythian Suite and "Seven, They Are Seven." Apparently in this concerto he is experimenting—not necessarily with the temper of the audience—yesterday the audience showed every sign of being greatly delighted—but as one attempting to blaze new paths in the forests and jungles of "modernism."

Nor is it easy to understand how Tchaikovsky could have called Rimsky-Korsakov's Caprice on Spanish Themes a "colossal masterpiece of instrumentation." Rimsky had the good sense to say that it was "a brilliant composition for the orchestra." Brilliant it is, but does it reveal what Havelock Ellis found to be the soul of Spain, as Chabrier, Debussy and Ravel found it?

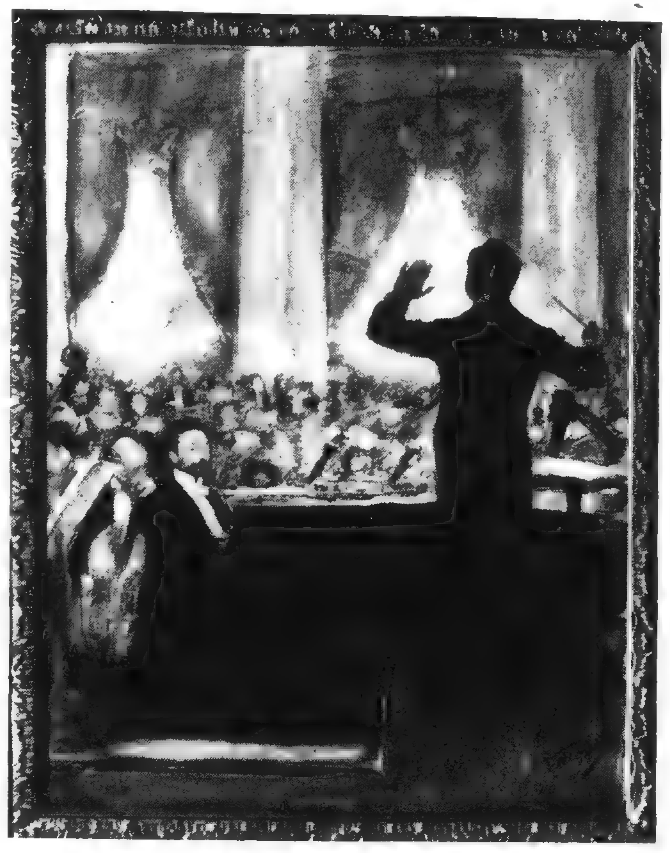
The concert will be repeated tonight. The next pair of concerts will be on Jan. 13-14. Richard Burgin will conduct. His program will be as follows: Vaughan Williams, Pastoral Symphony (first time at these concerts); Mozart, Violin Concerto, D major (K. 218). Chausson, "Poeme" for violin and orchestra. Stravinsky, Suite from "Petrouchka." Albert Spalding will be the soloist.

Dec 31 '32

SOME INTERESTING STUDIES IN THE LIFE OF SERGE KOUSSEVITZKY

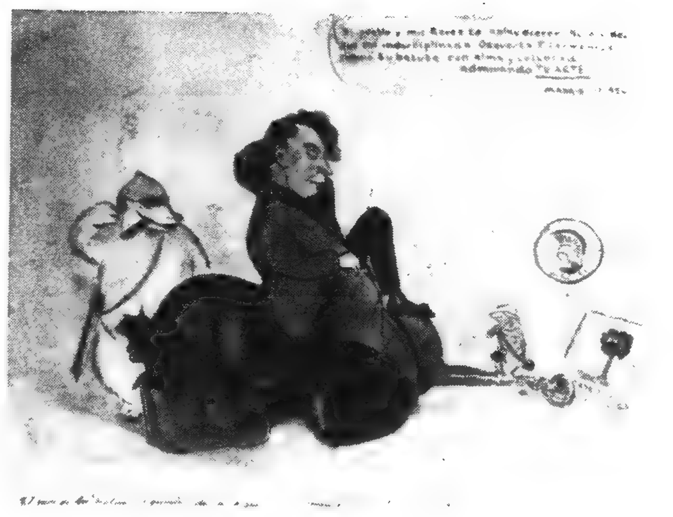
Left: Koussevitzky in 1906 at the time of his tour as double-bass virtuoso.

Right: Photograph of a painting showing Koussevitzky during the early Russian days conducting his orchestra in Moscow in the first performance of Scriabin's "Prometheus." The composer himself is shown playing the piano part, and the Koussevitzky back and shoulders are easily recognized.



Left: A photograph of the Boston Symphony Orchestra's brilliant Conductor taken in Paris shortly before coming to America.

Right: A cartoon which appeared in Madrid when Koussevitzky arrived there as guest conductor. Spain is giving him a cordial welcome. You will note his baton, his double-bass, his usual music satchel, and the Russian bear with the double-bass bow.



THE BOSTON SYMPHONY ORCHESTRA

THIS CLIPPING FROM
NEW YORK SUN
DEC 31 1932

Music and Musicians

By W. J. HENDERSON

THE immortal novelty "that gems the starry girdle of the year" appears to be an opera which burst into a startled world in 1909. The name of it is "Elektra." Casting the customary glance over the record of the dying year, the reviewer is forced to the conclusion that Strauss's work was the most important matter delivered by musicians. This is not a recantation. The writer still questions the validity of "Elektra" as a work of art. But there can be no doubt of its immediate and powerful effect upon an audience. It is what the dramatic experts call "gripping." It was revived by Mr. Gatti-Casazza on December 4. The production brought new glory to the Metropolitan and increased the repute of the principal artists engaged in it.

Let us add that almost as great public excitement was caused by the revival on February 19 of Delibes's once despised opera, "Lakme." The renewed interest may have been due to the revelatory Indian costumes or to the tintinnabulations of Miss Pons's bell song, or both. The reasons for the success of "Lakme" are not in demand of determination. But one stirs uncomfortably under the suspicion that a starved public was ready to hasten with all speed to the saccharine feast. One remembers also how eagerly that same public received the gift of "Simon Boccanegra," graciously revived by Mr. Gatti-Casazza on January 28. Baritone operas used to spell failure. The Metropolitan, however, is blessed with the presence of a baritone who is a star of the screen and the radio. It chances that he is also an artist of the operatic stage and that his pirate doge is an impersonation of worth. But how much thought would have been expended on the question of reviving the old opera had there been no new vocal star to illumine the title role?

The opera has offered other invitations to critical pondering, but the town has urbanely dismissed the matters from its mind. So why try to resurrect them? The significant fact seems to be that, after the long reign of Puccini, the lyric kings who cannot be dethroned are still Wagner and Verdi. The Metropolitan was crowded to the walls on Monday evening last when a holiday army went to a performance of "Aida." There had been no such audience at any previous representation of the season. One noted that the baritone of the evening accomplished a broadcast before rushing to the opera house to appear as the Ethiopian monarch. And "Don Giovanni," another baritone opera, has taken a new lease of life. Can it be that the day of the tenor is declining? Well, to prove that, we must first have the tenor. An hour of Jean de Reszke would settle the question.

* * *

Concert Novelties Remembered.

IN examining the record of the year 1932 this observer was astonished to find how many new compositions had been produced in concert. He had forgotten most of them. This means either that he has a very bad memory or that the music was not memorable. To begin with, there was the Stravinsky violin concerto, anxiously performed by Samuel Dushkin with the Philadelphia Orchestra on January 5. Nothing has evaporated more completely than that labored and uninteresting composition, which Mr. Dushkin played with such effort. We can recall far more clearly the "Organum Quadruplum" of Jean Perotin, sung by the Schola Cantorum on January 20. M. Perotin flourished in the twelfth century and his "Organum" has been revived quite recently. It is much fresher and more grateful to contemporaneous musical taste than tons of the music which the makers of it are endeavoring to persuade us is the really up-to-date thing.

For example, we heard on February 4 Krenek's suite arranged from music written for Goethe's play, "The Triumph of Sensibility." Mr. Krenek is distinctly of this time. He wrote "Jonny spielt auf." There was no triumph for either jazz or sentiment. We do not believe that any of Krenek's music will be revived 600 years after its creation. February and March were fruitful in novelties. One was the second rhapsody of our own George Gershwin, done with the Boston Symphony Orchestra, on February 5. It does not measure quite up to its blue predecessor, but it is a pretty good piece of music and surely a growth, not of American soil, but at least of American metropolitan life. Daniel Gregory Mason's second symphony was brought forward by the Philharmonic on February 18, and proved to be the kind of music which should be expected from the academic shades of Morningside Heights. It is a sound, well-built scholarly composition, in which intellectual, rather than emotional, quality is conspicuous.

Malipiero was represented by a new quartet, produced by the London String Quartet on February 28. A good piece of music, which will probably be industriously neglected for several seasons and then revived with a flourish of publicity trumpets.

* * *

Some Good New Music.

OUR own Aaron Copland's "Symphonic Ode" was revealed to us on March 3 by the Boston Symphony Orchestra. That famous organization had been in the throes of an anniversary and had cajoled all sorts and conditions of composers to write pieces for the occasion. Mr. Copland's was one of the best results. The work showed the composer's characteristic vigor and confidence, and there was even the flash of imagination. Another item from the Boston collection was put on exhibition on March 6, namely, Hindemith's "Concert Music." This impressed us as a good composition, containing fecund musical ideas and being clear and firmly knit in form.

Adv. Jan. 1

SER—Largest Sunday Circulation in New England

'Art Isn't Mechanical'

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, who today writes in the Boston Sunday Advertiser his views on music and his prediction of the musical future. —Boston Sunday Advertiser Photo.

'Radio Passing Fancy,' Koussevitzky's View

Radio, in its present extent at least, is a passing phenomenon.

Art is the product of men's brains and hearts, not of machines.

This is a time for musicians to be optimistic rather than pessimistic.

The noble art of music will not succumb to the machines, but will eventually master them.

Mechanical devices have got people out of the habit of making their own music.

The finest orchestras in the world are right here among you.—(From Serge Koussevitzky's New Year Message).

By SERGE KOUSSEVITZKY
Conductor of Boston Symphony Orchestra

The principal idea I would convey is that this is a time for musicians to be optimistic rather than pessimistic. If they have gone through a period of hard times, like those in other walks of life, it is comforting to know that the future is not so black.

There is a special reason for this. The musical profession has suffered greatly from the depression, but it has suffered even more from the invasion of mechanical devices which reproduce music and consequently throw many musicians out of work. At first it was the gramaphone, and now it is the radio. I consider that radio dealt an even severer blow to the art than did the depression.

MAKE LAZY LISTENERS

For besides lessening the opportunities for employment for musicians, these mechanical devices have had other disadvantageous results. They have got the people out of the habit of making their own music, a habit which is essential for the life of an art. Formerly people played or sang. Such performing inevitably leads to closer acquaintance with the art and greater love and appreciation for it. Now the people sit at ease and hear the music filter through their machines. It is an effortless task; the listener is perfectly passive.

Listening to music in the concert hall is, in this respect, far more desirable, for the auditor, by working to listen, is partly indulging in the task of recreating the art. It is my firm conviction that the passive condition engendered by mechanical reproducing instruments must disappear if the future of music is not to be imperilled.

THE GOOD IN RADIO

Mechanical devices have also tended in many instances to create false standards of performance, and thereby to lower public taste. I am speaking not merely of the many bad programs which come over the air, but to the more insidious notion that what you hear from your radio is the same as the actual performance. It is not, and it cannot be. The radio industry has accomplished marvels in conveying and reproducing sound, but it cannot from the nature of things be anything more than a substitute for the real thing.

If radio has brought symphonic music to millions who never heard it previously it has been a wonderful educational factor. But if people are content to stop there, if concert-goers are to accept radio programs in place of actual attendance at concerts, then the harm done is incalculable.

I wish it clearly understood that I am not wholeheartedly condemning mechanical reproducers. I could not do so consistently, for with my orchestra I have made records of various masterpieces for the gramaphone. Last night, indeed, the Boston Symphony Orchestra began a series of radio broadcasts nationwide in scope.

But I am convinced that radio is a passing phenomenon. Perhaps the next stage is television, which, when it comes, will be even more revolutionary. But beyond all that lies the real future of music, which is very much like its past in that it depends upon people getting back to their own music-making and to hearing music in its actual setting.

BEST ORCHESTRA HERE

The finest orchestras in the world are right here among you, so superior to the best that Europe has to offer as to be in a different class altogether. It would be a national calamity to allow this superiority to be lost, to allow these marvellous instruments to be destroyed for lack of support.

The reaction will come in music. We can even see at this moment evidence of change. Many who have been awakened by the marvelous radio to the beauties of music are turning to the concert hall where they can hear living music and see it as it is recreated. The great orchestras, which demand such huge sums of money to be kept up, are in difficulties, but many are struggling to maintain them.

Musicians are turning again to their art, to its purer phases. They are making music once more because of their love for it, not merely because they are paid to perform. And soon the general public will reawaken to the truth that art is the product of men's brains and hearts, not of machines.

Try This

THIS CLIPPING FROM
N. Y. TELEGRAPH

JAN 1 - 1933

Koussevitzky This Week

Boston Symphony Will Give Programs Thursday and Saturday.

The Boston Symphony Orchestra will make its second visit to New York to play in Carnegie Hall Thursday evening at 8.45 and Saturday afternoon at 2.30. Serge Prokofieff, the composer and pianist, will play the solo part in his new fifth pianoforte concerto at each concert. This piece had its first performances in Europe in October and November, and its first American performances by this orchestra in Boston last week. The concerto is in five short movements.

At the Thursday evening concert, Dr. Serge Koussevitsky will also perform two violin preludes of Sebastian Bach which have been transcribed for string orchestra by Pick-Mangiagalli, the Italian composer. The closing number will be Berlioz's "Fantastic Symphony."

The matinee program, in addition to Prokofieff's concerto, will consist of Vaughan Williams' fantasia for string orchestra on a theme by Thomas Tallis, the early British composer. Beethoven's seventh symphony will complete the program.

THIS CLIPPING FROM
New York Herald-Tribune

JAN 1 - 1933

Serge Prokofieff, Russian composer-pianist, will be the soloist with the Boston Symphony Orchestra under Serge Koussevitzky next Thursday evening ~~and Saturday~~ afternoon in Carnegie Hall and Friday evening at the Brooklyn Academy of Music, playing his fifth piano concerto, Op. 55, in G major. This work, which is in five short movements, was first played by the Berlin Philharmonic, with the composer as soloist, on October 30, and introduced to America by Dr. Koussevitzky in his Boston concert of last Friday.

Mr. Prokofieff will appear next week as conductor with the Musicians Symphony Orc its concert on Tuesday ary 10, at the Met se, directing

woman
chestra
num-
Mild-
n-
's

THIS CLIPPING FROM
NEW YORK SUN

DEC 31 1932

Music and Musicians

By W. J. HENDERSON

THE immortal novelty "that gems the starry girdle of the year" appears to be an opera which burst into a startled world in 1909. The name of it is "Elektra." Casting the customary glance over the record of the dying year, the reviewer is forced to the conclusion that Strauss's work was the most important matter delivered by musicians. This is not a recantation. The writer still questions the validity of "Elektra" as a work of art. But there can be no doubt of its immediate and powerful effect upon an audience. It is what the dramatic experts call "gripping." It was revived by Mr. Gatti-Casazza on December 4. The production brought new glory to the Metropolitan and increased the repute of the principal artists engaged in it.

Let us add that almost as great public excitement was caused by the revival on February 19 of Delibes's once despised opera, "Lakme." The renewed interest may have been due to the revelatory Indian costumes or to the tintinnabulations of Miss Pons's bell song, or both. The reasons for the success of "Lakme" are not in demand of determination. But one stirs uncomfortably under the suspicion that a starved public was ready to hasten with all speed to the saccharine feast. One remembers also how eagerly that same public received the gift of "Simon Boccanegra," graciously revived by Mr. Gatti-Casazza on January 28. Baritone operas used to spell failure. The Metropolitan, however, is blessed with the presence of a baritone who is a star of the screen and the radio. It chances that he is also an artist of the operatic stage and that his pirate doge is an impersonation of worth. But how much thought would have been expended on the question of reviving the old opera had there been no new vocal star to illumine the title role?

The opera has offered other invitations to critical pondering, but the town has urbanely dismissed the matters from its mind. So why try to resurrect them? The significant fact seems to be that, after the long reign of Puccini, the lyric kings who cannot be dethroned are still Wagner and Verdi. The Metropolitan was crowded to the walls on Monday evening last when a holiday army went to a performance of "Aida." There had been no such audience at any previous representation of the season. One noted that the baritone of the evening accomplished a broadcast before rushing to the opera house to appear as the Ethiopian monarch. And "Don Giovanni," another baritone opera, has taken a new lease of life. Can it be that the day of the tenor is declining? Well, to prove that, we must first have the tenor. An hour of Jean de Reszke would settle the question.

* * *

Concert Novelties Remembered.

IN examining the record of the year 1932 this observer was astonished to find how many new compositions had been produced in concert. He had forgotten most of them. This means either that he has a very bad memory or that the music was not memorable. To begin with, there was the Stravinsky violin concerto, anxiously performed by Samuel Dushkin with the Philadelphia Orchestra on January 5. Nothing has evaporated more completely than that labored and uninteresting composition, which Mr. Dushkin played with such effort. We can recall far more clearly the "Organum Quadruplum" of Jean Perotin, sung by the Schola Cantorum on January 20. M. Perotin flourished in the twelfth century and his "Organum" has been revived quite recently. It is much fresher and more grateful to contemporaneous musical taste than tons of the music which the makers of it are endeavoring to persuade us is the really up-to-date thing.

For example, we heard on February 4 Krenek's suite arranged from music written for Goethe's play, "The Triumph of Sensibility." Mr. Krenek is distinctly of this time. He wrote "Jonny spielt auf." There was no triumph for either jazz or sentiment. We do not believe that any of Krenek's music will be revived 600 years after its creation. February and March were fruitful in novelties. One was the second rhapsody of our own George Gershwin, done with the Boston Symphony Orchestra, on February 5. It does not measure quite up to its blue predecessor, but it is a pretty good piece of music and surely a growth, not of American soil, but at least of American metropolitan life. Daniel Gregory Mason's second symphony was brought forward by the Philharmonic on February 18, and proved to be the kind of music which should be expected from the academic shades of Morningside Heights. It is a sound, well-built scholarly composition, in which intellectual, rather than emotional, quality is conspicuous.

Malipiero was represented by a new quartet, produced by the London String Quartet on February 28. A good piece of music, which will probably be industriously neglected for several seasons and then revived with a flourish of publicity trumpets.

* * *

Some Good New Music.

OUR own Aaron Copland's "Symphonic Ode" was revealed to us on March 3 by the Boston Symphony Orchestra. That famous organization had been in the throes of an anniversary and had cajoled all sorts and conditions of composers to write pieces for the occasion. Mr. Copland's was one of the best results. The work showed the composer's characteristic vigor and confidence, and there was even the flash of imagination. Another item from the Boston collection was put on exhibition on March 6, namely, Hindemith's "Concert Music." This impressed us as a good composition, containing fecund musical ideas and being clear and firmly knit in form.

Adv. Jan. 1

SER—Largest Sunday Circulation in New Englan

'Art Isn't Mechanical'

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, who today writes in the Boston Sunday Advertiser his views on music and his prediction of the musical future. —Boston Sunday Advertiser Photo.

'RadioPassingFancy,' Koussevitzky's View

Radio, in its present extent at least, is a passing phenomenon.

Art is the product of men's brains and hearts, not of machines.

This is a time for musicians to be optimistic rather than pessimistic.

The noble art of music will not succumb to the machines, but will eventually master them.

Mechanical devices have got people out of the habit of making their own music.

The finest orchestras in the world are right here among you.—(From Serge Koussevitzky's New Year Message).

By SERGE KOUSSEVITZKY
Conductor of Boston Symphony Orchestra

The principal idea I would convey is that this is a time for musicians to be optimistic rather than pessimistic. If they have gone through a period of hard times, like those in other walks of life, it is comforting to know that the future is not so black.

There is a special reason for this. The musical profession has suffered greatly from the depression, but it has suffered even more from the invasion of mechanical devices which reproduce music and consequently throw many musicians out of work. At first it was the gramaphone, and now it is the radio. I consider that radio dealt an even severer blow to the art than did the depression.

MAKE LAZY LISTENERS

For besides lessening the opportunities for employment for musicians, these mechanical devices have had other disadvantageous results. They have got the people out of the habit of making their own music, a habit which is essential for the life of an art. Formerly people played or sang. Such performing inevitably leads to closer acquaintance with the art and greater love and appreciation for it. Now the people sit at ease and hear the music filter through their machines. It is an effortless task; the listener is perfectly passive.

Listening to music in the concert hall is, in this respect, far more desirable, for the auditor, by working to listen, is partly indulging in the task of recreating the art. It is my firm conviction that the passive condition engendered by mechanical reproducing instruments must disappear if the future of music is not to be imperilled.

THE GOOD IN RADIO

Mechanical devices have also tended in many instances to create false standards of performance, and thereby to lower public taste. I am speaking not merely of the many bad programs which come over the air, but to the more insidious notion that what you hear from your radio is the same as the actual performance. It is not, and it cannot be. The radio industry has accomplished marvels in conveying and reproducing sound, but it cannot from the nature of things be anything more than a substitute for the real thing.

If radio has brought symphonic music to millions who never heard it previously it has been a wonderful educational factor. But if people are content to stop there, if concert-goers are to accept radio programs in place of actual attendance at concerts, then the harm done is incalculable.

I wish it clearly understood that I am not wholeheartedly condemning mechanical reproducers. I could not do so consistently, for with my orchestra I have made records of various masterpieces for the gramaphone. Last night, indeed, the Boston Symphony Orchestra began a series of radio broadcasts nationwide in scope.

But I am convinced that radio is a passing phenomenon. Perhaps the next stage is television, which, when it comes, will be even more revolutionary. But beyond all that lies the real future of music, which is very much like its past in that it depends upon people getting back to their own music-making and to hearing music in its actual setting.

BEST ORCHESTRA HERE

The finest orchestras in the world are right here among you, so superior to the best that Europe has to offer as to be in a different class altogether. It would be a national calamity to allow this superiority to be lost, to allow these marvellous instruments to be destroyed for lack of support.

The reaction will come in music. We can even see at this moment evidence of change. Many who have been awakened by the marvelous radio to the beauties of music are turning to the concert hall where they can hear living music and see it as it is recreated. The great orchestras, which demand such huge sums of money to be kept up, are in difficulties, but many are struggling to maintain them.

Musicians are turning again to their art, to its purer phases. They are making music once more because of their love for it, not merely because they are paid to perform. And soon the general public will reawaken to the truth that art is the product of men's brains and hearts, not of machines.

Tru This

THIS CLIPPING FROM
N. Y. TELEGRAPH

JAN 1 - 1933

Koussevitzky This Week

Boston Symphony Will Give Programs Thursday and Saturday.

The Boston Symphony Orchestra will make its second visit to New York to play in Carnegie Hall Thursday evening at 8.45 and Saturday afternoon at 2.30. Serge Prokofieff, the composer and pianist, will play the solo part in his new fifth pianoforte concerto at each concert. This piece had its first performances in Europe in October and November, and its first American performances by this orchestra in Boston last week. The concerto is in five short movements.

At the Thursday evening concert, Dr. Serge Koussevitsky will also perform two violin preludes of Sebastian Bach which have been transcribed for string orchestra by Pick-Mangiagalli, the Italian composer. The closing number will be Berlioz's "Fantastic Symphony."

The matinee program, in addition to Prokofieff's concerto, will consist of Vaughan Williams' fantasia for string orchestra on a theme by Thomas Tallis, the early British composer. Beethoven's seventh symphony will complete the program.

THIS CLIPPING FROM
New York Herald-Tribune

JAN 1 - 1933

Serge Prokofieff, Russian composer-pianist, will be the soloist with the Boston Symphony Orchestra under Serge Koussevitzky next Thursday evening ~~and Sa~~turday afternoon in Carnegie Hall and Friday evening at the Brooklyn Academy of Music, playing his fifth piano concerto, Op. 55, in G major. This work, which is in five short movements, was first played by the Berlin Philharmonic, with the composer as soloist, on October 30, and introduced to America by Dr. Koussevitzky in his Boston concert of last Friday.

Mr. Prokofieff will appear next week as conductor with the Musicians Symphony Orc its concert of Tuesday ary 10, at the Met ise, directing

woman
chestra
num-
Mild-
n-
r's

THIS CLIPPING FROM
PHILADELPHIA, PA.
ENQUIRER

JAN 1 - 1933

Themes and Variations

By LINTON MARTIN

THE withdrawal of the New York Philharmonic [illegible] from the Philadelphia [illegible] for the first time [illegible] city will be deprived [illegible] the orchestra making [illegible] remarkable as it [illegible] hearing the bad news [illegible] hope [illegible] concerts given by the famous New York [illegible] that this development [illegible] temporary and that the [illegible] constant [illegible] experience has proved that [illegible] activities [illegible] withdrawal of the New York Philharmonic [illegible] concerts [illegible] soundly created [illegible] measurable [illegible] conductor [illegible]

WHETHER [illegible] Mr. Stokowski [illegible] question raised [illegible] Symphony's [illegible] inexorable [illegible] concerts of the New York [illegible] Toscanini [illegible]

[illegible] Stokowski conduct his [illegible] excerpts and "Death and Transfiguration," as well as the piano soloist in the Hindemith concerto without budging from their own living rooms.

Vanishing Visitors

OF COURSE it is as impossible to wave away or ignore modern marvels of scientific progress as to argue with the law of gravitation. But the important part played in present-day existence by radio may explain to some extent what has become of the audiences that at times past were able to support not merely one symphonic season in this city, but additional series by several regularly visiting orchestras. How else account for the paradox presented by the fact that, while population has steadily increased, audiences that once crowded the Academy for concerts by various outside orchestras have vanished? First the Boston Symphony, for many years a regular visitor here, took its departure from our musical life. Then the concerts of the New York Symphony were canceled when that organization was absorbed and combined with the New York Philharmonic. But now our sole surviving symphonic visitor follows the procession, and deserts us also. Where, how and why have audiences that attended all their concerts here apparenty evaporated?

It is possible to find reasons that serve as surface explanations for some of these developments. It is notorious that the Boston Symphony became slack and disorganized, dropping from its proud position in a single season when the amiable but unauthoritative Henri Rabaud succeeded Karl Muck as [illegible]

[illegible]

THE [illegible] conductors [illegible] is the part of the personality on the podium [illegible] orchestral [illegible] is indispensable. Probably [illegible] himself did not [illegible] his observation [illegible] it is an [illegible] tional experience [illegible] son here.

It is [illegible] conductors [illegible] New York [illegible] appeared as [illegible] the Philadelphia Orchestra. Among them have been Willem Mengelberg, Sir Thomas Beecham, Fritz Reiner and Bernardino Molinari. Even so their visits have afforded opportunity to note the different results obtained from different orchestras, and it is obvious that the greater the number of concerts has been the greater the variety, likewise of compositions included in the course of a season.

The high cost of touring, and a field for more concerts in New York are the reasons officially given by Arthur Judson, manager, for abandoning Philadelphia after this season. All dates outside of New York have been given up, he points out, so there is no special discrimination against Philadelphia. That may be poor consolation, but a more substantial and reassuring one is that while Stokowski continues to conduct the Philadelphia Orchestra there need be no fear of the stagnation that all too often results under a monopolistic regime and without the impetus of contrast and competition.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

[illegible] 1 - 1933

As Music Goes

By Dr. W. Louis Chapman

Some Comments on Critic Henderson's Castigation for His Failure to Surround Koussevitsky With Trailing Clouds of Adjectives

[illegible]

THIS CLIPPING FROM
TIME

Boston on the Air

[illegible]

POTTSVILLE, PA.
MORNING PAPER

JAN [illegible]

READING CONCERT SEASON CLOSED WITH BOSTON SYMPHONY

[illegible] Roland Hayes, the negro tenor, who [illegible] better known through Europe than in [illegible] country;

THIS CLIPPING FROM
PHILADELPHIA, PA.
ENQUIRER

JAN 1 - 1933

Themes and Variations

By LINTON MARTIN

THE withdrawal of the New York Philharmonic-Symphony Orchestra from the Philadelphia symphonic scene next season means that for the first time in many years—more than a generation, in fact—this city will be deprived of the musical ministrations of any great outside orchestra making regular visits here. The situation is, or will be, as remarkable as it is regrettable. Although the official announcement bearing the bad news is made with flat-footed finality, and holds no hope for any future resumption of a regular series of concerts here by the famous New York band, it is earnestly to be hoped that this development, undoubtedly due to the depression, will be but temporary, and that the suspended visits will be resumed at a not-too-distant day, when general conditions have possibly improved.

Experience has proved that variety and contrast stimulate interest generally in activities that are similar in scope and character. The withdrawal of the New York Philharmonic-Symphony from Philadelphia does not necessarily mean that the subscription list it has enjoyed here will be diverted to the Philadelphia Orchestra season. Indeed, the concerts of each orchestra have undoubtedly promoted patronage for the other, for a healthy appetite for symphonic offerings, once soundly created, is an incurable and constantly increasing taste, a treasurable and indestructible lifelong possession. Hearing one famous conductor present some certain symphony creates a desire to hear what new and different meaning some other dominant and highly individual director will find in the same work.

* * *

WHETHER music lovers who attend orchestra concerts in this city are Stokowski-minded rather than symphony-minded is a question raised by the termination of the New York Philharmonic-Symphony's trips to our town. Otherwise it is difficult to explain the inexcusable neglect and poor attendance which has marked the concerts of the New York orchestra under such distinguished conductors as Toscanini, Mengelberg, Furtwaengler and Walter, in sharp and striking contrast to the capacity crowds at the Philadelphia Orchestra's Friday afternoon concerts under Stokowski, and at the Saturday and Monday night offerings also, until the depression somewhat depleted audiences on those occasions because of highly abnormal conditions by no means representative of the real tastes of the public.

In view of the indifferent interest shown in the concerts of the New York orchestra, and economic pressure having the powerful force that it does exercise in art, the management is hardly to be blamed for its decision. The blame must rest squarely upon the poor patronage extended here, as compared with the huge houses that turn out for the concerts given by the Philadelphia Orchestra during its seasonal trips to New York. That attendance, too, is another evidence of the prodigious personal popularity and prestige of Leopold Stokowski outside of the city that primarily claims his conducting.

* * *

Stokowski has been charged, in various quarters, particularly by certain New York commentators, with resorting to unmusical means for the sake of a thrill—with highlighting and underscoring sedate and sometimes soporific "classics," applying rouge, lipstick and mascara to the features of the poor old things until their own fathers would hardly know them. Toscanini's symphonic slogan has been, in effect, "the music of the masters as the composers meant it to be played." The public, of course, has the privilege of deciding which and what it prefers. If it displays a human weakness for emotional excitement above pure austerity in art, on some occasions, it does so with the unanswerable argument of patronage.

Music of the Week

TODAY

Musicale. Art Alliance. 4.00 P. M.

TUESDAY

"Aida," by Metropolitan Opera Association. Academy. 8.00 P. M.

Matinee Musical Club. Bellevue-Stratford. 2.30 P. M.

WEDNESDAY

Philadelphia Chamber String Simfonietta. Bellevue-Stratford. 8.30 P. M.

Fortnightly Club. Academy. 8.15 P. M.

THURSDAY

Harry Blank, lieder recital. Plays and Players. 8.30 P. M.

FRIDAY

Philadelphia Orchestra. Academy. 2.30 P. M.

SATURDAY

Philadelphia Orchestra. Academy. 8.20 P. M.

Reckoning With Radio

HOW influential a factor radio is in public attendance at symphony concerts is a speculative matter, but one that undeniably plays a part, and an important part. Stokowski has told the writer that he firmly believes broadcasting concerts augments attendance. In its immediate application it is certainly a profitable auxiliary source of revenue, and, in times such as these, a persuasively important and powerful one. Certainly the radio has brought symphony concerts to thousands, indeed, to millions, who otherwise would not and could not hear them. It has made an open book for them of what otherwise would have remained an impenetrable musical mystery, undoubtedly creating a love for great music.

At the same time, however, it is a question how many music lovers wish or are able to take the time and spend the money to attend the subsequent public performance of a program they already may have heard broadcast earlier on Sunday afternoon. The Sunday afternoon broadcasts of the New York Philharmonic-Symphony Orchestra concerts during the entire symphony season are a boon and a benefaction to an enormous number of music lovers, who can hear them comfortably and without expense in slippered ease at home. But subsequent public performance becomes largely a matter of gratifying curiosity about the personal appearance of the artists engaged. It becomes a question how many music lovers are sufficiently interested in seeing how Toscanini and other conductors wave their arms and command their orchestras, how they walk on and off the stage, whether this personal observation is worth the price of a ticket and the time and trouble of going to the hall.

The broadcast concerts of the Philadelphia Orchestra are more limited in number and so are on a somewhat different footing. But some Saturday night subscribers have told the writer how delighted they were that they could avoid exposure to the wild weather on that snowy night of Saturday, December 17, let their tickets go to waste, and still hear Stokowski conduct his "Siegfried" excerpts and "Death and Transfiguration," as well as the piano soloist in the Hindemith concerto, without budging from their own living rooms.

Vanishing Visitors

OF COURSE it is as impossible to wave away or ignore modern marvels of scientific progress as to argue with the law of gravitation. But the important part played in present-day existence by radio may explain to some extent what has become of the audiences that in times past were able to support not merely one symphonic season in this city, but additional series by several regularly visiting orchestras. How else account for the paradox presented by the fact that, while population has steadily increased, audiences that once crowded the Academy for concerts by various outside orchestras have vanished? First the Boston Symphony, for many years a regular visitor here, took its departure from our musical life. Then the concerts of the New York Symphony were canceled when that organization was absorbed and combined with the New York Philharmonic. But now our sole surviving symphonic visitor follows the procession, and deserts us also. Where, how and why have audiences that attended all their concerts here apparenty evaporated?

It is possible to find reasons that serve as surface explanations for some of these developments. It is notorious that the Boston Symphony became slack and disorganized, dropping from its proud position in a single season when the amiable but unauthoritative Henri Rabaud succeeded Karl Muck as one of the musical woes of the war, and interest subsided correspondingly. The extinction of the New York Symphony left audiences for that series no alternative but to go elsewhere, although it promptly became possible for them to hear the venerable Walter Damrosch not merely conduct via radio, but talk as well. In the case of the New York Philharmonic-Symphony Orchestra, it has been charged, and not without reason, that the programs of Toscanini and certain of his associate conductors have not been as interesting as possible, that some, in fact, have been deadly dull. And on the score of performance, the recent presentation here of the Tchaikovsky Fifth Symphony by the New York band under Issay Dobrowen, who will soon be with the Philadelphia Orchestra as "guest" for seven weeks, suffered fatally through the comparison it inevitably challenged with Stokowski's famous and electrifying offerings of the same symphony.

If the public is to be chided for insularity, indifference and an inhospitable attitude toward visiting symphony orchestras in this city, at least there are two sides to the story. There may be a lesson for everybody in the present situation.

Symphonic Sophistry

THE remark, generally credited to Richard Strauss, that "there are no orchestras, only conductors," is of course something of a symphonic sophistry. Important as is the place of the personality on the podium, orchestral excellence is indispensable. Probably Strauss himself did not mean his observation to be taken too literally. At the same time, it is the conductor who admittedly gives constantly fresh zest to immutable masterpieces, and it is an invaluable artistic and emotional experience to hear as many greatly gifted composers as possible. That is another loss we suffer in the withdrawal of the New York Philharmonic-Symphony, for Philadelphia becomes automatically and inevitably that much more limited in the opportunities offered for contact with conductors during the season here.

It is true that some of the conductors who have appeared with the New York orchestra have also appeared as "guests" with the Philadelphia Orchestra. Among them have been Willem Mengelberg, Sir Thomas Beecham, Fritz Reiner and Bernardino Molinari. Even so, their visits have afforded opportunity to note the different results obtained from different orchestras, and it is obvious that the greater the number of concerts has been, the greater the variety, likewise, of compositions included in the course of a season.

The high cost of touring, and a field for more concerts in New York are the reasons officially given by Arthur Judson, manager, for abandoning Philadelphia after this season. All dates outside of New York have been given up, he points out, so there is no special discrimination against Philadelphia. That may be poor consolation, but a more substantial and reassuring one is that while Stokowski continues to conduct the Philadelphia Orchestra there need be no fear of the stagnation that all too often results under a monopolistic regime and without the impetus of contrast and competition.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
JAN 1 - 1933

As Music Goes

By Dr. W. Louis Chapman

Some Comments on Critic Henderson's Castigation for His Failure to Surround Koussevitsky With Trailing Clouds of Adjectives

It now appears that no less a personage than W. J. Henderson, than whom there is no more able music critic and estimator in the entire world, is in hot water because he referred to Koussevitzky as a "competent conductor." Upon his head, therefore, is heaped all possible contumely and obloquy for those two unfortunate words. Never mind the countless times he has lauded the said Koussevitzky to the skies. Forgotten are the many occasions on which he has raised his voice in praise of the distinguished leader and of his interpretations. It appears that somewhere he failed to attach the numerous complimentary adjestives with which the eminent batonist is usually adorned.

This brings up an important question —Is it not about time to have done with the indiscriminate and often ill-advised praise of whoever stands out in front of the prosceninm arch and either executes appropriate gymnastics or really guides his forces through the mazes of more or less well-known music? Do we not visit absurd and fulsome praise upon a director when it is the orchestra, and above all the worth of the composition itself, which should have the praise? There have been times when said conductor has not conducted and the concertmeister or "assistant conductor" has been director. At such times did the orchestra find itself in the ditch, were there any particular shortcomings in the interpretations? Did the presentations suffer from any particularly grievous faults and did one have to feel burning shame for what seemed to be a poor performance?

The answer to all of these important questions is a robustious and emphatic No! On the contrary, there have been occasions when a substitute conductor seemed to do much better with his forces than the usual director. Particulars, together with names, dates, pages and measures of the orchestral score, may be had upon private or public request. Departures from orchestral excellence may sometimes be charged to the fact that the men do not offer the substitute conductor the attention and artistic support that he deserved. Instead of putting their very best efforts into the work in hand, the men sometimes allow themselves to be overcome by a musical lassitude which has an immediate effect upon the music, very much to the detriment of the performance and to the substitute conductor who, finding himself suddenly in a position of unusual responsibility, tries his utmost to make the performance an artistic success and in a measure fails because the men under him are not imbued with high artistic ideals.

True Musicians and Others

The true musician is one who does his very best at all times, who finds no detail or occasion too small for conscientious attention and interpretation, who feels the spirit speak to him as truly and sincerely in a music shed or in the woods as in a concert hall crowded with the nobility and the gentry, and who summons his most luscious tones in praise of the Most High whether it be in his practice chamber or in a gilded mosque. Because of the fine habits of a lifetime, such a man could not depart from high musical and artistic ideals. There are but few descriptive appellations suitable to those who would not render an assistant or substitute conductor their very best efforts and those do not look well in print. Yet men have been known who were low and cruel enough to really try to throw the show, and attempt to confuse a substitute conductor by false entrances and ill-timed phrases.

Within two weeks, the incomparable Toscanini gave a reading of Beethoven's third symphony. In 50 years of concert-going this writer has never heard the "Funeral March" taken at such a slow tempo or the "allegro vivace" so moderately and so deliberately played. Now there is no reason to become excited or alarmed over what is obviously an unusual interpretation. It does not necessarily mean that the great musician is slipping or that his art has forsaken him. If, however, there are too many such differences between the conductor's personal views and the composer's express commands as laid down in the score, or if they are too long continued, it is certain that those who know about music will be sure to publicly voice their opinions and their reasons therefor.

Behind the Scenes

There is much that might be said about the "inside tracks" of music, much that might be told by those behind the scenes—of times when orchestra instruments failed completely in their entrance in familiar classics, of pianists who went wool-gathering in their concertos and returned to the continuity only by a very slender thread, of conductors who frequently take an adagio like a brisk andante and of string quartets who take but little stock in the directions for performance laid down in the score by the composer. Or of eminent pianists who played the light whirring "spinning song" of Mendelssohn like horses ploughing through a stubbly field, or Debussy's flashing "goldfish" more like the thrashing of whales, and so on through many programs which were not exactly helped by technical errors or inadequacies.

However, these are to be considered rare occasions and such departures from musical orthdoxy are unusual and entirely unworthy of editorial comment or unfavorable criticism. They are, however, an offence to music and the more perfect the artist or organization the less often they may happen. When they occur too often, it will be plenty of time for public censure. It is a fine commentary on the natural charity and kindliness of music critics that attention is not directed more frequently to these matters and affairs. And so we find that the greatest of musicians are those who commit the fewest of these errors, whose technique serves them well at all times, in the hours of musical plain sailing and in the days of trouble.

Perhaps there will some time be a day of reckoning when the "Yes guy" will change his affability for the mein of the stern judge and mete out his measure of comment after the manner of the good old text, "Now it can be told." In the meanwhile, it will be the ardent effort of most reviewers to give the greatest praise where one can, to pass gently over the rough places and perhaps receive the everlasting gratitude of those who know how they have been spared and how badly they might have fared had the reviewer not been brought up on the Golden Rule or had he known less of the matter in hand.

The story has been told of an inexperienced reporter who when first brought face to face with an organ console was quite overcome by so many ivory stop tablets and push buttons and speedily rushed into print with the astounding news: "This organ has a million stops and cost two million dollars." One also recalls the story of the trombone player who, when instructed to play the overture to "William Tell," excitedly stated, "My goodness gracious! I have just played that." The cautious critic will leave the discovery of such situations to the gentle reader.

THIS CLIPPING FROM
TIME

Boston on the Air

When hard times came and rich men were no longer able to help support symphony orchestras, more than one U. S. orchestra was saved by radio. Several orchestras have been helped by commercial sponsors. Columbia Broadcasting System has the New York Philharmonic-Symphony and the Philadelphia Orchestra as sustaining features. But National Broadcasting Co. has not felt like paying a major orchestra's price until last week, when it signed up the Boston Symphony for ten Saturday night concerts beginning New Year's Eve. The fee was not disclosed but the Boston Symphony badly needs whatever it can get. Boston's band has never been offered a sizeable radio contract before. To help meet this season's deficit, which without N. B. C.'s help would have run to some $93,000, Conductor Sergei Koussevitsky and his non-union orchestra (only one in the U. S.) lately offered to turn back $46,000 from their salaries.

POTTSVILLE, PA.
MORNING PAPER
8 JAN 3 1 1933

READING CONCERT SEASON CLOSED WITH BOSTON SYMPHONY

The greatest musical season Reading has ever had was brought to a brilliant close Monday evening under the efficient management of Geo. D. Haage, with the initial appearance of the Boston Symphony Orchestra under Serge Koussevitzky, conductor.

Mr. Haage has been untiringly spreading the gospel of music for 25 years, and, as a celebration of this anniversary, has given his patrons an almost unequaled array of talent, comprising as it did, Rosa Ponselle, who is generally acknowledged the greatest dramatic soprano in the world today; Fritz Kreisler, the mere mention of whose name tells the story of his place as perhaps one of the finest all around musicians in the world—some one has fittingly termed him "Dean of Violinists"; Roland Hayes, the negro tenor, who perhaps is better known through Europe than in his own country; Vladimir Horowitz, an especially brilliant pianist, and the Boston Symphony with its personnel of 110 men and Serge Koussevitsky, conductor. One could never hope to hear such a marvelous combination of concerts again outside the large musical centers, but Reading is rapidly becoming known for its increasing interest and appreciation of the best in all the various branches of art. Mr. Haage's belief in music has been justified by the enthusiastic support given him by patrons who come from a radius of 40 miles to enjoy these evenings.

While Mr. Haage has been fortunate in the past to number the Cleveland Orchestra as an outstanding feature of his course, he is to be especially congratulated in obtaining the Boston Symphony for this season. The Cleveland Orchestra, under Sokoloff, will be remembered as having played here in Pottsville some years past with Robert Braun as soloist. This orchestra has always delighted its audiences, but the renewed life that has been creeping into the Boston organization in the last half dozen years is rapidly bringing it back to its original high standard, when it was the only real orchestra in the country. With Dr. Karl Muck as conductor no other orchestra could compare with it, and it had the proud distinction of weathering a gratifying comparison with the best organizations of its kind in Europe. However, after Dr. Muck was no longer associated with it, this wonderful reputation sustained interest for a time but gradually faded until the happy arrival of Koussevitzky, who has imparted new life into it and brought it back to its present enviable standing among the splendid orchestras of the country.

With the marvelous background of 110 tried and experienced musicians, and a well balanced program of three masters, plus a vibrant and insatiable artist to lead them in their beautiful pianissimo and stirring fortissimo passages, who could fail to designate this concert as the climax of all the musical activities ever held in Reading?

Koussevitzky was particularly happy in his choice of Bach, Brahms and Wagner on the same program. Starting with the sweet tones of the entire string section in the opening Bach numbers—Two Preludes arranged by Pick-Mangiagalli, the first half ended with the Brahms Symphony No. 3 in F. Major, op 90. The latter half of the program was given over to three numbers from the Wagner operas:

From the delicate murmurs and entrancing themes of the Forest Murmurs from Seigfried, through the exquisite and soulful strains of the Prelude and Love-Death from "Tristan and Isolde," to the thrilling close of the Overture to Tannheuser, the audience seemed to be held spell bound by the inspired rendition of these numbers.

79

THIS CLIPPING FROM
PHILADELPHIA, PA.
ENQUIRER

JAN 1 - 1933

Themes and Variations

By LINTON MARTIN

THE withdrawal of the New York Philharmonic-Symphony Orchestra from the Philadelphia symphonic scene next season means that for the first time in many years—more than a generation, in fact—this city will be deprived of the musical ministrations of any great outside orchestra making regular visits here. The situation is, or will be, as remarkable as it is regrettable. Although the official announcement bearing the bad news is made with flat-footed finality, and holds no hope for any future resumption of a regular series of concerts here by the famous New York band, it is earnestly to be hoped that this development, undoubtedly due to the depression, will be but temporary, and that the suspended visits will be resumed at a not-too-distant day, when general conditions have possibly improved.

Experience has proved that variety and contrast stimulate interest generally in activities that are similar in scope and character. The withdrawal of the New York Philharmonic-Symphony from Philadelphia does not necessarily mean that the subscription list it has enjoyed here will be diverted to the Philadelphia Orchestra season. Indeed, the concerts of each orchestra have undoubtedly promoted patronage for the other, for a healthy appetite for symphonic offerings, once soundly created, is an incurable and constantly increasing taste, a treasurable and indestructible lifelong possession. Hearing one famous conductor present some certain symphony creates a desire to hear what new and different meaning some other dominant and highly individual director will find in the same work.

* * *

WHETHER music lovers who attend orchestra concerts in this city are Stokowski-minded rather than symphony-minded is a question raised by the termination of the New York Philharmonic-Symphony's trips to our town. Otherwise it is difficult to explain the inexcusable neglect and poor attendance which has marked the concerts of the New York orchestra under such distinguished conductors as Toscanini, Mengelberg, Furtwaengler and Walter, in sharp and striking contrast to the capacity crowds at the Philadelphia Orchestra's Friday afternoon concerts under Stokowski, and at the Saturday and Monday night offerings also, until the depression somewhat depleted audiences on those occasions because of highly abnormal conditions by no means representative of the real tastes of the public.

In view of the indifferent interest shown in the concerts of the New York orchestra, and economic pressure having the powerful force that it does exercise in art, the management is hardly to be blamed for its decision. The blame must rest squarely upon the poor patronage extended here, as compared with the huge houses that turn out for the concerts given by the Philadelphia Orchestra during its seasonal trips to New York. That attendance, too, is another evidence of the prodigious personal popularity and prestige of Leopold Stokowski outside of the city that primarily claims his conducting.

* * *

Stokowski has been charged, in various quarters, particularly by certain New York commentators, with resorting to unmusical means for the sake of a thrill—with highlighting and underscoring sedate and sometimes soporific "classics," applying rouge, lipstick and mascara to the features of the poor old things until their own fathers would hardly know them. Toscanini's symphonic slogan has been, in effect, "the music of the masters as the composers meant it to be played." The public, of course, has the privilege of deciding which and what it prefers. If it displays a human weakness for emotional excitement above pure austerity in art, on some occasions, it does so with the unanswerable argument of patronage.

Music of the Week

TODAY

Musicale. Art Alliance. 4.00 P. M.

TUESDAY

"Aida," by Metropolitan Opera Association. Academy. 8.00 P. M.

Matinee Musical Club. Bellevue-Stratford. 2.30 P. M.

WEDNESDAY

Philadelphia Chamber String Simfonietta. Bellevue-Stratford. 8.30 P. M.

Fortnightly Club. Academy. 8.15 P. M.

THURSDAY

Harry Blank, lieder recital. Plays and Players. 8.30 P. M.

FRIDAY

Philadelphia Orchestra. Academy. 2.30 P. M.

SATURDAY

Philadelphia Orchestra. Academy. 8.20 P. M.

Reckoning With Radio

HOW influential a factor radio is in public attendance at symphony concerts is a speculative matter, but one that undeniably plays a part, and an important part. Stokowski has told the writer that he firmly believes broadcasting concerts augments attendance. In its immediate application it is certainly a profitable auxiliary source of revenue, and, in times such as these, a persuasively important and powerful one. Certainly the radio has brought symphony concerts to thousands, indeed, to millions, who otherwise would not and could not hear them. It has made an open book for them of what otherwise would have remained an impenetrable musical mystery, undoubtedly creating a love for great music.

At the same time, however, it is a question how many music lovers wish or are able to take the time and spend the money to attend the subsequent public performance of a program they already may have heard broadcast earlier on Sunday afternoon. The Sunday afternoon broadcasts of the New York Philharmonic-Symphony Orchestra concerts during the entire symphony season are a boon and a benefaction to an enormous number of music lovers, who can hear them comfortably and without expense in slippered ease at home. But subsequent public performance becomes largely a matter of gratifying curiosity about the personal appearance of the artists engaged. It becomes a question how many music lovers are sufficiently interested in seeing how Toscanini and other conductors wave their arms and command their orchestras, how they walk on and off the stage, whether this personal observation is worth the price of a ticket and the time and trouble of going to the hall.

The broadcast concerts of the Philadelphia Orchestra are more limited in number and so are on a somewhat different footing. But some Saturday night subscribers have told the writer how delighted they were that they could avoid exposure to the wild weather on that snowy night of Saturday, December 17, let their tickets go to waste, and still hear Stokowski conduct his "Siegfried" excerpts and "Death and Transfiguration," as well as the piano soloist in the Hindemith concerto, without budging from their own living rooms.

Vanishing Visitors

OF COURSE it is as impossible to wave away or ignore modern marvels of scientific progress as to argue with the law of gravitation. But the important part played in present-day existence by radio may explain to some extent what has become of the audiences that in times past were able to support not merely one symphonic season in this city, but additional series by several regularly visiting orchestras. How else account for the paradox presented by the fact that, while population has steadily increased, audiences that once crowded the Academy for concerts by various outside orchestras have vanished? First the Boston Symphony, for many years a regular visitor here, took its departure from our musical life. Then the concerts of the New York Symphony were canceled when that organization was absorbed and combined with the New York Philharmonic. But now our sole surviving symphonic visitor follows the procession, and deserts us also. Where, how, and why have audiences that attended all their concerts here apparenty evaporated?

It is possible to find reasons that serve as surface explanations for some of these developments. It is notorious that the Boston Symphony became slack and disorganized, dropping from its proud position in a single season when the amiable but unauthoritative Henri abaud succeeded Karl Muck as one of the musical woes of the war, and interest subsided correspondingly. The extinction of the New York Symphony left audiences for that series no alternative but to go elsewhere, although it promptly became possible for them to hear the venerable Walter Damrosch not merely conduct via radio, but talk as well. In the case of the New York Philharmonic-Symphony Orchestra, it has been charged, and not without reason, that the programs of Toscanini and certain of his associate conductors have not been as interesting as possible, that some, in fact, have been deadly dull. And on the score of performance, the recent presentation here of the Tchaikovsky Fifth Symphony by the New York band under Issay Dobrowen, who will soon be with the Philadelphia Orchestra as "guest" for seven weeks, suffered fatally through the comparison it inevitably challenged with Stokowski's famous and electrifying offerings of the same symphony.

If the public is to be chided for insularity, indifference and an inhospitable attitude toward visiting symphony orchestras in this city, at least there are two sides to the story. There may be a lesson for everybody in the present situation.

Symphonic Sophistry

THE remark, generally credited to Richard Strauss, that "there are no orchestras, only conductors," is of course something of a symphonic sophistry. Important as is the place of the personality on the podium, orchestral excellence is indispensable. Probably Strauss himself did not mean his observation to be taken too literally. At the same time, it is the conductor who admittedly gives constantly fresh zest to immutable masterpieces, and it is an invaluable artistic and emotional experience to hear as many greatly gifted composers as possible. That is another loss we suffer in the withdrawal of the New York Philharmonic-Symphony, for Philadelphia becomes automatically and inevitably that much more limited in the opportunities offered for contact with conductors during the season here.

It is true that some of the conductors who have appeared with the New York orchestra have also appeared as "guests" with the Philadelphia Orchestra. Among them have been Willem Mengelberg, Sir Thomas Beecham, Fritz Reiner and Bernardino Molinari. Even so, their visits have afforded opportunity to note the different results obtained from different orchestras, and it is obvious that the greater the number of concerts has been, the greater the variety, likewise, of compositions included in the course of a season.

The high cost of touring, and a field for more concerts in New York are the reasons officially given by Arthur Judson, manager, for abandoning Philadelphia after this season. All dates outside of New York have been given up, he points out, so there is no special discrimination against Philadelphia. That may be poor consolation, but a more substantial and reassuring one is that while Stokowski continues to conduct the Philadelphia Orchestra there need be no fear of the stagnation that all too often results under a monopolistic regime and without the impetus of contrast and competition.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL
JAN 1 - 1933

As Music Goes

By Dr. W. Louis Chapman

Some Comments on Critic Henderson's Castigation for His Failure to Surround Koussevitsky With Trailing Clouds of Adjectives

It now appears that no less a personage than W. J. Henderson, than whom there is no more able music critic and estimator in the entire world, is in hot water because he referred to Koussevitsky as a "competent conductor." Upon his head, therefore, is heaped all possible contumely and obloquy for those two unfortunate words. Never mind the countless times he has lauded the said Koussevitzsky to the skies. Forgotten are the many occasions on which he has raised his voice in praise of the distinguished leader and of his interpretations. It appears that somewhere he failed to attach the numerous complimentary adjestives with which the eminent batonist is usually adorned.

This brings up an important question—Is it not about time to have done with the indiscriminate and often ill-advised praise of whoever stands out in front of the prosceninm arch and either executes appropriate gymnastics or really guides his forces through the mazes of more or less well-known music? Do we not visit absurd and fulsome praise upon a director when it is the orchestra, and above all the worth of the composition itself, which should have the praise? There have been times when said conductor has not conducted and the concertmeister or "assistant conductor" has been director. At such times did the orchestra find itself in the ditch, were there any particular shortcomings in the interpretations? Did the presentations suffer from any particularly grievous faults and did one have to feel burning shame for what seemed to be a poor performance?

The answer to all of these important questions is a robustious and emphatic No! On the contrary, there have been occasions when a substitute conductor seemed to do much better with his forces than the usual director. Particulars, together with names, dates, pages and measures of the orchestral score, may be had upon private or public request. Departures from orchestral excellence may sometimes be charged to the fact that the men do not offer the substitute conductor the attention and artistic support that he deserved. Instead of putting their very best efforts into the work in hand, the men sometimes allow themselves to be overcome by a musical lassitude which has an immediate effect upon the music, very much to the detriment of the performance and to the substitute conductor who, finding himself suddenly in a position of unusual responsibility, tries his utmost to make the performance an artistic success and in a measure fails because the men under him are not imbued with high artistic ideals.

True Musicians and Others

The true musician is one who does his very best at all times, who finds no detail or occasion too small for conscientious attention and interpretation, who feels the spirit speak to him as truly and sincerely in a music shed or in the woods as in a concert hall crowded with the nobility and the gentry, and who summons his most luscious tones in praise of the Most High whether it be in his practice chamber or in a gilded mosque. Because of the fine habits of a lifetime, such a man could not depart from high musical and artistic ideals. There are but few descriptive appellations suitable to those who would not render an assistant or substitute conductor their very best efforts and those do not look well in print. Yet men have been known who were low and cruel enough to really try to throw the show, and attempt to confuse a substitute conductor by false entrances and ill-timed phrases.

Within two weeks, the incomparable Toscanini gave a reading of Beethoven's third symphony. In 50 years of concert-going this writer has never heard the "Funeral March" taken at such a slow tempo or the "allegro vivace" so moderately and so deliberately played. Now there is no reason to become excited or alarmed over what is obviously an unusual interpretation. It does not necessarily mean that the great musician is slipping or that his art has forsaken him. If, however, there are too many such differences between the conductor's personal views and the composer's express commands as laid down in the score, or if they are too long continued, it is certain that those who know about music will be sure to publicly voice their opinions and their reasons therefor.

Behind the Scenes

There is much that might be said about the "inside tracks" of music, much that might be told by those behind the scenes—of times when orchestra instruments failed completely in their entrance in familiar classics, of pianists who went wool-gathering in their concertos and returned to the continuity only by a very slender thread, of conductors who frequently take an adagio like a brisk andante and of string quartets who take but little stock in the directions for performance laid down in the score by the composer. Or of eminent pianists who played the light whirring "spinning song" of Mendelssohn like horses ploughing through a stubbly field, or Debussy's flashing "goldfish" more like the thrashing of whales, and so on through many programs which were not exactly helped by technical errors or inadequacies.

However, these are to be considered rare occasions and such departures from musical orthdoxy are unusual and entirely unworthy of editorial comment or unfavorable criticism. They are, however, an offence to music and the more perfect the artist or organization the less often they may happen. When they occur too often, it will be plenty of time for public censure. It is a fine commentary on the natural charity and kindliness of music critics that attention is not directed more frequently to these matters and affairs. And so we find that the greatest of musicians are those who commit the fewest of these errors, whose technique serves them well at all times, in the hours of musical plain sailing and in the days of trouble.

Perhaps there will some time be a day of reckoning when the "Yes guy" will change his affability for the mein of the stern judge and mete out his measure of comment after the manner of the good old text, "Now it can be told." In the meanwhile, it will be the ardent effort of most reviewers to give the greatest praise where one can, to pass gently over the rough places and perhaps receive the everlasting gratitude of those who know how they have been spared and how badly they might have fared had the reviewer not been brought up on the Golden Rule or had he known less of the matter in hand.

The story has been told of an inexperienced reporter who when first brought face to face with an organ console was quite overcome by so many ivory stop tablets and push buttons and speedily rushed into print with the astounding news: "This organ has a million stops and cost two million dollars." One also recalls the story of the trombone player who, when instructed to play the overture to "William Tell," excitedly stated, "My goodness gracious! I have just played that." The cautious critic will leave the discovery of such situations to the gentle reader.

POTTSVILLE, PA.
MORNING PAPER

8 JAN 31 1933

READING CONCERT SEASON CLOSED WITH BOSTON SYMPHONY

The greatest musical season Reading has ever had was brought to a brilliant close Monday evening under the efficient management of Geo. D. Haage, with the initial appearance of the Boston Symphony Orchestra under Serge Koussevitzky, conductor.

Mr. Haage has been untiringly spreading the gospel of music for 25 years, and, as a celebration of this anniversary, has given his patrons an almost unequaled array of talent, comprising as it did, Rosa Ponselle, who is generally acknowledged the greatest dramatic soprano in the world today; Fritz Kreisler, the mere mention of whose name tells the story of his place as perhaps one of the finest all around musicians in the world—some one has fittingly termed him "Dean of Violinists"; Roland Hayes, the negro tenor, who perhaps is better known through Europe than in his own country; Vladimir Horowitz, an especially brilliant pianist, and the Boston Symphony with its personnel of 110 men and Serge Koussevitsky, conductor. One could never hope to hear such a marvelous combination of concerts again outside the large musical centers, but Reading is rapidly becoming known for its increasing interest and appreciation of the best in all the various branches of art. Mr. Haage's belief in music has been justified by the enthusiastic support given him by patrons who come from a radius of 40 miles to enjoy these evenings.

While Mr. Haage has been fortunate in the past to number the Cleveland Orchestra as an outstanding feature of his course, he is to be especially congratulated in obtaining the Boston Symphony for this season. The Cleveland Orchestra, under Sokoloff, will be remembered as having played here in Pottsville some years past with Robert Braun as soloist. This orchestra has always delighted its audiences, but the renewed life that has been creeping into the Boston organization in the last half dozen years is rapidly bringing it back to its original high standard, when it was the only real orchestra in the country. With Dr. Karl Muck as conductor no other orchestra could compare with it, and it had the proud distinction of weathering a gratifying comparison with the best organizations of its kind in Europe. However, after Dr. Muck was no longer associated with it, this wonderful reputation sustained interest for a time but gradually faded until the happy arrival of Koussevitzky, who has imparted new life into it and brought it back to its present enviable standing among the splendid orchestras of the country.

With the marvelous background of 110 tried and experienced musicians, and a well balanced program of three masters, plus a vibrant and insatiable artist to lead them in their beautiful pianissimo and stirring fortissimo passages, who could fail to designate this concert as the climax of all the musical activities ever held in Reading?

Koussevitzky was particularly happy in his choice of Bach, Brahms and Wagner on the same program. Starting with the sweet tones of the entire string section in the opening Bach numbers—Two Preludes arranged by Pick-Mangiagalli, the first half ended with the Brahms Symphony No. 3 in F. Major, op 90. The latter half of the program was given over to three numbers from the Wagner operas:

From the delicate murmurs and entrancing themes of the Forest Murmurs from Seigfried, through the exquisite and soulful strains of the Prelude and Love-Death from "Tristan and Isolde," to the thrilling close of the Overture to Tannhauser, the audience seemed to be held spellbound by the inspired rendition of these numbers.

THIS CLIPPING FROM
TIME

JAN 2 - 1933

Boston on the Air

When hard times came and rich men were no longer able to help support symphony orchestras, more than one U. S. orchestra was saved by radio. Several orchestras have been helped by commercial sponsors. Columbia Broadcasting System has the New York Philharmonic-Symphony and the Philadelphia Orchestra as sustaining features. But National Broadcasting Co. has not felt like paying a major orchestra's price until last week, when it signed up the Boston Symphony for ten Saturday night concerts beginning New Year's Eve. The fee was not disclosed but the Boston Symphony badly needs whatever it can get. Boston's band has never been offered a sizeable radio contract before. To help meet this season's deficit, which without N. B. C.'s help would have run to some $93,000, Conductor Sergei Koussevitsky and his non-union orchestra (only one in the U. S.) lately offered to turn back $46,000 from their salaries.

80

Concert-Chronicle

Trans — Jan 3

Retrospect—Saturday

THE intervening holidays, one on top of another, permit only a word of retrospect as to the week-end concerts. . . . At the Symphony Concert of Saturday, the Third Symphony of Brahms, piece and performance, again engrossed and stirred the audience. Nor was it less warm than the company of Friday in applause for Mr. Prokofiev as composer and pianist through his new Piano-Concerto. From beginning to end, alike on stage and in auditorium, the whole concert might hardly have proceeded more fortunately. . . . For the first time in some years it was broadcast; by report from both Boston and New York, as clearly and effectively as such transmission goes; while for a few moments at intermission Dr. Koussevitzky pleased the radio audience by addressing it—happily not his custom with the more sophisticated assembly at Symphony Hall.

Needless to say symphonic music broadcast is less than the equivalent of symphonic music heard in the concert-hall. The balance of tone from the several choirs is altered, however skilfully the controls are manipulated. The finer textures of the music are not always distinct to the ear; while there are measures especially in pieces of today, that resist the microphone. Needless also to say, the exhilarating atmosphere of Symphony Hall on a Saturday evening is lacking. Nevertheless such broadcasts give pleasure to many who otherwise might be deprived altogether of symphonic music; but they are no substitute for that music heard by the immediate ear. An exuberant contemporary declared editorially that "a large part of the nation would be turning toward Symphony Hall." Since the extent of "the nation" is one hundred twenty millions and the number of those interested in symphonic music may hardly exceed half a million—it is usually estimated at many less—the more substantial fraction hardly bears cool scrutiny. It is also a trifle difficult to see how these listeners over the air could be "in spirit within Symphony Hall" —a concert-room quite unknown to most of them in general and in its particular aspects on a symphonic Saturday. This, dear brethren, is an age of deflation.

Retrospect—Sunday

The student public is no small part of Wagner's audience in Boston. Last Sunday the Christmas holidays had dispersed it. Though it was lacking, nearly twenty-five hundred listeners flocked to Symphony Hall to hear orchestral and vocal fragments from his operas. The orchestral excerpts, save, possibly, the "Forest Murmurs" from "Siegfried," were all repertory pieces. The Narrative from "Lohengrin" and the Prize-Song from "Die Meistersinger"—Mr. Althouse's tenor numbers—were no less familiar. Allow for the response to Dr. Koussevitzky and the Symphony Orchestra of those who would hear them at concerts for its Pension Fund. There remains a substantial audience to which Wagner is persistent magnet. If in the concert-hall he assembles it, what might he not do in his true seat, the opera house? What indeed, has he not done there in the more recent visits of the Chicago Company? Had the fates been favorable the Metropolitan Company would have brought specimens of its Wagner to Boston in March. Once more the bystander was ready to believe that could that venture have passed the guarantee fund, the response of the public at the box-office would have equalled the largest expectation.

Though Dr. Koussevitzky seldom invites Wagner from opera house into concert-hall, he ripens steadily as Wagnerian conductor. Once more his version of the Prelude and the Closing Scene of "Tristan" joined clarity to intensity; proportion to eloquence. Again the Death-Music for Siegfried (in which he has long excelled) rang with the sonorities of a hero-life and memory. For once he took the Prelude to "Die Meistersinger" neither over-fast nor over-loud; but measured and clarified its upswelling course. Only in the Venusberg Music from the Paris "Tannhäuser" did he hasten and blur through the revels of the beginning. . . . As for Mr. Althouse, in range and in quality of voice, in clearness and pithiness of diction, in command of Wagnerian phrase and accent, of color and style, he excelled many a German tenor to whom Chicago or New York has pointed with pride. Yet only last season did Chicago call him; while in the opera house New York has never given him ear.

Incidents and Prospects

On Thursday, Friday and Saturday next the Symphony Orchestra will continue its concerts in New York and Brooklyn. At all three Mr. Prokofiev will be composer-pianist in his new Concerto. In New York on Thursday the two Preludes from Bach, heard here last week, will precede it. Berlioz's "Fantastic Symphony" will follow it. On Saturday, Vaughan Williams's "Tallis Fantasia" will begin the concert; and Beethoven's Seventh Symphony end it.

Le Temps, the Parisian newspaper to which Monsieur Florent Schmitt contributes reviews of concerts, reports the "great success" in Boston of his "Symphonie Concertante" and announces a performance of the piece in the spring from the Paris Symphony Orchestra under Mr. Monteux.

Reviewing the ended year in the concert-hall, Mr. Henderson of The Sun cites Mr. Copland's "Symphonic Ode," Mr. Gershwin's "Second Rhapsody" and Hindemith's "Concert-Musik" as new pieces to be praised and remembered from Dr. Koussevitzky and the Boston Orchestra. Yet not one of the three fared too well in its "home-city." H. T. P.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER CITIZEN

JAN 4 - 1933

Boston Programs.

There will be no regular concerts of the Boston Symphony Orchestra in Boston this week, as the orchestra is to play in Brooklyn and New York. To both of these places Serge Prokofieff will accompany the orchestra and play the piano part in his new concerto for that instrument and orchestra.

At the regular concerts in Boston next week the concert master, Richard Burgin, will conduct the programs, Dr. Koussevitsky taking his customary brief holiday. Solo artist will be Albert Spalding, violinist, whose playing was so much enjoyed in his appearance in a community concert here last season. He will be heard in the Mozart Concerto in D major. . .

The first broadcast of the Boston Symphony orchestra last Saturday evening was greatly appreciated, the music, with the possible exception of the piano, coming over the air with excellent effect. The Wagner program on Sunday afternoon for the pension fund brought out some of the finest qualities of the orchestra and revealed the ability of the conductor

---

Music

Monit Jan 4

Tuesday Symphony

For the second program in his series of Tuesday afternoon classes in adult musical education, given yesterday in Symphony Hall, Dr. Koussevitzky had selected the following orchestral masterpieces: Handel, Concerto Grosso in D minor, op. 6, No. 10; Mozart, Symphony in G minor; Schubert, Symphony in C major.

The Boston Symphony Orchestra, at the top of its form, played superlatively. The performance of the Handel was particularly eloquent. For Mozart the conductor employed a reduced orchestra, built up on the basis of six doublebasses. This enhanced the values of the score, which, except for a tendency to meticulousness in the first movement, was finely articulated.

The audience, which was large, nevertheless left some seats vacant; which seems a pity, since this series offers an unsurpassable realization of the history of symphonic music.

L. A. S.

MUSIC

Globe Jan 4

SYMPHONY HALL
Boston Symphony Orchestra

Dr Koussevitzky pursued his plan of making a practical demonstration of the development of symphonic music, at the second Tuesday afternoon supplementary concert by the Boston Symphony yesterday. He therefore selected specimens from the 18th and early 19th century literature: a Handel Concerto Grosso in D minor; Mozart's great G Minor Symphony, and Schubert's C major Symphony, No. 7.

Handel's D minor Concerto Grosso, the 10th in the series, known as Op 6, has received more performances at Symphony Hall, according to record, than any other of the 12. Dr Koussevitzky has placed it upon a number of his programs. This is a music in which he seemingly delights to exhibit the technical precision and tonal euphony of his superb string choirs, and a music which benefits by his mettlesome and lambent interpretation. It was so played yesterday and the beauty of the performance stifled an obstinate suspicion that the work is not free of dull pages.

Schubert's Symphony has lived for more than 100 years. This is doubtless sufficient guarantee of its inherent worth, generally speaking. Yet it does seem that the sporadic outbursts of genius, which characterize it, are separated by stretches of slighter merit, which, had they been written by one of lesser fame than Schubert, might have been called commonplace. This especially refers to the many repetitions and sequences. And when this Symphony is placed beside the G minor Symphony of Mozart, it appears to suffer by comparison. Schubert's work lacks the cohesion, the clearness of purpose and the direct expression of Mozart. Mozart was 32 when he wrote his Symphony, Schubert but one year younger when he composed his.

Dr Koussevitzky read Mozart becomingly, but his performance of Schubert was a triumph of interpretive genius. The febrile ardors of the latter took on a greater fire, and the arid measures were heightened in proportion.

The next concert of this series will be played Feb 7. C. W. D.

THIS CLIPPING FROM
N. Y. TELEGRAPH

JAN 5 - 1933

Noted Leaders For NBC

Well-Known Conductors to Wield Batons on Winter's Programs.

Names of distinguished conductors who will direct orchestras heard over National Broadcasting Company networks this Winter have been announced by M. H. Aylesworth, NBC president.

The list of those who will wield their batons before NBC microphones includes Serge Koussevitzky, whose Boston Symphony Orchestra is presenting a series of ten Saturday programs; Alfred Hertz and Bernardino Molinari and the San Francisco Symphony, Walter Damrosch, Issay Dobrowen of the New York Philharmonic, Fritz Reiner of the Curtis Institute and Philadelphia Opera, Hans Kindler of the Washington National Symphony, Nicolai Sokoloff of the Cleveland Symphony, Artur Bodanzky and Tullio Serafin, Metropolitan Opera conductors; Guy Frazer Harrison and the Rochester Philharmonic; Leopold Stokowski, Frank Black, director of NBC musical programs, and Cesare Sodero.

Those who will conduct the NBC Symphony Orchestra in a special series of Wednesday evening concerts at 9.00 p. m., over the NBC-WEAF network, are Dobrowen, Reiner, Kindler and Sokoloff, while Koussevitzky will conduct the Boston Orchestra each Saturday evening at 8.15 p. m., over the NBC-WJZ network. Bodanzky and Serafin direct Metropolitan Opera performances heard Saturday afternoons over the NBC-WJZ network. Damrosch leads the nationwide symphony classes for schoolchildren and adults every Friday morning, and the others perform at regular periods during the week.

Koussevitzky, who never before has directed the Boston Orchestra in a radio series, broadcast the first of the Saturday evening concerts on December 31 from Symphony Hall, Boston. The distinguished Russian conductor, who has held his present post since 1924, arranged a special program for the first broadcast, which included a piano concerto played by Serge Prokofieff.

Ten of these concerts will be broadcast, and speciail equipment has been installed in Symphony Hall for the programs, including huge parabolic microphones which maintain the true tonal balance of the orchestra.

The Wednesday evening series offers listeners a most unusual opportunity to hear a wide variety of symphonic concerts broadcast under the batons of the leading conductors now directing the finest orchestras in the country.

In addition to these special concerts, Dr. Walter Damrosch, Frank Black, Cesare Sodero and others will continue their regular NBC symphony programs throughout the Winter.

THIS CLIPPING FROM
Brooklyn, N. Y., Eagle

JAN 6 - 1933

Music

The Boston Orchestra Plays; 'Tristan' at the Opera

The Boston Symphony Orchestra gave a concert at Carnegie Hall last night under the direction of Serge Koussewitsky, and with the assistance of Serge Prokofiew as soloist. Mr. Prokofiew played in his own fifth concerto for piano and orchestra, which was heard for the first time locally. The purely orchestral numbers on the program were Pick-Mangiagalli's arrangements of two Bach preludes, which Mr. Koussewitsky introduced here a season or two ago, and Berlioz' "Fantastic" symphony.

Prokofiew's concerto will be featured on the program of the Boston Orchestra's Brooklyn concert at the Academy of Music tonight, and further comment on it will be made in this column tomorrow.

* * *

At the opera house, a second performance this season of Wagner's "Tristan und Isolde" held the attention of a large audience through the four hours required for its unfolding. The protagonists were represented by Gertrude Kappel and Gustaaf de Loor. Miss Branzell, recovered from her recent illness, was the Brangaena, Mr. Schorr the Kurwenal, and Mr. Hofmann the Marke. The opera was given under the direction of Artur Bodansky.

N. Y. AMERICAN

JAN 6 - 1933

PROKOFIEFF HEARD IN NEW OPUS WITH BOSTON ORCHESTRA

By LEONARD LIEBLING.

New works, when they are by the once-radical Serge Prokofieff, Russian composer, march quickly across the musical continents. His latest piano concerto, No. 5 (opus 55), had its European premiere last October; made its initial American bow in Boston a week ago, and received its first New York performance last evening. The occasion was the Carnegie Hall concert of the Boston Symphony Orchestra. The composer played the solo part. Serge Koussevitzky conducted.

In the program annotations Prokofieff is quoted as saying about his new concerto:

"All my work is founded on melodies...The emphasis in this concerto is entirely on the melodic. There are five movements and each movement contains at least four themes or melodies. The developments of these themes are exceedingly compact and concise. This will be evident when I tell you that the entire five movements do not take over twenty minutes in performance."

Some of us might quarrel with Mr. Prokofieff's conception of a melody, and consider his themes more in the nature of rhythmic motifs. At any rate they are terse, need no spyglass for their discovery, and serve adequately for the fleeting, mobile, and skeletonized treatment given them by the composer. He keeps his piano and orchestra in almost perpetual and scurrying motion, mostly choppy and percussive, but not without many whimsical and witty quirks and twists. All the movements have abrupt surprise endings. There is no flowing lyricism except for a brief period in the fourth part, and even then the listener gets the impression that Mr. Prokofieff's muse was not stirred by emotion, but, rather, was resting before taking up the speedy, hurtling, crackling matter of the finale.

The total effect is that of a cynical, unsensuous kind of music-making, somewhat macabre and with the hard glitter of polished steel. It leaves the auditor a bit breathless, somewhat amused and totally unmoved.

Mr. Prokofieff played his work as though the piano part is difficult, but he tossed it off with dash, brilliancy and amazing rhythmic verve and precision. The orchestra did its work well on the whole, but not without an occasional suggestion of scrambling. The applause was encouraging, but hardly enthusiastic.

The rest of the program offered two preludes by Bach, arranged for string orchestra by the Italian, Pick-Mangiagalli; and the "Fantastic Symphony," by the Frenchman, Hector Berlioz.

In these days, when nearly every composer is trying to show Bach how he should have written and arranged his works, it is only natural that some of the adaptations are clever and others not so good. Pick-Mangiagalli's versions belong to the former class. The audience liked them and they were played excellently.

Berlioz's "Fantastic" is about 100 years old. Dear, dear, how time flies! It seems only a few decades ago when there was still animated argument about the orchestral realism of "Hector of the flaming locks." Then came Richard Strauss and his orchestral orgies, and suddenly Berlioz's scores sounded like symphonic pap in spite of the opium dreams, the whirling witches and the march to the scaffold, in the truly phantasmagorial hodge podge of the "Fantastic Symphony."

It is, however, a composition worth hearing occasionally (and Koussevitzky tellingly presents all its imagery and passion) if only, like last night, to see how far a 1933 composer like Prokofieff has strayed from the kind of music which in 1932 stirred frenzied enthusiasm (to quote Tiersot).

"In pale, long-haired youths ...with strange, fierce countenances, curled mustaches, Merovingian hair...extravagant doublets, velvet-faced coats thrown back on the shoulders ...the women dressed in the height of the prevailing fashion, with coiffures a la giraffe, high shell combs, shoulder-of-mutton sleeves and short petticoats that revealed buskins."

We have changed our dress fashions since then no less radically than our tastes in music.

THIS CLIPPING FRC
NEW YORK MIRROR

JAN 6 - 1933

MUSIC

By JULIAN SEAMAN

AMUSING VAPIDITIES.

Boston Symphony Orchestra, Serge Koussevitzky, conducting, Carnegie Hall, 8:30 p. m. Soloist, Serge Prokofieff, pianist.

THE PROGRAM.

Two Preludes (arranged for string orchestra, by Pick-Mangiagalli)	Bach
Piano concerto No. 5 in G, Opus 55	Prokofieff
Symphonie Fantastique (C major, Opus 14A)	Berlioz

The third episode of an orchestral festival which has occupied Carnegie Hall this week attracted the regular subscription audience of the Boston band to that musical shrine last night. It was the first concert of the second pair in the New York series. The point at issue was a fifth piano concerto by Serge Prokofieff, with the composer blazing a forthright trail at the piano.

I suppose that to mention modern music is to call forth a category in which the pleasant platitudes of melodic sentiment are abhorred. Such, indeed, is the realm encircling Mr. Prokofieff and his kind. Until now, I had supposed Mr. Prokofieff to have nurtured a saving grace of mockery, thereby averting the common fault of taking this neo-dissonance too seriously. In this quality of ironic dispute lay the one idea that has pervaded his music.

And now we hear Mr. Prokofieff again, lapsing into a fatal literacy, amusing yet vacuous, clever but brittle and sometimes sadly obvious. The larghetto seemed to me the most promising of all, reverting somewhat to a classic mood, sincere and at times almost beautiful.

The Bach was truly magnificent, although the orchestration struck me as too sophisticated for the austere devotion that is Bach. I could spare the Berlioz for many moons.

Sometimes the god of perversity thumbs his nose, having nothing better to do at the moment. One of the doormen, for instance, who has kept many an ardent music-lover from his heart's desire inside, found himself locked out last night and had to thump right smartly on the glass to arouse a dawdling critic to let him in. Ah, well!

MERIDEN, CONN.
RECORD

(8)

JAN 5 - 1933

Boston Leader

Dr. Serge Koussevitzky, Noted Conductor of the Boston Symphony Now Heard Over NBC Networks In Its First Radio Series

Boston, Jan. 4.—The Boston Symphony Orchestra, oldest organization of its kind in the United States, has just started its first series of radio concerts, over National Broadcasting Company networks.

Dr. Serge Koussevitzky, the distinguished conductor now directs the orchestra each Saturday evening at 8:15 p. m., over a WJZ network, for the benefit of radio listeners. The regular performances are broadcast from Symphony Hall.

The new series has been described in music circles as radio's greatest

NEW YORK JOURNAL

JAN 6 - 1933

Music

Prokofieff's New Atonalities Nothing to Cause Alarm

By Irving Weil

Serge Koussevitzky, bringing the Boston Orchestra to Carnegie Hall last night, was the third conductor in as many evenings to present some new music. Mr. Koussevitzky, however, also brought the composer with him, the same being that tall, long-armed Russian, Serge Prokofieff who, as pianist, took part in his new concerto, the fifth to his credit.

Before going right into a discussion of Mr. Prokofieff's latest concerto, we feel that some sort of grateful expression is due Mr. Koussevitzky as a sane, sensible and thoughtful program-maker. The previous two evenings at Carnegie Hall, one with the Philadelphia Orchestra and the other with the Philharmonic, gave one the impression that conductors generally have come to devise their programs on the grab-bag principle and that this matter that was once really a musical and psychological art, has come to be a lost one.

Both previous conductors had placed all their new music at the very end of their evenings, so that what needed most concentration could only be met by tired brains on the part of an audience. psychologically, of course, this is simply all wrong although, for one reason or another, it may be more suitable to a conductor's convenience. Even if this new music had been worth giving any profound consideration to—which it wasn't—nobody would have been in fit mental condition to do it.

Mr. Koussevitzky who, by the way, plays more unfamiliar music in the course of a season than any other two conductors together, and still never gluts a single program with it, began his evening yesterday with two preludes of Bach, decently and reverently transcribed for strings and not loaded down with a full orchestral instrumentation. The transcriber was Ricardo Pick-Mangiagalli. Then Mr. Prokofieff promptly came along and played his piano concerto. The second half of the evening was given over to a remarkably dramatic performance of the Berlioz "Fantastic" symphony.

Mr. Prokofieff, in this Fifth Concerto, has abandoned the rules of the form as set by Mozart with considerable modern thoroughness, although there is still a kind of remote relationship discernible. There are five brief movements, instead of the customary three, and all save one of them are brittle with a crackling staccato utterance on the part of the solo instrument. The orchestra also provides its modernist background, which sometimes, but rarely, becomes foreground, but this is not an ultra-dissonant Prokofieff. He has now swung into his 40s, and his atonalities and polytonalities still follow the fashion, but they are nothing to become alarmed over.

The concerto is really "sassy" music, brashing its way through all its effrontery in a total of about 20 minutes. Actually, it is the most superficial sort of stuff in the world and is made of as commonplace melodic material as may well be imagined. But, except for the larghetto, it moves so briskly and its ingredients are flaunted so cleverly at the listener that it becomes really amusing. Moreover, it takes a virtuoso of the first rank to play the piano part and Mr. Prokofieff was all of that.

Music Today

Metropolitan Opera, "L'Elisir d'Amore," with Nina Morgana, Tito Schipa, Giuseppe De Luca and Ezio Pinza, 8:30 p. m.

Philharmonic Orchestra, Bruno Walter conducting and acting as piano soloist, Carnegie Hall, 2:30 p. m.

George Copeland, foremost American piano specialist in Spanish music, Carnegie Hall, 8:30 p. m.

THIS CLIPPING FROM
N. Y. EVENING POST

JAN 6 - 1933

Music : By Oscar Thompson

Newest of Prokofieff's Piano Concertos Introduced by Boston Symphony With Composer at the Keyboard

SCHUMANN wrote one piano concerto, Grieg one, Chopin two, Brahms two, Liszt two, and Tchaikovsky three. Beethoven wrote five. Serge Prokofieff, who will be forty-three years old next April, also has written five. But Mozart, who died at thirty-five, had time to get on paper between twenty and thirty such works. Mr. Prokofieff played his own fifth (G major, opus 55), for the first time in New York, as soloist of the Boston Symphony last night and was quoted in the program notes to the effect that when he began the composition of this particular work he had ready for use a sufficient supply of themes for three concertos. Perhaps there will be more. His habit, it was explained, is to stock up melodic material in a notebook. "I usually have accumulated enough themes to make half-a-dozen symphonies." So there would seem to be further possibilities in that direction, also.

As the composer described his new work, the emphasis is entirely melodic. There are five movements and each movement contains at least three or four themes or melodies. So compact and concise is the development of these themes that the entire concerto does not run over twenty minutes. There is no program. No use is made of the sonata form, though the first movement is avowed to be in the spirit of that form and to fulfill its functions. One movement is marchlike but the composer "would not think of calling it a march because it has none of the vulgarity or commonness which is so often associated with the idea of a march and which actually exists in most popular marches." That the work has difficulties both for the orchestra and the pianist is tactfully admitted in the course of this illuminative exegesis; also that the third movement is one of much technical brilliance.

MR. PROKOFIEFF described his music so well that other comment seems rather superfluous. His modesty, however, restrained him from pointing out that it is clearly expressive of his prosilient musical personality and sounds most unmistakably like its predecessors. It has plenty of "go." The orchestra is the big flywheel, the piano the piston. The results are not so much harsh as merely mechanistic. The second movement, the one that should be termed marchlike rather than a march, has something of the same droll character as the familiar marchlike excerpt from Mr. Prokofieff's fairy-tale opera; usually but perhaps not quite fairly styled the March from "The Love for the Three Oranges." All is vigorously percussive, highly geared as to rhythms, and, as played last night, open and above board as to dynamics. Some softening there was for the Larghetto. Zestful of spirit, the beginning was con brio; the middle con fuoco and the conclusion vivo. The piano writing was precise and clearly defined. So was Mr. Prokofieff's playing of it. The orchestral scoring had the same outspoken quality, including a part for drum. The concerto interested the audience and so did the composer, who was recalled to the platform several times. Additions of this kind to the repertory of orchestral soloists are not common. Still, it seems unlikely that the composer and his offspring will be soon parted.

Mr. Koussevitzky's other numbers were two conservative transcriptions of Bach Preludes by Pick-Mangiagalli, which he has played here before; and the "Fantastic" Symphony of Berlioz, given a performance altogether in the spirit of the work, with much nicely calculated and admirably achieved detail along the way—a considerable way for those not altogether convinced that this is one of the more richly inspired masterpieces of symphonic literature. The conductor was in the vein, with orchestra and audience responsive.

THIS CLIPPING FROM
NEW YORK TIMES

JAN 6 - 1933

MUSIC IN REVIEW

Koussevitzky Gives Prokofieff's Concerto for First Time Here With Composer as Solo Pianist.

By OLIN DOWNES.

An electrical performance of Serge Prokofieff's fifth piano concerto, with the composer as solo pianist, made the novelty for New York of the concert given last night by the Boston Symphony Orchestra, Serge Koussevitzky conductor, in Carnegie Hall.

This concerto presents itself in classic guise—that is, as a suite, based on the old forms, with contrapuntal procedure. Actually it is a virtuoso piece, not merely of the hands but the brain, and an expression very characteristic of the composer. For Mr. Prokofieff has been blessed or cursed with a brain which travels very fast and with the nervous temperament of this era. If the concerto were remarkable only for its electric current which gives a ping to every note, it would have strong claims to attention. With all its afflatus and devil-may-care facility, it is strongly, surely, audaciously put together. For a composer who has produced so much music, and some of it important, Prokofieff is a young man of 41. But in some of these pages he is a bad and not irresponsible boy. He knows very well what he is doing, and he takes an exhilarating, sometimes insolent, pleasure in doing it.

Youth and temperament and what used to be called "panache" go hand and hand with a style that is swift and concise and stripped to the bone of softening harmonies or ornamentation. Everything fits together like a clock and sometimes it clicks like a typewriter.

The very opening is a flag-signal of what is to come, and from this moment our play boy of contemporaneous music rejoices in his modern apparatus and his skill and technical immunity from disaster. Had the piece been written in the middle '90s it might possibly have been a thunderous work of display, with all sorts of embroidery and firecrackers. And this piece is fireworks, but of a genuinely musical kind. The dissonances explode like rockets and the whole thing sizzles and whirls. And there at the piano sits the boy, playing like a whirlwind, and juggling rhythms, counterpoints, imitations and anything you please as if he could toss three more balls in the air and still ride the orchestra!

The orchestra is severely put to it, rhythmically speaking, and last night, like the soloist, it richly deserved the title of virtuoso.

The purely orchestral works were Bach, Two Preludes arranged for string orchestra by Pick-Mangiagalli, the first an arrangement of the prelude to an organ fugue, the second an arrangement, with counterpoint added of the Prelude from the Partita in E major for unaccompanied violin. Bach "arrangements" seem almost to have become a disease. Those heard last night are musicianly and continent in style, though the thought arises that if Bach, in the Prelude of the E major Partita, had wanted counterpoint — even the sparing touches of it which Pick-Magiagalli supplies with taste and care—he would probably have written it. Of course, these pieces did display the magnificent texture and brilliancy of the string choir of the Boston Symphony Orchestra.

Mr. Koussevitzky concluded his concerto with the Berlioz "Fantastic" Symphony. To this work he gives a peculiarly poetic and imaginative character, and in certain places accomplishes remarkable and original things by the emphasis of understatement. This relieves the music of its occasional bad taste. But a certain kind of bad taste, or let us say, more exactly, immoderation, is a quality of Berlioz's genius. The orchestra played the music with extraordinary subtlety and suggestion. The climax of the last movement was thrown into the higher and more savage relief by what had gone before. There was a nightmarish vagueness, contrasting with sudden violence, in the March to the Scaffold. But one craved more recklessness in the reading, which tended to be too finished and refined for that madman of genius, Hector Berlioz.

The orchestra warmly applauded program and performance.

THIS CLIPPING FROM
BALTIMORE, MD.
EVENING SUN

JAN 6 - 1933

Who's News Today

By Lemuel F. Parton

[Special Dispatch to The Evening Sun]

NEW YORK, JAN. 6.

THE more recondite of the musical fraternity sounded their underground tocsin for last night's New York appearance, with the Boston Symphony of Serge Prokofieff, Russian composer and pianist, who keenly interests the modern musical world. He played the solo part in his new Fifth Pianoforte Concerto.

He is acclaimed as a modernist who is, at the same time, intelligible. Young, daring, explosive, he has confounded the musical standpatters by a virtuosity of technique and just enough genuflection to the orthodox to absolve him from the sawmill and trip-hammer classification of the dissonant musical reds. The critics apparently find in him a link between the "revolutionary documents" of Dimitri Shostakovitch, one of which was unscrolled here Tuesday night by Leopold Stokowski, and the psaltery and harp of the classicists.

He blazed out with his own opera at 8 and took first prize as pianist when he was graduated from the Leningrad Conservatory. In 1917, to the obligato of gunfire, he began ten years of wandering around the world, venturing masterfully, in this period, into composition. He first attracted attention in America in 1926 with his series of Boston concerts. In 1927, he visited Russia and was enthusiastically acclaimed. Tunes from his opera, Love for Three Oranges, produced in Chicago, are hummed all over the world. Last November, Furtwangler's rendering of his new G Major Piano Concerto in Berlin was a musical event of world interest. His Scynthia Suite, Visions Fugitives and Le Vilain Petit Canard are other notable compositions.

On his long wanderjahr he acquired a Spanish wife, Senorita Llubera. He is one of the authentic musical geniuses of the age.

THE veterans yet may be pleading, "Woodrum spare that axe." He is Representative Clifton Alexander Woodrum, of Virginia, chairman of the House Veterans' Appropriations Committee, and he proposes to slash $85,000,000 from the said appropriations.

Furthermore, he's Judge Cliff Woodrum, not so long ago a member of Roxy's Gang at the Capitol Theater, working as a regular trouper and singing, Carry Me Back to Old Virginny. This rendition and his famous recitation, Stub Yo' Toe, impelled him inevitably to the professional stage, where he was a great success, as well as on the radio. He is a lawyer of Roanoke, born and reared there, in Congress ten years now. If the Farm Board and its cotton agency were really corporate entities, they would have blisters all over them, raised by Mr. Woodrum.

Rep. C. A. Woodrum

"I think the most pitiable class of citizens in the world are the farmers," he said a few months ago. "And when I say farmers, I mean farmers. I do not mean the white-collared, frock-tailed fellow that comes up here and parks at the Mayflower Hotel and undertakes to tell Congress what it should do to relieve the farmer."

8A

NEW YORK SUN

JAN 6 - 1933

Prokofieff Plays Own Concerto

Composer Is Piano Soloist at Concert of Boston Symphony Orchestra.

By W. J. HENDERSON.

Lovers of orchestral music have had a febrile week. Tuesday night there was the celebrated Stokowski infuriating the Philadelphia Orchestra to deeds of violence in the performance of a symphonic work designed to show us the blessings of the Soviet Government.

On Wednesday the faithful beheld Bruno Walter sitting before a piano and officiating simultaneously as conductor and soloist in the fine concerto grosso of Ernest Bloch. He also permitted us to feed our souls with the warm odors of Richard Strauss's gingerbread ballet. Last night Carnegie Hall was again the scene of orchestral revelations. This time the urbane and unruffled Serge Koussevitzky stood before the Boston Symphony Orchestra and aided and abetted Serge Prokofieff in the introduction to New York of his third piano concerto, the composer at the piano.

Mr. Prokofieff's concerto was produced at a Berlin Philharmonic concert last October 31. It is in five movements. The first is an allegro con brio, written in a condensed and perhaps rather free sonata form. The second is a strongly accentuated section, resembling a march. The third is a toccata for orchestra and piano and contains perhaps the most difficult music in the entire work. The piano part in particular calls for virtuoso skill of high order.

The fourth movement is intended to be the lyric section of the work and is marked larghetto. But it is far from tender or reflective, except for a few moments at the beginning and again at the close. The rest is insistent, heavily accentuated, and suggestive of Cossacks on the keys. The finale is, of course, vivacious and brilliant. The piano part throughout the composition is prominent, though the orchestra has almost as much to say as the solo instrument.

The work is entirely characteristic of its composer. The soloist is called upon to do most of the things that virtuoso pianists delight in—octave scales, chromatics, glissandi, rapid runs, thundering chord successions and all the rest. Mr. Prokofieff's style revels in staccato effects, and in this concerto there is an impression of brittle enunciation from beginning to end. The singing powers of the piano are not taxed. When Mr. Prokofieff is lyric he is severe and when he is not he is frequently exacerbating.

The Sun's recorder confesses to a carefully hidden enjoyment of the Prokofieff xylophonics, though he knows that they do not permit the piano to show its best qualities. But there is something of virility and defiant independence in the style, which forces upon us a kind of unwilling admiration. It does not create love, nor does it stir any emotion. And one is compelled to admit that it makes slight pretense to what has generally been regarded as the beautiful in piano art. The audience of last evening received the work with equanimity, not to say coolness. There was the customary applause at the end, but it was of the politest kind.

The program began with two preludes of Bach, arranged by Riccardo Pick-Mangiagalli. The first prelude is that prefacing the D minor organ fugue. The second is the prelude of the third partita for violin unaccompanied. The composer has informed us that under the first violin part of the second prelude he composed other parts in strict counterpoint after the manner of Bach. Inexplicably Bach neglected to do this himself, so perhaps we ought to be grateful to Mr. Pick-Mangiagalli for supplying the omission. Bach is gradually being brought up to date by earnest editors of his works. Possibly they will be able to prove to us that we are all mistaken in believing his music to be immortal and concluding that it needed rejuvenation by these Steinachian operations. But some of us have been harrassed with doubts, and after hearing the arrangements of last evening continue to be so.

The concert came to a truly romantic finish with the "Symphonie Fantastique" of Hector Berlioz, about whom at this time conflicting opinions are renewing their activities. Conductors have always been addicted to Berlioz, but the public remains divided against itself. However, one is safe in saying that the cause of the composer is well supported by Mr. Koussevitzky and the gentlemen from Boston.

N. Y. World-Telegram

JAN 6 - 1933

New Prokofieff Concerto Gets Its Premiere Here

Boston Symphony Orchestra, in Carnegie Hall Concert, with the Composer Assuming the Piano Part.

By PITTS SANBORN.

IN spite of some accomplished orchestral execution, the concert given by the Boston Symphony Orchestra in Carnegie Hall last evening, under the direction of Serge Koussevitzky, was one of the most disappointing the writer has ever listened to.

The fault, however, lay not wholly with the program, which had much to commend it—two preludes of Bach arranged for string orchestra by Riccardo Pick-Mangiagalli; the fifth piano concerto, in G major, of Serge Prokofieff, a first time in New York, and Berlioz's "Fantastic" symphony. Mr. Prokofieff was the soloist.

The transcriptions from Bach were well enough made—treating of the D minor prelude to the ninth organ fugue and the familiar prelude to the third partita for unaccompanied violin. They were none too well played, however. The first was given in a dull and spineless manner, and the second was taken so fast that the ensemble went awry when the counterpoint entered the picture.

New Concerto Arrives Promptly.

Mr. Prokofieff's new concerto has not been dilatory about reaching us. The first performance took place in Berlin at a Philharmonic concert the last day of last October, when the composer assumed the piano part and Wilhelm Furtwaengler conducted. Paris heard it December 10 in the course of a Prokofieff festival, and it was given in Boston before the Bostonians brought it to New York.

Luckily Mr Prokofieff has done better by the world than in this opus. A single hearing is enough to convince one that the fifth concerto, in common and war-worn parlance, is scarcely more than pretentious piffle. There is a "Moderato" which seemingly tries to emulate the charming march in "The Love for Three Oranges"—a pitiable specimen of unsuccess. There is a "Larghetto" that sounds like ambitious variations on the famous tune the old cow died to. And these are quite the best of the affair. It was brilliantly performed by Mr. Prokofieff and the orchestra.

Movements Soporifically Placid.

I had expected that the Koussevitzky imagination would be fired by the symphony (one recalled what gorgeous things the Russian conductor had done with Berlioz's "Roman Carnival" overture). How keen, then, the disappointment! For dull, soporific placidity the first three movements of this mad work could hardly have been beaten. The "March to the Scaffold," in its turn, produced some effect. But that section is practically conductor-proof. In the finale ("A Witches' Sabbath") Mr. Koussevitzky's acute dynamic sense stood him in good stead. Yet his reading of the tempestuous music was sane and cautious, saved from utter ineptitude only by the aforesaid dynamic sense and the masterly orchestration of the composer.

A large audience accepted this concert with courteous forbearance, really demonstrative only after the resounding fortissimos of the concluding peroration.

Herald MUSIC Dec 17

SYMPHONY CONCERT

By PHILIP HALE

The program of the Boston Symphony orchestra's ninth concert which took place in Symphony hall yesterday afternoon under Dr. Koussevitzky's direction was as follows: Sibelius, Symphony in A minor No. 4. Converse "Prophecy," tone poem for soprano (Beata Malkin) and orchestra (first performance). Mendelssohn, Symphony No. 3 A minor ("Scotch").

In his fourth symphony Sibelius escaped from Tchaikovsky and any other predecessor or contemporary. In this symphony he proclaimed triumphantly his own individuality. In so doing he stepped forward as a great master of symphonic writing. No doubt this particular work is to some, perhaps to many easy-going listeners, a stumbling block. They miss the sensuous strains that are too often lush; they miss measures that are joyfully expected, conclusions that are anticipated. They miss a "story," one that "explains" the music, an episode in a composer's life, a romantic episode that led into a tragic situation. They miss decorative trappings, brilliant rhetoric. Not for them is Walt Whitman's saying: "All music is what awakes from you when you are reminded by the instruments." They welcome the first symphony because they are reminded of Tchaikovsky in his most flambuoyant vein. To them the Fourth is inexplicable because the music comes from the moods, the mental reflections of the composer suggested possibly by northern scenery, more likely by brooding on life and its problems. Only in the last movement do they prick up their ears and assume a pleasant expression welcoming the jingle of the glockenspiel. Here is music that is not to be explained; music that by the economy of means and the simplicity of expression is a source of wonder to the musician who is more than a tradesman; music that to the imaginative listener compels attention, cheers and uplifts his soul. But mood should answer mood; otherwise this Fourth symphony is not for the listener who can only say: "Yes, I am fond of music, but I know what I like" and so dismisses Sibelius when he is at his greatest.

Mr. Converse arranged for his new tone poem lines from the 34th and 35th chapters of Isaiah. He arranged them so they formed a dramatic sequence: The call to the people to heed the indignation of the Lord, who will take vengeance on nations. Their palaces shall be laid waste, but for Israel the desert shall rejoice. The dramatic splendor of Isaiah's prophecy calls for dramatic music and dramatic singer. There is the contrast between the vengeance and the blessing. Mr. Converse has given the necessary expression, especially in the orchestral writing, for here voice part is bound together with the orchestral. The denunciatory pages are forceful but not theatrical; in the measures of blessing, there is no descent to the sentimentalism that is dear to English composers of anthems when they set music to passages from the Prophets and the Psalms, even when these composers have been awarded from Oxford the degree of Mus. Doc. "Prophecy" is a noteworthy addition to Mr. Converse's list of works. Miss Malkin has been blessed by nature with a powerful, dramatic voice, which, however, is of fine quality in the middle register. Like many singers in Germany she is inclined to throw a heavy accent on the first note of every measure regardless of the text and the music. This undue accentuation becomes monotonous. Nor was her attack, especially of the extreme upper notes, always decided and clean. On the whole she made a favorable impression and shared with the composer the hearty applause.

Dr. Koussevitzky gave a pleasing reading of Mendelssohn's symphony which he conducted here for the first time. Mendelssohn himself, as a conductor, took all allegros at a very fast pace. Even in his lifetime his tempi were adversely criticised except by the English to whom everything he did and wrote was admirable. The "Scotch" symphony does not wear so well as the "Italian" but it is much preferable to the "Reformation." Even in the best of the symphonies one cannot help remembering the portrait showing the composer with an ingratiating smile, a huge bulging shirt front with a stickpin prominently displayed; or Aubrey Beardsley's amusing caricature of the blameless prig which was published in the Savoy, a magazine that was too good to live. The performance of the "Scotch" yesterday was grateful to the oldest members of the audience; interesting to others by its contrast with the Fourth of Sibelius.

The concert will be repeated tonight. The concerts of next week will be on Thursday, instead of Saturday evening, and on Friday afternoon. Program: The suite from Rimsky-Korsakov's opera "The Fairy Tale of Tsar Saltan"; Martinu, string quartet with orchestra; Berlioz, Fantastic Symphony.

IN THE THEATRES TONIGHT

Brooklyn Times Union

JAN 7 - 1933

MUSIC

Prokofieff Concerto Given

Brooklyn had its opportunity to hear Serge Prokofieff's new piano concerto, his fifth, last night when it was presented in the Academy of Music by the Boston Symphony Orchestra under the baton of Serge Koussevitzky, with the composer at the ~~piano.~~ The first New York performance of the work was given on the preceding night in Carnegie Hall.

In a newspaper interview with Mr. Prokofieff, printed as part of the program notes, the composer outlined his creative method, explaining that before undertaking a work of major proportions he accumulated "melodies" enough for three or so symphonies or concerti, as the case might be. Upon these melodies, he said, his work was based.

Now, if we accept the dictionary definition of melody as "a succession of agreeable sounds," it is doubtful if there were many in his audience of last night who recognized the operation of Mr. Prokofieff's technique.

The fault, if there be any, does not lie altogether with the composer, of course. But it is a difficult thing for an audience which has through years of listening to the best music built up a "hearers' technique" based on certain notions of what constitute melody and harmony to listen appreciatively to a work in which these notions are frequently disregarded.

Serge Prokofieff is, by his own avowal, if it were needed, an outright modernist, which is to say, an experimenter. Some day, perhaps when a larger part of our programs are made up of music of this type, we will be able to see the melody in this concerto, because we have attained to the composer's idea of the nature of the word.

Suffice it to say, for the present, that the new work is ingeniously contrived of strange melodies, weird harmonies and orchestration that is novel, but, to one ear, somewhat lacking in richness. Mr. Prokofieff, in his capacity of pianist displayed greater power and technical facility than beauty of tone.

Dr. Koussevitzky might have been kinder than to "spot" the concerto following the works of Bach and Brahms. Arrangements of two master composers as Bach and orchestra opened the program. The conductor gave a particularly reverent reading of the first in keeping with its mood. The second in a more spirited vein, was also pleasing.

Brahms' Third Symphony, which was heard next, served further not to prepare the audience for Mr Prokofieff's gropings. Even the somewhat gaudy, but thrilling Spanish Caprice, of Rimsky-Korsakoff, closing the program, gained in importance by virtue of the performance of the concerto. T. M.

Copeland

THIS CLIPPING FROM

N. Y. TELEGRAPH

JAN 7 - 1933

Spalding Goes On Air Jan. 14

Albert Spalding will be heard as violin soloist Saturday, January 14, during the second of the series of concerts being presented over the National Broadcasting Company networks by the Boston Symphony Orchestra.

Spalding, a Chicagoan by birth, has attained wide fame in the music centers of Europe as well as in the United States, and was selected as soloist with the New York Symphony Orchestra on the first European tour ever made by an American symphony orchestra.

The Boston Symphony programs are being broadcast over NBC stations this Winter in the famous orchestra's first radio series.

Richard Burgin, assistant conductor and concert master of the Boston Symphony, will direct the concert.

N. Y. TELEGRAPH

JAN 7 - 1933

Koussevitzky Superb Appearance Here

by **Walter D. Shackleton**

Dr. Serge Koussevitzky appeared with his eminent Orchestra Thursday evening at Carnegie Hall in his s his New York series. As usual, his program was cont and finely performed.

The program comprised two preludes by Bach, a orchestra by Pick-Mangiagalli, piano concerto No. 5 in by Prokofieff, with the composer at the piano, Berlioz's Fantastic Symphony in C major, opus 14 A.

The piano concerto of Prokofieff was given its initial performance in New York. It was given its first performance anywhere only last October in Berlin. It is in five short movements, the whole taking but twenty minutes to perform. In the words of the composer "each movement contains at least four themes or melodies." Each theme, though, is not merely stated, but developed.

Have Separate Themes

And as the composer has pointed out the development is not cyclic in the Caesar Franck manner where several movements are developed from one theme or group of themes. Each of the Prokofieff movements has its own separate themes with some reference to the material of the first movement in the third and some of the material of the third in the finale. Also noteworthy is that the piano score has at all times the leading part, but its themes are closely knitted to the pattern of the orchestra.

In this music there is honesty and in it there is a definite promise of permanency for the ultra-moderns. It is a rare example, but it has the sincerity throughout for which practically all other "modern" disciples strive, to give them the benefit of the doubt, and fall far short of on the whole. Prokofieff's purpose is clearly defined in this concerto. It has a definite clarity and beauty of line despite the dissonances this type of music affects. Prokofieff, himself a virtuoso pianist, masterfully brought out the merits and apparent qualities of his striking work. Each cadence was abrupt, but astonishingly dramatic, each was a climax in itself.

The two preludes of Bach, arranged by Pick-Mangiagalli, were transcribed in the true Bach fashion, wholly contrapuntal. The first prelude, in D minor, is in a slow, dignified tempo, and very delicately and finely interpreted by the orchestra. The second was much more brilliant in conception and performance.

Ecstacies and Despairs

The second half of the program was taken up with the Berlioz Fantastic Symphony. It is in five movements, and is the first part of a work called "Episode in the Life of An Artist" and deals with Berlioz trying to vent, at the time, an unrequited fever for the person of one Henrietta Smithson, hardly a glamorous appellation, who was toast of the theater of her day and whom three years after he had worked off his frustration musically he married and was sorry for it.

The symphony is a description of a brainstorm through which wanders Henrietta, in allegorical form, hectoring and bedeviling Berlioz, also in allegory, as a love-sick young musician, who gives all for, to his mind, the damnable maiden. Melancholy, murderous anger, joy, all the ecstacies and all the despairs such a mad young man might think up.

But, no matter the theme, the symphony is a masterpiece of conception and construction. The third movement, the scene in the mead-

ows, in adagio f
most haunting pa
It has the illusiv
Corot. The f
"March to the S
ing else but hi
sharply realistic
the axe. The fi
Witches Sabbath,
fugue. Its satire
is overwhelming

THIS CLI
BROOK
E.
JAN
M

Prokofiew
Acad

Serge Prol
Symphony Orc
evening and h
it might be
manners (of v
Scythian Suite
romanticism c
of this concer
strikes the lis
Prokofiew wit
with it sitting
books, choosin
and desultoril
certo of them
tinguished m
cept the craft
together.
Somehow w
kofiew than r
do. He is so
is so obvious
amaginative
music provid
genial mode c
distressing to
wasting his t
thing that a
contempora
well if not
ter how wel
mately of
so little g
of music
who do pos
a respons
away.
The con
Hall Thurs
of Music las
Intention a
compositions
men of the
that we hav

distinction of material
concerto.

Last evening the composer himself played the piano part in his work. It was a virtuoso's task, for the writing for the solo instrument is difficult and showy, and he acquitted himself of it with all the necessary skill. Mr. Koussewitsky and the orchestra provided a vigorous and clean cut accompaniment.

The orchestral numbers on the program were Pick-Mangiagalli's transcriptions of two Bach preludes, already familiar to Mr. Koussewitsky's Brooklyn audience, Brahms' F major symphony, and Rimsky's Spanish Caprice.

FREDERICK NEW

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
New York Herald-Tribune

JAN 6 - 1933

MUSIC

By LAWRENCE GILMAN

Mr. Prokofieff Has a Bout With Euterpe: Ringside Notes on a New Concerto

Second evening concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor; assisting artist, Serge Prokofieff, composer-pianist. At Carnegie Hall.

PROGRAM

1. Bach—Pick-Mangiagalli,
   Two Preludes, Arranged for Strings
2. Prokofieff,
   Piano Concerto No. 5, in G major, Op. 55
   Mr. Prokofieff
   (First time in New York.)

Intermission

3. Berlioz.........."Fantastic" Symphony

THE thing I have always liked best about Mr. Prokofieff is an answer he gave some years ago to Mr. Olin Downes in the course of an interview. When Mr. Downes asked him who were the most important of living Russian composers, Mr. Prokofieff replied, quite simply: "Stravinsky, Myself, and Miaskovsky." I liked the scrupulous exactness with which Mr. Prokofieff ranked himself—neither, vaingloriously, first; nor, mock-modestly, last. But just about where, I fancy, he belongs.

Observing last night the second most important Russian composer as he appeared upon the stage of Carnegie Hall, lank, blond, unobtrusive, pleasantly awkward; hearing him play his new concerto for piano with his friend and champion Mr. Koussevitzky and the great orchestra from the East, I wondered if the simplicity and naïve candor of the man were not reflected in his music.

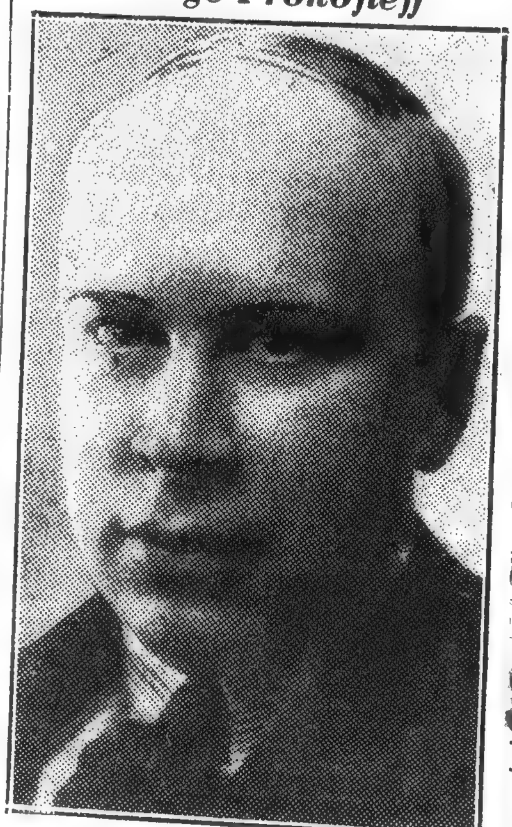
* * *

Mr. Prokofieff has long had here the reputation of being an horrendous modernist. When he played one of his earlier piano concertos in New York a decade ago, the music gave pain in certain quarters because the "object of its harmonic structure seemed to be," it was said, "to avoid every succession of tones in which the ingenuous, unsophisticated musical ear might recognize obvious beauty." I cannot honestly lay claim to the possession of an ingenuous or unsophisticated ear; nor do I think it important that an ear of that sort should be pleased, or that a composer is under any obligation to be obvious. Yet nothing could be more easily accessible than this new music that Mr. Prokofieff displayed to us last night, if we will only take it for what it is, and not for something that it has no desire or ability to be.

* * *

Mr. Prokofieff explained the other day in Boston to "The Transcript's" accomplished Mr. Myers that all his work is "founded on melodies." "When I begin a work of major proportions," he said, "I have usually accumulated enough themes to make half a dozen symphonies." When he began his new score, he tells us, he had "enough melodies to make three concertos." If one may judge from the result, Mr. Prokofieff is hoarding. I was not aware last evening of the presence of more than the normal depression allowance of melodies. But there is no excuse for being unreasonable about these things,

Serge Prokofieff



Boston Symphony Soloist

and I am glad to proclaim the melodiousness of this concerto.

* * *

Of course Mr. Prokofieff's type of melody is highly personal, as it should be. Who would wish him to write melodies like those of Brahms or Tchaikovsky? He has described his own: they are patterned upon "successions of tones which form curves that up to date have not been recognized as melodic." Well, they are hereby recognized as melodic.

Some may find that these cantilenas exhale a rather wintry lyricism. But that is the character of Mr. Prokofieff's Muse. She is a lustily boreal maiden, muscular and downright, and a little strident, simple of heart and mind, as forthright as she is naïve.

* * *

This concerto is likable and amusing, lusty, insouciant, adolescent. Mr. Prokofieff, after the manner of his period, regards the piano as an antagonist rather than as a confidante or a mistress. He has no secrets for Euterpe's ear, and he would consider it disgraceful to make love to her. He treats the keyboard, for the most part, as an instrument of percussion—even his melodic utterances have a belligerent tone; and last night his energetic bouts with the adversary were as exhilarating to those at the ringside as they evidently were to him.

Nothing could have been better sport than watching Mr. Prokofieff's Muse as she sparred with him in this concerto. It was, all of it, good, clean fun, and most of the audience seemed to enjoy the match.

* * *

This, naturally, was the feature of the performance—even though Mr. Koussevitzky followed it with the "Symphonie Fantastique." Mr. Koussevitzky, like most conductors, is fond of the "Fantastique." There are concert-goers who share his evident regard for it. Let us respect their sentiments.

New York Herald-Tribune

JAN 8 - 1933

Albert Spalding Soloist With Boston Symphony

Violinist Will Play Mozart Concerto Over WJZ

Albert Spalding, violinist, will be heard as soloist next Saturday during the second of the series of concerts being presented over National Broadcasting Company networks by the Boston Symphony Orchestra.

Mr. Spalding's appearance Saturday is said to be his first concert heard on the radio within the last year. The program, which will be carried over
mphony Hall in Boston at
lows:

ony .....Vaughan Williams
.Lento Moderato; Mod-
Presto; Lento.
olin in D major.....Mozart
ite cantabile; Rondo;
ioso.
n and orchestra...Chausson
ballet "Petrouchka".
Stravinsky

rgin, assistant conductor
aster of the Boston Sym-
lrect the concert.

l Symphony is considered one of Vaughan Williams's greatest achievements. Williams, an Englishman and professor of composition in the Royal College of Music in London, bases his work largely on folk songs and the early music of England.

The Mozart concerto, in which Spalding will be heard as soloist, is one of five which the Austrian composer wrote in 1775, and the second in D major. As is characteristic of Mozart's violin concertos, this starts elaborately in the first movement, the second is simple and tuneful and the third is in the form of a rondo.

The "Poeme" was composed by Ernest Chausson in 1896, three years before his death in an accident, and was given its first performance by Ysaye in Paris in 1897.

The suite from Stravinsky's ballet "Petrouchka" was first played in the United States as a concert number under the Russian composer's own direction in 1924. The ballet tells the story of an old charlatan and three miraculously animated puppets, a dancing girl, a blackmoor and a clown.

CLIPPING FROM
ork Herald-Tribune

JAN 8 - 1933

ld Brooklyn Concert Given y Boston Symphony Orchestra

oussevitzky Conducts Another in Season's
of Academy of Music Programs; Jane F.
Betrothed; Benefit Card Party Aids Blind

auspices of the Brooklyn
rts and Sciences the Phil-
ciety of Brooklyn and the
mittee, the Boston Sym-
stra, conducted by Serge
, gave the second concert
on Friday evening at the
ademy of Music. Mr.
Sinderen is chairman of
Committee.

YORK TIMES

JAN 8 - 1933

zky Wins Plaudits.

ear of grace and of
iversaries from Haydn
it was the benediction
n's Seventh Symphony
t to a classic close the
phony Orchestra's sec-
' the season yesterday
t Carnegie Hall. A
ouse applauded Mr.
y and the orchestra in
t carried reminders of
n rhythm was yet an
sic a spiritual refresh-

okofieff, the Russian
nd pianist, was again
as on the preceding
playing his piano con-
, Op. 55. Still with the
nacity of his youthful
tours, the artist at
e retained a sharply
viduality and intensity.
r times recalled.
ssevitzky opened the
th Vaughan Williams's
n a theme of Thomas
er of English cathedral
ork first heard here ten
and made melodious
by the transparent choir
on strings. W. B. C.

---

ork Herald-Tribune

JAN 8 - 1933

rmonic and Boston estras Heard Here

rk Musicians Give 4th Concert for Children

Two orchestras played at Carnegie Hall yesterday.

Ernest Schelling conducted the fourth concert in the Philharmonic-Symphony Society's elementary series for children and the younger set, beginning his program with two American numbers, George Chadwick's Jubilee Overture and Howard Brockway's Sylvan Suite. A third American work, Henry Hadley's Chinese Sketches, was offered under its composer's direction. Because Harry Glantz, first trumpet of the orchestra, was indisposed, Sol Klass substituted for him as soloist in Saint-Saens's septuor for trumpet, strings and piano. Marching to the stage down the middle aisle of the auditorium, the choristers of St. Thomas Church sang the carol "We Three Kings of Orient Are."

The Boston Symphony Orchestra gave its second New York matinee of the season under the direction of Serge Koussevitzky, who began his program with Vaughan Williams's fantasia for strings on a theme by the sixteenth century Briton, Thomas Tallis. Serge Prokofieff made his third successive appearance here in three days as soloist in his own fifth piano concerto, and Mr. Koussevitzky then turned from novel to familiar music with Beethoven's Seventh Symphony.

CLIPPING FROM
N. Y. AMERICAN

JAN 8 - 1933

CHILDREN HEAR PHILHARMONIC AND BOY CHOIR

Boston Orchestra's Concert Again Features Prokofieff and His Newest Concerto

BY GRENA BENNETT.

Music lovers of every age were appealed to at the two orchestral concerts held yesterday in Carnegie Hall.

Hundreds of children, most of whom have several years to go before reaching their teens, attended the morning event planned by the Philharmonic and presided over by Ernest Schelling.

A high light in the programme was the singing of "We Three Kings" by the surpliced boy choir of St. Thomas's Church. The silvery voiced lads marched slowly down the center aisle while chanting the lovely hymn, sang two stanzas from the front of the stage, and, still singing, proceeded slowly up the aisle to the rear of the hall. It was a picturesque and imposing interlude in the instrumental program.

The list, featuring the wind choirs, comprised compositions by Liadoff - Glazounow, Chadwick, Brockway, Saint-Saens and Henry Hadley, the last named an interested auditor.

PROKOFIEFF AGAIN.

The afternoon program of the Boston Symphony Orchestra again double-starred Prokofieff's newest concerto, with the composer at the piano. The work was locally introduced Thursday night in the same hall and under similar musical conditions.

Conductor Koussevitsky presented, besides that work, Williams' Fantasia inspired by a Tallis theme; and, as a closing number, Beethoven's seventh symphony.

* * *

BARITONE HEARD.

At Town Hall yesterday afternoon Heinrich Schlusaus, baritone, made his New York re-appearance and renewed the favorable impression made in former seasons.

A large audience apparently enjoyed his interpretation of lieder by Schubert, Schumann, Brahms, Strauss and other romantic

N. Y. TELEGRAPH

JAN 7 - 1933

Koussevitzky Superb in Appearance Here

by Walter D. Shackleton

Dr. Serge Koussevitzky appeared with his eminent Boston Symphony Orchestra Thursday evening at Carnegie Hall in his second program of his New York series. As usual, his program was contemplatively chosen and finely performed.

The program comprised two preludes by Bach, arranged for string orchestra by Pick-Mangiagalli, piano concerto No. 5 in G major, opus 55, by Prokofieff, with the composer at the piano, Berlioz's Fantastic Symphony in C major, opus 14 A.

The piano concerto of Prokofieff was given its initial performance in New York. It was given its first performance anywhere only last October in Berlin. It is in five short movements, the whole taking but twenty minutes to perform. In the words of the composer "each movement contains at least four themes or melodies." Each theme, though, is not merely stated, but developed.

Have Separate Themes

And as the composer has pointed out the development is not cyclic in the Caesar Franck manner where several movements are developed from one theme or group of themes. Each of the Prokofieff movements has its own separate themes with some reference to the material of the first movement in the third and some of the material of the third in the finale. Also noteworthy is that the piano score has at all times the leading part, but its themes are closely knitted to the pattern of the orchestra.

In this music there is honesty and in it there is a definite promise of permanency for the ultra-moderns. It is a rare example, but it has the sincerity throughout for which practically all other "modern" disciples strive, to give them the benefit of the doubt, and fall far short of on the whole. Prokofieff's purpose is clearly defined in this concerto. It has a definite clarity and beauty of line despite the dissonances this type of music affects. Prokofieff, himself a virtuoso pianist, masterfully brought out the merits and apparent qualities of his striking work. Each cadence was abrupt, but astonishingly dramatic, each was a climax in itself.

The two preludes of Bach, arranged by Pick-Mangiagalli, were transcribed in the true Bach fashion, wholly contrapuntal. The first prelude, in D minor, is in a slow, dignified tempo, and very delicately and finely interpreted by the orchestra. The second was much more brilliant in conception and performance.

Ecstacies and Despairs

The second half of the program was taken up with the Berlioz Fantastic Symphony. It is in five movements, and is the first part of a work called "Episode in the Life of An Artist" and deals with Berlioz trying to vent, at the time, an unrequited fever for the person of one Henrietta Smithson, hardly a glamorous appellation, who was toast of the theater of her day and whom three years after he had worked off his frustration musically he married and was sorry for it.

The symphony is a description of a brainstorm through which wanders Henrietta, in allegorical form, hectoring and bedeveling Berlioz, also in allegory, as a love-sick young musician, who gives all for, to his mind, the damnable maiden. Melancholy, murderous anger, joy, all the ecstacies and all the despairs such a mad young man might think up.

But, no matter the theme, the symphony is a masterpiece of conception and construction. The third movement, the scene in the meadows, in adagio form, is one of the most haunting pastorals to be heard. It has the illusive atmosphere of a Corot. The fourth movement, "March to the Scaffold," was nothing else but highly graphic and sharply realistic, even to the blow of the axe. The final movement, "A Witches Sabbath," has a remarkable fugue. Its satire on religious music is overwhelming in its vituperation.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

JAN 7 - 1933

Music of the Day

By **EDWARD CUSHING**

Prokofiew Plays His New Piano Concerto at the Academy of Music—Recitals by a Singer and a Pianist

Serge Prokofiew's new piano concerto, introduced at the Boston Symphony Orchestra's concerts in Manhattan and Brooklyn Thursday evening and last night, is rather less consequential than I had hoped it might be. Written in the least interesting of the composer's several manners (of which, roughly, there are four: the neo-barbarism of the Scythian Suite, the neo-classicism of the Classical symphony, the neo-romanticism of the "Love of Three Oranges" and the neo-modernism of this concerto, which combines elements from the other three), it strikes the listener as the product of a rainy day. We can imagine Prokofiew with time on his hands and not much idea of what to do with it sitting down with his note books, choosing themese at random and desultorily fashioning this concerto of them. It is casual, undistinguished music in everything except the craft with which it is put together.

Concert by the Boston Symphony Orchestra, Serge Koussewitsky conducting, Serge Prokofiew, composer-pianist, soloist. At the Academy of Music last night under the auspices of the Brooklyn Institute of Arts and Sciences.

THE PROGRAM

Bach-Pick-Mangiagalli . Two Preludes
Brahms .... Third Symphony
Prokofiew ...... Fifth Piano Concerto
Rimsky-Korsakow ... Spanish Caprice

Somehow we expect more of Prokofiew than merely this. At least I do. He is so obviously talented, he is so obviously a born musician—an amaginative artist, that is, whom music provides with the most congenial mode of expression—that it is distressing to discover he has been wasting his time writing the sort of thing that any number of his lesser contemporaries can write at least as well if not better and that, no matter how well it is written, is ultimately of no importance. There is so little genuine talent in the world of music today that the few men who do possess it have, so to speak, a responsibility not to fritter it away.

The concerto played at Carnegie Hall Thursday and at the Academy of Music last night is so similar in intention and effect to countless compositions by the bright young men of the modern musical world that we have heard in the last ten years, that what was said of any of them might be repeated verbatim of it. It is the product of cleverness, sophistication, a determination not to be serious or to be caught in the act of expressing a sincere emotion, plus great technical adroitness and facility. In its way, it succeeds in being diverting, in passing 20 minutes or so of the listener's time without making him fidget in his seat. But when it is over, it is quickly forgotten, like a chance acquaintance whose conversational irrelevancies have amused us for a time, but whose face and name we cannot recall five minutes after his departure.

Structurally, the concerto is divided into five movements, some of them free in form, others deriving from classical models. The first movement is an allegro, the second a march (despite Prokofiew's depreciation of the term), the third a toccata, the fourth a songful larghetto, the fifth n swift tempo with a coda appended. The writing throughout is polyphonic; the harmonic idiom extremely dissonant, the general effect that of a nervous, ejaculatory style. Prokofiew has written quite a bit in this manner, usually for the theater, but seldom has produced anything with less dictinction of material than this concerto.

Last evening the composer himself played the piano part in his work. It was a virtuoso's task, for the writing for the solo instrument is difficult and showy, and he acquitted himself of it with all the necessary skill. Mr. Koussewitsky and the orchestra provided a vigorous and clean cut accompaniment.

The orchestral numbers on the program were Pick-Mangiagalli's transcriptions of two Bach preludes, already familiar to Mr. Koussewitsky's Brooklyn audience, Brahms' F major symphony, and Rimsky's Spanish Caprice.

FREDERICK NEW

Newr
ist.

New York Herald-Tribune

JAN 8 - 1933

Albert Spalding Soloist With Boston Symphony

Violinist Will Play Mozart Concerto Over WJZ

Albert Spalding, violinist, will be heard as soloist next Saturday during the second of the series of concerts being presented over National Broadcasting Company networks by the Boston Symphony Orchestra.

Mr. Spalding's appearance Saturday is said to be his first concert heard on the radio within the last year. The program, which will be carried over WJZ from Symphony Hall in Boston at 8:15 p. m., follows:

Pastoral Symphony ..... Vaughan Williams
Molto Moderato; Lento Moderato; Moderato pesante; Presto; Lento.
Concerto for Violin in D major ..... Mozart
Allegro; Andante cantabile; Rondo; Andante grazioso.
Poeme for violin and orchestra ... Chausson
Suite from the ballet "Petrouchka". Stravinsky

Richard Burgin, assistant conductor and concert master of the Boston Symphony, will direct the concert.

The Pastoral Symphony is considered one of Vaughan Williams's greatest achievements. Williams, an Englishman and professor of composition in the Royal College of Music in London, bases his work largely on folk songs and the early music of England.

The Mozart concerto, in which Spalding will be heard as soloist, is one of five which the Austrian composer wrote in 1775, and the second in D major. As is characteristic of Mozart's violin concertos, this starts elaborately in the first movement, the second is simple and tuneful and the third is in the form of a rondo.

The "Poeme" was composed by Ernest Chausson in 1896, three years before his death in an accident, and was given its first performance by Ysaye in Paris in 1897.

The suite from Stravinsky's ballet "Petrouchka" was first played in the United States as a concert number under the Russian composer's own direction in 1924. The ballet tells the story of an old charlatan and three miraculously animated puppets, a dancing girl, a blackmoor and a clown.

CLIPPING FROM
New York Herald-Tribune

JAN 8 - 1933

Second Brooklyn Concert Given By Boston Symphony Orchestra

Serge Koussevitzky Conducts Another in Season's Series of Academy of Music Programs; Jane F. Fyfe Betrothed; Benefit Card Party Aids Blind

Under the auspices of the Brooklyn Institute of Arts and Sciences the Philharmonic Society of Brooklyn and the Citizens Cimmittee, the Boston Symphony Orchestra, conducted by Serge Koussevitzky, gave the second concert of the season on Friday evening at the Brooklyn Academy of Music. Mr. Adrian Van Sinderen is chairman of the Citizens Committee.

NEW YORK TIMES

JAN 8 - 1933

Koussevitzky Wins Plaudits.

In this year of grace and of musical anniversaries from Haydn to Wagner, it was the benediction of Beethoven's Seventh Symphony that brought to a classic close the Boston Symphony Orchestra's second visit of the season yesterday afternoon at Carnegie Hall. A crowded house applauded Mr. Koussevitzky and the orchestra in a work that carried reminders of an age when rhythm was yet an art and music a spiritual refreshment.

Sergei Prokofieff, the Russian composer and pianist, was again the soloist, as on the preceding Thursday, playing his piano concerto No. 5, Op. 55. Still with the panther tenacity of his youthful American tours, the artist at middle age retained a sharply etched individuality and intensity. He was four times recalled.

Mr. Koussevitzky opened the matinee with Vaughan Williams's Fantasia on a theme of Thomas Tallis, father of English cathedral music, a work first heard here ten years ago and made melodious once more by the transparent choir of the Boston strings. W. B. C.

New York Herald-Tribune

JAN 8 - 1933

Philharmonic and Boston Orchestras Heard Here

New York Musicians Give 4th Concert for Children

Two orchestras played at Carnegie Hall yesterday.

Ernest Schelling conducted the fourth concert in the Philharmonic-Symphony Society's elementary series for children and the younger set, beginning his program with two American numbers, George Chadwick's Jubilee Overture and Howard Brockway's Sylvan Suite. A third American work, Henry Hadley's Chinese Sketches, was offered under its composer's direction. Because Harry Glantz, first trumpet of the orchestra, was indisposed, Sol Klass substituted for him as soloist in Saint-Saens's septuor for trumpet, strings and piano. Marching to the stage down the middle aisle of the auditorium, the choristers of St. Thomas Church sang the carol "We Three Kings of Orient Are."

The Boston Symphony Orchestra gave its second New York matinee of the season under the direction of Serge Koussevitzky, who began his program with Vaughan Williams's fantasia for strings on a theme by the sixteenth century Briton, Thomas Tallis. Serge Prokofieff made his third successive appearance here in three days as soloist in his own fifth piano concerto, and Mr. Koussevitzky then turned from novel to familiar music with Beethoven's Seventh Symphony.

CLIPPING FROM
N. Y. AMERICAN

JAN 8 - 1933

CHILDREN HEAR PHILHARMONIC AND BOY CHOIR

Boston Orchestra's Concert Again Features Prokofieff and His Newest Concerto

BY GRENA BENNETT.

Music lovers of every age were appealed to at the two orchestral concerts held yesterday in Carnegie Hall.

Hundreds of children, most of whom have several years to go before reaching their teens, attended the morning event planned by the Philharmonic and presided over by Ernest Schelling.

A high light in the programme was the singing of "We Three Kings" by the surpliced boy choir of St. Thomas's Church. The silvery voiced lads marched slowly down the center aisle while chanting the lovely hymn, sang two stanzas from the front of the stage, and, still singing, proceeded slowly up the aisle to the rear of the hall. It was a picturesque and imposing interlude in the instrumental program.

The list, featuring the wind choirs, comprised compositions by Liadoff - Glazounow, Chadwick, Brockway, Saint-Saens and Henry Hadley, the last named an interested auditor.

PROKOFIEFF AGAIN.

The afternoon program of the Boston Symphony Orchestra again double-starred Prokofieff's newest concerto, with the composer at the piano. The work was locally introduced Thursday night in the same hall and under similar musical conditions.

Conductor Koussevitsky presented, besides that work, Williams' Fantasia inspired by a Tallis theme; and, as a closing number, Beethoven's seventh symphony.

* * *

BARITONE HEARD.

At Town Hall yesterday afternoon Heinrich Schlusaus, baritone, made his New York re-appearance and renewed the favorable impression made in former seasons.

A large audience apparently enjoyed his interpretation of lieder by Schubert, Schumann, Brahms, Strauss and other romantic

Symphony on the Radio a Success—to an Extent

Adv. Jan 8

By Moses Smith

Music Editor

THE PROGRAM of the Boston Symphony Orchestra, given on Saturday evening, New Year's Eve, was broadcast over a nation-wide hook-up, the first of a series of 12 such broadcasts. Since I had heard the same program in actual performance in the concert hall on the preceding afternoon, there was offered an opportunity, too good to miss, to compare what the listener hears from his radio set and what he would hear sitting before the orchestra itself.

The program consisted of two Bach preludes, arranged by Pick-Mangiagalli; the third symphony of Brahms; the new fifth piano concerto of Prokofieff, with the composer as soloist, and the brilliant Spanish Caprice of Rimsky-Korsakoff.

Let us clear the ground further by pointing out that the actual performance of the orchestra on Friday afternoon was, in turn, poetic and incisive, dramatic and lyric, virtuosic and witty, brilliant and sonorous — in short, an illuminating recreation of what the respective composers wanted to sound out of the instruments.

* * *

THE SAME brilliant performance was heard in Symphony Hall on Saturday night. At that time I was high up in a loft of Symphony Hall, where a technician sat before an instrument called the controls, while in back of him was a huge receiving set. The job of this man is complicated.

So far as I can understand it and describe it in a sentence, it is to regulate the quantity of tone being broadcast so that the sensitive pick-up apparatus does not transmit any unpleasant blasts of tone or noise.

For this apparatus has definite limits of dynamics (which means quantity of sound), and is especially sensitive to certain sounds of great volume, like the beat of a bass drum, which the naked ear in the concert hall can accommodate quite readily.

The man at the radio controls must listen carefully for even a hint that such a blast is coming and take the necessary remedial precautions. It goes without saying that a competent technician at the controls, who happens also to be a musician, familiar with the music being played, will be the best man for the job.

* * *

THE BROADCAST on this occasion was on the whole a huge success, in my opinion. What I heard coming from the receiving set was, as compared with other radio programs, excellent in quality of tone and clarity of detail.

Partly this was due to the fact that I was hearing the reproduction from the finest set in my experience; partly also to the fact that this set was not picking up music from the air, as broadcast by WBZ, but directly from the line which was feeding the hook-up. But both these details were not of vital importance, I was assured by the radio officials; the reception on the average set in the home would compare favorably with what I was hearing. And outside reports, after the broadcast, seemed to verify this contention.

Compare now the concert as broadcast with the performance in the hall. Both Bach preludes were very clear—clearer perhaps than in the concert hall in respect to the development of the various parts. The lower strings (double-basses, particularly) were resonant and well defined. But their intonation, so accurate in the concert hall, was not sufficiently definite coming from the receiver.

The Brahms symphony came out surprisingly well in all essentials and in most details. One important exception I noticed

Continued in Column 7

THE SYMPHONY VIA RADIO

Continued from Column 2

was in the fourth movement at a point where the first French horn has a rising phrase accompanied by a typically Brahmsian swell in tone. At the top point of the crescendo there was an unpleasant blast. The reason I assume, was that the man at the controls had not expected quite so sudden an increase in tone.

The Prokofieff concerto, ultramodern music, dissonant in character and, in all likelihood, unpleasant to most radio listeners, was broadcast with surprising faithfulness. The piano part of this work was even more audible above the welter of orchestral sound than it had been in the concert hall. Perhaps the composer might have objected that it was too clear; that he had in mind a somewhat different balance between the piano and orchestra, as we actually heard it in the concert hall. The quality of piano tone was another matter. It is no secret that the problem of reproducing the tone of the

Concluded on Page 8, Column 4

THE SYMPHONY VIA RADIO

Continued from Page 6

piano on the radio has not yet been solved.

The final number was the Rimsky-Korsakoff Caprice, an extraordinary experiment in orchestral virtuosity. In a conversation I had with Dr. Koussevitzky, conductor of the orchestra, some time before the broadcast, he had expressed greatest anxiety over the reproduction of this work, primarily because it is scored so heavily and brilliantly for various percussion instruments.

As matters turned out, either the fear was groundless or the brilliant conductor anticipated the difficulty by toning down his percussion. I suspect the latter was the case; and if it was, we are faced with the conclusion that radio IS changing performances originally intended for listeners in the concert hall.

In substance, the broadcast was a good imitation of the actual performance. If I were asked to choose between sitting at home and listening to the radio performance of the program, with all the attendant physical comforts, and, on the other hand, hearing the performance at Symphony Hall, I should not hesitate to choose the latter, regarding sound alone as the criterion and leaving entirely out of account the unexplainable thrill of being present at actual music-making. But I can understand that others might not be so fastidious, especially—and here is the cat come out of the bag—if they have never heard the real thing.

Globe Jan 8

Williams' "Pastoral" Symphony

Vaughan Williams' "Pastoral" Symphony is a score which some qualified observers have pronounced as a notable achievement by one of the most notable of contemporary composers. It is likewise a score which the majority of Boston concert-goers have hitherto not been permitted to hear in their own city. Now Richard Burgin has elected to play it at the Boston Symphony concerts this week, which he will conduct in the absence of Dr Koussevitzky.

This "Pastoral" Symphony was composed about 11 years ago. It was performed in this country twice from manuscript. When it was published in 1924, Lawrence Gilman made a detailed examination of the score and set down at length in the New York Herald Tribune what he found therein. The symphony has presumably had few performances in this country since then; it was played a while ago here by the student orchestra at the New England Conservatory, but it is undoubtedly not familiar to the rank and file of local music lovers.

Dr Williams has been quoted as saying that there is no authorized "program" for this symphony. Lawrence Gilman, remarking upon this, continues that "Unlike Beethoven's 'Pastoral Symphony' it has no storm music, no imitations of bird songs, none of the obviousness of appeal which has made the meditative beauty of the best parts of Beethoven's 'Pastoral' tolerable to the groundlings—it is all mood, all meditation, all interior loveliness and brooding. It is the English countryside reflected in the heart and spirit of a poet—."

The composer is said not to have used any English folksong for material but that his style in this work was influenced by that sort of music. That may well be, for Dr Williams' labors in collecting English folksong constitute an important part of his services to the musical art. This "Pastoral" Symphony has, naturally, modal turns of melody and harmony, and the composer has made use of the modern device of writing in more than one key simultaneously. There are four movements.

Burgin Conducts Symphony

Richard Burgin, concert master of the Boston Symphony Orchestra, will conduct the regular Friday and Saturday concerts this week in the absence of Dr Koussevitzky, who is taking his customary mid-season holiday. Vaughan Williams' "Pastoral" Symphony will be introduced to these concerts.

Albert Spalding, the distinguished American violinist, will play the solo parts in Mozart's D major violin concerto (K 218), and Chausson's "Poeme" for violin and orchestra. The closing number will be the suite from Stravinsky's ballet, "Petrouchka."

Plan Beethoven's ~~[cut]~~

The above line cut at the clipping edge:

Plan Beethoven's College Choirs---L

Post Jan 8

BY WARREN STOREY SMITH

There is a plan to perform Beethoven's Ninth Symphony and portions of the first act of "Parsifal" with the choirs of Harvard and Radcliffe assisting at the pair of Symphony Concerts next month designed to commemorate the 50th anniversary of the death of Richard Wagner, who passed away at Venice on Feb. 13, 1883. Some will feel that Wagner's memory would best be honored by Wagner's music, and by his alone.

NEW YORK SUN

JAN 9 - 1933

Boston Symphony Again Features Prokofieff

The program conducted by Serge Koussevitzky at the season's second matinee concert of the Boston Symphony Orchestra in Carnegie Hall on Saturday again featured Sergei Prokofieff, playing his piano concerto No. 5, opus 55. A large audience, as on the preceding Thursday, heard the concerto set forth with electrifying virtuosity by both composer and orchestra, and at the end recalled Mr. Prokofieff four times.

The concert opened with Vaughan Williams's orchestral fantasy on a theme of Thomas Tallis, an excellent work of ecclesiastic character which employs old harmonies in modern instrumentation and was introduced to New York a decade ago by the Symphony Society, Walter Damrosch, conductor. In the performance of the work Saturday Mr. Koussevitzky's string choirs gave an admirable account of themselves. The churchly, or rather cathedral mood of the music was especially well brought out. The program closed with Beethoven's seventh symphony, in which the second and third movements took the honors for elasticity of treatment by the orchestra.

Trans. Jan. 10

Albert Spalding, the violinist, has vanished as "assisting artist" in the concert of the Symphony Orchestra at Cambridge on Thursday next. Mr. Burgin, deputy conductor, has re-made the program accordingly. It now traverses Walton's Overture, "Portsmouth Point"; Vaughan Williams's "Pastoral Symphony"; Musorgsky's "Night on the Bald Mountain"; the Suite from Stravinsky's "Petrushka."

PORTSMOUTH, O.
TIMES

JAN 11 1933

Boston Leader

Dr. Serge Kroussevitzky, noted conductor of the Boston Symphony, now heard ~~over NBC net~~works in its first radio series.

Gibes at Prokofiev

Trans. Jan 11

"Bout with Euterpe"

TWICE from the Boston Orchestra and the composer, New York heard, last week, the new Piano-Concerto of Prokofiev already played twice at Symphony Hall. About it the Manhattan reviewers wrote variously and amusingly. Said Mr. Gilman in The Herald Tribune: "The concerto is likable and amusing, lusty, insouciant, adolescent. Mr. Prokofiev, after the manner of his period, regards the piano as an antagonist rather than as a confidante or a mistress. He has no secrets for Euterpe's ear, and he would consider it disgraceful to make love to her. He treats the keyboard, for the most part, as an instrument of percussion—even his melodic utterances have a belligerent tone; and his energetic bouts with the adversary were as exhilarating to those at the ringside as they evidently were to him. Nothing could have been better sport than watching Mr. Prokofiev's Muse as she sparred with him in this concerto. It was, all of it, good, clean fun, and most of the audience seemed to enjoy the match."

"Xylophonics"

The Sun's recorder confesses to a carefully hidden enjoyment of the Prokofiev xylophonics, though he knows that they do not permit the piano to show its best qualities. But there is something of virility and defiant independence in the style, which forces upon us a kind of unwilling admiration. It does not create love, nor does it stir any emotion. And one is compelled to admit that it makes slight pretense to what has generally been regarded as the beautiful in piano-art. The audience of last evening received the work with equanimity, not to say coolness. There was the customary applause at the end, but it was of the politest kind. [Mr. Henderson

Suiting the Times

The Concerto has plenty of "go." The orchestra is the big flywheel; the piano, the piston. The results are not so much harsh as merely mechanistic. . . . All is vigorously percussive, highly geared as to rhythms and open and above board as to dynamics. The piano-writing was precise and clearly defined. So was Mr. Prokofiev's playing of it. The orchestral

Continued on Following Page

Gibes at Prokofiev

Continued from Preceding Page

scoring had the same outspoken quality, including a part for drum. The concerto interested the audience and so did the composer, who was recalled to the platform several times. Additions of this kind to the repertory of orchestral soloists are not common. Still, it seems unlikely that the composer and his offspring will be soon parted. [Mr. Thompson in The Evening Post

Tartly

A single hearing is enough to convince one that the Fifth Concerto, in common and war-worn parlance, is scarcely more than pretentious piffle. There is a Moderato which seemingly tries to emulate the charming march in "Love for Three Oranges"—a pitiable specimen of unsuccess. There is a Larghetto that sounds like ambitious variations on the famous tune the old cow died on. And these are quite the best of the affair. [Mr. Sanborn in The World-Telegram.

Supplement

The concert ended with Berlioz's "Fantastic Symphony," also as lately heard in Boston. "Like most conductors," said Mr. Gilman, "Mr. Koussevitzky is fond of the 'Fantastique.' There are concert-goers who share his evident regard for it. Let us respect their sentiments." . . . Mr. Thompson found "the performance altogether in the spirit of the work, with much nicely calculated and admirably achieved detail along the way." . . . In the ears of The Times, "the orchestra played the music with extraordinary subtlety and suggestion"; while the conductor gave it "a peculiarly poetic and imaginative character by the emphasis of under-statement." But the reviewer, like Mr. Sanborn for The World-Telegram, would have enjoyed "more reckless performance."

Away from Custom

As guest-conductor at the Symphony Concerts of next week, Albert Stoessel promises adventure. He has assembled a program of six miscellaneous pieces, all relatively short, which is new departure on the Fridays and Saturdays of Symphony Hall. It comprises:

Fantasia in G major for Strings with Organ Accompaniment (Arranged by Volkel)	Bach
Symphony in D major ("Haffner")	Mozart
Overture-Fantasia, "Romeo and Juliet"	Chaikovsky
On Hearing the First Cuckoo in Spring	Delius
Polka and Fugue from the Opera, "Schwanda the Bagpiper"	Weinberger
Station W G B Z X	James

The transcribed Fantasia from Bach appears to be new to these concerts; Delius's "On Hearing the First Cuckoo in Spring" had place in a program of 1926. The polka from "Schwanda" was played at The Pops last spring, but without the attached fugue. The radio-piece, so-called, is a "tone-picture" of an imaginary station—"In the Lobby," "Interference," "Slumber Hour," "Mikestruck" and that sort of thing. It won a prize in a radio competition. Philip James, who wrote it, is a broadcasting conductor and a teacher of music in New York.

Trans

JANUARY 12, 1933

S --- Films

The Symphony That Is Like No Other Work

Vaughan Williams's 'Pastoral' At Last Gains Place At Symphony Hall

THIS WEEK, with Dr. Koussevitzky on winter vacation, Richard Burgin in annual appearance as deputy-conductor, takes over the Symphony Concerts. For them he sets a varied and interesting program. Two numbers for violin and orchestra—a Concerto by Mozart in D major and Chausson's "Poem"—fall to the "assisting artist," Albert Spalding, once more returned to Symphony Hall. The familiar Suite from Stravinsky's ballet, "Petrushka," is final item. At the beginning stands Vaughan Williams's "Pastoral Symphony," the composer's ripest and most individual orchestral work. Hitherto it has been heard in Boston only from Mr. Goodrich and the student orchestra of the New England Conservatory—seven years ago. Now, by Mr. Burgin's choice and will, it passes to Symphony Hall where, a month ago, the composer himself was honored guest.

To Ralph Vaughan Williams and his Pastoral Symphony this article then addresses itself. A personal study of the score; an excellent monograph, "An Introduction to the Music of R. Vaughan Williams," by A. E. F. Dickinson, published by the Oxford University Press; a valuable article in "Music and Letters" on this symphony by Herbert Howells, are its sources. Mr. Dickinson may lead with introductory remarks about the composer: "First, he is one of the most downright composers that ever lived. At every stage of his work he has shown his determination to speak plainly, in both senses of the word, and to speak about something fundamental. He chose London and the country, or Walt Whitman and the Bible, as his subjects, because he felt he could sincerely concentrate upon them all the vital experience at his command. . . . He has thus, in general, not only meant what he said, but also said what he meant. The absence in his music of every form of rhetorical address, of all those 'effects' which are really so monotonously ineffective, is the expression not of incompetence but of the belief that every individual conception must have its own unique presentation. He has his mannerisms, but they never distract the listener from the essence of what he has to say."

Earmarks

Vaughan Williams pursued his studies under eminent musicians in England and later in France under Ravel. Not an iota of French atmosphere, however, crept into his style. Rather it springs from the vast store of English folk-music (of which he is an ardent collector and compiler); from Tudor church-music, from the older Plain Song. Thus Vaughan Williams often abandons the modern major in favor of the medieval churchly modes, which also haunt much English folk-music; sometimes compromises with what one writer has called a "modal-minor" scale; or forthrightly invents his own scales. The Pastoral Symphony itself provides an example in a scale used often and running G-A-B-flat-B-natural-C-D-E-F-G. The B-flat and B-natural (or their equivalents in transposition) are used together in more than one chord. The Debussyan scheme of scalewise successions of common chords (fifths included) is utilized with a frequency that makes it a dominant factor in Vaughan Williams's style; but for most un-Debussyan and indeed un-French effects. Whereas Debussy employs this device so often for shimmering, evanescent sonorities and moods, with the Englishman it is chief source for those things which Mr. Dickinson has in mind when he calls him a "downright composer." Still another typical device forbidden by all conventional harmonists, consists in long successions of "six-four" chords. There are many examples in the Pastoral Symphony.

Probably the outstanding characteristic of the music, (which has earned it many reproaches)—is evenness of mood, avoidance of emotional or dramatic excesses. There is not more than one point of considerable dramatic tension or considerable rhythmic activity in the whole music. Vaughan Williams's idea of the pastoral vein excludes such things; Vaughan Williams's artistic integrity is too great to permit the insertion of "effects" contrary to that idea. Thus the term "moderato" is used in modification of the tempo indication of each of the four movements: Molto moderato; Lento moderato; Moderato pesante; Moderato maestoso. He himself has written about the "Pastoral" as a symphony of "contemplation," and such variety as it offers is variety within the wide field of contemplative mood.

This fundamental fact established, we may allow Mr. Howells to furnish further introduction: "There was an element of 'damn the consequences' about the first performance (1922). . . . The first source of friction lay in the term 'pastoral' . . . There will be many opinions of what a symphony ought to be like; much more so one that calls itself 'pastoral'." Some want a thunderstorm, others 'trees brilliant with the wings of angels'; a third, 'a dynamic field-day'; a fourth, 'a different species of excitement'; all 'would monotonously adopt the child-like policy of realism.' Of this type of music-making this symphony is not . "The composer neither depicts nor describes. It is not his concern to 'make the universe his box of toys.' He builds up a great mood, insistent to an unusual degree, but having in itself far more variety than slight acquaintance would suggest. In manner and matter it is intensely personal. Even its detractors will admit its compelling sense of unity, though they count it death to the work. If you like, it is a frame of mind (not consciously promoted). The country is like that; so, too, is any place, village or town; you may not like the frame of mind; but there it is, strong and courageous. It is the truth of the symphony, and out of it would naturally arise whatever risk it has run of being publicly cold-shouldered."

Analytically

The themes are many. Each of the four movements contributes at least four. They are mostly melodic. Of the first movement Mr. Howells says: "'Tune' never ceases. One after another come tributary themes, short in themselves, and so fashioned as to throw one into doubting their being new; one suspects that, in them, what was a part has become a whole." Though the movement begins in fullness, it presently thins out to chamber proportions, again ascends. It is in sonata-form; establishes firmly the mood that dominates the whole. The climax is marked "forte dolce."

In the second movement the mood attains its very essence. Mr. Howells writes: "You think you have had contemplation in the first movement; and judged by common standards you have. But what Vaughan Williams means by 'contemplation' you will only know when the second movement is reached. The beginning of it suggests great distance. . . . When the horn has finished its tune the music takes to great heights, emphasizing stillness, remoteness. . . . The next theme . . . further emphasizes the prevailing mood. Common practice would have brought about a change here." For the middle portion of this movement Vaughan Williams prescribes a natural trumpet in E-flat, which plays improvisatory solo-passages. These solo-passages frequently contain the seventh harmonic, a tone that stands about halfway between the note as indicated by our notation and the next note lower. There is no doubt in the world that Vaughan Williams especially wanted this tone, softening by an approximate quarter-tone the upper portion of the scale. That this softening of the very scale itself is to lead to the uttermost extreme of the contemplative mood is perfectly patent."

The third movement, per contra, goes as far in the opposite direction as the symphony permits. The composer has written that it is "of the nature of a slow dance." Mr. Howells comments: "It seems to me to come much nearer than the rest of the work to being on speaking terms with ordinary man. I am not sure that a peasant could not come straight from his fields to it and feel it to be friendly. That is not to imply that the method or manner is more conventional, but merely that of its six or seven different themes, some there are in the first part to which the plain man will always be immediately friendly. . . . The trio . . . stands out dynamically from the rest of the symphony. Here are fortissimos in plenty, sheer directness and less subtle rhythms; and before the coda is reached there is a repetition of pre-trio ideas: all daylight-clear to any gaze."

The distinguishing mark of the fourth movement is the first theme sung by a solo-voice (or in its absence a clarinet) in a plain-song-like florid line. Again and for the last time Mr. Howells may describe: "The fourth movement gets back to the predominant mood of contemplation. In a real sense it is a summing up; it is in effect a coda to the rest of the work. 'Visible silence' was in one's thoughts in the second movement. Here it is as if great distances were surveyed. But analogy is too sharply defined to be really useful here.

To Conclude

"The mood and manner of this symphony are such as to appeal to constitutional likes and dislikes. According as we feel individually, reticence may be the gift of the devil or of the gods; folksong origin a limitation or an expansion; 'fifths' a thorn in the flesh or a blessed relief; common chords an intolerable platitude or a newly discovered beauty; modal inflection mere mannerism or a world of color. Vaughan Williams believes in these; they are in the heart and mind of his Pastoral Symphony. He has expressed strong beliefs without thought or fear of 'consequences.' Men have been burnt at the stake for less."

A. H. M.

Trans Jan 13

Vaughan Williams From Mr. Burgin

LEAVING his concert-master's chair to assume, for the occasion, Dr. Koussevitzky's usual place before the Boston Symphony Orchestra, Mr. Richard Burgin last evening made a notable contribution to the Cambridge series of concerts in Sanders Theater. His services were of merit principally because they brought to performance the Pastoral Symphony of Vaughan Williams. With this uncommonly interesting work, moreover, he presented other music of refreshing variety—a program equally divided between English and Russian composers. Walton's boisterous overture, "Portsmouth Point," began the evening. The symphony of Williams came second. Musorgsky's Orchestral Fantasy, "A Night on Bald Mountain," and the Suite from Stravinsky's Ballet, "Petrushka," completed the list. No less admirable was Mr. Burgin's firm grip upon the performance. The orchestra was, of course, its accurate and responsive self.

The virtues of the evening were less in evidence at the beginning than at the close. Walton's "Portsmouth Point" was the bustling and spicy overture that Dr. Koussevitzky made familiar yet; its breathless progress under Mr. Burgin had fewer stimulating incidents than usually is the case. Prepared as an emergency number to take the place of pieces in which Mr. Albert Spalding was to have played, it appeared to carry along the musicians and conductor as much as it was kept in motion by them. Some sections wanted a climatic style of approach; others might have been treated less emphatically. The music lacked clear contours.

It was apparent from the outset that the Pastoral Symphony—unknown to Boston and vicinity except for the performance under Mr. Wallace Goodrich at the Conservatory in 1925—was Mr. Burgin's main consideration. It deserved this attention. A matter of surprise and pleasure to the individual listener was the irresistible manner in which this piece gradually secured its hold upon the attention. It seemed at first hearing as music in which the element of mood transcends that of design, although design has its place as a means to the primary accomplishment. The initial movement, rich in model harmony, gave an English folk-flavor and exhaled an atmosphere of English countryside. Structurally, it appeared fashioned of extended and flexible tonal planes rather than of the stripped and skipping contrapuntal figures which are the familiar device of modernist composers. From these planes—each contributing its special coloring toward the prevailing mood—there arose, in the slow movement, single instrumental voices—first a horn and later a trumpet. Contemplation was the mood evoked by the ensemble, and the solo passages were the wandering wisps of fancy. The third division, more rapid and vigorous, carried into a new intensity and concentration. It was in this movement that the listener's interest became complete engrossment. These measures sounded with greater sonority from an aroused brass section with throbbing strings, yet—unlike the conventional sonority of Beethoven, Brahms or Strauss—it retained an individuality of choirs. There were likewise some thrilling unisons. Beginning the final movement, a strain of pure vocalization—simple, artless and appealing—was heard from an unnamed singer off-stage. Then the orchestra idealized the strain. At the end, this vocal melody again, singing the final note of the symphony as the distilled essence of the whole.

Mr. Burgin felt this music as he has few other pieces in earlier programs of his choice. Understanding its purpose and disclosing a temperamental affinity with the composer, he shaped phrasing and nuance sympathetically; was more unbending and absorbed in the task that is his usual wont. Passing to the Fantasy of Musorgsky, he conducted with authority. Finally, in the Ballet of Stravinsky, his manner was again alert, intent and at times inspired; the music had lost none of its seldom-failing fascination. The response of Mr. Burgin's audience was more than cordial. It applauded Williams's Symphony with enthusiasm and twice recalled the conductor to the stage after Stravinsky's Ballet.

N. M. J.

PROVIDENCE, R. I.
JOURNAL

JAN 12 1933

MUSIC CRITIC TO DISCUSS NEXT SYMPHONY PROGRAM

Dr. Chapman Will Give Free Lecture Sunday at Library.

The second in the series of free lectures by Dr. W. Louis Chapman, music critic of the Providence Journal, on the Boston Symphony Orchestra concert programs will be given at 4 o'clock Sunday in the Children's Room of the Providence Public Library.

Dr. Chapman will discuss the program for Tuesday evening's concert, giving a resume of the lives and the works of Bach, Mozart, Tschaikovsky, Debussy, Wagner and Rimsky-Korsakov, the composers who are represented on the program, talking upon their particular works which the orchestra is to play. The lecture will be illustrated by music.

This series of lectures is a project of the Monday Morning Musical Club, originated by Mrs. Ada Holding Miller three ago.

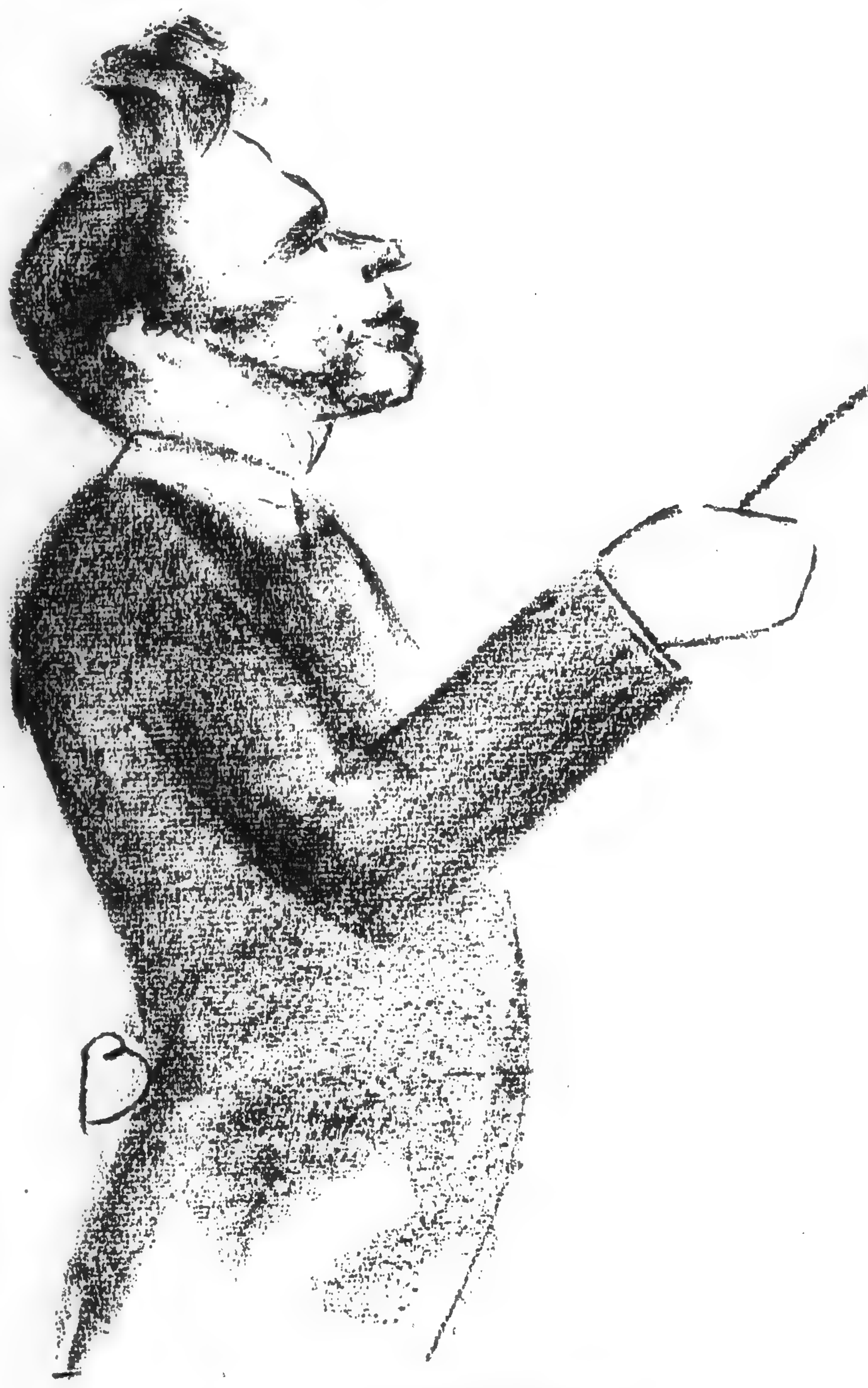
886

Jan 13

BOSTON EVENING TRANSCRIPT, FRIDAY, J

Plays and Player

In the Very Act



Richard Burgin

Conducting at the Symphony Concerts of Today and Tomorrow

Richard Burgin Leads Symphony

Trav Jan 14

In the absence of Dr. Koussevitzky, who was enjoying his customary mid-season vacation, Richard Burgin, concert master and first-chair violinist, led the Boston symphony orchestra in its regular concert yesterday afternoon at Symphony hall.

With a steady beat and a firm hand over the orchestra, Burgin proved a thoroughly competent conductor. His readings were precise, accurate. And his conducting was unaffected and entirely free from mannerisms.

He chose for his program, four interesting and varied works: Vaughan Williams's pastoral symphony; Mozart's concerto for violin in D major; Chausson's "Poeme" for violin and orchestra, and Stravinsky's suite from the ballet "Petrouchka."

Albert Spalding, heard here many times before, both in recital and with the symphony orchestra, appeared as violin soloist in the Mozart and Chausson pieces. Especially effective was his playing of the delicate Chausson "Poeme." Long passages unaccompanied were given in a beautifully modulated tone, and there were remarkable contrasts as bright flashes of technique sparkled against the dreamy background of the orchestral accompaniment.

Greatest interest was evidenced, perhaps, in the first performance at these concerts of the pastoral symphony by Williams, English composer, who was present at Symphony hall earlier in the season to hear his fantasia on a Tallis theme from the hands of Dr. Koussevitsky.

Throughout the four movements of this work, there is but a single mood—that of the calm, unruffled English countryside. "Contemplation" is the word most often and most aptly used to characterize it. Adelle Alberts sang the theme for soprano solo voice, which so effectively opens the last movement, and finally brings the symphony to a close.

Inte

8** Post Jan 14

VAUGHAN WILLIAMS' PASTORAL

English Work Played by Symphony Under Burgin

BY WARREN STOREY SMITH

One of the most individual and important of modern symphonies, the "Pastoral" of Vaughan Williams, came belatedly to the Symphony Concert of yesterday afternoon, brought there by Mr. Burgin who, as assistant conductor as well as concert-master of the orchestra, annually presides over one pair of concerts.

IS ELEVEN YEARS OLD

This Symphony was first heard in London 11 years ago. There have been two performances in Boston, one by the orchestra of the Conservatory, one by the People's Symphony, both under the baton of Wallace Goodrich. But while Mr. Goodrich, like Mr. Burgin yesterday, was in complete sympathy with the composer, this most recent performance was, for obvious reasons, more revealing of the rare beauties of the score.

Those who have known Vaughan Williams through the song-cycle "On Wenlock Edge," the first Norfolk Rhapsody introduced to us by Dr. Koussevitzky, and the "Tallis" Variations might picture in advance the idiom of the "Pastoral" Symphony. The roots of Vaughan Williams' more characteristic music are to be found in English folk-song, at least when it is modal in character, and in the works of the Tudor composers. Yet, together with the remoteness, the earthiness and the characteristically British flavor that such origins imply, there is modernity in his music as well. Vaughan Williams knows the uses, if not the abuses of clashing tonalities and linear counter-point. In his sober fashion he displays conspicuous mastery of contemporary orchestral resource.

Its Unique Appeal

Possibly only those who have known the English countryside and who are at the same time responsive to the charm of modal harmony, which Vaughan Williams uses as though it were for him a wholly natural speech, will feel the peculiar spell of the "Pastoral" Symphony. But for the listener thus predisposed this Symphony may make a unique appeal. There are vistas in this music and there is intimacy as well. There is rugged strength and there is tenderness and an indefinable nostalgia. And there is above all that sense of steadfastness and of peace that come from a solitary communing with a nature.

It should be added that the wordless measures for soprano solo, so tellingly introduced into the final movement, were effectively sung yesterday by Adelle Alberts.

Albert Spaulding Soloist

After the pure and rarified air in which this Symphony moves, even the music of Mozart sounded a little tawdry as it was heard in the D major Violin Concerto, a not too significant work, its solo part admirably played yesterday by Albert Spalding. It was more satisfying to hear Mr. Spalding on his second appearance when his chosen piece was Chausson's Poem, too rarely heard with orchestra, too often heard with piano as unsatisfactory substitute. Here soloist, conductor and ever-responsive orchestra were alike sensitive to the peculiar charm, the sensuous melancholy, if that expression may be permitted, of Chausson's music. Nor did they fail the composer in his moments of exaltation.

The Suite from Stravinsky's "Petrouchka" made brilliant conclusion to a concert that in the main was of outstanding interest.

MUSIC

Herald Jan 14

SYMPHONY CONCERT

By PHILIP HALE

In Dr. Koussevitzky's absence, Richard Burgin conducted yesterday afternoon the 12th concert of the Boston Symphony orchestra in Symphony hall. The program was as follows: Vaughan Williams, Pastoral Symphony (first time at these concerts). Mozart, violin concerto, D major (K. 218). Chausson, "Poeme" for violin. Stravinsky, suite from the ballet, "Petrouchka." Albert Spalding was the solo violinist; Adelle Alberts sang the wordless soprano solos in the last movement of the symphony.

The English critics speak of this Pastoral Symphony as contemplative, meditative music, but here is not a case of Omphalic contemplation. The composer, like Isaac of old, went in the fields to meditate. His Rebekah met him there in the form of the Muse. While Vaughan Williams was meditating he remembered Debussy, of whom he took some lessons and whose influence is here more than once apparent; he hummed English folk songs to put himself in the mood for composing a lusty scherzo. He did not attempt to people hills and plains as if they were a zoological museum; he left the cuckoo

ichard
autiful
itation
find it
with
from
as an
ere is
ay but
calm;
s ner-
ing of
y first
surely
would
. The
gave
inter-
was
field
ome."
dra-
finely
cherzo
of the
e, in-
ing in
finale
hony!
sung
r way
was
even
been
rches-

tra itself is hushed.

This symphony, completed in 1921, performed for the first time two months afterwards in London, was brought out in Boston by Wallace Goodrich, conducting in 1925 a concert of the New England Conservatory orchestra. The wonder is that this symphony was not performed by the Boston Symphony orchestra before yesterday. Mr. Burgin, who entered into the sentiment of the music, is to be heartily thanked for allowing the audience the pleasure of becoming acquainted with this work.

For once the Suite from "Petrouchka" seemed heavy and ineffectively noisy. Has the Suite been heard too often? It is true it is not a concert piece, not one for a symphony concert. It needs the ballet; the sight and action of the mimes and dancers. Without them the music seems, to some, labored and futile. In the theatre it has marked meaning; it is a different thing.

Mr. Spalding played the concerto without attempting to give it undue importance, without attempting to "modernize" it. His performance was delightfully in keeping with the composition. Ernest Newman is never weary of referring to the melancholy or demoniacal side of Mozart's nature. This melancholy does not assert itself in this concerto. There is rollicking gaiety in the Rondo. The Andante is suavely tender; but melancholy, profound melancholy is the chief characteristic of Chausson's "Poeme." Yet Chausson more than once here rises to eloquence that is not merely rhetoric. In the interpretation Mr. Spalding brought out the poetic side of his own nature. He was deservedly and loudly applauded. Mr. Burgin gave him sympathetic accompaniments.

The concert will be repeated tonight. The concerts of next week will be conducted by Albert Stoessel of New York. Bach-Volkel, Fantasia in G major for strings. Mozart, "Haffner" symphony: Tchaikovsky, "Romeo and Juliet." Philip James, station WGBZX. Delius, "On Hearing the First Cuckoo in Spring." Weinberger, Polka and Fugue from the opera "Schwanda der Dudelsackpfeiffer."

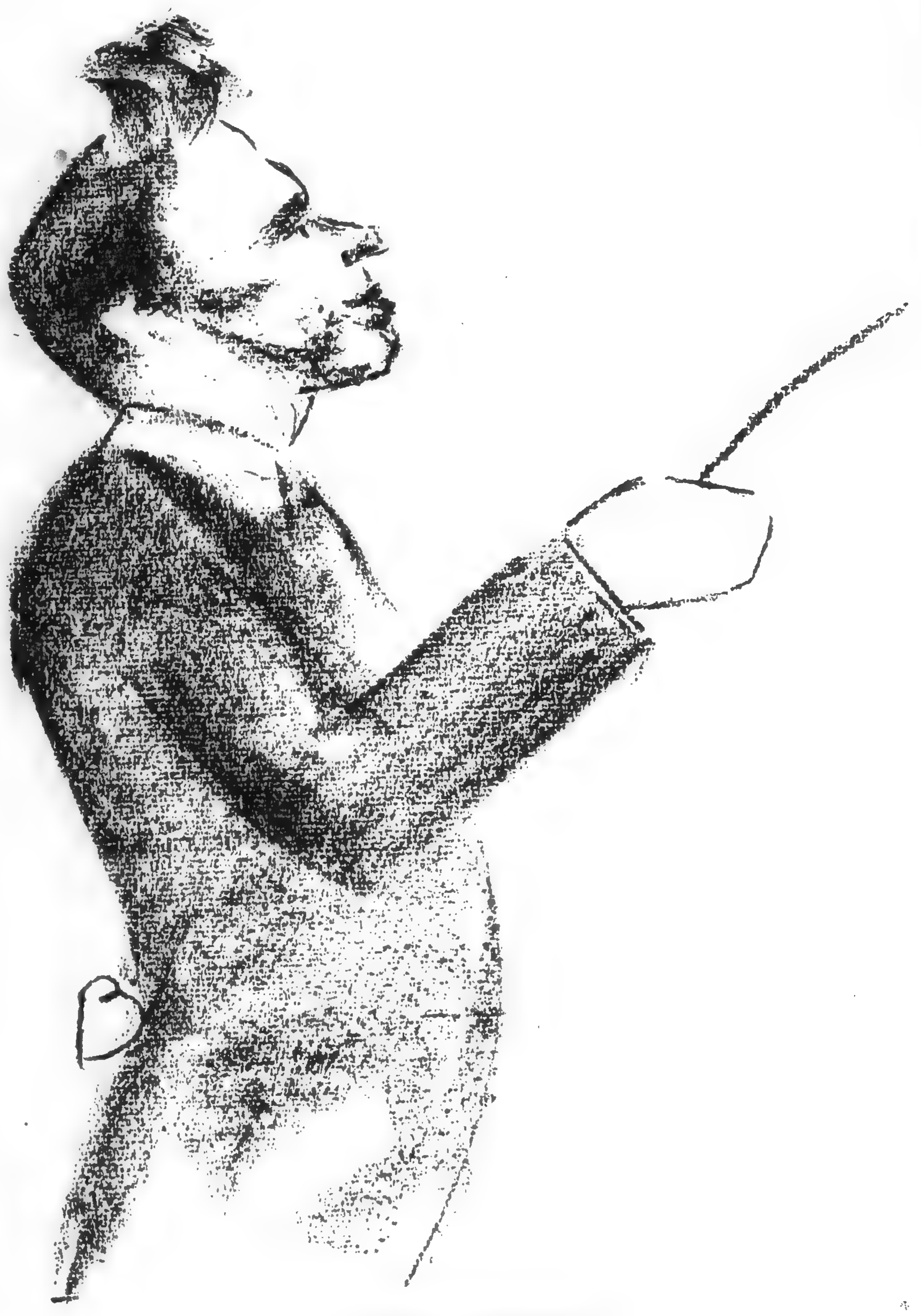
86

Jan 13

BOSTON EVENING TRANSCRIPT, FRIDAY, J

; --- Plays and Player

In the Very Act



Richard Burgin

Conducting at the Symphony Concerts of Today and Tomorrow

Richard Burgin Leads Symphony

Trav Jan 14

In the absence of Dr. Koussevitzky, who was enjoying his customary mid-season vacation, Richard Burgin, concert master and first-chair violinist, led the Boston symphony orchestra in its regular concert yesterday afternoon at Symphony hall.

With a steady beat and a firm hand over the orchestra, Burgin proved a thoroughly competent conductor. His readings were precise, accurate. And his conducting was unaffected and entirely free from mannerisms.

He chose for his program, four interesting and varied works: Vaughan Williams's pastoral symphony; Mozart's concerto for violin in D major; Chausson's "Poeme" for violin and orchestra, and Stravinsky's suite from the ballet "Petrouchka."

Albert Spalding, heard here many times before, both in recital and with the symphony orchestra, appeared as violin soloist in the Mozart and Chausson pieces. Especially effective was his playing of the delicate Chausson "Poeme." Long passages unaccompanied were given in a beautifully modulated tone, and there were remarkable contrasts as bright flashes of technique sparkled against the dreamy background of the orchestral accompaniment.

Greatest interest was evidenced, perhaps, in the first performance at these concerts of the pastoral symphony by Williams, English composer, who was present at Symphony hall earlier in the season to hear his fantasia on a Tallis theme from the hands of Dr. Koussevitsky.

Throughout the four movements of this work, there is but a single mood—that of the calm, unruffled English countryside. "Contemplation" is the word most often and most aptly used to characterize it. Adelle Alberts sang the theme for soprano solo voice, which so effectively opens the last movement, and finally brings the symphony to a close.

Inter

8** Post Jan 14

VAUGHAN WILLIAMS' PASTORAL

English Work Played by Symphony Under Burgin

players then all passed, whereupon the bidder wanted to change her bid to 'one no-trump.' Had she a right to do so?"

No; there can be no change in the bid after three players have passed in succession.

"To the Editor of the Post:

"Sir—A performer shows a metal which, when thrown into lukewarm water, not even boiling hot, dissolves like ice. Yet it undoubtedly is a metal. What is it?"

Probably a mixture of bismuth, lead, tin and cadmium, technically known as Wood's metal, which melts at 60 degrees centigrade.

When you see a performer handling melted metal without being burned thereby, this is what it probably is, as it melts at a temperature so low that water would not be even scalding hot.

"To the Editor of the Post:

"Sir—To decide an argument: Could a live dog be sent by parcel post from one city to another?"

The postal regulations say: "Live domestic animals are not mailable."

"To the Editor of the Post:

"Sir—How long ago was the rule adopted that no buildings should be erected on Boston Common or on the

tions might picture in advance the idiom of the "Pastoral" Symphony. The roots of Vaughan Williams' more characteristic music are to be found in English folk-song, at least when it is modal in character, and in the works of the Tudor composers. Yet, together with the remoteness, the earthiness and the characteristically British flavor that such origins imply, there is modernity in his music as well. Vaughan Williams knows the uses, if not the abuses of clashing tonalities and linear counter-point. In his sober fashion he displays conspicuous mastery of contemporary orchestral resource.

Its Unique Appeal

Possibly only those who have known the English countryside and who are at the same time responsive to the charm of modal harmony, which Vaughan Williams uses as though it were for him a wholly natural speech, will feel the peculiar spell of the "Pastoral" Symphony. But for the listener thus predisposed this Symphony may make a unique appeal. There are vistas in this music and there is intimacy as well. There is rugged strength and there is tenderness and an indefinable nostalgia. And there is

---

MUSIC

Herald Jan 14

SYMPHONY CONCERT

By PHILIP HALE

In Dr. Koussevitzky's absence, Richard Burgin conducted yesterday afternoon the 12th concert of the Boston Symphony orchestra in Symphony hall. The program was as follows: Vaughan Williams, Pastoral Symphony (first time at these concerts). Mozart, violin concerto, D major (K. 218). Chausson, "Poeme" for violin. Stravinsky, suite from the ballet, "Petrouchka." Albert Spalding was the solo violinist; Adelle Alberts sang the wordless soprano solos in the last movement of the symphony.

The English critics speak of this Pastoral Symphony as contemplative, meditative music, but here is not a case of Omphalic contemplation. The composer, like Isaac of old, went in the fields to meditate. His Rebekah met him there in the form of the Muse. While Vaughan Williams was meditating he remembered Debussy, of whom he took some lessons and whose influence is here more than once apparent; he hummed English folk songs to put himself in the mood for composing a lusty scherzo. He did not attempt to people hills and plains as if they were a zoological museum; he left the cuckoo to Beethoven; the sheep to Richard Strauss. He simply wrote beautiful music as the result of his meditation and contemplation. Nor did he find it necessary to provide the listener with a verbal program, a quotation from some poet, essayist, naturalist; as an English reviewer has said: "There is nothing in the Pastoral Symphony but music."

The prevailing mood is one of calm; peacefulness, so welcome in this nervous, turbulent age. It was daring of this composer to follow a leisurely first movement with a still more leisurely second movement; but the hearer would not have the spell broken so soon. The scherzo with its folk-dance tang gave sufficient contrast a needed interruption, as if the composer was awakened from his meditation by field hands celebrating "harvest-home." And in the second movement is a dramatic touch, the trumpet solo, finely played by Mr. Mayer. After the scherzo a pompous apotheosis, full force of the orchestra, would be out of place, intolerable. How exquisite the ending in keeping with beginning of the finale and the mood of the whole symphony! A wordless singer, a melody as if sung by a girl leaving the field, on her way home in the evening after work was done. Words for the melody, even those of a folk song, would have been disturbing. Quiet reigns; the orchestra itself is hushed.

This symphony, completed in 1921, performed for the first time two months afterwards in London, was brought out in Boston by Wallace Goodrich, conducting in 1925 a concert of the New England Conservatory orchestra. The wonder is that this symphony was not performed by the Boston Symphony orchestra before yesterday. Mr. Burgin, who entered into the sentiment of the music, is to be heartily thanked for allowing the audience the pleasure of becoming acquainted with this work.

For once the Suite from "Petrouchka" seemed heavy and ineffectively noisy. Has the Suite been heard too often? It is true it is not a concert piece, not one for a symphony concert. It needs the ballet; the sight and action of the mimes and dancers. Without them the music seems, to some, labored and futile. In the theatre it has marked meaning; it is a different thing.

Mr. Spalding played the concerto without attempting to give it undue importance, without attempting to "modernize" it. His performance was delightfully in keeping with the composition. Ernest Newman is never weary of referring to the melancholy or demoniacal side of Mozart's nature. This melancholy does not assert itself in this concerto. There is rollicking gaiety in the Rondo. The Andante is suavely tender; but melancholy, profound melancholy is the chief characteristic of Chausson's "Poeme." Yet Chausson more than once here rises to eloquence that is not merely rhetoric. In the interpretation Mr. Spalding brought out the poetic side of his own nature. He was deservedly and loudly applauded. Mr. Burgin gave him sympathetic accompaniments.

The concert will be repeated tonight. The concerts of next week will be conducted by Albert Stoessel of New York. Bach-Volkel, Fantasia in G major for strings. Mozart, "Haffner" symphony: Tchaikovsky, "Romeo and Juliet." Philip James, station WGBZX. Delius, "On Hearing the First Cuckoo in Spring." Weinberger, Polka and Fugue from the opera "Schwanda der Dudelsackpfeiffer."

Symphony Concert === Memories of Duse === Orche

The Symphony That Differs From the Rest

Remote and Rarefied Music From Vaughan Williams, Spalding's Mozart

THE MUSICIAN who takes no pleasure in Vaughan Williams's "Pastoral Symphony" will complain of monotony in means and method. The layman, to whom it was equally pleasureless at the Symphony Concert yesterday afternoon, will repine under monotony of mood and impression. For both reproaches the music in itself will give reason. It teems with fifths. It reiterates other chordal successions. Throughout it is slow-paced. Not even the Scherzo, save in a few pianissimo measures at the end, is in quick motion. Throughout again, changes in an ever undulating rhythm are few. None is abrupt. There is little resort, besides, to the dynamic range of the orchestra which is modern and full—not one fortissimo for convenient example. Enough to Vaughan Williams that it is in perpetual flow—sounding one line in the music above another, often as though they were clamped together.

Join to this characteristic, the persistent use of the old modal harmonies as they filtered out of the English church into the English folk, and tonality remains vague, as though by imperceptible touches the four movements rose one after the other; fell away again; faded at last into silence. Add one other recurring singularity, the rhapsodic voice of a single instrument or group of instruments rising above a hushed, motionless background. So the woodwinds sound above the divided strings in the first movement; the solo-horn and the solo-trumpet in the second; the wordless soprano voice at the beginning and the end of the last division. The reproachful musician is right. The methods and the procedure of Vaughan Williams throughout the Pastoral Symphony are monotonous. They are also monotonous by will and of purpose.

Turn now to the repining layman. In first instance he misses every attribute that he commonly associates with a Pastoral Symphony. No birds sing in the woodwind choir. No brooks purl in the strings. No thunder-shower in the basses rumbles over the landscape. No sights, no sounds, in tonal suggestion or delineation. Instead, a sense of stillness evoked by musical sound unalloyed; a sense of distance as well. . . . In second instance, a single pervading mood continuously intensified; the mood of contemplation. At the beginning, it enters mysteriously in the basses under the rising fifths of the woodwinds. At the end, it vanishes as mysteriously under the high soft A of the violins.

Contemplation in the first movement through undulating rhythm, a tonal texture woven of many strands, a flat tonal color out of the archaic harmonies. Contemplation through the second movement, in an atmosphere rarefied by the measures of solo-horn and solo-trumpet, solitary, remote. A certain animation stirs in the third movement. Figures as from a dance cross the ear. But a dance less translated into tones than vaguely remembered, seen and heard as between dream and waking; so put to music-paper. In the closing movemtnt. contemplation yet more rarefied. The remoteness has become endless distance; stillness unbroken. Out of them sounds into them returns, the singing voice. Tension rises and relaxes. Still brooding, the music dies away. . . . The repining layman is right. The mood and the impression of Vaughan Williams's "Pastoral Symphony" are monotonous. But again by will and of purpose.

For in these monotonies lie the spell, the illusion, the beauty, apart and like no other, of this selfsame symphony. Five years ago when Bártók's Piano-Concerto was played at Symphony Hall, it sounded in some ears as a music born of the folk-song they had heard across Hungarian fields in summer wanderings along Hungarian roads. To those same ears this Pastoral Symphony seems born of the English summer on the English countryside; in both is drenched. In an objective music its calm, its quiet—its drowsiness, if the reader will; its gentleness and its everlastingness—to use a clumsy word—are all incarnate in sound; its homeliness and familiarity withal. The transitions are the image of this gentleness. In the undulating rhythm, seldom broken, abides the calm. Out of the changeless, ceaseless flow—the lack of plasticity and of dynamics as the reproachful call it —rises the everlastingness. From the ancient modal idiom seeps the color. In the very flatness, beside modern harmonic coloring, dwells the charm.

Before this countryside, when the magic of summer is upon it, sits Vaughan Williams in contemplation rapt. By the responsive magic of musical imagination, by matter and means markedly and insidiously his own, he evokes this stillness, this remoteness, this pathos of distance, this silence out of sound. Once only does he break through his objective mood; at the rising climax, midway in the final movement, release, as it seems, his own particular rapture. Elsewhere a nature-music at purest unspotted with the egotisms, unflawed by the passions of us mortal men. Monotonous if the listener will—but nature itself is oftenest monotonous on the English countryside. Brief withal in the musical expression. Among modern symphonies few are shorter than this Pastoral of Vaughan Williams. . . . Intelligently, sympathetically, faithfully Mr. Burgin conducted in it. His reward is the bringing of a unique music into the Symphony Concerts. The orchestra gave him what he asked. Miss Alberts sang her few plain-song phrases in fittingly impersonal tones. The Friday audience heard too impassively. This evening there should be more applause. In sensitive Cambridge there was on Thursday.

For the rest Mr. Albert Spalding reappeared as "assisting artist" after longer absence from "these concerts" than his high place as violinist and his frequent association with them warrant. He played, first, the Concerto of Mozart in D major seldom hard at Symphony Hall; second, after intermission, the "Poem" of Chausson. The contrast between the two pieces was graphic. The Concerto dates from 1775; was written in Mozart's twentieth year. After a century and a half, it keeps untarnished its felicity and transparency, its gentleness and gayety; momentary withdrawals from the middle movement onward into an enigmatical, passing melancholy. By the conventions of the kind and the time, the final rondo should be all high spirits. Yet through this Andante grazioso, Mozart more than once veils his face, as though he had forgotten for the instant his virtuoso-piece. A mood of youth these pensive lapses. To this day the Concerto remains a young man's music.

On the other hand Chausson's "Poem" is not yet forty years old; was written in the composer's prime. Already it dates; bears witness to a romantical fashion that has waned in our ears. These somber, restless melancholies, these resorts to sensuous dreamfulness, these Franckian tones that time steadily thins, no longer touch our sympathies. The tradition among violinists preserves the "Poem," but it is doubtful whether it still deserves place in the symphonic repertory.

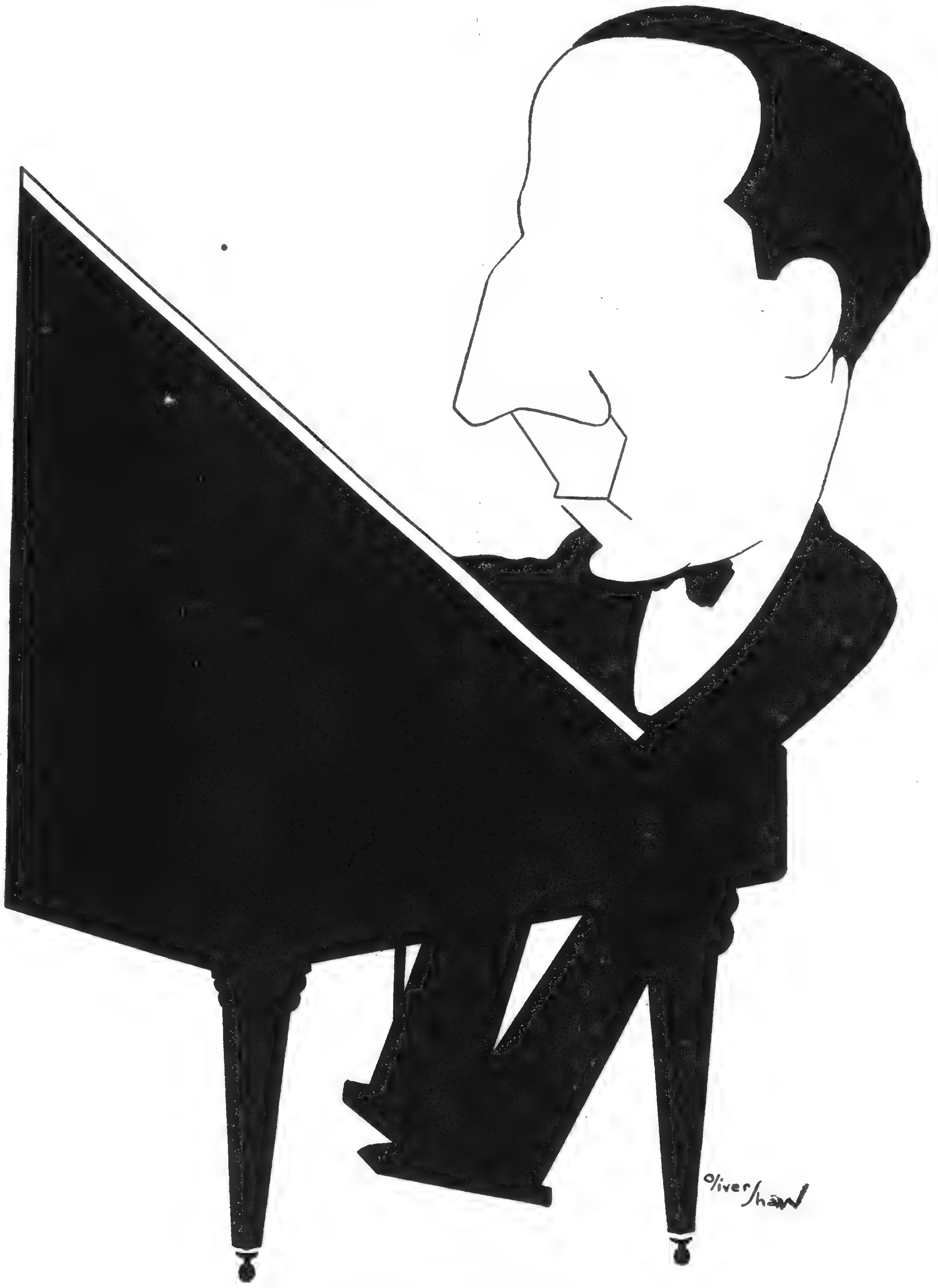
Mr. Spalding played the piece for all that it contains, and more, but it still sounded tame and staled. His truer measure as violinist shone out of Mozart's concerto in the purity of every note, the flow of every line, grace for the ornament, lightness in the accents, the luminous tone, the mingled impulsiveness and

[Concluded on col. 2 below]

felicity of the whole. A musician at rich maturity, a violinist in full prime are still the words for Mr. Spalding. Through both the solo-numbers Mr. Burgin conducted as one sensitive violinist for another. But in the familiar Suite from Stravinsky's ballet of "Petrushka" he was on alien ground. Even so—and the more for Mr. Sanromá in the salient piano part—the rhythms, the colors, the dissonances, still send the tingles of modernism down the most habituated spines.

H. T. P

Outward and Visible Sign



Jesus Maria Sanroma

To Be Heard Again in a Concert of Piano-Pieces at Symphony Hall on Sunday Afternoon, Jan. 22

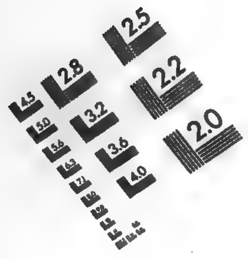
Th

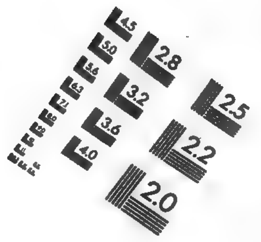
REDUCTION
RATIO
19x

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

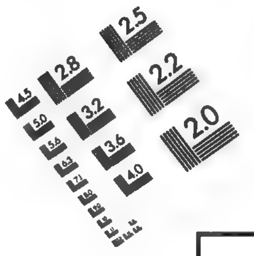
2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

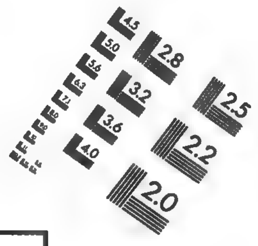
1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

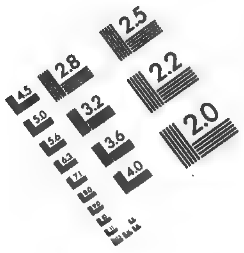

2.5
2.8
2.2
3.2
2.0
3.6
4.0
4.5
5.0

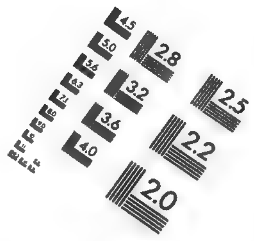

4.5
2.8
3.2
2.5
3.6
2.2
4.0
2.0

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC


2.5
2.8
2.2
3.2
2.0
3.6
4.0
4.5
5.0


4.5
2.8
3.2
2.5
3.6
2.2
4.0
2.0

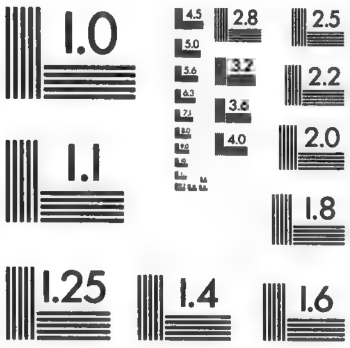

2.5
2.8
2.2
3.2
2.0
3.6
4.0
4.5
5.0


4.5
2.8
3.2
2.5
3.6
2.2
4.0
2.0

200 mm

150 mm

100 mm


1.0
4.5
2.8
2.5
5.0
3.2
2.2
5.6
3.6
6.3
4.0
2.0
1.1
1.8
1.25
1.4
1.6

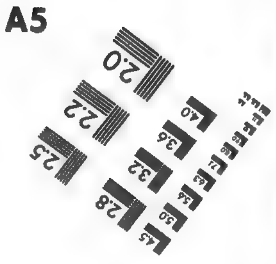
1.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

2.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

2.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

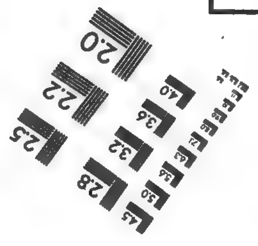
A5


2.0
2.2
2.5
4.0
3.6
3.2
2.8
4.5

2.0
4.0
3.6
2.2
3.2
2.8
2.5

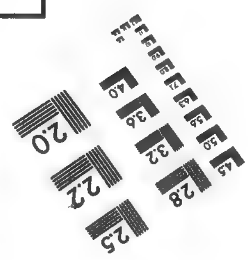
A4

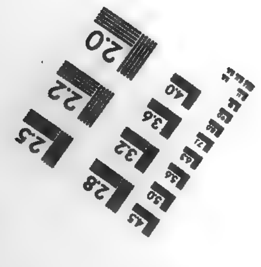
A3


2.0
2.2
2.5
4.0
3.6
3.2
2.8
4.5

PRECISION℠ RESOLUTION TARGETS

Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119


2.0
4.0
3.6
2.2
3.2
2.8
2.5


2.0
2.2
2.5
4.0
3.6
3.2
2.8
4.5

4.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

5.0
4.0
3.6
2.0
3.2
2.2
2.8
2.5

3.5 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

Do Like This, Do Like That, So Go on Tour

Symphonic Expedition Into Parts Hitherto Unknown

By A. Fiedler et Al

Trans Jan 14

WHEN there are no Symphony Concerts at a week-end it means that the orchestra is playing outside the State. It also means that the players are journeying in a special railroad car. But the tick-tock of steel wheels on rail joints must remind fifteen of them now and again of their contrasting bus tour a while back.

To load a bus with Boston Symphony players, bag and baggage—including $13,000 worth of instruments—and take them a-touring among small and remote communities of Pennsylvania and Virginia is something one would not ordinarily think of. Or, even so, one would be told that it could not be done. In the first place, the musicians could not be persuaded. Furthermore, they would be too brittle, physically and temperamentally, to last out such a trip. In the third place, such a venture would not succeed. It would not "do business." But the idea was conceived, and in face of these hazards, accomplished by a hypnotic-eyed—one would almost say Paganini-visaged—son of Bulgaria, and Boston concert manager, Demeter Zachareff.

Intelligent populations were known to Mr. Zachareff, around the course of the Mason and Dixon Line, where possibly papers on the Three B's were read, but where not even a really good orchestral performance of the "Beautiful Blue Danube" had been heard. He saw to it that they should have such a treat at the hands of the Boston Sinfonietta. Mr. Fiedler, for his part, insisted that they should have also either a Haydn or a Mozart symphony, and a Corelli or Rameau Suite to boot, among other far cries from a Strauss waltz. Local papers made front page news and double-column editorials of the concerts.

The revelation which the Sinfonietta proved to be for the country auditors was equalled by the revelation which they were to the visitors, in the matter of simple, whole-souled responsiveness. After that engaging trifle, Bolzoni's Minuet, had been led and played with extremely pretty grace by Fiedler and his men, an audience in one remote town seemed, after a hush of strained attention, to give way to a general gasp of astonished delight. And a co-ed behind the historian of the tour exclaimed in a stage whisper: "That was dam pretty, if you ask me!"

And if one were to ask the historian, that was refreshing music criticism, well worth journeying several thousand miles by bus to hear. Rrefreshing also was the experience of having this group for fellow-travelers. They were "good fun" in relaxation, but in concert were artists to the full, and not vacationers. They were always practicing.

To those who thought of New York as a city, as a symbol for skyscrapers, the meanderings of the bus through the countryside in the State of New York was the revelation of a new and beautiful association with the name. The mountains and valleys of Pennsylvania equally or better delighted eyes which had seen many views in Europe. The first two concerts were at Kutztown and Millersville, Pa. Isolated and small though the towns were, the audiences were of student teachers who showed a breathless attention and whole-hearted responsiveness that greatly pleased the musicians. This quality was to prove characteristic of audiences throughout the tour. If listeners were not entirely "up" on music, they acted as if the coming of the Sinfonietta were such a climax in their experience that they must make up in attention what they might lack in knowledge.

It might have been supposed that the party of musicians, predominantly French, would bewail a limitation of facilities which prevented them from enjoying a little vin blanc or vin rouge. But no, what they searched for on each abbreviated main street, and sighed vainly not to find—these Frenchmen—was a delicatessen shop. At Lock Haven, Pa., Mr. Zachareff magically produced a bounteous delicatessen after-concert supper, complete down to Swiss cheese sandwiches on rye bread and something sudsy in a keg, served with pretzels. And so all was "bon."

"For goodness sakes, what's that—the tall black thing?" came a voice abaft the historian at Susquehanna University, Selinsgrove, Pa.

"Why, that's an oboe," was the very positively-voiced identification of the bassoon. Something much like this was repeated at intervals at different concerts. The idea seemed to be, that the volunteer informant had encountered the word—perhaps in a crossword puzzle. Then, hastily eyeing familiar instruments, he would mistake the oboe for a clarinet, fix on the bassoon as the one instrument awaiting a name from him, and cheerfully hail it by the name he had left over—oboe.

The Sinfonietta had finished playing the opening number. It was a Corelli Suite—Corelli brought to Bloomsburg, to launch an "entertainment." "Victor Herbert Favorites" was set down by Fiedler for next to last piece on the program. A youth and two co-eds seated behind the historian were merry chatterboxes before the program started, gushing over dozens of topics except music. Now they had heard a Sarabanda, Giga, and Badinerie.

"Gosh!" exclaimed the Chatterbox-in-Chief. "I liked that. I thought this program was going to be dull."

But thoughts would wander from the plane of musical responsiveness. . . . "Oh, look!" . . . What at?" . . . "That violinist" . . . "What about him? You can have him—I don't want him." . . . "Oh, I don't mean that." . . . "Nor anything else, as far as I can make out." . . . "I mean his feet. Look at them! Did you ever see such long ones in all your days?"

The craning of a neck could be sensed from the rustle of a squirming body on the chair at the historian's back. . . . "You're right! Just how long are his feet, anyway?" . . .

Under the spell of supposedly admiring feminine glances, he of the feet blushed and adjusted his tie.

Back to the music turned the chattering group. A Mozart symphony had been played.

"Funny thing," said the co-ed commentator. "Stuff like this bores me on the radio. But with the players right in front of me, I like it." A similar mood seemed roused in the audience all together. It had been argued to Fiedler that the Mozart symphony would prove to be too rich diet for this audience. He was immoveable. "If they don't like it," he had said, "it won't be our fault." Here, now, was vindication and artistic satisfaction.

Max Kunze's grand old Barzoni double-bass had been an important artistic factor in the powers revealed by the Sinfonietta. The richness of its tone and the excellence of the playing behind it—infinitely more than routine accompaniment—did much to prevent the small number of instruments from sounding inadequate, particularly in the Mozart and Haydn symphonies.

The arrivals and departures of the orchestra were stamped strongly with an impression of personality attaching to the Barzoni. First of instruments to be unpacked from the bus, and last to return aboard, by reason of its bulk and venerability, it demanded solicitude which kept it continually in the consciousness of the voyagers. On the stage, needless to say, it was a dominating apparition. And to the orchestrally trained ear, it was noticeable for its agile, singing tone, a blend of majesty and delight.

Perhaps the Grand Old Man of the string instruments had been only pretending that the rigors of journeying over the road were of no consequence to his patriarchal frame. Without warning the concert at Farmville proved too much for him. Old Barzoni had joined his grandeur to that of the sarabande of the Corelli suite for many splendid measures. Then, as if a grenade had exploded on the stage,

Continued on Following Page

MUSIC

Globe Jan 14

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin, making his annual appearance as conductor, brought Vaughan Williams' Pastoral Symphony to a first performance in this city by the Boston Symphony Orchestra yesterday afternoon. Albert Spalding was soloist in Mozart's D major violin concerto (K 218) and Chausson's "Poeme." The suite from Stravinsky's ballet "Petrouchka" completed the program.

Although Dr Williams' Symphony was written a little more than 11 years ago, it had been heard here only once previously, in 1925, when played by the Conservatory Orchestra under Mr Goodrich. The adjective "pastoral" to the contrary, there is no "program" in this symphony, not even the slightest bit of acknowledged tone painting. Dr Williams has taken pains to let the music speak for itself, and his music appears to be an expression of a general effect made upon him by contemplating a quiet English countryside.

The work is modal in melody and harmony. Dr Williams also has utilized some devices not sanctioned by conservative musical pedagogues. These include writing in several keys at once. Because he is an artist of taste and skill and not an exhibitionist dilettante seeking notoriety, Dr Williams has handled these devices sanely and well. His work, therefore, neither offends one's ears nor taxes one's nerves in a chaos of confused rhythm.

Folksong is not used perse, but the general character of the melodies is folkish. Perhaps one of the strongest evidences of this composer's vitality and genius lies in the fact that here and elsewhere he has succeeded in recreating the spirit of archaic music. A lesser musician, in adopting Dr Williams' unusual methods, would probably succeed only in being affected and unnatural.

Save for the third movement, there is no loud playing to signify any sudden bursts of feeling. Otherwise the music moves—rambles, almost—sedately, imperturbably, in keeping with the peace and quiet of the scene portrayed. This makes, of course, for monotony. Because we know the composer intended such an effect, and his reason for doing so, no differences may logically be taken with his procedure. But if we judge the piece purely as music, disregarding what was in the composer's mind, this lack of dynamic variety lends justification for calling the work intermittently dull. On the whole, however, this pastoral symphony is a characteristic creation of a unique and notable musician of the day. Adelle Alberts sang the nostalgic measures for soprano voice in the last movement.

The solo part in Mozart's concerto was played by Mr Spalding about as well as it is likely to be, in regard to perfection of style and beauty of tone and phrasing. Furthermore, this violinist—one of the really great contempoary artists of the instrument—adds a certain warmth of his own that supplements but does not distort what the composer wrote down. Yet curiously, the sparkle that ought to characterize Mozart's fast movements was missing from both the soloist's and the orchestra's playing. More than once there seemed to be differences between them in tempo and rhythm.

The poetry and emotional flutterings of Chausson's Wagnerian "poeme" were brought out beautifully. This music is far removed from Mozart, but Mr Spalding, it must be remembered, counts versatility among his virtues.

Mr Burgin's conducting served to exhibit once again the authority and sensitiveness that indicate him to be a first-rank musician.

Albert Stoessel will conduct the Symphony concerts next week. His program will include Philip James' "Station WGBZX," new to Boston; a Bach fantasia arranged for strings and organ, by G. W. Volkel; Mozart's "Haffner" symphony, Tchaikovsky's "Romeo and Juliet" overture-fantasia, Delius' "On Hearing the First Cuckoo in Spring," and the polka and fugue from Weinberger's opera "Schwanda, the Bagpiper." C. W. D.

Radio in Mu Symphony N

Post Jan 14

BY WARREN STOREY SMITH

"Station WGBZX," the work by Philip James which stands on the programme of the Symphony Concerts of this week, was the first prize-winner in a contest held last spring by the National Broadcasting Company. It was then heard over the air, but these will be its first concert performances. It has four movements and their titles, taken together with that of the piece itself, are sufficiently suggestive: "In the Lobby," "Interference," "A Slumber Hour" and "Mikestruck." The score calls for numerous extra instruments to reproduce the various noises familiar to listeners-in.

* * * *

Next week Dr. Koussevitzky will terminate his mid-winter vacation and the audience of the Monday evening Symphony Concert on January 23 will be the first to greet him. Meanwhile he has intimated that the succeeding Monday evening concert, which falls on February 13, the exact anniversary of the death of Wagner in 1883, will in all probability be devoted to the music of that composer.

* * * *

This 50th anniversary of the death of the master of music-drama will be widely observed. Originally it was intended to commemorate it at the regular Symphony Concerts of Feb. 10 and 11, but since Walter Gieseking is to be soloist that Friday afternoon and Saturday evening the Wagner memorial programme will be postponed for a week and will come on Feb. 17 and 18. At that time, according to present plans, will be heard excerpts from "Parsifal" and the Ninth Symphony of Beethoven.

* * * *

This Ninth Symphony was the work which, of all orchestral music, Wagner the most admired and cherished, and as conductor he was most eloquent in it. Certain changes which he made in its instrumentation, notably in the Scherzo, are generally followed today, wherein advantage was taken of a development in instruments and in the technique of performers subsequent to Beethoven's time. And it was the choral finale of this symphony to which Wagner liked to point as justification of his own form of music-drama: there Beethoven had proved, claimed Wagner, that purely instrumental music had been carried to its furthest pitch and the vocal element must be called upon for greater expressive possibilities. Hence the appropriateness of this Ninth Symphony, in Dr. Koussevitzky's eyes, to serve as memorial to Richard Wagner.

Do Like This, Do Like That, So Go on Tour

Continued from Preceding Page

there was a thud and a boom and a flying of things loose. The old man's underpinning had given way, his massive bulk had struck the stage boards with a shock which had knocked loose his bridgework. Like the frantic outflinging of arms to catch balance was the recoil of the untensed strings.

Kunze, after one all-comprehending glance, took firm hold of the stricken veteran and quickly edged off stage with him. Fiedler and the Sinfonietta continued their efforts as if totally unmindful of an accident. Actually, as was learned later, the conductor's heart had sunk with dismay. The Haydn symphony was to follow, and whence would come sufficient body of tone to lend the conviction of symphonic majesty? The answer was supplied as if by miracle. A tall gentleman arose, made his way through a thicket of auditors' knees, and vanished from the hall by a side exit. Shortly he reappeared. Before him he propelled—of all things to produce at will in a country town—a double-bass, and passed with it through the door to the stage wings.

"My son used to take lessons on this," the professor introduced it simply.

"Good. Thank you. How many strings—four? [illegible]

When Fiedler came off stage at the end of the bass-bereft program number, his concern over any impending loss of effectiveness in the Haydn smphony subsided. Kunze was ready to go on, the substitute instrument all tuned. The performance of the Haydn score was not marred by thinness of tone. True, the emergency instrument had not the rich voice of old broken-legged Barzoni. But gratitude in plenty was felt by leader and contrabassist for the twist of fate by which, at just the right juncture they could meet a professor of English with a son who studied the "bull fiddle" and decided to leave it at home when packing for a distant college.

A large, friendly—and exceedingly energetic—Virginian woman, who proved to be the music editor of a daily paper, pricked up her ears upon mention of the fine makes of violin used in the Sinfonietta. "I have a hobby," she said, with Southern inflection, but Northern briskness of utterance, "of looking over any extra fine fiddles I get a chance to." She was gladly invited to see what the Sinfonietta had to offer. "Maybe," she hesitated, "I could have a fiddle shown which would interest your Boston musicians. I know people are always being fooled by thinking they have a Stradivarius, but this isn't claimed to be. This is supposed to be a Nicholas."

Gaston, being well versed in violins fashioned by French masters, volunteered to pass judgment on the heirloom described to him. At lunch time the owner left her business office to fetch her treasure. She had kept it for years in a bank vault. A light of recognition flashed across the face of Gaston as he caught sight of the brass hinged, coffin shaped, black-stained wooden case on the office table.

"Ah—a regular old-fashioned case."

"Well, the case and the violin have been in our family for about a hundred years," the grey-haired woman recounted. "My father, a seafaring man from New Bedford, bought them in Europe. He lived to be quite old and played this violin for years. From my girlhood I remember that it seemed to have an exceptionally fine tone, and that everyone considered it better than what they usually heard. I've been keeping the instrument until I could have it properly appraised. If it should prove to be something exceptional, I wanted my children to benefit, and in the meantime while they were growing up, I wouldn't let them use it for fear of some carelessness that might affect its value.

The violin was orange-hued. Although at first glance the varnish gave hardly the appearance of the hundred years claimed, as Gaston turned the instrument this way and that to catch the light, tokens of age were revealed. There was a heavy incrustation of rosin between the f-holes. Where a fiddle is held between the player's left thumb and forefinger, the varnish had been worn through to the wood, and even the top surface of the wood was well worn. Without a word, seemingly for many minutes, the Frenchman studied the wood, the proportions, the workmanship, and—snapping a finger against the stringless body—the resonance of the instrument. Almost holding her breath, the gray-haired woman watched the violinist's face. It remained impassive. At length Gaston turned his eyes to her.

"Madame, I am very sorry—very sorry, but this is not val-u-able," he said, slowly and gently. "To keep it in the vault is not necessary. The violin would be worth maybe fifty, maybe sixty dollars, if an original Nicholas. That is a good, but not rare make. This looks to me like a German copy. At least, Madame," he said consolingly, "it is hand-made, and not a factory violin. The workmanship is pretty good. It will have a good enough tone. This instrument will be very well for a beginner. It will be better than one he would probably get from a store. It will train the ear better. You will be able to make a student very happy with such a violin. And I would be very happy, Madame, if I could tell you that you could sell this for a high price. But it is not possible. I am ver-ry sorry, re-al-ly."

Bowing low, Gaston departed—and with him, the long-dreamed golden expectations of the inheritor of the violin.

The audience at Sweet Briar women's college had been prophetically pictured as the most musically knowing to be met on the tour. It was. After the concert, when the historian sought an extra program or two for future reference, he found one inscribed with some of the less easily indentifiable time indications. Then, too, there was a program with pencillings in lighter vein. The wording, in two hands, read: "Did you know Celia was engaged?" . . . "Not really—how do you know?" . . . "She told me so herself."

In honor of the musical repute of the Sweet Briar audience, Fiedler set the "stiffest" program of the tour. It ran: Bach, Suite for Flute and Strings; Mozart, Symphony in G-minor; Corelli, Suite for Strings; Granados, Jota; Debussy, Petite Suite; Ravel, Pavane pour une Infante Defunte; Overture to "Der Freischütz."

Audience and orchestra met with high anticipation, fulfilled on both sides. Discerning intelligence, equal to the occasion, could be read in the responses of the audience, in attentiveness and in spontaneity of applause. Nor was it one of these inhumanly musically sophisticated (or rather pretending) student groups. Here, one felt a vibrant youthful liveness which lived and breathed the beauty of the music and the playing of it.

The Sweet Briar concert yielded probably the best conducting Arthur Fiedler has achieved. The excellence reached at the Virginian college had been anticipated by those with him. Penned up in the bus, Fiedler would seek relief from ennui by pondering over his scores. Then, above the rumble of the wheels, his voice would be heard calling out a warning of change, to the men involved. Thus he made alterations repeatedly. And, these being usually for the better, his conducting developed progressively with the length of his cloistering in the bus.

LANING HUMPHREY

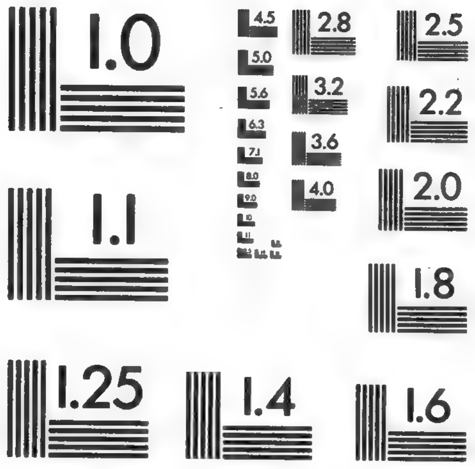
REDUCTION
RATIO
14x

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC

200 mm

150 mm

100 mm



ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

1.0 mm

1.5 mm

2.0 mm

2.5 mm

A5

A4

A3

PRECISION℠ RESOLUTION TARGETS

Century
A&P

1303 Geneva Avenue
St. Paul, MN 55119

ABCDEFGHIJKLMNOPQRSTUVWXYZ

88

Do Like This, Do Like That, So Go on Tour

Symphonic Expedition Into Parts Hitherto Unknown

By A. Fiedler et Al

Trans Jan 14

WHEN there are no Symphony Concerts at a week-end it means that the orchestra is playing outside the State. It also means that the players are journeying in a special railroad car. But the tick-tock of steel wheels on rail joints must remind fifteen of them now and again of their contrasting bus tour a while back.

To load a bus with Boston Symphony players, bag and baggage—including $13,000 worth of instruments—and take them a-touring among small and remote communities of Pennsylvania and Virginia is something one would not ordinarily think of. Or, even so, one would be told that it could not be done. In the first place, the musicians could not be persuaded. Furthermore, they would be too brittle, physically and temperamentally, to last out such a trip. In the third place, such a venture would not succeed. It would not "do business." But the idea was conceived, and in face of these hazards, accomplished by a hypnotic-eyed—one would almost say Paganini-visaged—son of Bulgaria, and Boston concert manager, Demeter Zachareff.

Intelligent populations were known to Mr. Zachareff, around the course of the Mason and Dixon Line, where possibly papers on the Three B's were read, but where not even a really good orchestral performance of the "Beautiful Blue Danube" had been heard. He saw to it that they should have such a treat at the hands of the Boston Sinfonietta. Mr. Fiedler, for his part, insisted that they should have also either a Haydn or a Mozart symphony, and a Corelli or Rameau Suite to boot, among other far cries from a Strauss waltz. Local papers made front page news and double-column editorials of the concerts.

The revelation which the Sinfonietta proved to be for the country auditors was equalled by the revelation which they were to the visitors, in the matter of simple, whole-souled responsiveness. After that engaging trifle, Bolzoni's Minuet, had been led and played with extremely pretty grace by Fiedler and his men, an audience in one remote town seemed, after a hush of strained attention, to give way to a general gasp of astonished delight. And a co-ed behind the historian of the tour exclaimed in a stage whisper: "That was dam pretty, if you ask me!"

And if one were to ask the historian, that was refreshing music criticism, well worth journeying several thousand miles by bus to hear. Rrefreshing also was the experience of having this group for fellow-travelers. They were "good fun" in relaxation, but in concert were artists to the full, and not vacationers. They were always practicing.

To those who thought of New York as a city, as a symbol for skyscrapers, the meanderings of the bus through the countryside in the State of New York was the revelation of a new and beautiful association with the name. The mountains and valleys of Pennsylvania equally or better delighted eyes which had seen many views in Europe. The first two concerts were at Kutztown and Millersville, Pa. Isolated and small though the towns were, the audiences were of student teachers who showed a breathless attention and whole-hearted responsiveness that greatly pleased the musicians. This quality was to prove characteristic of audiences throughout the tour. If listeners were not entirely "up" on music, they acted as if the coming of the Sinfonietta were such a climax in their experience that they must make up in attention what they might lack in knowledge.

It might have been supposed that the party of musicians, predominantly French, would bewail a limitation of facilities which prevented them from enjoying a little vin blanc or vin rouge. But no, what they searched for on each abbreviated main street, and sighed vainly not to find—these Frenchmen—was a delicatessen shop. At Lock Haven, Pa., Mr. Zachareff magically produced a bounteous delicatessen after-concert supper, complete down to Swiss cheese sandwiches on rye bread and something sudsy in a keg, served with pretzels. And so all was "bon."

"For goodness sakes, what's that—the tall black thing?" came a voice abaft the historian at Susquehanna University, Selinsgrove, Pa.

"Why, that's an oboe," was the very positively-voiced identification of the bassoon. Something much like this was repeated at intervals at different concerts. The idea seemed to be, that the volunteer informant had encountered the word—perhaps in a crossword puzzle Then, hastily eyeing familiar instruments, he would mistake the oboe for a clarinet fix on the bassoon as the one instrument awaiting a name from him, and cheerfully hail it by the name he had left over—oboe.

The Sinfonietta had finished playing the opening number. It was a Corelli Suite—Corelli brought to Bloomsburg, to launch an "entertainment." "Victor Herbert Favorites" was set down by Fiedler for next to last piece on the program. A youth and two co-eds seated behind the historian were merry chatterboxes before the program started. gushing over dozens of topics except music. Now they had heard a Sarabanda, Giga, and Badinerie.

"Gosh!" exclaimed the Chatterbox-in-Chief. "I liked that. I thought this program was going to be dull."

But thoughts would wander from the plane of musical responsiveness. . . . "Oh, look!" . . . What at?" . . . "That violinist" . . . "What about him? You can have him—I don't want him." . . . "Oh, I don't mean that." . . . "Nor anything else. as far as I can make out." . . . "I mean his feet Look at them: Did you ever see such long ones in all your days?"

The craning of a neck could be sensed from the rustle of a squirming body on the chair at the historian's back. . . . "You're right! Just how long are his feet, anyway?" . . .

Under the spell of supposedly admiring feminine glances, he of the feet blushed and adjusted his tie.

Back to the music turned the chattering group. A Mozart symphony had been played.

"Funny thing," said the co-ed commentator. "Stuff like this bores me on the radio. But with the players right in front of me, I like it." A similar mood seemed roused in the audience all together. It had been argued to Fiedler that the Mozart symphony would prove to be too rich diet for this audience. He was immoveable. "If they don't like it," he had said, "it won't be our fault." Here, now, was vindication and artistic satisfaction.

Max Kunze's grand old Barzoni double-bass had been an important artistic factor in the powers revealed by the Sinfonietta. The richness of its tone and the excellence of the playing behind it—infinitely more than routine accompaniment—did much to prevent the small number of instruments from sounding inadequate, particularly in the Mozart and Haydn symphonies.

The arrivals and departures of the orchestra were stamped strongly with an impression of personality attaching to the Barzoni. First of instruments to be unpacked from the bus, and last to return aboard, by reason of its bulk and venerability, it demanded solicitude which kept it continually in the consciousness of the voyagers. On the stage, needless to say, it was a dominating apparition. And to the orchestrally trained ear, it was noticeable for its agile, singing tone, a blend of majesty and delight.

Perhaps the Grand Old Man of the string instruments had been only pretending that the rigors of journeying over the road were of no consequence to his patriarchal frame. Without warning. the concert at Farmville proved too much for him. Old Barzoni had joined his grandeur to that of the sarabande of the Corelli suite for many splendid measures. Then, as if a grenade had exploded on the stage,

Continued on Following Page

Do Like This, Do Like That, So Go on Tour

Continued from Preceding Page

there was a thud and a boom and a flying of things loose. The old man's underpinning had given way. his massive bulk had struck the stage boards with a shock which had knocked loose his bridge-work. Like the frantic outflinging of arms to catch balance was the recoil of the untensed strings.

Kunze, after one all-comprehending glance, took firm hold of the stricken veteran and quickly edged off stage with him. Fiedler and the Sinfonietta continued their efforts as if totally unmindful of an accident. Actually, as was learned later, the conductor's heart had sunk with dismay. The Haydn symphony was to follow, and whence would come sufficient body of tone to lend the conviction of symphonic majesty? The answer was supplied as if by miracle. A tall gentleman arose, made his way through a thicket of auditors' knees, and vanished from the hall by a side exit. Shortly he reappeared. Before him he propelled—of all things to produce at will in a country town—a double-bass, and passed with it through the door to the stage wings.

"My son used to take lessons on this," the professor introduced it simply.

"Good. Thank you. How many strings—four? Yes, fine." Fiedler came off stage at the

When the bass-bereft program number, his concern over any impending loss of effectiveness in the Haydn smphony subsided. Kunze was ready to go on, the substitute instrument all tuned. The performance of the Haydn score was not marred by thinness of tone. True, the emergency instrument had not the rich voice of old broken-legged Barzoni. But gratitude in plenty was felt by leader and contrabassist for the twist of fate by which, at just the right juncture they could meet a professor of English with a son who studied the "bull fiddle" and decided to leave it at home when packing for a distant college.

MUSIC

Globe Jan 14

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin, making his annual appearance as conductor, brought Vaughan Williams' Pastoral Symphony to a first performance in this city by the Boston Symphony Orchestra yesterday afternoon. Albert Spalding was soloist in Mozart's D major violin concerto (K 218) and Chausson's "Poeme." The suite from Stravinsky's ballet "Petrouchka" completed the program.

Although Dr Williams' Symphony was written a little more than 11 years ago, it had been heard here only once previously, in 1925, when played by the Conservatory Orchestra under Mr Goodrich. The adjective "pastoral" to the contrary, there is no "program" in this symphony, not even the slightest bit of acknowledged tone painting. Dr Williams has taken pains to let the music speak for itself, and his music appears to be an expression of a general effect made upon him by contemplating a quiet English countryside.

The work is modal in melody and harmony. Dr Williams also has utilized some devices not sanctioned by conservative musical pedagogues. These include writing in several keys at once. Because he is an artist of taste and skill and not an exhibitionist dilettante seeking notoriety, Dr Williams has handled these devices sanely and well. His work, therefore, neither offends one's ears nor taxes one's nerves in a chaos of confused rhythm.

Folksong is not used perse, but the general character of the melodies is folkish. Perhaps one of the strongest evidences of this composer's vitality and genius lies in the fact that here and elsewhere he has succeeded in recreating the spirit of archaic music. A lesser musician, in adopting Dr Williams' unusual methods, would probably succeed only in being affected and unnatural.

Save for the third movement, there is no loud playing to signify any sudden bursts of feeling. Otherwise the music moves—rambles, almost—sedately, imperturbably, in keeping with the peace and quiet of the scene portrayed. This makes, of course, for monotony. Because we know the composer intended such an effect, and his reason for doing so, no differences may logically be taken with his procedure. But if we judge the piece purely as music, disregarding what was in the composer's mind, this lack of dynamic variety lends justification for calling the work intermittently dull. On the whole, however, this pastoral symphony is a characteristic creation of a unique and notable musician of the day. Adelle Alberts sang the nostalgic measures for soprano voice in the last movement.

The solo part in Mozart's concerto was played by Mr Spalding about as well as it is likely to be, in regard to perfection of style and beauty of tone and phrasing. Furthermore, this violinist—one of the really great contemporary artists of the instrument—adds a certain warmth of his own that supplements but does not distort what the composer wrote down. Yet curiously, the sparkle that ought to characterize Mozart's fast movements was missing from both the soloist's and the orchestra's playing. More than once there seemed to be differences between them in tempo and rhythm.

The poetry and emotional flutterings of Chausson's Wagnerian "poeme" were brought out beautifully. This music is far removed from Mozart, but Mr Spalding, it must be remembered, counts versatility among his virtues.

Mr Burgin's conducting served to exhibit once again the authority and sensitiveness that indicate him to be a first-rank musician.

Albert Stoessel will conduct the Symphony concerts next week. His program will include Philip James' "Station WGBZX," new to Boston; a Bach fantasia arranged for strings and organ, by G. W. Volkel; Mozart's "Haffner" symphony, Tchaikovsky's "Romeo and Juliet" overture-fantasia, Delius' "On Hearing the First Cuckoo in Spring," and the polka and fugue from Weinberger's opera "Schwanda, the Bagpiper." C. W. D.

Radio in Mu Symphony N

Post Jan 15

BY WARREN STOREY SMITH

"Station WGBZX," the work by Philip James which stands on the programme of the Symphony Concerts of this week, was the first prize-winner in a contest held last spring by the National Broadcasting Company. It was then heard over the air, but these will be its first concert performances. It has four movements and their titles, taken together with that of the piece itself, are sufficiently suggestive: "In the Lobby," "Interference," "A Slumber Hour" and "Mikestruck." The score calls for numerous extra instruments to reproduce the various noises familiar to listeners-in.

* * * *

Next week Dr. Koussevitzky will terminate his mid-winter vacation and the audience of the Monday evening Symphony Concert on January 23 will be the first to greet him. Meanwhile he has intimated that the succeeding Monday evening concert, which falls on February 13, the exact anniversary of the death of Wagner in 1883, will in all probability be devoted to the music of that composer.

* * * *

This 50th anniversary of the death of the master of music-drama will be widely observed. Originally it was intended to commemorate it at the regular Symphony Concerts of Feb. 10 and 11, but since Walter Gieseking is to be soloist that Friday afternoon and Saturday evening the Wagner memorial programme will be postponed for a week and will come on Feb. 17 and 18. At that time, according to present plans, will be heard excerpts from "Parsifal" and the Ninth Symphony of Beethoven.

* * * *

This Ninth Symphony was the work which, of all orchestral music, Wagner the most admired and cherished, and as conductor he was most eloquent in it. Certain changes which he made in its instrumentation, notably in the Scherzo, are generally followed today, wherein advantage was taken of a development in instruments and in the technique of performers subsequent to Beethoven's time. And it was the choral finale of this symphony to which Wagner liked to point as justification of his own form of music-drama: there Beethoven had proved, claimed Wagner, that purely instrumental music had been carried to its furthest pitch and the vocal element must be called upon for greater expressive possibilities. Hence the appropriateness of this Ninth Symphony, in Dr. Koussevitzky's eyes, to serve as memorial to Richard Wagner.

Continued from Preceding Page

there was a thud and a boom and a flying of things loose. The old man's underpinning had given way. his massive bulk had struck the stage boards with a shock which had knocked loose his bridgework. Like the frantic outflinging of arms to catch balance was the recoil of the untensed strings.

Kunze, after one all-comprehending glance, took firm hold of the stricken veteran and quickly edged off stage with him. Fiedler and the Sinfonietta continued their efforts as if totally unmindful of an accident. Actually, as was learned later, the conductor's heart had sunk with dismay. The Haydn symphony was to follow, and whence would come sufficient body of tone to lend the conviction of symphonic majesty? The answer was supplied as if by miracle. A tall gentleman arose, made his way through a thicket of auditors' knees, and vanished from the hall by a side exit. Shortly he reappeared. Before him he propelled—of all things to produce at will in a country town—a double-bass, and passed with it through the door to the stage wings.

"My son used to take lessons on this," the professor introduced it simply.

"Good. Thank you. How many strings—four? Yes—fine."

When Fiedler came off stage at the end of the bass-bereft program number, his concern over any impending loss of effectiveness in the Haydn smphony subsided. Kunze was ready to go on, the substitute instrument all tuned. The performance of the Haydn score was not marred by thinness of tone. True, the emergency instrument had not the rich voice of old broken-legged Barzoni. But gratitude in plenty was felt by leader and contrabassist for the twist of fate by which, at just the right juncture they could meet a professor of English with a son who studied the "bull fiddle" and decided to leave it at home when packing for a distant college.

A large, friendly—and exceedingly energetic—Virginian woman, who proved to be the music editor of a daily paper, pricked up her ears upon mention of the fine makes of violin used in the Sinfonietta. "I have a hobby," she said, with Southern inflection, but Northern briskness of utterance, "of looking over any extra fine fiddles I get a chance to." She was gladly invited to see what the Sinfonietta had to offer. "Maybe," she hesitated, "I could have a fiddle shown which would interest your Boston musicians. I know people are always being fooled by thinking they have a Stradivarius, but this isn't claimed to be. This is supposed to be a Nicholas."

Gaston, being well versed in violins fashioned by French masters, voluntered to pass judgment on the heirloom described to him. At lunch time the owner left her business office to fetch her treasure. She had kept it for years in a bank vault. A light of recognition flashed across the face of Gaston as he caught sight of the brass hinged, coffin shaped, black-stained wooden case on the office table.

"Aha, a regular old-fashioned case."

"Well, the case and the violin have been in our family for about a hundred years," the grey-haired woman recounted. "My father, a seafaring man from New Bedford, bought them in Europe. He lived to be quite old and played this violin for years. From my girlhood I remember that it seemed to have an exceptionally fine tone, and that everyone considered it better than what they usually heard. I've been keeping the instrument until I could have it properly appraised. If it should prove to be something exceptional, I wanted my children to benefit, and in the meantime while they were growing up, I wouldn't let them use it for fear of some carelessness that might affect its value.

The violin was orange-hued. Although at first glance the varnish gave hardly the appearance of the hundred years claimed, as Gaston turned the instrument this way and that to catch the light, tokens of age were revealed. There was a heavy incrustation of rosin between the f-holes. Where a fiddle is held between the player's left thumb and forefinger, the varnish had been worn through to the wood, and even the top surface of the wood was well worn. Without a word, seemingly for many minutes, the Frenchman studied the wood, the proportions, the workmanship, and—snapping a finger against the stringless body—the resonance of the instrument. Almost holding her breath, the gray-haired woman watched the violinist's face. It remained impassive. At length Gaston turned his eyes to her.

"Madame, I am very sorry—very sorry, but this is not val-u-able," he said, slowly and gently. "To keep it in the vault is not necessary. The violin would be worth maybe fifty, maybe sixty dollars, if an original Nicholas. That is a good, but not rare make. This looks to me like a German copy. At least, Madame," he said consolingly, "it is hand-made, and not a factory violin. The workmanship is pretty good. It will have a good enough tone. This instrument will be very well for a beginner. It will be better than one he would probably get from a store. It will train the ear better. You will be able to make a student very happy with such a violin. And I would be very happy, Madame, if I could tell you that you could sell this for a high price. But it is not possible. I am ver-ry sorry, re-al-ly."

Bowing low, Gaston departed—and with him, the long-dreamed golden expectations of the inheritor of the violin.

The audience at Sweet Briar women's college had been prophetically pictured as the most musically knowing to be met on the tour. It was. After the concert, when the historian sought an extra program or two for future reference, he found one inscribed with some of the less easily indentifiable time indications. Then, too, there was a program with pencillings in lighter vein. The wording, in two hands, read: "Did you know Celia was engaged?" . . . "Not really—how do you know?" . . . "She told me so herself."

In honor of the musical repute of the Sweet Briar audience, Fiedler set the "stiffest" program of the tour. It ran: Bach, Suite for Flute and Strings; Mozart, Symphony in G-minor; Corelli, Suite for Strings; Granados, Jota; Debussy, Petite Suite; Ravel, Pavane pour une Infante Defunte; Overture to "Der Freischütz."

Audience and orchestra met with high anticipation, fulfilled on both sides. Discerning intelligence, equal to the occasion, could be read in the responses of the audience, in attentiveness and in spontaneity of applause. Nor was it one of these inhumanly musically sophisticated (or rather pretending) student groups. Here, one felt a vibrant youthful liveness which lived and breathed the beauty of the music and the playing of it.

The Sweet Briar concert yielded probably the best conducting Arthur Fiedler has achieved. The excellence reached at the Virginian college had been anticipated by those with him. Penned up in the bus, Fiedler would seek relief from ennui by pondering over his scores. Then, above the rumble of the wheels, his voice would be heard calling out a warning of change, to the men involved. Thus he made alterations repeatedly. And, these being usually for the better, his conducting developed progressively with the length of his cloistering in the bus.

LANING HUMPHREY

89

MUSIC AND MUSICIANS

Globe Jan 12

A New Trend In Music? There are a few who think that the end of a swing of the musical pendulum has been reached, that a trend toward simplicity and concord has become discernible. This may be true. Perhaps we are bound from the bright lights and intoxication of musical ultramodernism back to a tonal home and mother. Just how much evidence there is to prove this is, however, difficult to say. Possibly this trend is sensed, rather than observed, by those who are tired of the fatuities and complicated piffle of some contemporary musical creations.

On the other hand, 10 Italian composers got together the other day and signed a manifesto declaring themselves "against this art which cannot have and does not have any human content and desires to be a mechanical demonstration and a cerebral puzzle." (That is well put, by the way). Possibly anticipating that they will immediately be called reactionary, these composers went on to say: "We know that the rhythm of life and art are in continual movement which does not stop. A logical chain binds the past and the future—the romanticism of yesterday will again be the romanticism of tomorrow."

Of course, no manifesto signed by a handful of composers can arbitrarily affect the development of their art as a whole. That art will develop according to the esthetic viewpoints and the technical craftsmanship of its creative workers. In this respect music is like Topsy, it just grows. The only value that such a manifesto can have is the supposition that its views may be the unspoken and unwritten thoughts of gifted creative musicians sufficiently large in number to have an influence upon the trend of music.

As Ernest Newman well said, no one can really prophesy the development of music. Looking back casually over the last century or so, progress from Beethoven seems for the most part to have been logical and gradual. This being so, there may be no reason to expect that we have reached an impasse where an about face is the only way out.

But what is to follow the present complexity of music? Can music keep on becoming thicker and more dissonant, even more nervous or more mechanical than ultra-modern specimens are now? There must be a limit to the number of tones a composer can put together so that simultaneously they sound like anything but chaos, that they make sense, so to speak. The same thing applies to rhythm.

Some present day musicians have with uncanny technical skill so combined these elements in such profusion that the result is a mass of incoherent sound and motion. A few examples can be given: Florent Schmitt's new "Symphonie Concertante," heard here last Fall, Prokofieff's "Gambler" Suite, the suite of piano dance pieces by Schoenberg that Hortense Monath played last month. The present writer has praised some of these compositions. But he did so from the viewpoint of their being unusual expressions—more or less original in style—of a certain esthetic ideal. And the suspicions persists that a few years from now these examples will have taken on the aspect of museum pieces, interesting only as expressions of a peculiar period in esthetic thought.

But one wouldn't want to live with these pieces, with their complete lack of warmth, repose, of discernible variety of material and treatment, of melodic beauty and simplicity. They do not seem to reflect any emotion on the part of the composer, nor do they arouse any feeling in the breast of the listener.

fantasia in G major, transcribed for string orchestra with organ accompaniment by George William Volkel. The remaining numbers in a curiously-selected program are Mozart's "Haffner" symphony in D major (K No. 385);!. Tchaikovsky's overture-fantasia "Romeo and Juliet"; Delius' "On Hearing the First Cuckoo in Spring," and the polka and fugue from Jaromir Weinberger's opera "Schwanda, the Bagpiper."

Music Notes and Comment

Albert Stoessel, guest conductor at the Symphony concerts this week, used to be a violinist, and has played that instrument several times in Boston, including an appearance as soloist with the Boston Symphony in 1920. But he has not, according to record, conducted an orchestra in this city before.

Mr Stoessel was born in St Louis in 1894. He studied at the Berlin Hochschule and was a member of the Willy Hess Quartet. Hess and Emanuel Wirth were among Mr Stoessel's teachers. Since 1922 he has been conductor of the New York Oratorio Society and of the annual Worcester Festivals since 1925. He has also conducted at Chautauqua. Mr Stoessel has found time to compose, having written a string quintet, a string quartet, a violin sonata and various other pieces.

◆

Philip James, whose "Station WGBZX" Mr Stoessel will play, is an American composer, now living and working in New York. According to record and memory, only one piece by James has been heard in Boston in recent seasons, that an "Overture in Olden Style on French Noels," performed by the People's Symphony in February, 1932. Mr James was originally an organist, and during the war was master of Gen Pershing's Band. He has done considerable composing.

◆

The next Monday evening concert by the Boston Symphony will be conducted by Dr Koussevitzky, then returning from his fortnight's respite, on Jan 23.

---

tonight at 8:15 o'clock. Tchaikovsky, Quartet in E flat minor; Bartock, Quartet No. 1; Mozart, Quintet (with two violas).

Harold Schwab will play piano music by Respighi, Beethoven, Dennee, Chopin, Wagner, Ravel and Debussy and organ pieces by Bach, Reger, Burdett, Feller, Yon, Vierne and Capon tonight at 8:15 o'clock in Jordan hall.

Her. Ja 19

Dr. Koussevitzky is no doubt enjoying his vacation. Albert Stoessel of New York will conduct the symphony concerts tomorrow afternoon and Saturday evening. There have been conductors who did not welcome guests. Mr. Gericke refused to allow Colonne and others who had been engaged by the Philharmonic orchestra of New York to take his place in Symphony hall. He argued that the orchestra would suffer thereby, not that he doubted the ability of the strangers; he thought that the players would be upset by unaccustomed interpretation. Nor was he pleased when Vincent d'Indy was invited to conduct the orchestra's two concerts in Boston and the concerts on the trip to New York and other cities. Mr. Stoessel, born in St. Louis, studied in Berlin (1910-1915), served during the world war as infantry lieutenant, and after the armistice as director of the A. E. F. school for bandmasters in France. Returning to this country he is conductor of the Oratorio Society of New York, of the Westchester Festival, of the Worcester Festival and is the head of the Opera and Orchestra departments of the Juilliard Graduate School, New York. He has arranged a decidedly varied program for tomorrow. Bach, Fantasia in G major arranged by G. W. Volkel of New York for strings; Mozart's "Haffner" Symphony; Tchaikovsky's "Romeo and Juliet." There follows, Station WGBZK by Philip James, descriptive of scenes and noises in a radio station. We understand that this "humorous" piece has been heard in Boston "over the air," but that this will be the first performance by a symphony orchestra in a concert hall. Delius will be represented by his beautiful "On Hearing the First Cuckoo in Spring," which was brought out by Mr. Goossens as a guest conductor of the orchestra. The final number will be the polka and fugue from Weinberger's opera "Schwanda." This polka with a fugue—the two numbers occur in different parts of the opera—has been performed by several of this country's leading orchestras—it comes late to Symphony hall—but it should none the less be welcomed.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

JAN 13 1933

"POP" CONCERTS PLANNED AFTER SEASON CLOSES

The Springfield Symphony orchestra will give four "pop" concerts at the Auditorium at the close of its present season on March 10, according to action taken yesterday at a meeting of the directors. The full orchestra will be employed, and the programs will be modeled somewhat after the "pops" given by the Boston Symphony.

A maximum admission fee of 25 cents for adults and a minimum of 10 cents for children will be charged. The dates are as follows: Monday night, March 27; Friday night, April 28; Friday night, May 12, and Monday night, May 22.

The purpose of these concerts, according to the directors is threefold: To provide additional income for the players, to keep the orchestra in practice two months after the close of the regular season, and to present four concerts that will appeal to all lovers of good music.

The directors feel that the offering of these popular programs by the full orchestra "will not only afford great pleasure to many persons but will make new friends for the orchestra." The concerts will be run on a strictly cooperative basis, and the entire proceeds above actual expenses will be divided among the players.

NEW YORK SUN

JAN 14 1933

Symphony 'Station WGBZX' To Be Repeated Jan. 21

Two young composers, an American, Philip James, and a Czech, Jaromir Weinberger, will be represented in the Boston Symphony Orchestra concert when it is carried a week from today by WJZ. Albert Stoessel will conduct the musicians.

The James composition will be "Station WGBZX," the work which won for the young composer the NBC orchestral award in 1932. His manuscript was one of 573 submitted for the award.

Weinberger's opera is "Schwanda, der Dudelsackpfeifer." It was first performed at the Metropolitan in 1931, but has been heard several thousands of times in Europe. It is based on an old folk-theme.

COLUMBUS, O.
STATE JOURNAL

JAN 13 1933

* * *

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, gave its second concert of the present season in Carnegie Hall, here, this past week. The usual large, but not capacity, audience heard this concert.

It looks strange to see vacant seats at one of the Boston Symphony concerts. For many years it was almost impossible to gain admittance to these superb musical events. However, these lean times are making it difficult for all musical organizations.

Some of the musical societies here of long and honorable careers are off as much as 50 per cent this season; most of them operating at a loss hoping for better times next season.

Mr. Koussevitzky presented an admirable concert in this program. To begin was Vaughn Williams' "Fantasia" on a theme by Thomas Tallis for string orchestra. This talented English composer has woven music of much lovliness around the simple theme by Tallis.

The supreme beauty of the string section of the Boston Orchestra here shone with beauty of tone and shimmering lovliness. The audience was most enthusiastic over this music and both conductor and orchestra were made known that it was well liked. After this came the soloist of the concert, Serge Prokofieff, the famous Russian pianist, playing his own Concerto No. 5, in G-major.

This work is in five movements. Naturally is is all in the modern vein (for Mr. Prokofieff is one of the original modernists). This writer has heard considerable of this composer's music and liked this particular work better than that heard before. Mr. Prokofieff is a brilliant pianist and played his music with great gusto and commanding style.

He was brought back to the stage many times at the conclusion of the concerto. To finish the program was Beethoven's Symphony No. 7 in A major. Here the Boston Orchestra was heard at its best. The performance of this symphony was ideal in every way; it was played with great virtuosity and enthusiastically acclaimed.

* * *

Over in Italy there is a revolt against modernistic music. Some 10 of the most famous of Italian composers issued a protest against the ultra-modern school of composition. Among the signers of this sharply worded protest are such eminent composers as Ottorino Respighi and Ildebrando Pizzetti whose music is well known over here, having been widely performed by the major symphony orchestras.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

JAN 14 1933

SYMPHONY CONCERT SLATED FOR TUESDAY

The second concert of the Providence season by the Boston ~~Symphony~~ Orchestra will be given in the Albee Theatre next Tuesday evening at 8:15. Albert Stoessel, the guest conductor of the week in Providence and Boston, announces a program of notable interest for this occasion.

He will open it with a Fantasia in G major of Sebastian Bach, which has been transcribed for strings by George William Volkel. Mozart's "Haffner" Symphony in D major, K. No. 385, will also be played, and Tchaikovsky's Overture Fantasia, "Romeo and Juliet." He will also present his own transcription for full orchestra of Debussy's piano poem in miniature, "The Engulfed Cathedral," together with Debussy's Nocturne "Fetes." Wagner's Prelude and Liebestod from "Tristan and Isolde," and Rimsky-Korsakov's Caprice on Spanish Themes will complete the program.

Albert Stoessel has been conductor of the Oratorio Society of New York since 1922, when he succeeded Walter Damrosch in that position. He has conducted the Worcester Festivals since 1925 and other noted musical festivals. Before he became a conductor, he acquired a very high reputation as a violin virtuoso.

90

PROVIDENCE, R. I.
NEWS-TRIBUNE

JAN 14 1933

Boston Symphony In Second Concert Here Next Tuesday

The second concert of the Providence season by the Boston Symphony Orchestra will be given in the Albee theatre next Tuesday evening at 8:15. Albert Stoessel, guest conductor of the week in Providence and Boston, announces a program of notable interest for this occasion.

He will open it with a Fantasia in G-Major of Sebastian Bach, which has been transcribed for strings by George William Volkel. Mozart's Haffner" Symphony in D-Major, K. No. 385, will also be played, and Tschaikovsky's Overture Fantasia, "Romeo and Juliet." He will also present his own transcription for full orchestra of Debussy's piano poem in miniature, "The Engulfed Cathedral," together with Debussy's Nocturne "Fetes." Wagner's Prelude and Liebestod from "Tristan and Isolde" and Rimsky-Korsakov's Caprice on Spanish Themes will complete the program.

Albert Stoessel has been conductor of the Oratorio Society of New York since 1922, when he succeeded Walter Damrosch in that position. He had conducted the Worcester Festivals since 1925 and other noted musical festivals. Before he became a conductor he acquired a high reputation as a violin virtuoso.

Boston Symphony

Jan 14 Mon.

Written for The Christian Science Monitor

With Dr. Serge Koussevitzky away for his fortnight's midwinter holidays, Mr. Richard Burgin, concertmaster and assistant conductor, took over the baton for the twelfth pair of Boston Symphony concerts, Jan. 13-14. He opened his program with the "Pastoral" Symphony of Dr. Ralph Vaughan Williams. Last fall, Dr. Vaughan Williams was the guest of the orchestra, and his Fantasia on a Theme of Thomas Tallis, played in honor of the occasion, attracted much interest and caused a desire to hear more of his music. It was recalled that the "London" Symphony had not been heard in Boston for nearly 10 years, and that neither the "Pastoral" nor the "Sea" Symphony ever had figured on a program of the Boston Symphony Orchestra, though the "Pastoral" had been played by the New England Conservatory Orchestra under the direction of Mr. Wallace Goodrich. The selection of this symphony by Mr. Burgin was, therefore, a timely response to public demand.

A second hearing of the symphony tends to confirm the belief that there is an excellent reason why American conductors do not run to perform it, a reason unconnected with its musical qualities. The fact is, this is not grateful music for conductors. "Quiet and contemplative," the composer calls it, and the music abides by the description. Dwelling in modal remoteness, it never raises its voice or dances about except mildly in the third movement; but always sings sweetly and plaintively through misty valleys. We like this music for much the same reason that we like the Fourth Symphony of Sibelius, which it does not resemble, except in its spareness and its avoidance of anything in the way of "effectiveness." Mr. A. E. F. Dickinson has described its mood as one of "dreamy but impassioned contemplation." Dreamy it was, under Mr. Burgin's baton, but hardly impassioned. Possibly a more emotive reading would leave less sense of monotony. We should like to hear the score again; also the "Sea" Symphony.

Mr. Albert Spalding, soloist of the occasion, played the Mozart D major Concerto and the Chausson "Poème" for violin and orchestra. Mr. Spalding, one of the foremost of living violinists, is sufficiently versatile to adapt his style successfully to these disparate compositions—gracile and aristocratic for the Mozart, warmly emotional in the Chausson. This Franckish "Poème," we fear, is not destined to live forever; it begins to smell a little musty.

The concert closed with the Suite from Stravinsky's ballet, "Pétrouchka." Even without the stage spectacle, this can be delightful music. On this occasion the notes were all there, the phrasings, the rhythms, the tempi, the accents—everything was there but the breath of life.

L. A. S.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JN 15 1933

Stoessel to Conduct Boston Symphony in Second Concert

Noted American Batonist Will Lead Orchestra Tuesday Night at Albee Theatre in Place of Dr. Serge Koussevitsky.—The Program

The Boston Symphony Orchestra appears for the second concert of its Providence series Tuesday night in the Albee Theatre. Keeping up the custom of having a guest conductor at one of the concerts Albert Stoessel, the noted American conductor, will lead the orchestra in place of Dr. Serge Koussevitzky. He has arranged a program of unusual interest including Mozart's Symphony in D-major and his own transcription for full orchestra of Debussy's piano poem in miniature, "The Engulfed Cathedral," together with that composer's nocturne, "Fetes."

The usual lecture on the Symphony's program will be given by Dr. W. Louis Chapman, music critic of the Providence Journal and Evening Bulletin, in the Providence Public Library at 4 o'clock this afternoon. The lecture, which will be accompanied by musical illustrations, is offered free to the public under the auspices of the Monday Morning Musical Club in co-operation with the library. The order of the Boston Symphony's program follows:

TUESDAY

Boston Symphony Orchestra, Albert Stoessel, conductor; Albee Theatre, 8:15 p. m.

Fantasia in G-major, arranged for string orchestra by G. W. Volkal .... Bach
Symphony in D-major, "Haffner" (Koechal No. 385) .... Mozart
I. Allegro con spirito
II. Andante
III. Menuetto; Trio
IV. Finale: Presto
"Romeo and Juliet," overture-fantasia after Shakespeare .... Tschaikowski
a. "Le Cathedrale Engloutie" (Orchestrated by Albert Stoessel) . . Debussy
b. Nocturne, "Fetes" .... Debussy
Prelude and Leibestod, from "Tristan and Isodle" .... Wagner
Caprice on Spanish Theme, opus 34 Rimsky-Korsakoff
I. Alborada
II. Variations
III. Alborada
IV. Scene and Gypsy Song
V. Fandango of the Asturias
(Played without pause)

NEWS AND COMMENT

The MacDowell Club will meet tomorrow night at the home of Mrs. Mark N. Bennett, 97 Benevolent street, when the following program will be given in charge of the assisting hostess, Mrs. Ernest L. Sperry: Piano duets, "Scenes de Ballet," Glazonow, "Preambule," "Marionettes," "Mazurka," "Scherzino," "Pas d'Action," "Danse Orientale," "Valse," "Polonaise," Miss Lydia Bell, Miss Christine Gladhill; soprano solos, "Until You Came," Metcalf; "Little Lady of the Moon," Coates; "A Lullaby," Wild, Miss Helen Bissell Pettis, Miss Elizabeth Hope Higgins, accompanist. Musical items, Miss Mary E. Davis; 'cello solos, "Apres un Reve," Faure; Gavotte in D, Popper; "Herbstblume," Popper, Miss Louise S. Waterman, Miss Lydia Bell, accompanist. Vocal trio, "Behold the Golden Sun Upsoaring," from "The Magic Flute," Mozart; "Were I a Gardener," Chaminade, "Gute Nacht," German folk song; Czecho-Slovakian Dance Song, arr. Charles F. Manney, Mrs. Sarah Henley Ide, Mrs. Emily Amidon Hampton, Mrs. Evelyn E. Clarke, Miss Elizabeth Hope Higgins, accompanist.

◆ ◆ ◆

Albert Stoessel, who will be guest conductor of the Boston Symphony Orchestra Tuesday night, has been conductor of the Oratorio Society of New York since 1922 when he succeeded Walter Damrosch in that position. He has conducted the Worcester Festival since 1925 and other noted music festivals. Before he became a conductor he acquired a very high reputation as a violin virtuoso.

◆ ◆ ◆

Application for student cards to the Boston Symphony Orchestra concert Tuesday night should be made to Miss Mary Cull, 615 Jackson building, or to Miss Carrie Schmitt, 15 Conrad building, members of the music committee of the R. I. Federation of Music Clubs. Students must be 25 years of age or under and at present studying. Their application blank must be signed by the teacher.

◆ ◆ ◆

Pierre Pelletier will present his advanced pupils in the ninth of a series of vocal recitals in the Outlet Auditorium Tuesday evening at 8:15 o'clock. Those taking part are Gladys Silva, Mrs. Cornelius Cummiskey, Beatrice Koger, Yvonne Lacasse, Evelyn Blanchette, Agnes Demers, Geraldine Fraise, Andrew Grant, James C. Byrne, Charles Savoie, Matthew Lockhart, Harry Parkin and Melvin Mahon.

KANSAS CITY, MO.
STAR

15 1933

Serge Koussevitzky, Who Conducts the Boston Symphony.

Serge Koussevitzky, distinguished conductor of the Boston Symphony orchestra, is now directing his Saturday night concerts for the entire country. This famous musical organization is presented at 7:15 o'clock each Saturday night over station WREN, Lawrence, Kas. Koussevitzky has conducted the Boston orchestra longer than any other man in its half century history.

HARTFORD, CONN.
COURANT

JAN 15 1933

The Boston Symphony.

Every visit here of the Boston Symphony Orchestra is an event. For it is one of the greatest orchestras ever put together—sometimes, of late, I have felt it to be the finest now playing. Certainly its strings have both the mellowness of youth and the authority of maturity. Its wind sections, also are beautiful in tone; while from technical and musicianly standpoints there is little that is not forthcoming.

Mr. Koussevitzky has developed, by degrees, into a ripened conductorial period. Not that he completely satisfies me; I doubt that he ever will. But he is far and away an abler leader than when he first stood before this Boston band. Incidentally, he radiates that touch of aristocracy which I have always believed was one quality that endeared him to Bostonians.

The recent two concerts in Carnegie Hall were occasions of interest and accomplishment. At the first the novelty was Serge Prokofieff's scintillating concerto for pianoforte and orchestra, with the composer playing the solo portions . . . . and in just the degree of abandon which this composition needs.

At the second concert Prokofieff was again the soloist. Still it was the orchestra which held the limelight—with Koussevitzky on the podium. The compositions, on both programs, were varied and performed with all the excellences of which the Boston Symphony is capable.

A Distinguished Singer.

Heinrich Schlusnus made
arances in this coun-
ago he gave the im-
al singing quali-
r his return ap-
ernoons ago
re of his
made of
r such
sing-
art

PROVIDENCE, R. I.
JOURNAL

15 1933

As Music Goes
By Dr. W. Louis Chapman

Program of Boston Symphony Tuesday Evening to Range From Bach and Mozart to Wagner, Tschaikowsky and Rimsky-Korsakoff

The program of the Boston Symphony Orchestra to be given next Tuesday evening offers two interesting and important extremes of the realm of music. Each must be considered one of the very earliest to write finished music, bearing mature material of worth and distinction. At the other end of the scale are Debussy and Rimsky-Korsakoff, of our own time, and Wagner in the full flower of his worth and fame.

It has become the fashion to arrange some of the glorious works of Bach for the full orchestra or for the string section alone. This is a testimony to its great musical value and a phase of our musical development which would have been unnecessary had organists made their concerts more vital and interesting and less dull and stodgy. Among the many reasons for the great musical value of Bach are wealth and beauty of melodic invention and perfection of workmanship in the technique of composition. We must also recall that there are far more concerts today than formerly, many more orchestras and virtuose performers. It must be remembered that Wagner never heard his "Tristan and Isolde" properly performed because of a lack of suitable, capable vocalists and orchestral performers. What would Bach, Mozart, Wagner, Tschaikowski think could they hear their works performed as our present day orchestras render them?

The "Fantasia" form of musical composition has always been a favorite. It is less formal, allows more free and spontaneous musical expression and has not as yet been developed to its fullest possibilities. We have already had ample opportunity to hear the string section of the Boston Symphony Orchestra in many "feature presentations." It has many times demonstrated that it is incomparable.

Mozart's "Haffner" Symphony

The Bach "Fantasia" is especially arranged for strings and the symphonies of Mozart are essentially of "string character." Brass and woodwind were then in their infancy; they are now in their full flower of perfection. Although many prefer the E-flat and G-minor symphonies to all others of Mozart, the "Haffner," dedicated to Mozart's best loved and most substantial patron is in the most classic Mozartian vein and one of the most enjoyable of all his 41 symphonies. Of these, 14 are in the key of D-major, a key which undoubtedly made for facility of performance, then as now. One does not in this time and generation note the commanding of a symphony and its performance to grace a wedding, a thing that is unfortunate for our culture, for the bride and for contemporaneous composers. Doubtless the name of Haffner would long since have been forgotten were it not for this symphony of Mozart.

Tschaikowsky's overture-fantasy to "Romeo and Juliet" is not one of his greatest works, but is well worth hearing. It abounds in rapid-fire violin figures which suggest the quarrels of the Montagues and the Capulets, religious and legato andante depicts the benediction of Friar Lawrence and the rhythmic throbbings, the ardor of the ill-fated lovers. The love song, largamente, is full of passionate appeal and poignant sadness.

It is curious that the "Cathedrale Engloutie" has not been arranged for orchestra long before now. Had Debussy been less industrious and occupied by recording the workings of his colossal genius he would have undoubtedly done it himself. Albert Stoessel has rendered a distinct service to music in arranging this well known work for the piano for full orchestra.

A Vigorous Rhapsody

"Fetes" heard not long ago from this orchestra, is a most brilliant and vigorous rhapsody which recalls Berlioz' Roman Carnival for rhythmic swirl. Woodwinds must be indeed nimble to do this work justice, for it is a composition only for performers of the highest virtuosity.

Seldom does one hear two such tremendous orchestral pieces as near neighbors at the end of a program composed of less stern stuff. The "Prelude and Liebestod" of Richard Wagner beggars description. It is one of the greatest of all works for the orchestra and is the closing thought of a veritable delirium of composition which concluded the incomparable master's residence in Venice. It is one of the most tremendously effective works in all musical literature, a concert in itself. If there is any composition worthy to follow it it must be the vigorous "Spanish Caprice" of Rimsky-Korsakoff, a suite of contrasting emotions characterised by swirling dances, plaintive love songs, with vigorous and brilliant tone colorings. Unusual orchestra figures such as five part figures for brass instruments, violin cadenzas over a vibrating drum roll, together with brilliant harp cadenzas make this work one of most effective brilliance.

PROVIDENCE, R. I.
JOURNAL

AN 15 1933

Public Library Music Collection Includes All Program Offerings

Works That Throw Light On Boston Symphony Concert Available

The music collection at the Providence Public Library contains all of the music on the program to be played by the Boston Symphony Orchestra at its concert here Tuesday. The Fantasia in G-major, by Bach, is found in Bach's Organ Works of which the library has an edition with critical notes by Widor and Schweitzer. The Symphony in D-major, by Mozart, is arranged for piano solo in the Analytic Symphony series, edited by Goetschius; also for piano duet in a collection of his symphonies edited by Ulrich. The Overture Fantasia, "Romeo and Juliet," by Tschaikowski, is for piano solo.

Also for piano is "La Cathedrale Engloutie," by Debussy, to be found in his first book of "Preludes." There is a miniature orchestral score of his "Fetes" in addition to a transcription for piano by Borwick. Wagner's Prelude and Liebestod from "Tristan and Isolde" is represented by several transcriptions, fantasies and other arrangements for piano, by Franz Liszt, Otto Singer, G. F. Kogel and others. The "Caprice on Spanish Themes" by Rimsky-Korsakoff is in the form of a piano duet.

The books on the subject of orchestral conducting include one by Albert Stoessel, guest conductor for this concert, entitled "The Technic of the Baton," a most useful handbook for musicians unacquainted with this difficult art.

The library invites all who attend Dr. Chapman's lecture on the music of the concert this afternoon to visit the Art library on the third floor where music scores and books of interest in connection with the program will be displayed.

Among the new books received is "Music Through the Ages" by Marion Bauer and Ethel Peyser, authors of the admirable history, "How Music Grew." This new volume should enable students to pick out salient points of music history from remote days of primitive man to the era in which he is now living. Several chapters devoted to the new tendencies in music, in America as well as in European countries, should appeal to those interested in modern music. The lists of books and periodical articles compiled at the end of each chapter are most valuable, and those who are stimulated to pursue the subject further will find that the library can supply the majority of the titles listed.

91

SUNDAY STANDARD-TIMES, NEW BEDFORD, MASS., JANUARY 15. 1933.

Youth's Dream of Musical Heights and Fame Fulfilled When Albert Stoessel Leads Boston Symphony Orchestra

Well Known in New Bedford, Musician Has Had Picturesque Career

Seventeen years ago Albert Stoessel was living in Boston with his sister, the present Mrs. Edna Stoessel Saltmarsh, teaching violin, writing an occasional composition and playing now and then in private recitals. This month he returns to Boston as guest conductor of one of America's finest musical aggregations, the Boston Symphony Orchestra.

He will conduct at a concert in Providence Tuesday night, Jan. 17, and at concerts in Boston Friday afternoon and Saturday night, Jan. 20 and 21. The city where he lived as a lad in his teens waits to acclaim him as one of the outstanding figures in the musical world.

New Bedford likes to think of him as a local boy. His father, Albert J. Stoessel, himself an orchestra and band leader of note, lives in Mattapoisett. Mrs. Saltmarsh has long been a resident of this city. Albert has visited here frequently and has Summered at Mattapoisett. A number from this section will go to Boston to see him wield the baton in Dr. Koussevitsky's place the last of next week.

Studied in Germany.

Mr. Stoessel was born in St. Louis in 1894. When he was 16 he entered the Royal Academic High School of Music in Berlin for study of violin under Emmanuel Wirth and Willy Hess. Soon he was concert master of the school orchestra.

In 1913 he entered upon his professional career as a member of the Hess String Quartet, one of the most celebrated in Europe. His debut as a violin soloist was made in Berlin with the Bluethner Orchestra in 1914 and there followed concerts through Germany, Holland and Switzerland.

Outbreak of the World War abruptly ended Mr. Stoessel's successful concertizing in Europe. Home again, he made his American debut with the St. Louis Symphony, appearing in concerts in various cities. He lived with his sister in Boston from 1915 to 1917, studying, teaching and writing.

He was engaged to become concert master of the St. Louis Symphony Orchestra in 1917 but entrance of the United States into the war led him to cancel that engagement and enlist in the Army. He served for 12 months with the 301st Infantry at Camp Devens as private, sergeant, bandmaster and lieutenant. Then he went overseas with that unit and after the Armistice was stationed as director of the A. E. F. Bandmasters School at Chaumont, founded by Walter Damrosch and General Pershing.

Commandeered by French.

Prior to that, his conducting of the 85 piece 301st Infantry band had won him notice and the French government commandeered his band for a tour through the important cities of France. It was while associated with Walter Damrosch at Chaumont that he wrote a treatise, "The Technic of the Baton," which has become a popular work of its kind.

Demobilized in 1919, Mr. Stoessell re-entered the concert field as soloist with the Boston Symphony and other leading orchestras. A tour with Caruso in 1919-1920—the last the great tenor made—in the role of concert violinist, won Mr. Stoessel wide recognition as master of the violin. From Boston to the West Coast the larger cities heard and applauded him.

Then Mr. Damrosch invited him to be his assistant and in 1921 Mr. Stoessel succeeded Damrosch as conductor of the Oratorio Society of New York, a choral group organized by Dr. Leopold Damrosch in 1873. In the Summer of 1921 he conducted the New York Symphony Orchestra in 21 concerts at Lake Chautauqua. He has returned to Chautauqua each Summer since then until last year when he spent the Summer months in Germany.

For eight seasons he has acted as choral and orchestral conductor of the Worcester Music Festival. He is director of the Juillard School of Music's opera department in New York and conductor of the Westchester, N. Y. festival each Spring and of the New York Bach Cantata Club.

Mr. Stoessel can scarcely remember when his musical training began. Music was his heritage. At the age of nine he won a prize offered by the San Francisco exposition with a march, his first attempt at composing.

Mr. Stoessel has played here on several occasions, once in a joint recital with Mrs. Saltmarsh, who is an accomplished pianist, once at the Rotary Club and on other occasions. His wife is a violinist of note. They have two sons.

The Boston Symphony, which recently observed its golden jubilee, ranks among the greatest on earth. In its 50 years of existence nine celebrated conductors have swung the baton and each year has brought it renewed successes and acclaim.

The orchestra, organized in 1881, was the realization of the life-long dream of Henry L. Higginson of Boston. It was his aspiration that America should have a permanent orchestra made up of the best musicians living. For 36 years he carried the orchestra alone giving a succession of famous leaders a free hand in shaping it to the utmost perfection and virtuosity.

First conductor was Sir George Henschel, a singer and composer of high repute, who later established his own orchestra and was knighted by the British king. He led the Boston Symphony from 1881 to 1884. Last year he came from England to open the jubilee season, conducting his original program.

There were but 70 men in the original group. Today there are practically double that number in the Symphony.

Successive Conductors.

Wilhelm Gericke was conductor for the seasons of 1884-1889 and again from 1898 to 1906, raising the standard of the programs and drilling the players into the perfected ensemble which first gave the orchestra world renown.

Gericke's successor, Arthur Nikisch, conductor from 1889 to 1893, brough the orchestra to new heights of eloquence. The famous romantic Hungarian leader's four years at the helm were among the most brilliant of all.

Another conductor of temperamental brilliance was Emil Paur, a contemporary of Nikisch, who had succeeded him in Leipsic and who followed him at Boston. In the six seasons he conducted the Symphony he introduced several new composers, notably Richard Strauss, to the musical public.

Next came Dr. Karl Muck, a conductor who demanded that his hundred musicians play as one and for whom no nuance was too fine to be captured. He led the orchestra from 1906 to 1908 and again from 1912 to 1918.

In the interim between Dr. Muck's two terms, Max Fiedler conducted from 1908 to 1912. In contrast to his predecessor's high program standards he showed a distinct popular tendency, which found favor with many patrons.

Henri Rabaud, the orchestra's first French conductor, a distinguished composer, and one of the finest musicians of France, conducted for two seasons, 1918-1919.

He was followed by Pierre Monteaux, another Frenchman, but of a vastly different type. He proved an invaluable technician and enlarged the repertory, taking new paths which have since come to be regarded as indispensable.

The present conductor, Dr. Serge Koussevitsky, succeeded Monteaux in 1924. Traits in him recall the past but all his work bears the personal stamp of a great genius. His intensity of utterance, his height of virtuosity, his fine artist's visualization of music past and present, his popular appeal, which never compromises his true musician's nature—these are some of the prominent qualities of leadership which have lifted the Boston Symphony Orchestra to fresh heights of achievement and fame.

Mr. Stoessel, at 38, is one of the youngest men to ever conduct the Boston Symphony. Like Koussevitzky he looks more youthful than his years and smooth-shaven, hair neatly trimmed, he displays little of the traditional aspect of an artist in his personal appearance.

Boston Symphony Orchestra.

Albert Stoessel.

Dr. Serge Koussevitzky.

WASHINGTON, D. C.
POST

JAN 15 1933

Koussevitzky.

Announcement is made by Mrs. Wilson-Greene that the Boston Symphony Orchestra, under the baton of Dr. Serge Koussevitzky, its world-renowned Russian conductor, will make its only concert appearance of the season in Washington two weeks from next Tuesday—Tuesday afternoon, January 31, at 4:30 o'clock—as the fourth attraction of her artists' series of afternoon concerts. Dr. Koussevitzky has not yet announced his program.

DAYTON, OHIO
JOURNAL
Jan 15 1933

Every visit here of the Boston Symphony orchestra is an event. For it is one of the greatest orchestras ever put together—sometimes, of late, I have felt it to be the finest now playing. Certainly its strings have both the mellowness of youth and the authority of maturity. Its wind sections, also are beautiful in tone; while from technical and musicianly standpoints there is little that is not forthcoming.

Mr. Koussevitzky has developed, by degrees, into a ripened conductorial period. Not that he completely satisfies me; I doubt that he ever will. But he is far and away an abler leader than when he first stood before this Boston band. Incidentally, he radiates that touch of aristocracy which I have always believed was one quality that endeared him to Bostonians.

The recent two concerts in Carnegie hall were occasions of interest and accomplishment. At the first the novelty was Serge Prokofieff's scintillating concerto for pianoforte and orchestra, with the composer playing the solo portion . . . and in just the degree of abandon which this composition needs.

NEW YORK TIMES

JAN 15 1933

Albert Stoessel
ductor of the Bos
chestra at its c
ternoon and Sa
Boston. The pr
Bach's fantasia
ranged for string orchestra by G. W. Volkel; Mozart's "Haffner" symphony in D major, Tchaikovsky's "Romeo and Juliet" overture fantasia, Philip James's "Station WGBZX," Delius's "On Hearing the First Cuckoo in Spring" and the polka and fugue from Weinberger's "Schwanda."

9A

THIS CLIPPING FROM
New York Herald-Tribune

JAN 15 1933

MUSIC

By LAWRENCE GILMAN

Emperor Serge

IT WAS some years ago that Mr. Serge Sergievich Prokofieff, the Russian musician now in this country, informed an attentive world that he was the second most important of living Russian composers—Stravinsky, according to Mr. Prokofieff, being the first. In view of the increasing frequency with which Mr. Stravinsky gives us things like "Apollon Musagète" and the ineffable Concerto for Violin, it would not be surprising to learn from Mr. Prokofieff that his rank and Stravinsky's have now been exchanged, and that we actually have among us today the most important of living Russian composers. It would be pleasant to think that this is the case, and that we are now free to honor Mr. Prokofieff as the chief of the musical Muscovites (with due respect to Mr. Shostakovitch, Composer-Laureate to the Soviet State).

Certainly Mr. Prokofieff's eminence is being duly honored hereabouts In America—in Eastern America, at least—he dominates the musical scene. Within the last fortnight he has appeared as composer-pianist with the Boston Symphony Orchestra, and as composer-conductor with the Musicians' Symphony Orchestra. During the next two weeks he will play his Third Piano Concerto at three concerts of the Philharmonic-Symphony Orchestra; his "Classical Symphony" will be heard at three concerts of the Philadelphia Orchestra; and his new suite, "The Gambler," will have four performances in Manhattan and Brooklyn under Mr. Walter's bâton. After that, Mr. Prokofieff will proceed westward to distribute sweetness and light on the shores of Lake Michigan.

* * *

A Prokofieff Novelty

THE current Prokofieff Festival will shortly yield us Mr. Prokofieff's so-called "Four Portraits," an orchestral suite unknown to New York, which Mr. Walter has placed upon this week's programs of the Philharmonic-Symphony Society.

There is much that is interesting about this novelty. Mr. Prokofieff some sixteen years ago made sketches for an opera, "The Gambler," based on Dostoievsky's partly autobiographical novel of the same title. He completed the opera in 1927, and in the spring of 1929 it was produced at the Théâtre de la Monnaie, Brussels. Afterward, Prokofieff extracted from the score the material for a concert suite, which he calls "Four Portraits from 'The Gambler.'" This suite was performed for the first time at a Colonne Concert in Paris last March; and Mr. Bruno Walter has recently conducted it in Germany. It was given under Mr. Koussevitzky in Boston two months ago.

* * *

Portraits From "The Gambler"

THE "Four Portraits" are those of characters in the novel—Alexis, the Grandmother, the General, Pauline. There is a concluding movement, entitled "Dénouement."

"In this orchestral suite," writes Mr. Prokofieff, "the composer has wished to present the principal characters that figure in his opera, 'The Gambler.' His procedure has been to co-ordinate all the musical material which in the course of the opera defines each character, and to shape it into an orchestral piece. Here is the amorous Alexis; here is Pauline, haughty, enigmatical, at the same time passionate, unhappy; here is the General, giving himself important airs, but trembling lest the Grandmother will not give him her money (he has lost his); and here is the Grandmother, rich, imperious, knowing that they await her death to inherit her property, nevertheless showing some tenderness in speech for Pauline. At last the dénouement, where events hurry one upon another, leading to a dramatic end." . . .

The plot of the novel (which was suggested by Dostoievsky's ungovernable passion for gambling and his somewhat less ungovernable passion for the conscienceless Pauline Souslov) may be recalled as follows: Among the guests in the Hotel-Casino at Roulettenburg, Germany (*circa* 1865), are a retired Russian general and his stepdaughter Pauline; Alexis, the teacher of his children; a French marquis and money-lender; a Parisian cocotte; a phlegmatic, cold, distant, timid Englishman; a German baron; a Russian prince; and some who are attracted by the roulette tables and the dancing. The General is infatuated with the cocotte; she would like to marry him for his title and for the money he may inherit from an old and sick grandmother. On the strength of this possible heritage, he has borrowed money from the Marquis; the family is living on it. This Marquis, knowing that the grandmother is fond of Pauline, who may share in the heritage, seduces Pauline. She becomes his mistress. If she shares in the inheritance, he will wed her. Alexis is madly in love with Pauline. She alternately encourages and flouts him, laughs at him; but he gratifies her every whim, is her slave. To the consternation of the mercenary group, the grandmother arrives with her servants and luggage. The description of her arrival is delightfully humorous. She has come to play roulette. She plays recklessly, this eighty-year-old lady, and loses a fortune. The cocotte tells the General what she really thinks of him, and leaves him for a Prince; the Marquis writes to Pauline that he cannot marry her, he is sorry to say, and reminds her that he had lent a large sum to the General.

Pauline, incensed, tells Alexis he must find 50,000 francs, that she may throw them in the face of the Marquis. Alexis rushes to the gaming table; plays furiously. He cleans one table after another, finds Pauline, offers her the 50,00 francs. She refuses: "I'll not take money for nothing. The mistress of the Marquis is not worth so much!" She breaks down, weeps. Alexis consoles her, holds her in his arms, and believes at last that she really loves him.

But when morning comes, after Pauline has abandoned herself to Alexis, she is haughty, spiteful. He hands her the 50,000 francs. She throws them in his face and rushes from the room. Alexis, stupefied, is left alone, wondering.

* * *

Dostoievsky and Pauline

WHEN Prokofieff's Suite was performed in Boston, the unrivalled Philip Hale illuminated the subject of the work by a characteristic and inimitable program-note. "It was probably in September, 1861," he wrote, "that Dostoievsky became acquainted with Apollinaria Pankratievna Souslov, the Pauline of 'The Gambler,' as he was the Alexis of that novel. She was a young university student at St. Petersburg. He had published his 'Memories of the Dead House,' and his first important novel, 'The Humiliated and Offended'; he was an idol of the students. According to the description of her given by Aimée, the daughter of Dostoievsky's second wife—a description to be taken with much salt—Pauline came from a Russian province. Her rich parents sent her enough money for her to live at ease as a student. She inscribed herself each Fall as a student at the University, but she never took examinations nor followed any particular study; but she flirted with the students, went to see them, hindered the young people in their work, led them to sign protestations in revolt, marched at the head of their processions, carried the red flag, sang the Marseillaise, insulted the Cossacks and police, passed the night in prison, and on her return to the university was carried in triumph by her fellow students. 'Free love was then in fashion. Pauline went from one student to another, and served Venus, believing that she thus served European civilization.' She was impressed by the fame of Dostoievsky; she made advances to him; wrote him a love letter, a simple, naïve, poetic one. This declaration of love came at the moment when he needed it, 'for he had been tortured by the treachery of his wife; he despised himself as a deceived, ridiculous husband.' And now he could be loved, even after he had been a convict, with thieves and assassins his companions.

"In September, 1861, a short story by Pauline was published in the 'Vremya.' No doubt Dostoievsky met her, but E. H. Carr in his carefully documented biography says: 'It does not appear that their intimate relations began at this time;' the beginning was in the winter of 1862-'63, The principal source of knowledge of the affair is Pauline's extremely frank diary. 'It was—for we have no reason to question her statement—Suslova's first adventure; and conventional sympathies should therefore be on her side. But no reader of her diary can regard Dostoievsky as a cool and calculating rake, or can doubt that Suslova was by nature salacious and by nature a coquette.

* * *

Love, Roulette, and a Novel

"THE pair had intended to travel together to France and Italy in the summer of 1863, but Pauline started alone for Paris in June. Dostoievsky followed in August, stopping at Wiesbaden, where he won 5,000 francs at roulette. He found in Paris a letter from Pauline reproaching him, but mildly. When he met her, she told him she was in love with Salvador, a young Spanish doctor or medical student. Salvador persuaded a friend to send a letter saying that her lover had typhus; 'for the first, and perhaps the last, time in her life, Suslova had allowed a man to tire of her before she tired of him.' Pauline met Salvador by chance. After a short talk, she went home, had a fit of hysterics, after which she records that she felt 'wonderfully well.'

"Early the next morning she went to Dostoievsky: 'Fyodor said that it was no use taking notice of the whole affair; I had of course besmirched myself, but that was incidental. Salvador was a young man who needed a mistress. I had come on the scene, and he had seized the opportunity. Why not? A pretty woman satisfies all tastes.' Then they agreed to go to Italy, as 'brother and sister.' She gives an amusing account of an extraordinary scene between them at Baden, where Dostoievsky lost 3,000 francs at roulette. At Geneva he pawned his watch; Pauline pawned a ring. They traveled to Genoa; took ship for Rome. He found Pauline an expensive companion; he sketched in a letter to a publisher a story suggested by the tour: the novel, 'The Gambler,' written three years later (1866). They went to Naples; embarked for Genoa; he went to Homburg, where he lost everything; he then wrote to Pauline, who was now in Paris; begged her to lend him the money to return home. She thought first of pawning her watch and chain; but she borrowed the money from friends in Paris.

"They did not meet again for almost two years; perhaps they were together for a few days at Wiesbaden; but their intimacy was not renewed. There were mutual reproaches. She saw in him the traditional seducer. In 1864 she wrote in her diary: 'I begin to hate Dostoievsky; it was he who first killed my faith.' He wrote, according to her diary: 'You cannot forgive me for the fact that you once gave yourself to me, and you are taking your revenge for that; that is a feminine trait.'"

* * *

In 1867, Dostoievsky married his stenographer, Anna Gregorevna, "a young and rather pretty girl of twenty, of good family," as he wrote to Pauline. "She has a heart, and can love." Dostoievsky dictated to Anna his novel, "The Gambler," the year before their marriage. It was written in twenty-six days.

In 1881, the year of Dostoievsky's death, Pauline married V. V. Rozanov, a university undergraduate. She left him six years later.

HARTFORD, CONN.
COURANT

DEC 16 1932

"A SEA SYMPHONY"

Facts Regarding Orchestral Rehearsals for the Work are Made Known

To the Editor of The Courant:—

In the review of the performance of "A Sea Symphony" by Vaughan Williams by the Hartford Oratorio Society, I stated that the orchestra had been rehearsed in its parts in Boston by Mr. Arthur Fiedler. Its playing led one to believe that it had studied the score thoroughly, but I learn that I was misinformed. Instead of long rehearsals, the orchestra had read the score but once, on the afternoon of the performance. Its superior performance consequently is even the more remarkable, and it reflects great credit, not only upon the technical skill, but the sound musicianship of the men of the Boston Symphony Orchestra who made up the orchestra on Tuesday. In justice to them the facts ought to be known.

W. K. S.

Hartford, Dec. 15, 1932.

THIS CLIPPING FROM
BINGHAMTON, N. Y.
PRESS

JAN 16 1933

Pierre Key's Music Article

New York, Jan. 16

The Boston Symphony

EVERY [redacted]Boston Symphony Orchestra is an event. For it is one of the greatest orchestras ever put together—sometimes, of late, I have felt it to be the finest now playing. Certainly its strings have both the mellowness of youth and the autority of maturity. Its wind sections, also are beautiful in tone; while from technical and musicianly standpoints there is little that is not forthcoming.

Mr. Koussevitzky has developed, by degrees, into a ripened conductorial period. Not that he completely satisfies me; I doubt that he ever will. But he is far and away an abler leader than when he first stood before this Boston band. Incidentally, he radiates that touch of aristocracy which I have always believed was one quality that endeared him to Bostonians.

The recent two concerts in Carnegie Hall were occasions of interest and accomplishment. At the first the novelty was Serge Prokofieff's scintillating concerto for pianoforte and orchestra, with the composer playing the solo portion . . . and in just the degree of abandon which this composition needs.

At the second concert Prokofieff was again the soloist. Still, it was the orchestra which held the limelight—with Koussevitzky on the podium. The compositions, on both programs, were varied and performed with all the excellences of which the Boston Symphony is capable.

* * *

Concert-Chronicle

Trans Jan 17

Sibelius Delays

SIBELIUS'S Eighth Symphony, with which Dr. Koussevitzky intends to end and crown his current cycle of Sibelian symphonies, may not be available, after all, for performance this season. The Philharmonic Society in London had also announced it for a spring concert. Last November it sounded the composer as to the readiness of a manuscript or an engraved score. Early this month it received the following reply from Helsingfors:

> I thank you for your kind letter from Nov. 23. As I, unfortunately, cannot with certainty inform you about the time when I shall publish my Eighth Symphony, it will be best not to announce it definitely. At any rate the work will not be let for sale before the Royal Philharmonic Society has performed it.

The newest mails from London bring two foot-notes to this letter. The first, from The Daily Telegraph, says: "The advent of this new symphony has excited world-wide interest. Last summer Mr. Basil Cameron saw Sibelius when he was in Helsingfors, and the composer told him that the symphony was complete—in his head. He had not, however, at that time written any of it down, but he hoped that he would get it on paper after he returned from his summer holiday."

The second, from The Times, adds: "It will be remembered that the Philharmonic Society announced the Eighth Symphony of Sibelius for its concert of March 9, giving, however, Chaikovsky's practically unknown Second Symphony as alternative in case Sibelius's score should not be available, as now indeed seems doubtful. The composer's promise to the society of the first European performance holds good." Apparently the first performance in America and, possibly, anywhere is still reserved for the Boston Orchestra.

PROVIDENCE, R. I.
JOURNAL

JAN 18 1933

IN TERMS OF MUSIC, *Comment in Season*

Boston Symphony Orchestra's Concert at Albee Theatre is Marked by Extensive Scope of Expression Covered by Comprehensive Program

Nearly every form of emotion which the human mind is capable of comprehending found musical expression at the concert of the Boston Symphony Orchestra last night at the Albee Theatre.

"Pure music" had its place in the "Fantasia" of Bach, and Mozart's "Haffner" Symphony in D major. Atmosphere, mysticism, and legendary suggestion received poetic exposition in Debussy's "Submerged Cathedral," gaiety and the exuberance of carnival spirit laughed and sported freely in his "Fetes," love's ardors and frenzied passions surged and glowed in Richard Wagner's "Tristan and Isolde" and the dramatism and passion of gypsy life received tonal teratment in Rimsky-Korsakoff's "Spanish Caprice."

Those who view the considable difficulties of Bach with disfavor should have heard his "Fantasia in G" as played by the incomparable string section of the orchestra, the poetry with which technical "exercises" may be invested, the effectiveness with which organ music may be arranged for a string orchestra, a medium of musical expression different from the organ of Bach's time and the fine degrees of tone shading which Albert Stoessel imparted to the assembled string choirs.

A Plastic Rendition

One heard a plastic and sympathetic rendition of the, delicious "Haffner" symphony. In this work Mozart did not strive for heroic and massive effects as in the "Jupiter" symphony but revealed his classic personality in a work which is as characteristic of his proper idiom as any of his symphonies or sonatas. The "minuette" was heard with the delicacy and charm of any courtly dance and in the other movements agile strings lent all possible eloquence to a rapidly-unfolding tale of tonal beauty. This orchestra is as capable and fluent with Mozart as any orchestra might be. Stoessel's treatment of the "Andante" was particularly enjoyable and artistic.

Seldom does any concert end with tours de force. Yet at the end of this we had music a large part of which is tremendous in volume and in impression.

Again matchless violoncelli in upswelling voice charmed, for this conductor did not overlook the magnificent crescendo of the "Prelude" to Tristan. If Wagner intended the reply of the woodwind to be like the crashing of a sea wave this orchestra was descriptively eloquent and in the unfolding of the tonal love-death many orchestral voices joined in richness, made possible by a most complicated score. It was a perfect rendition of the most glorious music that has as yet been given mankind.

The "Spanish Caprice," with which the concert closed, is one of the most rhythmic and vital compositions in all music. It is more than a caprice; it is a tone poem of bold and gorgeous orchestral colors, rhapsodic and firm in its instrumental expositions.

Little of Coquetry

Its thoughts are heroic and tremendous, even its Gypsy love song lacks the trivial and savors little of coquetry. With the exception of occasional floritura all its moods are full-bodied and their passion intense and vibrant. In this wise it was played, as a tour de force rather than as a play of wit and light humor, as the whirling of broad shouldered Andalusians rather and a play of wit among Court favorites and cavaliers. The beauty and clarity of Mr. Burgin's violin, his impeccable harmonics and faultless technique against the tenuous roll of the snare drum gave fascinating interest and charm. Sweeping glissandi gave surprising tonal amplitude to the harp often supposed to be of softer and less commanding voice, and Mr. Laurent in his cadenza for flute showed the pure and lucious tone quality which helps make this orchestra's wood wind choir justly famous. And where else would one hear a beautiful clarinet cadenza over cymbals vibrated with sponge-tipped drumsticks?

Albert Stoessel, new to this city save for his compositions, held his forces well in hand and directed with skill and authority. His arrangement of the "Cathedrale Engloutie" shows his ability in orchestration, a work which must be accepted as a distinct contribution to the literature of orchestral music. Surely Debussy himself would have approved.

The program:

Bach: Fantasia in G-major, arranged for String Orchestra by G. W. Volkel.
Mozart: Symphony in D-major, "Haffner" (Koechel No. 385)
  I. Allegro con spirito.
  II. Andante.
  III. Menuetto: Trio.
  IV. Finale: Presto
Tchaikovsky: "Romeo and Juliet":Overture-Fantasia after Shakespeare.
Debussy: a. "La Cathedral Engloutie" (Orchestrated by Albert Stoessel)
  b. Nocturne: "Fetes."
Wagner: Prelude and Liebestod from "Tristan und Isolde"
Rimsky-Korsakoff: Caprice on Spanish Themes, Op. 34
  I. Alborada.
  II. Variations.
  III. Alborada.
  IV. Scene and Gypsy Song.
  V. Fandango of the Asturias. (Played without pause)

DR. W. LOUIS CHAPMAN.

Concert-Chronicle

Ourselves and Others

FOR the while the Symphony Orchestra is making its second monthly journey to New York, giving concerts in Manhattan or in Brooklyn yesterday, today, tomorrow. There is, then, no program to report from Symphony Hall. In the other major cities the symphonic routine proceeds as usual. In New York, the Philharmonic Society is playing under Mr. Walter:

Symphony, No. 8, in F major........Beethoven
Concerto Grosso for String Orchestra with Piano .... Bloch
(Pianist: The Conductor)
Suite from the Ballet, "Schlagobers"..Strauss

In Philadelphia Mr. Stokowski will divide his program between two symphonies that head the poll in a recent ballot of his audiences, viz.:

Symphony in D minor.................Franck
Symphony, No. 1, in C minor..........Brahms

In Chicago the concerts of the week honor the memory of Theodore Thomas, first conductor of the orchestra, with this program:

Overture to the Opera, "Iphigenia in Aulis". Gluck
Symphony, No. 5, in C minor........Beethoven
Tone-Poem, "Ein Heldenleben"........Strauss

Programs to Hand

For the concert of the Symphony Orchestra in Sanders Theater at Cambridge on Thursday evening of next week, Mr. Burgin will be deputy-conductor, but Mr. Spalding will be unable to be present as visiting violinist. A new program consequently will be substituted for the one originally prepared.

Anton Witek, concert-master of the Boston Symphony Orchestra under Dr. Muck, will be "assisting artist" at the concert of the People's Symphony Orchestra in Jordan Hall on Sunday afternoon, Jan. 15. Thompson Stone, conductor, sets this program:

Classical Suite ... .Kempf
Concerto in D major for Violin and Orchestra. Brahms
Symphony in A major ("The Italian"). Mendelssohn
Overture to the Opera, "Jean de Paris" Boieldieu

At the concert of the orchestra of the MacDowell Club in Jordan Hall on Wednesday evening, Jan. 18, Mr. Fiedler will revive a pretty, flavorsome little symphony which the eldest generation at Symphony Hall remembers and would like to hear anew—Goldmark's "Rustic Wedding." Now, to put it bluntly, is their chance.

Miss Louise Bernhardt, who seemed a year ago as promising a young singer as the Chicago Company contained, has turned, for the while, from opera house to concert-room. In Jordan Hall next Tuesday evening, she will present herself as a singer of songs through a program that contains not one operatic item. The nearest approach to it are two songs, set to music by Beethoven, in Goethe's play, "Egmont." In these and in an air from Handel a string quartet will assist her. For the rest her program ranges freshly through songs of Brahms, Strauss, Wolf, Marx, Ravel, Debussy, French and American composers.

Chenkin Returns

Unexpectedly and with little heralding, Victor Chenkin, the remarkable singer of character-songs, already familiar figure with this public, is returning for an evening in Brookline on Monday next in Temple Israel at Riverway and Longwood Avenue, beginning at eight o'clock. He will be heard—and seen—in a wide repertory of character-songs—Russian, Italian, Ukranian, Yiddish, Gypsy.

PROVIDENCE, R. I.
NEWS-TRIBUNE

JAN 19 1933

RADIO MUSIC

There is constant argument as to whether or not the radio has improved the musical taste of the public. The non-professional lover of good music usually thinks that it has; he is mindful of the fact that he is enabled to hear at home concerts which, either because of spatial or financial considerations, he cannot attend in person. He knows, of course, the handicaps and allows for them; he does not expect to get all the tonal nuances over the air, but he feels that he is extremely lucky to get all he does get.

Seeing what enthusiasm real music-lovers have for the finer programmes, it is sad to learn, as we have learned from more than one source, that stations which broadcast these programmes receive comparatively little encouragement in the way of letters from their audiences. If that neglect goes on, it will be very hard for the stations to keep up their good work. It may be granted that at no time will the number of those who enjoy a performance of a great symphony, for example, under the direction of Dr. Koussevitzky or Dr. Stokowski or Dr. Bruno Walter equal the number of those who enjoy the ululations of the currently most popular crooner. Yet we have a notion that the audience for the former is of much greater importance than that for the latter—even from the advertiser's point of view, that it makes up in quality what it lacks in quantity.

While we are on the subject of making acknowledgment for programmes really worth listening to, this newspaper may as well mention some for which it feels profoundly grateful. At all times it appreciates such blessings as the Sunday afternoon concert of the New York Philharmonic over WPRO, and the Saturday night concert by the Boston or the Philadelphia orchestra over WBZ or WEAN. Then there is the fine contribution of WBZ on Saturday afternoons—an opera from the Metropolitan stage, New York. How long should not we poor provincials have had to wait to know just what "Emperor Jones" was like but for the broadcast of its premiere a few weeks ago?

Such programmes are the highlights of the ordinary radio week. Less well-known but worthy of the most exacting music-lover's attention are the Sunday morning recitals by the Musical Art or the Gordon String Quartet (WJAR), the Compinsky Trio (WEAN) and George Rasely's hour over WBZ. These three programmes are so timed that they succeed each other in the order named and fill the period between 10 a. m. and high noon. Reviewing in this way what it is possible to hear every week over the air—and there is much that is meritorious which we have not mentioned—we cannot subscribe to the dictum that radio is not helping to develop the public's appreciation of great music played or sung with distinction. We are, indeed, emphatically of the opinion that it is.

94

PROVIDENCE, R. I.
NEWS-TRIBUNE

JAN 18 1933

-:- MUSIC -:-

A GUEST CONDUCTOR

It seems to be the settled policy of the Boston Symphony directorate that one ~~of the four con~~certs given in Providence each year shall have a guest conductor as its presiding genius. Devotees of Dr. Koussevitzky, and that means almost all of us, have been regretting it especially since the annual quota of concerts was cut down from five to four.

The reason for the regret, however, is not merely Dr. Koussevitzky's absence; it is the fact that rarely, if ever, is the substitute for him a leader who approaches him in quality. We can recall but one case where the audience seemed almost as satisfied as if Dr. Koussevitzky himself had been on the podium. That was a memorable night when Sir Thomas Beecham wielded the baton and showed us that magical power which has given him a world-wide fame.

The conductor last night was Mr. Albert Stoessel, who directs the New York Oratorical Society, and is undoubtedly one of the most distinguished musicians in the country. Hardy, indeed, would be the critic who would question the musicianship of Mr. Stoessel, and this column gladly pays homage to it. But a really great conductor must be more than a great musician; he must be a great magician as well, framing "out of three sounds not a fourth sound but a star," and he must have the magnetism of a compelling personality. No two men were ever more different in their ways on the podium than Koussevitzky and Felix Weingartner, for example, but in the art of each the authority of a distinctive personality has been evident. So, too, with Toscanini and Stokowski or, to go back a good many years, Hans Richter and Karl Muck or Arthur Nikisch.

This rare type of genius does not seem to belong to Mr. Stoessel so far as orchestral leadership goes. He gives the impression of regulating the work of his players rather than of directing and inspiring it. Scholarly, academic, accurate and meticulous in his readings, he seems to reserve for the fastnesses of his own mind whatever dramatic experience he is going through. He may set an audience thinking but he does not set it afire.

Mr. Stoessel, however, is an excellent programme maker as the following will show, being the record of what he accomplished last night:

Bach: Fantasia in G-major, arranged for String Orchestra by G. W. Volkel.
Mozart: Symphony in D-major, "Haffner" (Koechel No. 385)
I. Allegro con spirito.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Presto.
Tchaikovsky: "Romeo and Juliet": Overture-Fantasia after Shakespeare.
Debussy: a. "La Cathedral Engloutie" (Orchestrated in Albert Stoessel).
b. Nocturne: "Fetes."
Wagner: Prelude and Liebstod from "Tristan und Isolde."
Rimsky-Korsakoff: Caprice on Spanish Themes, Op. 34
I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.
(Played without pause).

Everyone of these compositions must have been familiar to a large part of the audience. Dr. Koussevitzky had played at least four of them in recent years, so that Mr. Stoessel was not putting any unexpected test up to the players. Of the whole programme the Bach and the Mozart were done best, and the "Liebestod" was thte least satisfactory. Our use of the adjective "academic" above will explain why. It will suggest that the dark and moving tragedy of Wagner did not stir us as it should do, that the mysticism of Debussy was not as other-worldly as it should have been, and that Jasper Petulengro would hardly have acknowledged what there was of a picaresque quality in the Rimsky-Korsakoff work.

K. A.

Music and Musicians

A Guest Who Comes With Novel Gifts

Albert Stoessel as Conductor, The Heralded Radio-Piece, Other Fresh Items

Jan 19

To the Symphony Concerts this week comes an American conductor as guest. For the second week of Dr. Koussevitzky's vacation Albert Stoessel is in charge of the orchestra. His activities as conductor of the New York Oratorio Society and of the Worcester Festival, as teacher at New York University and the Juillard School are too well known to Bostonians to require further introduction. For his program Mr. Stoessel has assembled a list of six pieces half of which are new to 'these concerts,' while the other half comes from the less active part of the orchestra's repertory. These latter include Mozart's "Haffner" Symphony; Chaikovsky's fantasia "Romeo and Juliet,' Delius's "On Hearing the First Cuckoo in Spring." The novelties are a Fantasia in G major by Bach, transcribed from organ to String Orchestra by G. W. Volkel; a Suite in four movements by the American composer, Philip James, "Station WGZBX"; the Polka and Fugue from Weinberger's opera, "Schwanda, the Bagpiper." This polka, but not the fugue, was played at The Pops last spring.

"Station WGZBX"

Chief interest will center in what popular parlance is already calling the "radio piece." The composer, Philip James, was born in Jersey City; received his education in New York, Paris and London. He is the composer of numerous orchestral and choral works, as well as of chamber music and organ-pieces. He is at present a member of the faculties of both New York and Columbia Universities.

A note about the origin of "Station WGZBX" says: "'Station WGZBX' was composed in 1931 and won the National Broadcasting Company's first prize of $5000 in 1932, in a contest which assembled 573 manuscripts from American composers. In this contest, five compositions were selected by a jury composed of Walter Damrosch, Leopold Stokowski, Frederick Stock, Tullio Serafin and Nikolai Sokolov, but the jurors did not rank them in order of merit. This task was entrusted to a national committee of award composed of 150 selected men and women scattered all over the United States, who on Sunday, May 1, 1932, listened by radio to the five winning works played by the NBC Symphony Orchestra under the direction of Eugene Goossens, conductor of the Cincinnati Symphony Orchestra and who telegraphed their votes to the NBC. The works were again played the following Sunday under Mr. Goossens, and awards made."

Mr. James's orchestra for his suite is of especial interest. The assemblage of strings, wood-winds and brass is for the most part conventional. Wood-winds are used in threes, brasses in threes and fours. The only thing that is unusual is the inclusion of three saxophones. The list of additional instruments looks almost like a dealer's catalogue—plus certain specimens contributed by the imagination of the composer: Voice of a Robot or electrically amplified speaking voice, timpani, side drum, bass drum, cymbals, tam-tam, Chinese temple-blocks, rattle, Indian tom-tom, xylophone, high-tension buzzer, tambourine, lion-roar, wind-machine, fire-siren, vibraphone, chimes, harp, piano, celesta.

Notes prepared for the radio performances of this work contained the following description of the several movements: "1. 'In the Lobby.' The first movement, in sonata form, is meant to portray the corridors of a large broadcasting station. After a few introductory measures the principal theme—a short, pert one, representing radio itself—is introduced. In the ensuing development we hear the varied sounds peculiar to a radio station. From reception rooms come the noise and bustle of crowds; from audition rooms, fragments of voice trials. Occasionally the doors of nearby studios open and we hear snatches of a Chinese or Indian program, or talks and announcements intermingled with the rhythm of a jazz band. The movement is, in fact, a kind of radio 'Grand Hotel.'" Though it is described as in sonata-form, the "short, pert" theme dominates it. This is a descending theme, mostly of eighth notes with syncopations.

"II. 'Interference.' The second movement, which is analogous to the symphonic scherzo, portrays the rather distressing moments caused by badly tuned receiving sets, blanketing of stations, static and the like. We are aware of garbled scraps of announcements, heterodyne 'squeals,' the dots and dashes of a code weather report and various other phenomena of 'interference' aggravated and supplemented by static and fading. In this movement the Voice of the Robot is introduced. We hear him reciting disjointed fragments of an announcement, crooning a phrase in the popular style. Finally he bursts into wild, inhuman laughter, thus typifying the humorous side of mechanical reproduction of music." This is the movement which principally makes use of the large list of instruments above enumerated. It may be of interest to quote some of the lines given to the Robot: "La- . . . and . . . we are a- . . . present a . . . -gram, sponsored by . . . makers of Domiak . . . Onomatopoéia . . . -tributing agents. . . . This concert . . . Overture on . . . -vanced composer. . . . Left the concert hall when . . ."

"III. 'A Slumber Hour.' This movement, naturally, expresses the quietude of a late evening broadcast. It begins with a majestic chord, built up tone by tone, followed by the chiming of a bell and solo passages for violin and 'cello." One need only add that the tempo indication "Con languore" discloses better than any comment the character of the movement. It is cast in free, irregular, continually changing rhythms.

"IV. 'Mikestruck.' The final movement is an exuberantly cheerful rondo in 'Tempo di Jazz,' suggesting the unquenchable enthusiasm of the 'mikestruck' amateur who feels the urge to express himself before the microphone." No further comment is to the point. The present performances of "Station WGZBX" will be the first in any concert hall.

Operatic Fugue

Jaromir Weinberger's folk-opera, "Schwanda the Bagpiper," proved one of the best-liked operas in recent years. Between the première at Prague in 1927 and the first American performance at the Metropolitan in New York in 1931, it is said to have had some 2000 performances in the theaters of Central Europe. The plot is taken from the folk-lore of Bohemia and neighboring countries, a fable about a bagpiper who by the witchery of his playing extricates himself from many trying situations on earth and in the devil's domains. Weinberger (who is a pupil of Max Reger) uses folk-tunes, and music written in the manner of folk-tunes, for the substance of his opera. These he combines with a scholarship which does justice to his teacher, but which is so deft in its manner that the general public is scarcely aware of it.

Excerpts from reviews written by Oscar Thompson in the New York Evening Post and by Pitts Sanborn in the New York World-Telegram, after the Metropolitan performance, may best be quoted for description. Says Mr. Thompson: "Weinberger's peculiar blend of the naive, the highly sophisticated, the ironic and the academic may be said to have rung another bell . . . the most attractive and satisfying combination of virtuoso craftsmanship and engaging melody since the Strauss 'Rosenkavalier' . . . often what lies behind brilliant effect is neither very original or thematically engrossing . . . but it accomplishes its mission. Moreover, it has bite . . . the several interludes are beautiful examples of craftsmanship united with almost popular melody." To which Mr. Sanborn may add: "A score overflowing with catchy music to a fantastically entertaining play. . . . The music is eclectic and by no means radical . . . as a whole it has verve, impetuosity and engaging tunefulness."

Verve and impetuosity are the earmarks of the two excerpts to be played at Symphony Hall. The polka, a trifle of two and one-half minutes' duration, frank and free as Smetana himself when writing in his folk-manner, has place in the second scene of the first act. The fugue is a perfect example of Weinberger's disregard for the seriousness of serious things. This most serious of forms, the fugue, begins as a ballet! The thematic matter and the general manner are akin to that of the polka itself. It occurs in the next to the last scene of the second act. From a simple beginning it grows larger and more expansive, eventually adding the choral forces of opera to the orchestral. For concert purposes the organ may take the parts given the chorus on the stage. The whole is upbuilt to a thrilling climax —probably the reason why Mr. Stoessel placed it last on his program.

Youthful Bach

George William Volkel, who made the transcription of Bach's Fantasia in G major, is a prominent organist in New York city and a member of the faculty of the Juillard School. The transcription is for string orchestra with organ ad libitum. Bach's fantasia is an early work. It belongs to the period "prior to his appointment to Weimar in June, 1708, in his twenty-fourth year" (Forkel). In the original, large portions are for a single melodic line, without accompaniment or interweaving voices. One considerable portion is in full, majestic style. The single line Mr. Volkel has treated in a way similar to that in which Pick-Mangiagalli treated the single line of Bach's violin-prelude in E major—with imitations and counterpoints, making a piece of complete polyphonic texture. It may be hoped that the result will prove to be something as engaging as was Pick-Mangiagalli's.

A. H. M.

LEBANON, PA.
NEWS-TIMES

JAN 20 1933

WILL PLAY AT READING

The Boston Symphony Orchestra, with Serge ~~Koussevitzky~~ conducting, will appear at Rajah Theatre in Reading, Pa., on Monday evening, January 30, in the last of the season's concerts under the management of George H. Haage.

POTTSVILLE, PA.
REPUBLICAN

JAN 20 1933

BOSTON SYMPHONY AT READING JANUARY 30TH

The Boston Symphony Orchestra, with Serge Koussevitsky conducting, will be the attraction on Monday evening, January 30, at the last concert of the Geo. D. Haage series at Rajah Theatre, Reading, Pa., for this season. The orchestra will play two Bach Preludes for String Orchestra, arranged by Pick-Mangiagalli, the Brahms Symphony No. 3, in F major, and three Wagner selections: "Forest Murmurs" from Siegfried, "Prelude and Love-Death" from "Tristan and Isolde," and the overture from "Tannhauser."

READING, PA.
EAGLE

JAN 22 1933

BOSTON SYMPHONY.

As there is nothing in the world of performance quite comparable in emotional depth and tonal splendor to a fine symphony orchestra, such an experience becomes infinitely more rare when the orchestra to be heard is one of the greatest in existence.

That the Boston Symphony Orchestra, which is to appear on Monday, Jan. 30, at Rajah Theatre, has held the distinction for many years is a matter of history. In the last eight years the continuous association of such a conductor as Serge Koussevitzky, and a personnel more illustrious than any of the past,

SERGE KOUSSEVITZKY.

has had its effect. An insatiable artist, Koussevitzky has shaped the Boston Symphony Orchestra season after season into a more nearly perfect instrument to express his fresh and vital conception of the "classics," his interest in music, his unique artistic personality. The concerts of this famous orchestra have reached new heights of beauty and importance. The management of the orchestra for Reading, therefore, is one of those events which may be counted upon to occur only at long intervals. This concert will be the fifth and last of the Haage series of concerts for 1932-33.

Tickets are now selling at Hangen's Music House. On Monday morning at 11 Mr. Haage will give a radio talk over Station WEEU. His subject will be "The History of the Boston Symphony Orchestra and Its Conductor."

STOESSEL CONDUCTS SYMPHONY

"Station WGZBX" a Novelty Well Received

Post Jan. 21

BY WARREN STOREY SMITH

Albert Stoessel, conductor of the Worcester Music Festivals, of the Oratorio Society of New York and of various other choral and instrumental bodies, made his first appearance here as orchestral director at the Symphony Concert of yesterday afternoon.

THREE FOR FIRST TIME HERE

The programme which Mr. Stoessel had prepared for yesterday's concert and for that of this evening, which will be nationally broadcast, was rich in novel interest. Three of its six numbers were heard for the first time at a Boston Symphony concert, while a fourth, Delius' "On Hearing a Cuckoo in Spring," had appeared but once before upon a programme of this orchestra.

Furthermore, one piece of the afternoon, Philip James' "Station WGZBX," which last spring was awarded the National Broadcasting Company's prize of $5000, received its first performance in a concert hall, and the composer was on hand to grace the occasion. Previously known here only through the Pop concerts were the engaging Polka and Fugue from Jaromir Weinberger's Czech folk-opera, "Schwanda, the Bagpipe Player," while the arrangement by G. W. Volkel of Bach's Organ Fantasia in G major was yesterday heard for the first time in Boston. The remainder of the programme consisted of Mozart's so-called "Haffner" Symphony in D major and the familiar "Romeo and Juliet" Overture-Fantasia of Tchaikovsky.

James' Radio Piece

Both Mr. James' radio piece and the excerpts from "Schwanda" further strengthened the conviction that the contemporary composer's strongest suit is the writing of music primarily designed to entertain and to amuse. The titles of the first three numbers of Mr. James' composition, "In the Lobby," "Interference" and "A Slumber Hour," are self-explanatory.

The fourth and final division, "Mike-struck," is, in the composer's own words, suggestive of the "unquenchable enthusiasm of the milkstruck amateur."

Though the least characteristic of the four, this movement boasts a compellingly vigorous chief theme. The first movement is clever and effective; the second, marred by a superabundance of detail, only slightly less so. The third establishes a mood but would gain by curtailment.

Mr. James handles the orchestra expertly and to the more usual percussion instruments adds Chinese blocks, a rattle, Indian tom-tom, high tension buzzer, lion-roar, wind-machine and fire-siren. There are also parts for vibraphone and for an electrically amplified speaking-voice. Plainly Mr. James is a sound and skillful musician blessed with ideas and with a sense of humor; yesterday's audience received him "Station WGZBX" and its composer with genuine enthusiasm.

There was unusually hearty applause, too, for the brilliant and diverting music of Weinberger, which deserves to become part of the regular repertory of the orchestra.

Reverently Transcribed

The G major Organ Fantasia of Bach, a work of the composer's 24th year, has a stateliness and a melodic breadth that remind one more of Handel than of Bach himself. Mr. Volkel, a New York organist and teacher, has made his transcription for strings reverently and adroitly.

The performances yesterday of Mozart's Symphony and of Tchaikovsky's Overture were of a routine nature, but those of the pieces by James and Weinberger were as witty and brilliant as the compositions themselves. Delius' wistful, reticent, tonal expression of the mood of one who finds sadness as well as joy in vernal things was sympathetically interpreted.

MUSIC

Globe Ja. 21

SYMPHONY HALL

Boston Symphony Orchestra

Albert Stoessel conducted the Symphony concert yesterday afternoon, bringing with him as "new" music Philip James' "Station WGZBX." The rather heterogeneous program included G. W. Volkel's transcription for string orchestra of a familiar Bach fantasy in G, Mozart's delightful little "Haffner" symphony, Tchaikovsky's "Romeo and Juliet" overture fantasia, Delius' "On Hearing the First Cuckoo in Spring" and the celebrated polka and fugue from Jaromir Weinberger's opera "Schwanda, the Bagpiper."

This was Mr Stoessel's first appearance as guest conductor of the Boston Symphony. Back in 1920, however, he was violin soloist with the orchestra. A musician of varied activities—he teaches, conducts, and composes—Mr Stoessel is a familiar figure in the music of this country. His conducting yesterday proved him a leader of taste and sound principles, one inclined to sober, middle-course interpretations rather than to excesses of any sort.

He began with a brisk reading of Bach's orchestrated prelude. G. W. Volkel, who made the arrangement, is a colleague of Mr Stoessel at the Juilliard Music Foundation in New York. Had the balance of the prelude realized the promise of the first few measures, Mr Volkel's work might have been a notable example of its kind. He wrote with unimpeachable taste and with an idea of how the string choir, when properly used, can richen and intensify, without distorting, music originally conceived for another instrument. But the promise was not realized; a certain monotony of tone color soon prevailed, and the transcriber's excess of zeal in dividing his instruments into several small groups resulted in undue thinness of tone.

Mr James' "Station WGZBX" is an attempt to depict the sounds—musical and otherwise—to be heard when listening to a radio broadcast, and to create a sort of musical impression of radio studios. The work is bright, amusing, but quite without merit as serious music. Mr James succeeded best in his tone painting and reproduced graphically static, code signals, the chaos of jazz bands, crooners and miscellaneous auditions all going on at once. The score calls for many instruments foreign to a symphony orchestra, including a mechanically amplified human voice to suggest a crooner and an announcer. The music is scored so thickly that many of these instruments were lost in the maze of sound. The composer was present and acknowledged applause from the stage.

Weinberger's polka was heard at the "Pops" last Spring, but the fugue was presumably played here for the first time yesterday. The latter is the more notable of the two in ideas, although both are gay and spirited without being trivial. Perhaps the most extraordinary thing about the fugue is the surprising clarity of texture for a work written for full orchestra, plus organ and a brass section off stage.

Mr Stoessel's temperament seemed best suited to the Bach, to Mozart's Symphony, and Delius' delicate piece. He was most successful in these numbers, although the first movement of the Symphony might well have gone faster. Mr Stoessel appears to strive for clarity, strict tempo, euphony, and evenness of melodic line. These qualities he achieves, but subtlety and delicacy are less in evidence.

His interpretation of Tchaikovsky's "Romeo and Juliet" was less pleasing. This work requires—to borrow an adjective from Liszt—a transcendental, a super-eloquent and highly dramatized reading if it is to make any effect. Otherwise it is revealed to be commonplace and turgid. Tchaikovsky wrote some great music, but this overture-fantasy assuredly is not of it.

Next week Dr Koussekitzky will conduct "Delius' "Brigg Fair," Sibelius' Fifth Symphony, and Ravel's transcription of Moussorgsky's "Pictures at an Exhibition." C. W. D.

SPRINGFIELD, MASS.
REPUBLICAN

JAN 21 1933

STATION WGBZX, BY BOSTON SYMPHONY

Prize-Winning Composition of Philip James is Highlight of Broadcast This Evening on WBZ

Two young composers, an American and a Czech, will be represented in the Boston Symphony orchestra concert which will be carried over a National Broadcasting company network tonight. The American is Philip James, the Czech, Jaromir Weinberger.

Albert Stoessel will conduct the concert, one of a series by the Boston orchestra which are broadcast each Saturday evening over WBZ network at 8.15. The program follows:—

Fantasia in G Major arranged for string orchestra by G. W. Volkel....Bach
Symphony in D Major, "Haffner"...Mozart
I. Allegro con spirito
II. Andante
III. Menuetto; Trio
IV. Finale; Presto
Romeo and Juliet Overture, Fantasia .... Tchaikovsky
Station WGBZX .... James
On Hearing the First Cuckoo in Spring .... Delius
Polka and Fugue from "Schwanda" .... Weinberger

The Philip James composition is the one with which the young conductor won the NBC orchestral award last year, and this will be its first concert presentation, although it has been played over the air previously. James's manuscript was one of 573 submitted for the award. The composition, as the title indicates, is a musical picture of a broadcasting station.

Weinberger's opera, "Schwanda, der Dudelsackpfeifer," gained international fame for the young Czech composer. It was first performed at the Metropolitan in 1931, but has been heard more than 2000 times in Europe, and has been translated into 14 languages. The opera is based on an old Czech folk theme.

The Bach, Mozart, Tchaikovsky and Delius compositions are of course familiar to all followers of concert music.

The San Francisco Symphony orchestra and the Buffalo Civic symphony will also be heard over NBC networks. The Buffalo concert will be directed by John Ingram at 4 p. m., over WEAF, and the Pacific coast concert, under the baton of Bernardino Molinari, will reach listeners over the same hookup at 11.30 p. m.

The San Francisco concert is the last of a series presented over networks by the coast orchestra, but the Boston and Buffalo concerts will continue to be heard weekly throughout the winter.

Bori and Johnson In "Pelleas et Melisande"

Claude Debussy's opera "Pelleas et Melisande" will be heard on the air for the first time from the Metropolitan Opera house in New York city with Lucrezia Bori and Edward Johnson singing the title roles today at 2.30.

The opera, the second and third acts of which will be carried over a WJZ network, also will mark the first performance this season in the Metropolitan opera series by Mme Bori and Johnson.

Evening broadcasts worth while are:—

6.00 p.m.—WBZ: Irish minstrels.
8.15 to 10.15 p.m.—WBZ: Boston Symphony orchestra.
9.30 p.m.—WEAF: Ethel Shutta.
10.30 p.m.—WJZ: Raymond Knight.

Trans Jan 22

Orchestral Finance

Midwinter Report on Deficit and Guarantee from The Trustees of the Symphony Orchestra

In the current program-book for the Symphony Concerts the Trustees of the orchestra do more bookkeeping. . . . Last season, 1931-32, left them with an unpaid deficit of $24,233.11. Last October they estimated the deficit for the current season at $93,218.60. From it they then deducted a cut in salaries amounting to $49,900. There remained, to be met by subscriptions, $43,318.60. Add the two deficits and the current Guarantee Fund should equal or exceed $67,551.71. Of that sum, by report of Jan. 17, $38,139.60 is now pledged or paid. To balance their books the Trustees now need $29,412.11, or, in round figures, $30,000.

Once more comes the familiar appeal: "The Orchestra can be carried on only by the active support of those who believe it important in the life of Boston and are willing to help it financially. All such are invited to join in the support of the Orchestra." Modesty and reticence do not disguise a genuine and important need if Boston is to keep prestige and pleasure as the seat of an illustrious orchestra at zenith. Three pages in the program-book list present subscribers to the Guarantee Fund. There is room for many more. Mr. E. B. Dane, treasurer, at 6 Beacon Street, will welcome their substriptions.

Afternoon of Mr. Stoessel As Conductor

A Miscellany of Six Pieces, Hard-Fisted Performance, Various Outcome

Trans Jan 21

By exception the Symphony Concert of yesterday asks little more than record. To it, from the Worcester Festival, the New York Oratorio Society and the Juilliard School of Music, likewise in Manhattan, came Albert Stoessel to be guest-conductor. In his younger years Bostonians knew him as resident or visiting violinist. They now renewed acquaintance with a well-reputed conductor at early middle age. Setting a program, Mr. Stoessel departed from custom "at these concerts." Instead of the usual three or four numbers, he assembled six short pieces ranging widely; packed them all into the usual hour and fifty minutes, intermission included. His pauses were short. Upon comings, goings, acknowledgment of applause he wasted no time—the clapping, the bow, the orchestra on its feet, the concert proceeding anew. Two or three times in the course of a season Mr. Stock makes a similar program for the concerts of the Chicago Orchestra. Less often, and unusually of more closely related pieces, Mr. Stokowski ventures one in Philadelphia.

To such innovation there should be welcome, not demur. For these departures from routine guest-conductors come to Symphony Hall. In choice of pieces, however, it was not always possible to see eye to eye with Mr. Stoessel. Obviously Chaikovsky's "Romeo and Juliet" is one of the conductor's battle-horses. He bestrides it vigorously. He has taught it new gaits and unexpected caracoles. But lapsing years, changing symphonic fashions, present mood in audiences have staled the Russian's Shakspearian fantasia. With difficulty Dr. Koussevitzky himself keeps it intermittently in the repertory. . . . The conductor has likewise accustomed the symphonic public to novel numbers from American composers. Mr. Stoessel would be as considerate. Yet his choice of Philip James's prize-piece for radio-consumption, "Station WGZBX," left much to be desired. Furthermore: Mr. Volkel's arrangement for string orchestra of the young Bach's Fantasia for Organ in G major—conveyed to Symphony Hall from the concerts of the Juilliard School—is undistinguished transcription beside Schönberg's or Elgar's or Pick-Mangiagalli's similar work familiar to Bostonian ears.

Mr. Stoessel's other numbers were more persuasive: Mozart's "Haffner" Symphony, good to hear and not too often played at Symphony Hall; Delius's lyrical rhapsody "On Hearing the First Cuckoo in Spring," from a composer neglected in Boston; the amusing and displayful Polka and Fugue from Weinberger's folk-opera, "Schwanda the Bagpiper." Both opera and excerpts are now in declining vogue, European and American. Often, however, it is our habit hereabouts either to lead the symphonic procession or, else, to bring up the rear. Though the heyday of the opera dates from 1929, not until last spring did the Polka find place even in The Pops; while then and there Mr. Fiedler was hampered by a version for small orchestra.

Though the orchestra seemed to give Mr. Stoessel all that he asked, it would not be the truth to say that the performance of these pieces was highly individual or highly distinguished. In the transcription from Bach, which divides and subdivides the strings, to gain imitations and counterpoints of a single melodic line, the conductor evidently relied upon the incisive tone and the performing mettle of the Bostonian choir. It gave reason for that trust. . . . Taking the Symphony over-heavily and with singularly little shading along the way, Mr. Stoessel missed the gallant style, the freshness and buoyancy, the finer felicities of a time-defying music. Mozart little better than improvised it to please his father and a patron; but this time, off the fingers of genius ran the work of crowded days. . . . Vehement contrasts, swift, sudden, full-bodied strokes, rather than pervasive romantic ardor, marked Mr. Stoessel's version of Chaikovsky's "Romeo and

Continued on Following Page

Afternoon of Mr. Stoessel As Conductor

Continued from Preceding Page

Juliet." The years have worn the piece hollow and blatant; sapped what its generation believed to be tragic intensity. Not even Mr. Stoessel's magniloquence could refill it.

With Delius's rhapsody, the conductor kept to the true vein, but scarcely deepened it. The piece is minor Delius, occasionally mannered Delius; but it distills none the less a fine, if thin, ecstasy of musical imagination, a poetry intoned at once rapt and gentle and rueful. Brief as it was, it remains the memorable number of the day. . . . Nor was Mr. Stoessel at fault with the technical readiness, the gusto, the good tonal theater of Weinberger's stuff. In these irreverent days a fugue may do almost anything. Schwanda's dances. . . . In sum a direct-minded, heavy-handed, well-routined conductor more accustomed to pulling a student or a festival orchestra through than to playing upon a virtuoso-band as a many voiced, sensitive instrument. A "driver," as New England housewives say, which trait and condition is not exactly the approach to Bach or Mozart or Delius.

Mr. James's "radio piece" came—and went. It won him a prize; it serves the purpose "on the air" which is friendly mockery; it gained him, Friday, a call to the stage. In the concert-hall, however, it is paltry stuff—scrappy delineation in the first division; scrappy, obvious and common humor in the second; sweetish, stumbling sentiment in the third; lusty, jazzy formula in the fourth. Throughout Mr. James is contemporary, cheap and common. The free fantasia in the music of the air, the curious tribe that makes it, the curiouser mob that hears it—when it stops talking and bustling about—has yet to be written. It will ax the composer. H. T. P.

Guest Conductor Brings Novelties

By virtue of an eloquent guest conductor, three splendid works never before played here, and three more works almost as unfamiliar, the regular concert by the Boston Symphony orchestra yesterday afternoon in Symphony hall proved the most unusual, and altogether one of the most interesting thus far in the season.

The conductor was the American, Albert Stoessel. He came preceded by a formidable reputation as composer, conductor and teacher in New York University and the Juillard graduate school. But his talents, both as program-maker and conductor, more than justified that reputation.

The novelties were Bach's fantasia in G major, arranged for string orchestra by George William Volkel, assistant to the conductor at the Juillard school; "Station WGZBX," prize suite by Philip James, professor of music at New York University, and a polka and fugue from Weinberger's popular opera, "Schwanda, the Bagpipe Player."

Too much cannot be said for the tact with which the program was arranged. All three pieces before intermission were designed to soothe the conservative ear. They were the charming Bach fantasia, Mozart's "Haffner" symphony in D major and Tchaikovsky's dramatic "Romeo and Juliet" overture fantasia.

But immediately after intermission came orchestral fireworks with "Station WGZBX." Ghastly details concerning robot voices, lion roars, high tension buzzers, fire sirens and sundry assorted noise-making machines were revealed in advance. But despite all this the conservative audience was completely won by the vigor and exuberance of this tone caricature of a radio station. The composer was present to acknowledge the applause. H. C. C.

96

1933 Herald Jan 21

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

Albert Stoessel of New York, as a guest, conducted yesterday afternoon the thirteenth concert of the Boston Symphony Orchestra. His program was as follows: Bach-Volkel, Fantasia in G Major arranged for string orchestra (first time in Boston); Mozart, Symphony, D Major (Haffner). Tchaikovsky, "Romeo and Juliet," overture-fantasia. Philip James, Station WGBZX (first time in a concert hall). Delius, "On Hearing the First Cuckoo in Spring." Weinberger Polka and Fugue from "Schwanda, der Dudelsackpfeiffer" (first time at these concerts).

It was to be expected that Mr. Stoessel, to show that he is a member of Bach's church in good and regular standing, should offer sacrifice to him if only in the shape of a transcription. Mr. Voekel, an organist in New York, has made several transcriptions for strings of Bach's organ works with Mr. Stossel aiding and abetting. The trouble with most transcriptions of pieces for the organ is that they remind one of Herbert Pocket's answer to Mr. Wopsle who asked his visitors how they liked his reading of Hamlet's character: "Massive and concrete," replied Pip prompted by his companion. Or the transcription is a long see-saw between twiddle-diddle and thunder-claps. Mr. Voelkel's arrangement was no better or worse than the majority of these arrangements; but the sacrifice was duly offered; great was the joy of the faithful.

The guest conductor treated Mozart with respect except in the minuet in which Mozart's straightforward simplicity was exchanged for singular mannerisms, especially in the trio. Mr. Stoessel was more fortunate with Tchaikovsky's "Romeo and Juliet." The reading was carefully planned and gloriously carried out, a performance glowing with passion; a performance of tragic intensity in the Friar Laurence and street brawl music and in the closing measures. For once the horns in the syncopated accompaniment to the famous love melody were effectively brought out; were inseparable from the melody itself, the one not to be thought of without the other. Arthur Nikisch, the first to conduct this overture fantasia in Boston, made a great point of this horn accompaniment, this sobbing as if in ecstasy of amorous delight. On the other hand, Mr. Stoessel might have made more of the mysterious chords which led Hanslick in Vienna to liken them to the effect produced by the rubbing of wet fingers on a pane of glass. Tchaikovsky and Wagner alike were honored by Hanslick's lack of comprehension and the cheap abuse that passed for sparkling wit in the camp of Johannes Brahms.

The only possible excuse for putting Philip James's "Station WGBZX" before the Symphony audience must have been that he was born in Jersey City. Mr. James supplied a Baedeker-like analysis, which is more entertaining than the music to which it is a guide. The sections "In the lobby" and "Interference" might do to entertain an audience at a "Pop" concert. The third movement "A Slumber Hour" is a serious attempt to write music worthy the name. Here the composer reveals a paucity of ideas, a rambling in the vain search for them, awkwardness in forming the structure and a lack of taste in even superficial decoration. The finale is described by him as "exuberantly cheerful." It is exuberant, also noisy and cheap.

The peculiar idiom and the sensitiveness of Delius's musical nature are not for every conductor. "On Hearing the First Cuckoo in Spring," is more beautiful than it was made to sound yesterday afternoon. Nor was the polka from "Schwanda" an unmixed joy, especially after the fuss that has been made over it in other cities. If we must have a polka for a finale of a Symphony concert, let us have one, or a polka-mazurka, by Johann Strauss.

Mr. Stoessel made a favorable impression on the audience. He was warmly welcomed and loudly applauded, even after the performance of "Station WGBZX."

The concert will be repeated tonight. Dr. Koussevitzky will conduct the concerts of next week. The program, as now announced will comprise "Brigg-fair: an English rhapsody" which has not been heard at a symphony concert since Max Fiedler introduced it: the 5th Symphony of Sibelius; and Ravel's arrangement by Mousorgsky's pianaforte pieces, "Pictures at an Exhibition."

TONIGHT AT THE THEATRES

BOSTON OPERA HOUSE — "Melody," George White's new musical comedy, with Evelyn Herbert, Everett Marshall, Walter Woolf, Jeanne Aubert, and many others; 8:15 P. M.

HOLLIS STREET—Shan-Kar and company of Hindu dancers; 8:20 P. M.

PEABODY PLAYHOUSE, 357 Charles street—"Gold in the Hills," satirical melodrama, by The Stagers; 8:20 P. M.

PLYMOUTH—"There's Always Juliet," John Van Druten's comedy, with Violet Heming, Roger Prior; 8:30 P. M.

SHUBERT — "Counsellor-at-Law," Elmer Rice's comedy-drama, with Paul Muni; 8:20 P. M.

DR. REDLICH NAMED ON U. S., EGYPT BOARD

WASHINGT

Setting Forth the Case Of Ultra-Modern Music

By Moses Smith
Music Editor

Adv Jan 22

MODERN MUSIC is now as popular and stimulating a subject for controversy as the merits of parlor socialism or of Shaw's plays 25 years ago.

Mr. Leo Gaffney, my genial colleague who occupies neighboring columns, heard at a recent Boston Symphony concert the performance of the new piano concerto by Serge Prokofieff. Mr. Gaffney was not pleased with this music, as his disturbed countenance made immediately clear. He had been fairly enchanted by the rest of the program, but could make nothing of the Prokofieff concerto. There might be merit in this music, but for him, at least, for the present, its language was strange.

Others are not so tolerant. Imagine a Mr. Jones, who is representative of many with whom I have talked on the subject. As we meet in the lobby of the concert-hall some time after such a performance. Mr. Jones promptly attacks.

"I read your review of the Prokofieff concerto. And do you really like that music?" he demands belligerently. "It sounded to me as if Prokofieff had set his mind on playing as loudly and rapidly and discordantly as possible, and on making the total effect with orchestra constitute an assault on the ears of honest people."

Disregarding the questioner's implication that a critic sometimes does not "really" like a performance when he writes a favorable notice, I proceed to point out to Mr. Jones the naivete in his attitude. Confessedly he knows little about modern music, but he insists that he can see nothing in it to admire. Here is no beauty, such as we hear in the works of the great masters, nor any melody that we can hear even in the effusions from tin-pan alley. Here, apparently, is studied ugliness.

This argument is an old one. Beethoven, in his day, was belabored by the public and even the critics with almost the identical invective which greets the modernist composer. Wagner fared even worse; and Brahms was labelled "cold, academic and over-intellectual." These names are now household necessities for the musical luncheon-table. The critics and majority of the public

Continued on Page 8, Column 3

MODERN MUSIC DISCUSSED

Continued From Page 6

of those days were wrong, it is now obvious.

This does not mean, I grant quite readily, that Prokofieff and Stravinsky, Hindemith and Honegger will necessarily be idolized by future musical generations. But it does mean that they, or perhaps some other unpopular composer, MAY survive the current torrent of abuse. If Beethoven was not understood by most people in his time, why is it not likely that Stravinsky or Prokofieff is unintelligible to most contemporary ears?

My symbolic Mr. Jones assents quite readily. I hasten to drive the weapon of my argument home. Why is this music unintelligible? Because it is almost a new language. Music does not stand still. For centuries it has been changing, its vocabulary becoming enlarged with new phrases and ideas, with new harmony, while old cliches have become obsolete. Just as it was unthinkable that Beethoven should write his music in the language of Bach, so it is impossible that a modernist write in Beethoven's language. An art either grows or dies; it does not stand still.

Imagine now, I urge Mr. Jones as I sieze metaphorically his coat lapel, imagine yourself in the streets of Shanghai, listening to the cries of Chinese as they address each other hurriedly, to the excited sounds as they converse. You can make nothing of it. If you were to assume that because these sounds are meaningless to you they are unintelligible to the Chinese and that therefore these Chinese are idiots, would you not be ten times the idiot yourself?

My friend becomes uneasy. But the quarry is too near, and I press on in my ponderous fashion. This new music is a new language. If you plan to spend some time in China you will agree that it would be helpful to learn Chinese. You don't have to, of course, but it will make your stay much more pleasant if you do. And if you want to add to your enjoyment in the concert-hall it will be helpful if instead of shutting your ears to modern music, you open them up and try to listen sympathetically. You may find that there is sense in this Chinese after all.

Stoessel as Symphony Guest Directs Absorbing Concert

Amer Jan 22

By MOSES SMITH

Albert Stoessel, New York musician, is guest conductor of this week's Boston Symphony Orchestra concerts. Making up his program he departed from routine by including six works rather than three or four longer compositions, and by choosing three which had never previously been performed at these concerts.

The novelties were a transcription for string orchestra of Bach's G major fantasie by G. W. Volkel, colleague of Stoessel; "Station WGZBX," a satire on radio, by Philip James, and two excerpts from "Schwanda, der Dudelsackpfeifer" ("Schwanda, the Bagpiper"), recent popular operatic success by Weinberger. Mozart's "Heffner" symphony, Tchaikovsky's "Romeo and Juliet" and Delius' "On Hearing the First Cuckoo in Spring" completed a varied, attractive list.

No doubt Mr. Stoessel had in mind not only the listener (for whom the program was excellently made) but himself, wishing to show his mastery over a wide range of music. He was eminently successful. From the opening Bach transcription it was apparent that Stoessel is a conductor of authority, of first-rate technic, of sensitiveness to musical line, and a man endowed with knowledge of orchestral balance and tone quality.

There was not a dull moment in the concert. Where the listeners dissented, the difference was of opinion, as in the Mozart symphony, the performance of which I thought over-studied; or as in the "Romeo and Juliet," which did not generate sufficient intensity and heat. Elsewhere there was nothing but praise. And throughout the program the orchestra played under Stoessel's baton with brilliance and precision.

The audience was most responsive to Stoessel's conducting and to the novelties as well. **Weinberger's music is light and pleasant. Mr. James' score, if regarded similarly as light satire, is also most pleasing. But there is evidence here and there that the composer was more serious in his intention, and then interest sags.**

The audience was delighted with the work, which makes use of such phenomena as the voice of a crooner, heterodyne squeals, static and interference. All this implies a huge orchestra, which the composer employed with great skill.

Boston Symphony

Mon Jan 22

Written for The Christian Science Monitor

For the second week of Dr. Koussevitzky's midwinter absentation, his scepter was intrusted to Mr. Albert Stoessel, who prepared for the thirteenth pair of Boston Symphony concerts (Jan. 20-21) this rather oddly assorted list of compositions: Bach, Fantasia in G, arranged for string orchestra by G. W. Volkel; Mozart, "Haffner" Symphony; Tchaikovsky, "Romeo and Juliet" Overture-Fantasia; Philip James, "Station WGZBX"; Delius, "On Hearing the First Cuckoo in Spring"; Weinberger, Polka and Fugue from "Schwanda."

Mr. Stoessel, conductor of the New York Oratorio Society and the Westchester and the Worcester Music Festivals, and head of the opera and orchestral department of the Juilliard Graduate School, is a well-grounded and practiced, authoritative and musicianly leader. He has a firm grasp of the music he undertakes to perform, and has no difficulty in obtaining from his players the effects he is after. He had of course, in this instance, a superb instrument to play upon, and he was quick to acknowledge the players' part in his unquestionable success; indeed he was almost too generous in sharing the applause with them.

The Bach arrangement and the compositions by James and Weinberger were heard for the first time at a Boston Symphony concert. The Bach transcription seemed to us competent and respectful, but unnecessary. Mr. James's satirical suite, describing life in the radio studios, introduced, appropriately enough, a note of rather elementary humor into the proceedings. There are four movements. "In the Lobby" is intended to portray the corridors of a large radiocasting station, with the sounds peculiar to it—"a kind of radio 'Grand Hotel,'" the composer calls it. The title, "interference," gives an idea of the next movement, in which are employed not only virtually the complete modern "battery" but a "voice of the Robot." "A Slumber Hour" is mild; "Mikestruck," the final section, is jazzy in intention. The work on the whole is ingenious and amusing, but of little musical moment.

Weinberger's riotous Fugue had upon the Boston audience the same effect it has had upon many others. The Delius number, sandwiched between these two exuberant neighbors, was hardly noticeable. The Tchaikovsky item had a well-designed performance, if one less dramatically effective than we are accustomed to. But for one listener at least, the Mozart symphony, exquisitely read and articulated, marked the musical summit.

L. A. S.

Page Eight

Music and

Music As It Traverses Our Concert Halls

Guest-Conductors in Decline, The Maturing Sanroma, Schlusnus Comes

THE POWERS that be at Symphony Hall may becomingly take thought before they make another choice of guest-conductors. They chose admirably during the earlier years of Dr. Koussevitzky's midwinter holiday: Casella and Respighi in 1927; Beecham and Ravel in 1928; Arbos and Honegger in 1929; Goossens and Glazunov in 1930—a composer for one pair of concerts; a conductor or a conductor who was also composer, for the other. Unwisdom and decline began in 1931, when the choice alighted upon Mr. Arbos and Mr. Henry Hadley. It was hardly more fortunate in 1932 when Mr. Chalmers Clifton and Mr. Holst, then in residence at Harvard College, were called. The standard fell again within the last fortnight when Mr. Burgin and Mr. Stoessel took over each a pair of concerts.

Respighi, Ravel, Honegger, Glazunov, Holst, are eminent composers of our time. Whatever their ability as conductors—in some instances it was considerable—their presence gave luster to the concerts in which they took part. Usually new or hitherto unheard work of their hands added interest to the program. Internationally, they were shrewdly chosen—an Italian, two Frenchmen, a Russian, an Englishman. Casella, who is both composer and conductor of parts, stands midway between the two categories; on both scores deserved place. Sir T. Beecham and Mr. Goossens are distinguished conductors, as they amply proved on the stage of Symphony Hall. Mr. Arbos enjoys an appreciable reputation in Spain and elsewhere in Europe; was once concert-master in Boston; gave pleasure to the elderly public.

So far, so good. But it may reasonably be asked whether Mr. Hadley, and especially Mr. Hadley in his own works, is a conductor within the standards of the Symphony Concerts; whether Mr. Clifton, curiously ineffectual with a well-chosen program, reached them; whether Mr. Stoessel, in both program and performance, did not obviously fall below. Of course extenuating circumstances will be urged: Mr. Hadley is Bostonian by origin and relatively frequent return; Mr. Clifton made his studies and beginnings hereabouts; Mr. Stoessel is no stranger to this community. All three, it will be added, are Americans. Quite so; but the one and only test for a guest-conductor at the Symphony Concerts is ability to reach their standards. Whether he is American or Patagonian, whether he was born in Somerville or Stamboul, matter little so long as he does a distinguished job. It is here politely but firmly submitted that neither Mr. Hadley, nor Mr. Clifton, nor Mr. Stoessel, did such a job. In the judgment of audiences, reviewers and the orchestra itself they fell below the just standard of these concerts. Though it wear an American label, mediocrity remains mediocrity.

Mr. Burgin has little opportunity and little ambition to conduct, but it is within tho truth that his concerts as deputy have been as a rule more interesting and impressive than those of the three American guests. American conductors should indeed be encouraged; but like American composers, only when they attain the desirable and necessary standard. True enough, few European composers or conductors of eminence have recently visited the United States. Or if they have come, like Mr. Walter to the Philharmonic Concerts in New York, their prescribed work has narrowly restricted them. But Mr. Goossens might on occasion escape from Cincinnati, or Mr. Golschmann from St. Louis; while by common consent, Mr. Ormandy of Minneapolis is a rising, if not a risen, figure in American concert-halls. Even with dates to be considered, the field of choice may not be so restricted as Symphony Hall would tacitly have us believe. As for economies—that precious but occasionally overdone watchword—what aspiring conductor boggles over the fee, if and when the Boston Orchestra calls him to be guest?

In three concerts the Symphony Orchestra will mark the fiftieth anniversary of the death of Wagner—at Venice on Feb. 13, 1883. The fourth concert in the Monday Series falls on the anniversary day. Orchestral excerpts from Wagner's operas will fill it. At the following pair of concerts on Friday, Feb. 17, and Saturday, Feb. 18, Beethoven's Choral Symphony will be heard as memorial piece, along with fragments from the rites of the grail in the first act of "Parsifal." The Bach Cantata Club will assist as chorus.

Trans Jan 23

Dr. Koussevitzky Resumes His Baton

Jan 24 — Trans

LAST evening brought Dr. Koussevitzky back to the concerts of the Boston Symphony Orchestra. Discriminating listeners who heard both last Saturday's concert and that of last evening, must surely have learned a lesson in appreciating their own conductor. The program consisted of a suite drawn from Rimsky-Korsakov's opera, "The Fairy Tale of Tsar Saltan"; Strauss's tone poem, "Death and Transfiguration"; Beethoven's Seventh Symphony.

The spell was upon one with the first measures of the little march which Rimsky-Korsakov's suite begins. One inquired how this magic of tones might be wrought. One found part of the answer in the conducto's rhythm, its inevitable certainty and its buoyant elasticity. One found it in the clarity with which the voices and choirs of the orchestra went their several ways. One found it in the satisfying way in which the phrases and melodies took shape. And having enumerated these, there remained a residue as unaccounted for, that communicated itself directly and equally to orchestra and audience. The spell remained unbroken through the little march, through the delineative movements out of Rimsky's suite, through the clever realism of his piece of the fleeing bumble-bee, through the far-flung reaches of Strauss's tone poem, through the four rhythmic studies which make up Beethoven's symphony.

It is good Strauss-criticism to write that in the great majority of his scores, no matter how excellent the plan, no matter how shrewd or how clever Strauss is in carrying it into execution, there is almost always an element of dross mixed with the pure gold. Sometimes it is a platitudinous cast somewhere in the theme; sometimes it is a piece of cheap and over-done realism; sometimes it is a naive cadence of other harmonic progression. The works of Strauss that escape entirely such criticism are few in number. "Till Eulenspiegel" is undoubtedly one of them; less completely, perhaps, also "Don Juan" and the "Domestic Symphony." There are those who would add "Death and Transfiguration." This reviewer has always felt that the Transfiguration theme, where it makes its large upward leap, is a little too lush in its sentimentality, is a somewhat too rank growth of the emotion of the moment, to permit it to be given such place. He has heard it from conductor after conductor, Dr. Koussevitzky included, has always felt the same, had come to believe that the opinion could hardly be shaken.

Now it is well known to all who follow minutely the course of the conductor's way, that at no time is his reading of a work exactly the same as when it previously went the rounds of the orchestra's series. At almost every reappearance of a given work there is evidence that a broadening or a refining process has been going on in the conductor's mind. More than once it has given to a work a validity and a justice that can not with fairness be ascribed in its entirety to the composer; the conductor has magnified the work's excellences, has minimized its defects. "Death and Transfiguration" is a case in point. At this year's performances of the tone poem the Transfiguration motive has lost the trace of vulgarity which was believed to be inherent to it. Once more the conductor has performed the feat of raising a work above its self.

Thus also Dr. Koussevitzky has found the succession of moods which are the spiritual substance of Beethoven's Seventh Symphony. It strikes a note of buoyant exuberance in its first movement, descends to the gravest depths to which a mood of resigned cheerfulness can descend, in the third returns with a light heart to the implications of the first, at the last whips itself up into a demoniac fury with which it would seem to desire to scale the very heavens themselves. Thus the conductor feels it, thus he draws it out of his men.

One of the greatest difficulties in symphonic literature consists in keeping the triple rhythm of this first movement in actual fact a triple triple rhythm. The exigencies of frequent performance tend almost irresistibly to convert it into the easier duple rhythm. No matter how carefully the work has been rehearsed in the first instance, repeated performance under concert conditions seldom fails to bring about this state. The frequency of performances of the work by the Boston Symphony Orchestra since it was last in detailed rehearsal (performances on Friday and Saturday, at Cambridge, at a Tuesday concert, not to enumerate performances "on the road") has again had this effect.

It was more than interesting then to observe the course of the subtle shifting of rhythms. The exposition proceeded to a nicety with the expected three beats to a half-measure. With the entrance of the heavy brass in the development the threes subtly changed to two to a half-measure. With the recapitulation the earlier rhythm was restored. With the entry of the double basses in the coda once more one heard twos rather than threes. This is not written by way of castigating orchestra or conductor; it is rather related as an example of what can happen to a well studied work from frequent repetition. Beyond doubt the conductor senses these subtle rhythmical shiftings. They will be his reason for throwing the movement at some future date back into rehearsal as minutely careful of detail as though it were receiving its première. Such is the way of a symphony orchestra of the first rank. It is perhaps unnecessary to add that the mood evoked is the same whether the orchestra played actual threes or pseudo-threes. But Beethoven wrote threes and the connoisseur wants them. A. H. M.

Music

Monday Symphony Concert

At Symphony Hall last evening Dr. Koussevitzky, visibly refreshed, returned from a fortnight's vacation to conduct the third concert of the Boston Symphony Orchestra's Monday evening series. He offered his audience Rimsky-Korsakoff's Suite from the opera "The Fairy Tale of Tsar Saltan," that brilliantly scored and vividly suggestive little group of musical scenes which he revived recently for Friday and Saturday subscribers; Strauss's "Tod und Verklärung," and Beethoven's Seventh Symphony.

Last night's audience heard a conductor and an orchestra in high fettle. That was evident not merely in their sparkling performance of Rimsky's gorgeous miniatures or in their fine redistillation of Strauss's brooding and mellifluous melancholy, but principally and most surprisingly in a presentation of Beethoven's Seventh that for electrifying verve surpassed any of Dr. Koussevitzky's previous encounters with this work. Often before this he has labored as harder or harder but last night as never before the music seemed to dance and sing out of the fullness of its own exuberant vitality.

Dr. Koussevitzky brought the orchestra to its feet to share in the enthusiastic applause with which the audience responded. S. S.

Her MUSIC Jan 24

MONDAY EVENING SYMPHONY

The third program of the Boston Symphony orchestra's Monday evening series was as follows:

Rimsky-Korsakov....Suite from the Opera, "The Fairy Tale of the Tsar Saltan"
Strauss..........Death and Transfiguration
Beethoven.....Symphony No. 7 in A major

There is a peculiarly satisfying atmosphere about this Monday evening series, perhaps because the audience, coming as it does so seldom throughout the season, considers the concert more of an occasion, perhaps in this instance because of the presence of the Beethoven Seventh Symphony on the program. Surely there is no more satisfying symphony than this. Other adjectives may apply to it than the humdrum "satisfying," but none is more comprehensive, more final.

No such adjective can be applied to the tone poem, "Death and Transfiguration." It partakes of the same pretentiousness that mars the "Heldenleben" and has the same padded, long-winded conclusion that is so often found in Strauss. It may be argued that the best of Strauss are those which have the least sentimental "programs,"—the "Till Eulenspiegel," the "Don Quixote," the "Don Juan" (even after Lenau), but emphatically not "Death and Transfiguration."

The Rimsky-Korsakov Suite from "Tsar Saltan" is theatrical music of the most charming kind. Even the famous "Flight of the Bumble-Bee," in this setting and with this performance, seems purely graceful and quite unhackneyed. The final number of the suite is especially delightful as played last night, and indeed this music, neither serious nor brooding, is Rimsky-Korsakov at his best. A. W. W.

Globe MUSIC Jan 24

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky returned from his annual midseason vacation last evening to conduct the third Boston Symphony concert of the Monday series. The pleasure aroused by his return to the podium was intensified by the fact that his program, without exception, contained music that he conducts with incomparable eloquence and fire. There was no soloist, no piece new to Boston. Instead there were three familiar pieces, two of which were well-timed favorites. Rimsky-Korsakov's Suite from the opera, "The Fairy Tale of Tsar Saltan," was followed by Richard Strauss' Tone Poem, "Death and Transfiguration," with Beethoven's Seventh Symphony as final number.

This order of performance, diametrically opposite to the historical sequence in which the pieces were written, provided opportunity to glance backward over the development of modern symphonic music and instrumentation—a sort of musical shedding of the veils of Istar.

Although the oldest piece, Beethoven's Symphony, has little orchestral color as we regard it today, thematic ideas and the inexhaustible variety of their development make the work as fresh as it was in 1813. This would indicate, perhaps, that ideas count for more in music than mere resplendent instrumental garb, for Rimsky-Korsakov's Suite, with its lush, brilliant instrumentation making up for a lack of salient musical ideas and development, seems to be ingenious artifice beside the natural, spontaneous art of Beethoven. Strauss' Tone Poem, one of his finest creations in that genre, occupies a middle ground, its important musical thoughts mingled with some of lesser value, and the whole clothed in a polyphonic texture that is rich but not garish.

All the pieces were interpreted with the authoritative, instinctive technique, and the intensity and grandeur that make Dr Koussevitzky's conducting one of the phenomena of present-day music.

The next concert of this series will be played Feb 13, the 50th anniversary of the day on which Richard Wagner died in Venice. The program will, therefore, be devoted to music from his operas. C. W. D.

SYMPHONY IN THIRD MONDAY

Dr. Koussevitzky Ends Vacation and Conducts

His annual winter holiday ended, Dr. Koussevitzky returned last evening to the concerts of the Boston Symphony Orchestra and in the third of the supplementary series of Monday evening concerts led that band through a programme of pieces already heard at one time or another this season.

In detail this programme was the Suite from Rimsky-Korsakov's opera out of Russian folk-and-fairy-tale, "Tsar Saltan," Strauss' tone-poem "Death and Transfiguration," and the Seventh Symphony of Beethoven. Included in the "Tsar Saltan" excerpt, as it was when the suite was played at the pair of concerts which fell closest to Christmas, was the delightful tidbit "The Flight of the Bumble-Bee" which has become a widely popular piece and has been heard in various instrumental arrangements since Mr. Monteux introduced it to Boston some 10 years ago. Dr. Koussevitzky has always been singularly fortunate with the music of Rimsky-Korsakov and his and the orchestra's eloquence with Strauss' tone-poem and Beethoven's Symphony, already a subject for praise in these columns, was again to be noted and admired last evening.

Dr. Koussevitzky was warmly welcomed on his first appearance, and there was liberal applause throughout the concert.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST

JAN 25 1933

Mrs. Hoover Attends Boston Symphony Concert.

MRS. HOOVER ATTENDED the concert of the Boston Symphony Orchestra yesterday afternoon having as guests Mrs. Charles Evans Hughes, wife of the Chief Justice; Mrs. William DeWitt Mitchell, wife of the Attorney General; Mrs. Thomas D. Thacher, wife of the Solicitor General, and Miss Doris Goss.

Incidents and Prospects

A correspondent who joins this department in complaint against the quality of guest-conductors at Symphony Hall, also reminds it that one distinguished European conductor was in America and might have been available last week—Sir Hamilton Harty of the Hallé Concerts at Manchester and of the London Symphony Orchestra. As guest, Sir Hamilton lately conducted at two pairs of concerts by the Cleveland Orchestra, finishing his work there on Saturday, Jan. 14. He had, moreover, proved his interest and merit when he appeared at a "Sunday Pop" in Boston a year ago last June.

Apropos Pops, Mr. Fiedler and a contingent of the Symphony Orchestra will play the following pieces in Symphony Hall tomorrow evening at a revival of the "Gay Nineties Nights" of last spring for the profit of a charity. The hall, of course, will be laid out as it is for a Pop Concert:

March, "Only One Vienna"........Schrammel
Invitation to the Dance.................Weber
(Scored for Orchestra by Berlioz)
Soprano Solo, "O Promise Me," from the Operetta, "Robin Hood".........De Koven
Mrs. Bernice Fisher Butler
Overture to the Opera, "Martha"......Flotow
Intermission and Costume Parade
Largo from the Opera, "Xerxes".......Handel
(Played by All the Strings in Unison Accompanied by the Grand Organ and Harp)
Sextet from the Musical Play, "Florodora," ("Tell me pretty maiden")............Stuart
(With the Florodora Girls)
"On the Beautiful Blue Danube," Waltzes Strauss
Intermission and Program-Drawing
Grand Selection: "The Fortune Teller"..Herbert
The Mosquito Parade................Whitney
Popular Song Hits of the Nineties
Everyone is Requested to Sing

Mr. Gieseking, the eminent pianist, will be "assisting artist" at the Symphony Concerts of Feb. 10 and 11. . . . There are vague rumors of a revival of Stravinsky's "Œdipus Rex," in the latter half of the season. It deserves to be heard again.

Jan 26

Johann Strauss is returning to the Symphony Concerts for the first time in thirty-eight years. In April, 1895, Emil Paur set his "Perpetuum Mobile" on a program. Dr. Koussevitzky will not only revive the piece at the concerts of Feb. 11 and 12, but add to it the waltz, "Voices of Spring." At Pension-Fund matinées "The Blue Danube" has been twice played; but hitherto no waltz of Strauss has had place in the subscription concerts. . . . The program for Feb. 11 and 12 will also include the First Symphony of Louis Gruenberg, now the renowned composer of "The Emperor Jones" as opera.

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

JAN 26 1933

CONCERT MANAGER DIES OF PNEUMONIA

Mrs. Katie Wilson-Greene Brought Many Musical Stars to Capital.

Mrs. Katie Wilson-Greene, who brought to the Capital virtually every famous musical artist during the past 25 years, died today of pneumonia at the home of her niece, Mrs. Dorothy Hodgkin Dorsey, her associate in the Wilson-Greene Concert Bureau, at 1629 Irving street.

Mrs. Wilson-Greene had been identified with Washington music for about 50 years. She had been ill for several months and recently pneumonia set in, ending her life.

She was the widow of Thomas Evans Greene, well known operatic and concert tenor and member of a prominent Eastern Shore family, who died several years ago. Christened Katie Wilson, the concert manager changed her name upon marrying to Wilson-Greene, hyphenating the name, and formed a business partnership with her husband, which resulted in the establishment of one of the city's most successful concert bureaus.

Directed Marine Band.

Mrs. Wilson-Greene was probably the only woman who ever conducted the Marine Band through an entire opera. Believing the regular leader not familiar with opera, she took over leadership of the service band, some 30 years ago, during presentation at the Columbia Theater of the opera, "Samson and Delilah."

During her long managerial career she had the distinction of bringing to Washington the Metropolitan and Chicago Civic Opera Cos., leading symphony orchestras and the world's most prominent concert and operatic artists.

Her first professional venture was the presentation to Washington audiences of Nordica, the famous singer. She launched her professional career as a result of her success in planning and presenting amateur entertainments throughout the city.

Grace Moore, famous Metropolitan star, was one of Mrs. Wilson-Greene's pupils at the time she and her husband were conducting the Wilson-Greene School of Music at 2601 Connecticut avenue before the war. Miss Moore's first professional appearance occurred under Mrs. Wilson-Greene's direction, when the concert manager persuaded Giovanni Martinelli of the Metropolitan to allow her to appear in the same concert with him.

Miss Moore made an instant hit with the audience, going almost immediately on the stage, from which she graduated to the Metropolitan.

Opera Project Failed.

One of Mrs. Wilson-Greene's greatest disappointments was the failure of Washington to support the six-year series of Metropolitan Opera productions, which she introduced in 1925. After the second year management of the series had to be taken over by a citizens' committee, the affair having proved a heavy loss to Mrs. Wilson-Greene.

This year she had scheduled 16 presentations for Washington, two of which later were cancelled, and of which only four remain to be presented, the Boston Symphony, January 31; Paderewski, March 22; the violin prodigy, Yehudi Menuhin, March 29, and Lily Pons, at a date to be set later, due to her present illness.

Mrs. Wilson-Greene was the daughter of Leander G. and Amanda R. (Miles) Wilson and had lived in Washington all her life. She first came into musical prominence as a singer, but early in life displayed the managerial ability which led to her later success. She was a sister of Edwin L. Wilson, well known attorney, who died here about 18 months ago. She is survived by another brother, J. M. Wilson of Washington, and a number of nieces, in addition to Mrs. Dorsey, who plans to continue the business pending settlement of her aunt's estate.

No funeral arrangements have yet been made, but burial is tentatively planned for Saturday.

Music Leader Dies

CLINEDINST.

MRS. KATIE WILSON-GREENE.

New Bedford, Mass.
MERCURY

JAN 23 1933

Albert Stoessel received the attention of the musical critics of Boston, who acted as guest conductor of the Boston Symphony orchestra last week. The Globe reviewer said in part:

This was Mr. Stossel's first appearance as guest conductor of the Boston Symphony. Back in 1920, however, he was violin soloist with the orchestra. A musician of varied activities—he teaches, conducts, and composes—Mr. Stoessel is a familiar figure in the music of this country. His conducting yesterday proved him a leader of taste and sound principles, one inclined to sober, middle-course interpretations rather than to excesses of any sort.

He began with a brisk reading of Bach's orchestrated prelude. G. W. Volkel, who made the arrangement, is a colleague of Mr. Stoessel at the Juilliard Music Foundation in New York. Had the balance of the prelude realized the promise of the first few measures, Mr. Volkel's work might have been a notable example of its kind. He wrote with unimpeachable taste and with an idea of how the string choir, when properly used, can richen and intensify, without distorting, music originally conceived for another instrument. But the promise was not realized; a certain monotony of tone color soon prevailed, and the transcriber's excess of zeal in dividing his instruments into several small groups resulted in undue thinness of tone.

Mr. James' "Station WGZBX" is an attempt to depict the sounds—musical and otherwise—to be heard when listening to a radio broadcast, and to create a sort of musical impression of radio studios. The work is bright, amusing, but quite without merit as serious music. Mr. James succeeded best in his tone painting and reproduced graphically static, code signals, the chaos of jazz bands, crooners and miscellaneous auditions all going on at once. The score calls for many instruments foreign to a symphony orchestra, including a mechanically amplified human voice to suggest a crooner and an announcer. The music is scored so thickly that many of these instruments were lost in the maze of sound. The composer was present and acknowledged applause from the stage.

Weinberger's polka was heard at the "Pops" last spring, but the fugue was presumably played here for the first time yesterday. The latter is the more notable of the two in ideas, although both are gay and spirited without being trivial. Perhaps the most extraordinary thing about the fugue is the surprising clarity of texture for a work written for full orchestra, plus organ and a brass section off stage.

Mr. Stoessel's temperament seemed best suited to the Bach, to Mozart's Symphony, and Delius' delicate piece. He was most successful in these numbers, although tht first movement of the Symphony might well have gone faster. Mr. Stoessel appears to strive for clarity, strict tempo, euphony, and evenness of melodic line. These qualities he achieves, but subtlety and delicacy are less in evidence.

H. T. Parker in the Transcript said:

Though the orchestra seemed to give Mr. Stoessel all that he asked, it would not be the truth to say that the performances of these pieces was highly individual or highly distinguished. In the transcription from Bach, which divides and subdivides the strings, to gain imitations and counterpoints of a single melodic line, the conductor evidently relied upon the incisive tone and the performing mettle of the Bostonian choir. It gave reason for that trust. . . . Taking the Symphony over-heavily and with singularly little shading along the way, Mr. Stoessel missed the gallant style, the freshness and buoyancy, the finer felicities of a time-defying music. Mozart little better than improvised it to please his father and a patron; but this time, off the fingers of genius ran the work of crowded days. . . . Vehement contrasts, swift, sudden, full-bodied strokes, rather than pervasive romantic ardor, marked Mr. Stoessel's version of Chaikovsky's "Romeo and Juliet." The years have worn the piece hollow and blatant; sapped what its generation believed to be tragic intensity. Not even Mr. Stoessel's magniloquence could refill it.

With Delius's rhapsody, the conductor kept to the true vein, but scarcely deepened it. The piece is minor Delius, occasionally mannered Delius; but it distills none the less a fine, if thin, ecstasy of musical imagination, a poetry intoned at once rapt and gentle and rueful. Brief as it was, it remains the memorable number of the day. . . . Nor was Mr. Stoessel at fault with the technical readiness, the gusto, the good tonal theater of Weinberger's stuff. In these irreverent days a fugue may do almost anything. Schwanda's dances. . . . In sum a direct-minded, heavy-minded, well-routined conductor more accustomed to pulling a student or a festival orchestra through than to playing upon a virtuoso-band as a many voiced, sensitive instrument. A "driver," as New England housewives say, which trait and condition is not exactly the approach to Bach or Mozart or Delius.

Mr. James's "radio piece" came—and went. It won him a prize; it serves the purpose "on the air" which is friendly mockery; it gained him, Friday, a call to the stage. In the concert hall, however, it is paltry stuff—scrappy delineation in the first division; scrappy, obvious and common humor in the second; sweetist, stumbling sentiment in the third; lusty, jazzy formula in the fourth. Throughout Mr. James is contemporary, cheap and common. The free fantasia in the music of the air, the curious tribe that makes it, the curioser mob that hears it—when it stops talking and bustling about—has yet to be written. It will tax the composer.

And Philip Hale said in the course of his review:

The guest conductor treated Mozart with respect except in the minuet in which Mozart's straightforward simplicity was exchanged for singular mannerisms, especially in the trio. Mr. Stoessel was more fortunate with Tchaikovsky's "Romeo and Juliet." The reading was carefully planned and gloriously carried out, a performance glowing with passion; a performance of tragic intensity in the Friar Laurence and street brawl music and in the closing measures. For once the horns in the syncopated accompaniment to the famous love melody were effectively brought out; were inseparable from the melody itself, the one not to be thought of without the other. Arthur Nikisch, the first to conduct this overture fantasia in Boston, made a great point of this horn accompaniment, his sobbing as if in ecstasy of amorous delight. On the other hand, Mr. Stoessel might have made more of the mysterious chords which led Hanslick in Vienna to liken them to the effect produced by the rubbing of wet fingers on a pane of glass. Tchaikovsky and Wagner alike were honored by Hanslick's lack of comprehension and the cheap abuse that passed for sparkling wit in the camp of Johannes Brahms.

Mr. Stoessel made a favorable impression on the audience. He was warmly welcomed and loudly applauded.

Music in The Land

Foolish and False Tran Jan 28

HOW curious, prejudiced and false is a too common Western view of Eastern conductors in relation to American composers! A weekly review, published in Los Angeles lately reaffirmed it; between heavy scrawls in blue pencil invites this department to heed its sayings. "An American composer of today who gives himself to the production of symphonic music, is not only fighting the eternal and exhausting battle of one who seeks the bright face of Truth. He is also fighting a strongly intrenched prejudice led by the European Pharisees who have monopolized our musical life. It is quite a triumph for American composers, once they have won the major action of writing solid stuff, to get a hearing from conductors and orchestras who are inherently antagonistic to their ideas and processes.

"Conductors of major orchestras nowadays are glorified primi donne, mindful only of their own advancement and popularity. They are jobbers in the concert industry, and not priests before the altar of Music. Their orchestras are composed principally of imported instrumentalists, whose mentalities were formed in the ante-bellum atmosphere of traditional conservatories. It is idle to expect them to take up with enthusiasm the music of a country which socially, politically and esthetically denies and refutes European concepts."

. . . And for this Dr. Koussevitzky or Mr. Stock (who is "Eastern" in these Far-Western eyes), or Mr. Stokowski, spends days and nights reading the manuscripts of American composers, making choice from them, playing the chosen piece to the best of his own and his orchestra's ability. For this has the Boston Orchestra cultivated Copland and learned to play "symphonic jazz" with a flair. Even Mr. Cowell has his Slo-

Music and Musicians --- Plays and Player

Symphony Hall Finds Another Tempting Mark

Rite for the Long-Neglected Delius in the Seventieth Year of His Age

NEXT Sunday is the seventieth—or as a few say, doubting the dictionaries, the seventy-first—birthday of Frederick Delius, ostensibly an eminent English composer, though he was born of German parents, has lived his life in the United States, in Germany, in France, now dwells, blind and paralyzed at a village within reach of Paris. At Symphony Hall, as in other American concert-rooms, his music has been long neglected. Twenty years ago, Max Fiedler, conductor of the Symphony Concerts from the autumn of 1908 through the spring of 1912, had a liking for it; brought into them the [illegible] forgotten "Paris"; the persisting "Brigg Fair" and "In a Summer Garden,' by many counted his two most characteristic orchestral works. The catholic-minded Monteux remembered Delius; in 1920 added "A Dance Rhapsody." As guest-conductor in 1926 Mr. Goossens produced a fifth piece "On hearing the First Cuckoo in Spring," repeated only last week under Mr. Stoessel. In 1928, Sir T. Beecham, as guest and as high priest of Delius in English concert-halls, introduced the intermezzo—"The Walk to the Paradise Garden"—from the opera, "A Village Romeo and Juliet," another noted and representative piece. Hitherto Dr. Koussevitzky has taken thought but once of Delius when he included "The Song of the High Hills" in a choral concert in 1927. Tomorrow and Saturday, with his well known penchant for anniersaries, he will mark the composer's seventieth birthday with the first performances in Boston, since 1910, of "Brigg Fair."

In the autumn of 1929, Delius touched the climax of belated note, when a "Delius Festival" in London, organized and conducted by Sir T. Beecham, set in array his more important music of the concert-hall. Persuaded with difficulty from his retreat in France, the invalid-composer made the journey; was wheeled at each concert into a balcony box improvised for him in the Queen's Hall; there received the homage of audiences and performers. (At that time Augustus John made the sketch accompanying this article). His sovereign honored him with a decoration. There was every evidence of interest and acclaim. The festival called forth many generalized articles about Delius and his music, written by the ablest reviewers in the English press. One, from Mr. Neville Cardus of The Manchester Guardian, follows herewith. It is less intended as guideboard to "Brigg Fair" at the week end than as introduction of Delius to an audience that barely know him.

Singularities

The critic's difficulty with Delius (writes Mr. Cardus) is to give to the lay public, without the aid of musical illustrations, some idea of the style and the poetic significance of a composer who is quite unlike any other in his technical means of expression and in his emotional reactions to the art of music—his use of it as a means of self-expression. To discuss a work of Delius purely as music would not get us all the way; on the other hand, we are not much the wiser when we are told that Delius is a mystic. A man might be beatific with mysticism and yet write bad music, just as a man might exploit cadences of descending sevenths (as Delius does) and yet fail entirely to force his music upon our attention. Difficult the task indeed; but at this time of homage to Delius some effort must be made by all of us to show exactly where Delius is different from the rest of the great music-makers, and why his music is not only different but beautiful.

To describe to the layman Delius's technical apparatus, his style of expression, is almost impossible, for the simple reason that, as I have suggested, there is nothing else in music to which we can compare it. During the last half-century and more, music has developed along two main tracks, and Delius has avoided both. We can call these the tracks of symphonic and of illustrative music—music "absolute" and "program" music. On the one hand we have had development (or derivations) from the classical forms. The first condition of these classical forms is thematic statement, contrast, transformation, and a final synthesis—with the rhythm and harmony as products of the melodic idea and sequence. It is fairly well known that Delius has written few if any masterpieces of music in which a classical formalism is observed. As I will try to explain later, Delius is a writer whose music lives less in contrasts of thematic material (which of course are indispensable to the "absolute" forms of music) than in a homogeneous continuity or enlargement of melodic phrase and harmonic texture. Had Delius written nothing but his works in sonata or concerto form we should not today be hailing him a master.

But while even the layman is aware that Delius's music turns away from the traditional molds, too many folk (musicians included) jump to the view that Delius is a tone-painter, an "impressionist," a maker of "program-music." The truth is that Delius at his most typical is a writer of music pure and undefiled. If you do not respond musically to "Brigg Fair," to "Sea Drift," to the "Mass of Life," to "In a Summer Garden," or even to the opera "A Village Romeo and Juliet," you will get little satisfaction out of Delius. There is no listening to Delius in terms of the realism of a Strauss on the one hand, or on the other hand in terms of the very tangible impressionism of a Debussy. In Strauss there are concrete images, literary and dramatic, to stir the imagination of the non-musical mind; in Debussy the languorous atmosphere of "The Afternoon of a Faun" is entirely tangible, and evocative of poetic as distinct from purely musical associations. With Delius it is music or nothing. . . .

Means and Methods

If we look at one of Delius's loveliest but simplest works, "In a Summer Garden," (continues Mr. Cardus), we can get a good notion of those traits in his style which are the most important, the most original. A realist, or an impressionist, could hardly have written to such a title without a few touches of realism, or (to suggest a less stark method) "pictorialism." A Debussy would have given us a summer heat and languor which could have been felt physically. There is no tone painting in the "Summer Garden" of Delius; the wood wind's delicious flutterings at the outset might possibly hint of bird-music to many listeners, but they are not essential parts of the texture; they are exquisite decorations upon it.

The work begins with a melody which Grieg could easily have composed. Delius makes it his own by quickly drawing it into the tissue of his orchestra, until it is perceived only as we perceive a single strand of a texture; or, rather, we see it as though lapped by waves of sound—washed in them. The melody is lost, but—and here is the secret of Delius's way of sustaining his form—other melodies grow out of it; fragments are used almost as motivs; the thought is continuous; the melody is but one factor in a process of musical thinking and feeling which works according to the comprehensive logic of changeful emotion, in which the "what-comes-next" is spontaneously prompted from Delius's heart and not by a logic taught formally in the schools.

The other musical factors—rhythm and harmony—are inseparable from the melodic idea. Harmony in Delius does not support, by blocks, a melodic line, nor is the rhythm an effect of the recurrent stresses of harmonic supports. Delius's melodies—and, contrary to the general idea, his music is full of tunes—possess a lovely trick of dissolving the moment you have heard them, dissolving into a harmony of which it is difficult to name the tonal center. This, of course, is due to the well-known chromaticism of Delius, and, of course, none of the conventional measured rhythms of music could go with it. As well might we try to measure and fit into bar-divisions the rhythm of changing light. Harmonic variation, as Mr. Heseltine has acutely written, takes the place in Delius of the usual linear thematic developments. But I find it hard to agree with Mr. Heseltine that melody in Delius is dependent upon and conditioned by its harmonic background. In my ears, there is in Delius no one dominating factor, melodic, rhythmical or harmonic. All of these factors mingle in one another's being. We can only speak of a texture which, indeed, is the texture of one of the purest musical natures mankind has ever known.

Self-Expression

In the whole of the "Summer Garden," as I say, there is no tone painting. It gives us not the scene but the mind and heart of the artist in the scene, or rather after the scene and the hour have passed for ever. Nearly all of Delius's music recollects emotion in tranquility. The sudden climaxes of passion—and we get one of the most beautiful in all music in the "Summer Garden"—are not climaxes caused by excitement of blood or nerve. They do not work us up into a physical elevation or activity. They are the climaxes of a mind moved by the poetry that comes of beauty remembered.

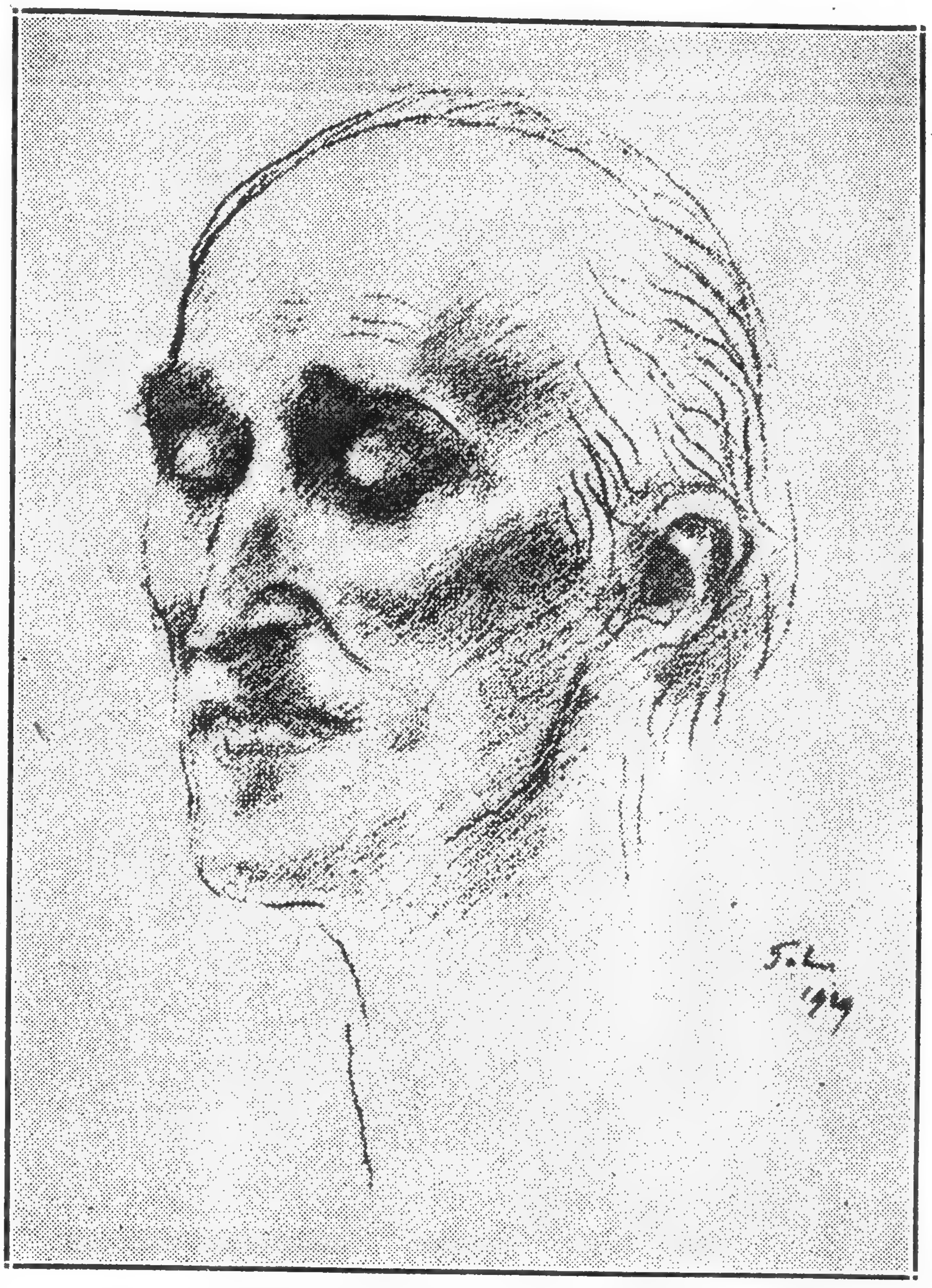
Delius is always reminding us that beauty is born by contemplation after the event, not while it is vigorously growing and taking shape before us. It is the "timelessness" of Delius's music that gives us the impression of its all-pervading beauty; for beauty is what is left for us when the show of life has passed on. Experiences have all sorts of values and significances while they are actually happening to us. The poet is interested only in the beauty that remains. Other composers are more human than Delius, because their music contains the dynamics of life and action felt immediately—now! Delius seems almost always t be aloof from the life active—life whi [illegible] it is active, is transitory. Th unique quality of his music is what I ca only, for want of a better word, ca bloom.' And by that I mean an essen tial peacefulness, a poise won by poeti [illegible]pation.

Delius has so refined his emotional ex periences down to sheer musical sens bility that some of us would welcome i a score by him an occasional roughnes or even harshness. Even in "Brigg Fair" the flesh-and-blood jollity of coun tryside revels is forgotten; the music tells us only of the bloom that was on the hour, long ago. A study of "Brigg Fair," from the passage marked Lento molto tranquillato, where the tempo changes to 4-4 time, to the close of the climax which leads to the transformation of the main theme into a new melody for trumpet and trombone, with an occasional toll of the bell—a study of this indescribably beautiful passage will bring us into the very heart of Delius the composer and Delius the man.

In Brief Sum

Perhaps in the long run (Mr. Cardus concludes) it is the artist of the broad and not only the intense appeal who lasts the longest. At the present time Delius's music is becoming loved, not merely liked, because in an age when most of the arts have little to do with beauty, but have apparently been overwhelmed by the complexity, the cynicism and even the haste and noise of modern civilization—in this age Delius has made for us a music which is serene and never unbeautiful.

Years and The Man



Frederick Delius, 1863-1933

The Eminent Composer Whose Seventieth Birthday Will Be Marked This Week at the Symphony Concerts

(From a Sketch by Augustus John, Courtesy of Messrs. Tooth of London)

Coward

Her. Jan 28

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

Dr. Koussevitzky, returning from his vacation, was greeted warmly. The program was as follows: Mozart, "Eine Kleine nacht Musik" (serenade) for string orchestra. Sibelius, symphony No. 5, E flat major. Delius, "Brigg Fair: an English Rhapsody." Moussorgsky-Ravel, "Pictures at an Exhibition."

This concert was one of the most interesting of the season; interesting throughout from the charming serenade of Mozart to the ingenious, at times witty, at times brilliant orchestration by Ravel of Moussorgsky's piano pieces which were first performed in their original form, a piano suite, by Harold Bauer over 15 years ago. Mozart's Serenade was appropriately performed by a reduced orchestra. The music is of the kind that does not age; it bids fair to outlive huge symphonic poems that attempt to portray vexed or storm-tossed souls; to set forth with the full force of the orchestra the horrors of death, or a metaphysical problem; for Mozart, composing, had beauty of form and substance, euphony and rhythm in mind, even though the composition were of small dimensions. The performance was delightfully clear, now playful, now gay or momentarily tender, but without the underlying melancholy that distresses certain English and German critics, or at least sets them to inquiring into physical or psychical causes for it.

It is not easy to speak in measured terms of Sibelius's fifth symphony. There is a story that it was planned in commemoration of the composer's 50th birthday, but the dates given of the first performance (at Helsingfors) are conflicting. If Sibelius had his birthday in mind that may account for the magnificent jubilation in the Finale. There are other pages, however, that are almost as engrossing: the pastoral hints at the beginning; the dance pattern that grows more and more exciting, forbidding any monotony by the repetition; at last a frenzied pace, music for Whirling Dervishes; the haunting slow movement, based on a single musical idea; then the superb peroration, apotheosis—whatever one may call the final measures. Music that is singularly original and individual; at times a glorification of material that worked by other composers with less imagination, skill and temperament might be dry, monotonous, but is here vivified by the genius of Silbelius—yes, genius, for this composer has more than talent. Hearing this symphony gloriously performed as it was yesterday, one is tempted to exclaim: "Great is Sibelius, and Koussevitzky is his prophet."

There is this that Delius has in common with Sibelius though their musical expression is often widely different: The ability to use economy of means so that the material seems important, and emotional. One might easily infer from the title "Brigg Fair" that Delius would endeavor to describe in music, and in a realistic manner, the scenes, the confusion, din attending an English fair. He is not concerned with the fair itself, but with a lover, who is thinking to meet his "dear long time I wished to see." To her he vows unending fidelity.

"The green leaves they shall wither
And the branches they shall die
If ever I prove false to her,
To the girl that loves me."

"Brigg Fair" is a naive Lincolnshire folk song found by Percy Grainger who gave it to Delius. The rhapsody, in truth, is for the most part a set of variations, but not in conventional form, not in disfigurements, not in hiding of the tune, first announced by an oboe; but in variations of harmony and of orchestration. There is one jubilant outburst which may be taken for the lover's amorous rapture, with his pledge of fidelity. The variations are a comment on the ballad, a gloss, verse by verse; chiefly contemplative music, not sensuous, not descriptive; only beautiful.

The concert will be repeated tonight.

The program of next week, as now announced, will be as follows: Mendelssohn, overture, "The Hebrides," Gruenberg, Symphony No. 1 (first time in Boston); Mozart, Piano concerto, C Major (K467); Johann Strauss, "Perpetuum Mobile" and "Fruehlingstimmen," waltzes. Walter Gieseking will be the soloist.

28, 1933 Globe Jan 28

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky was greeted by a rising orchestra and an unusually cordial audience at his return yesterday afternoon to the regular Symphony concerts after his vacation. The fact that all present were glad to have him back could not have been demonstrated more plainly than it was. The program comprised Mozart's Serenade for Strings, "Eine Kleine Nacht Musik" (K No. 525); Sibelius' Fifth Symphony; Delius' English Rhapsody "Brigg Fair," and Ravel's orchestral transcription of the suite of piano pieces that Moussorgsky called "Pictures At An Exhibition."

This little serenade of Mozart's is the master at his best in light vein. From beginning to end the melody and the rhythm flow like a rippling brook. The seriousness that seems to lie beneath so much of Mozart's music is missing here; refined gayety and warmth of spirit prevail. The performance was crisp and delicate, one of the best of this sort of music that one has been privileged to hear from Dr Koussevitzky.

Sibelius' Fifth Symphony is on the surface an anomalous work. After the gauntness and austerity of the Fourth it seems, by comparison, almost jovial. Yet on closer examination such proves not to be the case, for most of Sibelius' music is tinged with solemnity. The difference here lies in the degree. In this Fifth Symphony, the composer turned about face and retreated from the startling modernity of expression that characterizes the Fourth. In respect of style and mood, generally speaking, this E-flat Symphony seems to bear greater relationship to the Third Symphony.

This conspicuous difference between the Third and Fifth on the one hand, and the Fourth on the other, provides a puzzle. In spite of the extreme manner of its utterance, the Fourth Symphony is, perhaps, grasped more quickly than the other two. These require a little time to sink in. Of course this in no way reflects unfavorably upon the worth of the Fourth Symphony, a proven masterpiece.

Two qualities—peculiarities might be a better word—of Sibelius are especially noticeable in the Fifth Symphony: His abrupt ending of movements and his habit of writing at length passages of deepest gloom, and without warning changing to a mood almost trifling by comparison. Trying as best one can to adopt the "long view," as if contemplating it from a distant age, as Ernest Newman advises in forming judgments about music, this Fifth Symphony has the aspect of an immortal masterpiece.

Delius' "Brigg Fair" had not been played by the Boston Symphony since 1910, when it was introduced here by Max Fiedler. At that time some were baffled by it. But 20 years have worked miracles of change in the general attitude toward modern music, and today "Brigg Fair" is easily digested. This rhapsody is far more vital and distinctive music than "On Hearing the First Cuckoo of Spring," which was performed in Symphony Hall last week. Delius has, in "Brigg Fair," superimposed upon the modal melody of old English folksong his own pungent individuality that is plainly of the early 20th century.

It was most fortunate that Dr Koussevitzky asked Ravel to orchestrate Moussorgsky's piano pieces. The fruit of this charge is something unique. Ravel's genius for instrumentation, plus his imagination and sympathy for Moussorgsky's music, enhanced but did not distort the delineative power of the Russian's work. Such unmixed success like this does not often occur, especially when the original composer had been dead for 40 years. The "Great Gate at Kiev" is one of the genuine thrills of modern music.

The orchestra will go to New York and elsewhere next week. For the next regular concerts, on Feb 10 and 11. Dr Koussevitzky has announced Louis Gruenberg's First Symphony, a Mozart's C major piano concerto (K No. 467) with Walter Gieseking as soloist; Mendelssohn's "Fingal's Cave" overture and the "Perpetual Motion" and "Spring Voices" waltzes of Johann Strauss.

C. W. D.

SYMPHONY IN TRIBUTE TO DELIUS

Post Jan 28

Sibelius' Fifth Given in Series of His Works

BY WARREN STOREY SMITH

A continuing of the series of Sibelius' symphonies with a performance of the Fifth and a tribute to Frederick Delius, who will be 70 tomorrow, marked Dr. Koussevitzky's return yesterday to the regular Symphony Concerts. The conductor was farmly welcomed.

DELIUS' "BRIGG FAIR"

After a Delius famine, a Delius feast, if not a very extensive or elaborate one. A week ago from Mr. Stoessel and the orchestra we were listening to the tone-poem, "On Hearing the First Cuckoo in Spring," and yesterday it was the English rhapsody, "Brigg Fair," unheard here since Max Fiedler introduced it to us in 1910.

Delius, now blind and paralyzed, yet still carrying on, dictating his new scores to an amanuensis, is a figure to awaken both compassion and admiration. To his music, whether past or present, we will naturally give sympathetic ear. Yet it is not easy to follow the most enthusiastic of his admirers and champions all the way.

Sibelius Repressed

Undeniably Delius' more individual music has both charm and distinction. In it is often a wistful, haunting quality, together with a pleasing warmth of harmonic and orchestral treatment. But there is also a disturbing lack of saliency and vigor, of forthrightness and authority. Delius never speaks out, at least in the music that is known to us here. Possibly the choral "Mass of Life," hailed in England as his masterpiece, would make possible a new estimate of the composer.

Not reticence so much as repression characterizes the Fifth Symphony of Sibelius. And it seemed yesterday as though Dr. Koussevitzky were repressing still further an already repressed composer. When Mr. Monteux made known to us this symphony, its simplicity of utterance, that amounts at times almost to baldness and bareness, was both impressive and refreshing. But the asceticism and self-denial that mark the symphonies of Sibelius from this one onward are not in and of themselves endearing qualities or qualities of lasting appeal.

Dull in Spots

Yesterday the Fifth Symphony did not altogether escape dryness and dullness, and it was easier than ever before to regret and to resent its touches of thematic commonplace, such as the suggestion of Neapolitan folk-song in the second movement and the unfortunate reference in the third to the song, "Oh, Dry Those Tears."

By way of beginning Dr. Koussevitzky offered the slight but perennially delightful "Eine Kleine Nachtmusik" of Mozart, and Ravel's orchestral arrangement of Moussorgsky's "Pictures at an Exhibition," one of the happiest and most brilliant examples of orchestral transcription, brought the end.

Boston Symphony

Ready for new conquests, Dr. Serge Koussevitzky returned from his midwinter fortnight of quiescence to direct the fourteenth pair of concerts by the Boston Symphony Orchestra, Jan. 27-28. He was greeted warmly by the Friday afternoon audience. The welcome was justified, for certainly the orchestra plays under his baton as under no other, and his programs are almost invariably full of substance and engagingly put together. Witness the list on this occasion: Mozart, "Eine Kleine Nacht Musik"; Sibelius. Symphony No. 5, in E flat major; Delius, "Brigg Fair"; Moussorgsky-Ravel, "Pictures at an Exhibition." From Mozart to Sibelius, you might think, is quite a leap; yet it is an easy one, for these composers have in common the qualities of simplicity and transparency. There is musical kinship between Sibelius and Delius; and Moussorgsky, sharing a folk quality with both of them, has been dressed up by Ravel in this composition to bring festivities to a prismatic conclusion.

The Mozart was a delight, lucid, supple and deft. The symphony, continuing the Sibelius series which, it is hoped, will close in the spring with the new Eighth, was due for revival in any case, since it had not been heard at Symphony Hall for five years. Again it stirred admiration for the mastery with which it makes compelling music from unpromising material. The performance brought clearly to attention, too, the subtlety of rhythm and accent and phrasing with which the voices are deployed and contrasted. In unimaginative performance, we fancy, this score would seem hopelessly dull; chiefly a monotonous drone of solo or choir chants against a sullen background. Galvanized by a conductor of genius, it is revealed as a glowing tapestry of changing shapes, formed by a master workman who disdains display. The crescendo of the final pages, though less theatrical than that of the Finale of the Second Symphony, will perhaps be longer effective. In detail and in architectural conception, the performance was superb.

L. A. S.

Koussevitzky Gets Ovation

Amer **By MOSES SMITH** Jan 28

Returning to the Friday afternoon Boston Symphony Orchestra concerts after almost a month's absence, Serge Kousevitzky was warmly greeted as he set out to conduct the following program: Mozart's "Eine Kleine Nacht Musik", Sibelius' fifth symphony, Delius' English Rhapsody, 'Brigg Fair", and Ravel's scintillating orchestral transcription of Moussorgsky's "Pictures at an Exhibition".

Conductor and orchestra gave their characteristic performances of each of these works, none of which was definitely a novelty, though the symphony and the rhapsody were both compositions next each other on the program, distinctive creations of two great composers who are almost alone today in abstaining from the modernistic drift, and who persist in being themselves.

The Sibelius fifth symphony, dramatically and energetically recreated by the orchestra under Mr. Koussevitzky's baton, has not the austere, other-earthly beauty of his great fourth symphony, but it is of the big Sibelius, none the less, for its more mundane moments. Musically, the outstanding pages are the slow movement, which is built entirely on a single theme, a theme having at first comparatively little significance, but which is developed with such masterly ingenuity and with such heroic persistence that the result is overwhelming.

Fine Program By Symphony

Dr. Koussevitzky signalized his return to the regular concerts of the Boston Symphony orchestra yesterday afternoon at Symphony Hall by returning also to the Sibelian cycle. And his reading of Sibelius's fifth symphony was received with a great ovation from the audience, eager to greet the conductor after his mid-season vacation.

This fifth symphony provides a distinct contrast to the four previously played this season. There are certain elements which we have come to expect from Sibelius: sparing use of orchestral colors; that shimmering background in the strings, for example. But beyond that, there is a brightness not usually associated with the stern Finnish composer.

Of the four movements only one, the third, is slow. And what is more surprising, two of them are distinctly fast. The second movement, which is not separated from the first by a pause, is scherzo-like, in rhythm that strangely suggests the gay Viennese waltz.

Mozart's "Eine Kleine Nacht Musik" opened the concert. Whether or not it was chosen to invite comparisons, differences between this lovely serenade and the hastily-written "Haffner" symphony, played last week, were apparent. And it was not difficult to realize that the delicate touch of a Koussevitzky is more becoming to Mozart than the military touch of a Stoessel.

After intermission came the "Brigg Fair," English rhapsody by Delius, to mark the 70th birthday of the composer, which falls on Sunday. Though his main theme is a folk-song, Delius has neglected the boisterous side of a country fair. But there are few who cannot forget this in admiration for a musical gem of beauty and serenity.

The final item was "Pictures at an Exhibition," written for piano by Moussorgsky and arranged for orchestra by Ravel. This work brings together two great masters at their best: Moussorgsky, the creator, with his genius for original composition; Ravel, the technician, with his command of orchestral resources. And the result is a fine example of vivid tone-portrayal and droll tone-humor.

H. C. C.

Page Six

Symphony

The Master Returns To His Charge

Ja 28 — Trans

A Notable Symphony Concert Under Dr. Koussevitzky, Sibelius to Delius

GUEST-CONDUCTORS are one thing at the Symphony Concerts. Dr. Koussevitzky in full mettle with a responsive orchestra before him and a responsive audience behind him, is another. No one begrudges him a winter-leave from the conductor's stand at Symphony Hall; but seldom has there been heartier welcome than yesterday to his return. As many of the orchestra as were in presence for a little Serenade of Mozart rose ceremonially; while in all directions applause rattled. The Serenade, which was "Eine kleine Nachtmusik," had not proceeded far before the change in performing atmosphere filled the concert-room. At first thought the listener might be disposed to chide the conductor as one who played a minor piece too often. At second the perfection of performance waived away reproach.

The flower of the string choir deployed its lightest and most shimmering tone; through the Romanze, which is second movement, seemed less to read from the outspread music-sheets than to conjure out of the air. Through the whole Serenade balance and euphony were flawless; through it with one mind and one stroke, the choir shaped phrases, sustained periods, as so many little masters of instrumental song. As swift, sure and clean were the accents in the momentary Minuet and the two Allegros—a sense of rhythm that kept all three in unceasing and heightened flow. And this virtuosity with none of the finicking that might have made a gallant and spontaneous music sound exquisite and "precious." An illusion of the happiest improvisation, though for aught any of us know Mozart may have toiled for days upon it; a certainty of rare felicity in performance, pervaded the whole. The impression of an instant but evanescent beauty matched the "O stay, but thou art fleeting" of Marlowe's Dr. Faustus. A conductor ever pursuing, and often overtaking, an ideal perfection was leader in the deed.

So again with the final number on the program—Monsieur Ravel's arrangement for full orchestra of Musorgsky's variegated piano-pieces, "Pictures at an Exhibition." Once more came the will to reproach Dr. Koussevitzky with too frequent performance of a favorite piece, in a sense of his own creation. Seemingly we listeners must sit before it every second year, as with so many numbers in the active repertory. It is music, moreover, that once and twice heard, remains well in mind. By this time most of us appreciate the range and resource, the skill and the imagination, of Ravel as orchestrator, especially when Musorgsky gave him so plentiful and diversified matter to clothe. By the same token most of us have discovered the invention, aptitude and sympathy with which the Russian translates the visual images of his dead friend into aural impressions upon all that hear. Where we once marvelled at such feats of transfer as the episode of the contrasted Jews or of the Witch's Hut, we have come, at least in recollection, to take them for granted.

On the other hand, "Pictures at an Exhibition" repeats its pleasure to audiences; while on Friday the manifold virtuosity of the performance kept pace with Ravel's in the scoring. Conductor and orchestra played con amore. Yet to sonorous and full-rhythmed ardors added scrupulous finesse. ~~(The crescendo~~ and diminuendo of "Bydlo" is an instance in point.) Timely also came fresh flavor. For on this occasion, as program-books like to say, with performance in New York in prospect (which fact they omit) Dr. Koussevitzky included Picture, Number Two, "The Old (Italian) Tower" that he has often omitted. In it Musorgsky tinges an Italianate melody with Slavic melancholy, while the astute Ravel summons a saxophone to color it. (Mr. Tapley is now uncommonly sensitive, skillful saxophonist.) Not all of Musorgsky's quasi-Italian ventures were fortunate, as we know whenever we hear the "Polish Scene" in "Boris Godunov." But in this "Vecchio Castello," what with himself, Ravel and Mr. Tapley, he pleases both ear and fancy.

The centerpieces of the concert outshone both the beginning and the end. The ironically minded might smile at the marking of Delius's seventieth birthday (which falls of Sunday) by a revival, after twenty years of neglect, of his Rhapsody, "Brigg Fair." In those twenty years exactly seven specimens of his work have come to ten hearings at Symphony Hall—on three occasions at the instance of visiting conductors, Mr. Goossens, Sir T. Beecham and Mr. Stoessel. Neither his Concerto for Violin, or Violoncello, has passed the sacred portals, though each contains measures of touching beauty. We in Boston know his choral works only by "The Song of the High Hills" with a wondrous choral entrance, while our ears have never heard the larger-scaled "Mass of Life"—there are enough Masses for the dead," he once told Ernest Newman—or "Sea Drift," commonly accounted his masterpieces along with his opera, "The Village Romeo and Juliet" (Fancy any American opera house mounting that!). In fine, and not merely in Boston, we Americans have nearly ignored Delius, with our usual shrug—until recent years—toward English composers. In point of fact Delius is neither English nor of any audible nationality. A purer individualist has not written music in our time.

The more, then, the welcome for the resurrected "Brigg Fair." Twenty-five years old though it is, it contains not little of the quintessence of Delius in prime. Out of the rhapsody sounds his characteristic procedure; his disregard of the orthodox formulas born of sonata-form—the contrasts of themes, the rhythm by bar-divisions, the super-imposed harmony, the advance by modulation or sequence. Instead, his music proceeds from melody that, dissolving, engenders other melodies; while around them he weaves an harmonic web in incessant variation. The flow of the rhythm is as changeful, seeming likewise to outspring from itself. In a word, the aural impression of "Brigg Fair" suggests a music of unfolding and unbroken texture, melodically, harmonically, rhythmically, as the thought and the feeling of the composer generate it, regardless of formula, independent of prescribed division, "washed in waves of sound," as Mr. Cardus put it in his article of Thursday. It is music, through and through, of an individualist composer, expressing himself regardless.

More important to the lay hearer are the qualities of thought and feeling in "Brigg Fair" that draw him to emotional response. First of all, Delius writes throughout a poetry of tones. There is not a hint of the musical prose in which Musorgsky, as the one composer followed the other in yesterday's concert, seemed so often a master. No hint, either, of the charactering realisms with which Strauss often savors his tone-poems. The old English ballad of "Brigg Fair," which Delius quotes on the fly-leaf, might here and there suggest descriptive music. He eschews it. No more would he be strange or fantastical. He is all for the emotion recollected in tranquility, distilled into quintessence, then transfused into musical shape and substance, so conveyed in an ecstasy of musical sound.

To Delius this folk-verse is a poetry "of old, forgotten, far-off things"; of the meetings and partings, the faiths and unfaiths of lovers; of the beauty of this earth that is about them; of the mystery and the melancholy of their fleeting loves behind the veils of time. Quickened he transfuses these sensations into a music of poignant melody, luminous harmonies, intensive rhythms, music written in a twilight ecstasy. For in these changing days Delius is the last of the romantic composers, singing into their sunset. Inevitably he shapes form, distills substance, sublimates emotion into rhapsody. Dr. Koussevitzky suffused performance with Delius's sensibility and ecstasy; kept it free from the perils of sentiment and languor that ever threaten so soft-surfaced and slow-motioned a music.

Though of far different mettle, another individualist of this musical day, Sibelius, companioned Delius. In his cycle of the Sibelian symphonies Dr. Koussevitzky now reached the Fifth, in E-flat major; played it obviously after sedulous study and exacting rehearsal. He left not a detail in the musical structure obscure or unadjusted. He missed no shading of instrumental or harmonic color, especially when the composer recurs to a cherished device—the setting of wind instruments in plangent contrast to a background of whirring, neutral strings. He spaced the long accelerando of the first movement with adroit care; measured diviningly the intensive rhythm that drives it forward to the scherzo-like end. He distributed the variations of the Andante so that each should have clear shape and quality against the reiterations of the plucked strings. He broadened and deepened the finale into full tide of mounting musical sound.

Yet upon some ears, one and another page in the Symphony sounded from Dr. Koussevitzky too sumptuous, too sensuous, to be truly Sibelian. Admittedly this Fifth is ampler-bodied and warmer colored than the preceding Fourth or the succeeding Sixth and Seventh. Yet too rich an orchestral tone seemed now and then to swathe it. At moments a certain incisiveness was lacking. By exception Sibelius may have written so in what by common consent is one of his softer symphonies. Beyond doubting the conductor so heard and felt him. But there is room for question, if not for friendly dissent. Most of us smiled when Mr. Newman began to preach from London his gospel of the Finnish interpreter of Sibelius—the veteran conductor, Kajanus. But records of his making are coming to hand. They hint that conductors in Western Europe and in America refine upon Sibelius; address him overmuch to the sensuous ear.

Enough and more remained to stamp this Fifth Symphony with the mature Sibelius. Compare the simultaneous expansion, deepening and ascent of the finale with the similarly planned finale of the Second Symphony. The earlier piece is merely magniloquent, Chaikovskian, beside it. How simple is the theme from which the variations of the Andante are derived. Yet how Sibelian is the fusing of matter and means—motiv, rhythm, harmony and color—to achieve them. How light also over some of them plays the composing hand. The scherzo-like measures with which the first movement finally dances suggest the Sibelius who can look out upon the Finnish folk in the northern summer as well as into his own darkling, brooding spirit. Yet out it will for the while—in the graying and troubled course into which the first movement recedes from brighter beginning. The intrinsic Sibelius, though he smiles in the Andante and strikes his orchestral lyre bard-like in the finale.

H. T. P.

THE QUICKER
YOUR "Want" Advertisement Is Printed in the
BOSTON EVENING TRANSCRIPT
THE SOONER
IT Will Be Satisfactorily Filled. Hundreds Read the Transcript's Classified Advertising Columns
EVERY EVENING
Telephone LIBerty 6600
Ask for Classified Ad Department

THIS CLIPPING FROM
BALTIMORE, MD.
POST
JAN 28 1933

Mrs. Wilson-Greene

WITH THE DEATH of Katie Wilson-Greene there ended an astonishingly dynamic and successful career. Starting in the field of concert management years ago at a time when it was almost entirely controlled by men, Mrs. Greene quickly proved that she was perfectly capable of handling its difficulties, which were not only many but frequently baffling, owing to personal peculiarities and eccentricities which make the temperament of musical artists more than something at which fun can be poked.

Her remarkable flair for business soon won national recognition and placed her in a foremost position among the concert managers of this country. She had been well equipped by the experience of her early life to approach intelligently the less tangible phases of the manager's work, since she had been trained as a musician and had been thrown into constant contact with singers and virtuosi; her viewpoint had further been broadened by the work she did with her husband, the late Thomas Greene, himself a well-known tenor of his day, in conducting a music school.

While Mrs. Greene's home was in Washington, a generous part of her interests lay in Baltimore, owing to the concerts she had been managing for many seasons at the Lyric. Baltimore music lovers have enduring cause to be grateful to her memory because of the brilliant array of talent she brought here. Her concerts presented in long succession one great artist after another, some for their local debuts and others in oft-repeated engagements, such as Kreisler and Rachmaninoff. She sponsored the Boston Symphony Orchestra's Baltimore appearances ~~after the~~ World War and the concert it is to give at the Lyric next Wednesday night was arranged by her. This and the recital by Lily Pons, postponed by the diva's illness, are the only events remaining of her 1933 bookings.

WASHINGTON, D. C.
HERALD
JAN 28 1933

Wilson-Greene Concerts To Be Given by Niece

Mrs. Dorsey Posts $20,000 Bond; Boston Symphony Plays Tuesday

The Boston Symphony Orchestra, scheduled to play here Tuesday under the management of the Wilson-Greene Concert Bureau, hearing of the death of Mrs. Katie Wilson-Greene on Thursday, clamored yesterday to know what guarantees it might hope to have for its concert. It is customary for members of orchestras and artists to be paid before they play.

The question caused momentary chaos in Mrs. Greene's immediate family. A search revealed that she had left no will.

Mrs. Dorothy H. Dorsey, Mrs. Greene's niece and associate in the business, with the assistance of her lawyer, Robert L. Handwerk, was finally able to unravel the tangle. With the consent of the heirs, an order was secured from Justice Luhring of the District Supreme Court appointing Mrs. Dorsey collector of the estate.

By posting a $20,000 bond she is permitted to take over all assets of the business and disburse what is necessary to meet current obligations.

The Boston Symphony will, therefore, appear on Tuesday as previously arranged and all other concerts will be held as originally planned.

THIS CLIPPING FROM
N. Y. EVENING POST
JAN 28 1933

Boston Symphony Programs

Philharmonic, Manhattan and Other Programs—Chamber Music of the Coming Week

NOVELTIES are lacking in the programs of the Boston Symphony Orchestra Friday evening and Saturday afternoon in Carnegie Hall, only one being scheduled in the first performance in New York of Frederick Shepherd's Tone Poem, "Prophecy," for soprano and orchestra, with Beata Malkin as soloist, given a month ago in Boston, which will be given at the matinee together with Delius's "Brigg Fair," Sibelius's Fifth Symphony and Strauss's "Death and Transfiguration." The program for Friday evening will be made up of Beck's "Innominata," Brahms's Third Symphony and Moussorgsky's "Pictures at an Exhibition," arranged for orchestra by Maurice Ravel.

BALTIMORE, MD.
SUN
JAN 29 1933

Koussevitzky To Conduct Orchestra

Weber, Beethoven, Strauss And Wagner Among The Composers Represented In Program

Violinist And Actor To Appear With Baltimore Symphony In Concert February 12

SERGE KOUSSEVITZKY will direct the Boston Symphony Orchestra when it gives its only concert here this season at the Lyric on Wednesday evening.

The program will open with the overture to Weber's Oberon, and other numbers will be Beethoven's Seventh Symphony, Strauss' tone poem, Tod and Verklarung, and the overture to Wagner's Tannhauser.

FOUNDED IN 1881

The Boston Symphony is over fifty years old, having been founded in 1881 by Henry Higginson, a resident of the city from which it derives its name. The orchestra at first had a membership of 60 men and Georg Henschel was its leader. Later William Gericke drilled it through many years into a body that claimed the world's attention and respect, and then Arthur Nikisch became its director. When Mr. Higginson was able to engage such a conductor as Dr. Karl Muck he followed up the advantage by keeping him many seasons.

However, war troubles brought this epoch to an end and, after being the sole supporter of the orchestra for thirty-seven years, Mr. Higginson yielded its destinies to a board of trustees in 1918. Dr. Koussevitzky became the director in 1924 and has remained in that position ever since, his term being the longest unbroken one in the symphony's history, exceeded only by Gericke's two terms.

LINCOLN DAY CONCERT

A number of interesting features will mark the Lincoln Day concert of the Baltimore Symphony Orchestra, which will take place at the Lyric Sunday afternoon, February 12, according to the announcement of Municipal Director of Music Frederick R. Huber.

Frank Kneisel, violinist and son of the famous founder of the Kneisel Quartet, will be the soloist. In addition, for the first time in the history of the organization, a dramatic actor will contribute to the program. Robert Loraine will read Alfred Noyes' Ode to Victory as a prelude to the orchestral playing of Ernest Schelling's Victory Ball.

Mr. Loraine was recently seen in New York in support of Katharine Cornell when she presented Lucrece. He has not been in Baltimore since his appearance some years ago opposite Miss Cornell in Tiger Cats. Many Baltimoreans will remember him for his portrayal of John Tanner in Shaw's Man and Superman.

Conductor Of Symphony

SERGE KOUSSEVITZKY

He will direct the Boston Symphony Orchestra in its concert at the Lyric on Wednesday evening

---

THIS CLIPPING FROM
BALTIMORE, MD.
AMERICAN

9 1933

Koussevitzky Will Direct Bostonians

By CARROLL DULANEY

The Boston Symphony Orchestra, under Serge Koussevitzky, will give its only Baltimore concert at the Lyric next Wednesday evening.

The program will open with Weber's "Oberon" overture, the other numbers being Beethoven's Seventh Symphony, the Strauss tone poem, "Tod und Verklarung," which the Lyric has heard twice this season, and the overture to Wagner's "Tannhauser," which matters not how often it is played.

Koussevitzky became director of the Boston orchestra in 1924, after the war debacle, and has restored the organization to the position it held 25 to 30 years ago.

LEADER

Serge Koussevitzky will conduct the Boston Symphony Orchestra when it presents its only concert of the season in Baltimore at the Lyric next Wednesday night.

Peabody Recital

he outstanding regular
Peabody Conser-
e annual re-
lexander
Bart
take
eb-

NEW YORK TIMES

JAN 29 1933

Photo by Aime Dupont.

Beata Malkin, Soprano Soloist With the Boston Symphony Orchestra Saturday Afternoon.

N. Y. TELEGRAPH

JAN 29 1933

Koussevitzky Here Friday

Boston Symphony Will Introduce Conrad Beck's "Innominata."

The Boston Symphony Orchestra will make the third visit of the season to New York for a pair of concerts at Carnegie Hall next Friday evening at 8.45 (instead of the usual Thursday evening) and Saturday afternoon at 2.30.

Dr. Serge Koussevitzky will introduce to New York Conrad Beck's "Innominata", at the evening concert. He will then also present the Third Symphony of Brahms in F major, and Ravel's orchestration of Moussorgsky's "Pictures At An Exhibition."

On the Saturday afternoon program, Koussevitzky will give the first New York performance of "Prophecy," a new score by Frederick Converse, which had its first performance in Boston by this orchestra. The piece is drawn from the Old Testament and is written for orchestra with soprano solo. The vocal part will be taken by Miss Beata Malkin, a Russian singer, who has had a considerable career in European opera houses.

Koussevitzky, who is conducting in Boston all of the symphonies of Sibelius in their order, will present the Fifth Symphony of the Finnish composer at this concert. The program will open with "Brigg Fair," the English Fantasy of Frederick Delius, who celebrates his seventieth birthday today.

THIS CLIPPING FROM
New York Herald-Tribune

JAN 29 1933

ORCHES

Reversing the usual order of its evening concerts, the Boston Symphony Orchestra, under Serge Koussevitzky, will give its concert at the Brooklyn Academy of Music on Thursday and its Carnegie Hall concert on Friday, while the afternoon Carnegie Hall program will, as usual, take place on Saturday. Dr. Koussevitzky's novelty for Friday evening is "Innominata," by the Swiss composer, Conrad Beck. On Saturday afternoon he will introduce to New York Frederick Converse's "Prophecy," for soprano and orchestra, with Beata Malkin, a Russian singer who took part in the first performances of the work on December 16 and 17 in Boston, as soloist.

In a note supplied for the Boston performances of this work Mr. Converse stated that "Prophecy" was written at Dr. Koussevitzky's suggestion for Mme. Malkin and dedicated to her. "The text," he writes, "I drew from the thirty-fourth and thirty-fifth chapters of the Book of Isaiah, and arranged the lines in a dramatic sequence to express a certain spiritual idea, which I think will be clear to all who read it. The music is entirely free in form, but follows the psychological and dramatic development of the text."

Sibelius's fifth symphony, which has not been heard here for seven years, will also be included in Saturday's program by Dr. Koussevitzky, who is playing for his Boston audiences all the Finnish composer's symphonies in numerical order.

Reversing the usual order of its evening concerts, the Boston Symphony Orchestra, under Serge Koussevitzky, will give its concert at the Brooklyn Academy of Music on Thursday and its Carnegie Hall concert on Friday, while the afternoon Carnegie Hall program will, as usual, take place on Saturday. Dr. Koussevitzky's novelty for Friday evening is "Innominata," by the Swiss composer, Conrad Beck. On Saturday afternoon he will introduce to New York Frederick Converse's "Prophecy," for soprano and orchestra, with Beata Malkin, a Russian singer who took part in the first performances of the work on December 16 and 17 in Boston, as soloist.

In a note supplied for the Boston performances of this work Mr. Converse stated that "Prophecy" was written at Dr. Koussevitzky's suggestion for Mme. Malkin and dedicated to her. "The text," he writes, "I drew from the thirty-fourth and thirty-fifth chapters of the Book of Isaiah, and arranged the lines in a dramatic sequence to express a certain spiritual idea, which I think will be clear to all who read it. The music is entirely free in form, but follows the psychological and dramatic development of the text."

Sibelius's fifth symphony, which has not been heard here for seven years, will also be included in Saturday's program by Dr. Koussevitzky, who is playing for his Boston audiences all the Finnish composer's symphonies in numerical order.

Jan 29 [illegible] NY

Man-

103

NEW YORK TIMES

JAN 29 1933

THE NATIVE CONDUCTOR

The Need and Problem of Developing American Orchestral Directors

By OLIN DOWNES.

THE ferocious demand for orchestral conductors of the highest possible rank and the most sensational attractiveness to the public is exhausting the available supply. What is to be done about it? Where are we in America going for new lions of the baton? Nearly every conductor of repute in Europe has been here. Some of them have succeeded. Others have failed. Others are logically nervous about leaving secure positions in Europe and gambling on an American success. An American success rewards them handsomely and adds materially to their reputation. A failure in America, although European musicians regret very much to admit it, and seldom do admit it, is decidedly disadvantageous to an artist's reputation.

One or two European conductors, not yet known here, might bring the box-office receipts for which the manager prays by night and by day. But certainly the main source of supply in the past is becoming exhausted. As a result we will have to develop conductors of our own in the next few years, and high time, too. But how will they secure promotion and where will they get experience?

If a native son who is also a great conductor is discovered he will command almost any rewards within reason. He may have a hard time, this native son, at the beginning. His progress may be delayed if his name is Jones. But he can live that down, and ultimately become, as Jones, the pride of the nation. It is not that the American people wish forever to go to Europe for their musicians. Their feeling is quite the contrary, but they must first be shown. They would be only too glad to develop a great conductor from within the nation. But they still distrust the quality of American training for a musician's career, and a background only American, and American standards of criticism, when local pride is involved. There are existing conditions which make it difficult in America to develop conductors.

* * *

The present situation in orchestral circles is a good illustration of the problem. We have with the Eastern orchestras in America today four conductors of the highest rank, Messrs. Toscanini and Walter of the Philharmonic-Symphony, Mr. Stokowski in Philadelphia, Mr. Koussevitzky in Boston. Of these four ~~men Mr.~~ Koussevitzky is the only one who now finds it possible to serve his public throughout the musical season. The Boston orchestra has one conductor, whose appearances are interspersed occasionally with short visits of guest leaders or the conducting of the concertmaster. That the orchestra benefits by this arrangement is obvious. No other American orchestra has today such fineness of tone and consistency of style. With the other orchestras, for various reasons, first conductors find it impossible to work straight through the season. This is not good for the orchestras or the audiences.

Various guest conductors have appeared this season in alternation with the Toscaninis and Walters and Stokowskis. They have not proved capable of giving the audiences the same degree of satisfaction as the aforesaid leaders, and the technical standards of the orchestras have suffered. So much for the present. Who will follow the present group of great conductors? What arrangement, if any, can be made to fill in the gaps between their appearances?

In this, of course, the public is its own victim. It wants "only the best"—or thinks it does. It goes to hear the favorite leader whom musical acquaintances and the newspapers announce as king. The popularity of the music per se is growing, but it is the man of figure and reputation who fills the house. To be just to public choice, he is usually a musician competent and brilliant in his field. But what happens in the absence of the paragon? Usually, even when a conductor of real talent substitutes, a poor house! There is little curiosity to hear a good program, least of all a program presenting new music. Concerning performance and interpretation there will be lively discussion, but the music itself? Who conducted? "Oh, I didn't think I'd go tonight. You know, Toscanini (or Walter, or Stokowski) is away and I didn't think I'd bother." Presently we shall run out of Toscaninis, Koussevitzkys, Walters and Stokowskis. Then where will we be?

* * *

The situation will only be satisfactorily solved when we produce our own conductors. To produce them we must encourage them and give them opportunity for experience. Where, and how? The public wants only the superattractions. The American conductor must grow up, but the great orchestras are not going to give him the facilities to do so and there are virtually no opera houses in which he can gain his routine. This is the more unfortunate because it has proved in most cases that nothing is so valuable for the orchestral conductor as experience in the opera house. There the conductor learns sureness, command and flexibility of style. Most of the great conductors, though not all of them, have thus graduated into the symphonic field. Europe, particulary Central Europe, is checkered with opera houses large and small. The young orchestral assistants and chorus-masters acquire in these places a routine for which there is little opportunity in this land of ours. Nor have we so many minor orchestras that, lacking the opera house, young and serious conductors can find opportunity of maturing their gifts. What is to be done? Where and whither the native conductor?

* * *

He has really only two opportunities for experiment and growth not provided by either opera house or concert hall. They come the form of a certain few moving-picture theatres and with the orchestras of the radio stations. these places the conductors get good deal of routine, and interpret week in and week out, a great deal of music. Too often they must mutilate masterpieces to conform with time requirements and the nature of the entertainment, but the orchestral feature of radio entertainment is interesting the public very much, and complete performances of orchestral compositions are becoming more frequent. Some of the young conductors known to those who listen over the air have gone through a large part of the orchestral repertory. They have gained in this way practical experience of the baton, and the ones who are serious listen whenever they can, by means of a transmitter or by personal attendance at the concerts, to the great masters of their art. They should be learning fast from such "master courses." Let us hope that in this way a future American conductor is laying the cornerstones of his career. It is certainly a possibility.

* * *

Unfortunately, these positions do not offer all the desirable conditions for work. Quite frequently the conductors have excellent men under them, but limitations of time and of rehearsal embarrass them, and transmitting facilities have not yet reached the perfection where the concert given on the air must have as sensitively adjusted values as the performance in the concert room. Therefore the difficulty of polishing and sensitizing performances and of gaining the habit of doing so. In the big moving-picture theatres the condition is more dangerous, because the dimensions of these places and the taste of the audiences require a louder, coarser, more flamboyant approach to a score than is appropriate in concert. The mental atttitude rubs off musical sensibility and almost inevitably results in a coarse and sensational style.

Nevertheless, these are opportunities and incentive stimulating to the development of American conductors. Perhaps such opportunities confer another thing which the European background would not provide. Perhaps they will give the art of the American conductor qualities of his people and his nation. It is to be remembered that only a very few conductors who are successful in Europe meet the wishes of the public in America. The foreign conductor has seldom, in the first place, presented the eclectic repertory that the American audience wants. And, quite naturally, it is rarely that he is sympathetic toward American compositions—a respect in which Mr. Koussevitzky of the Boston Symphony stands head and shoulders over all his colleagues, for no European or Russian conductor has done nearly as much for native composers. These are tangible aspects of the matter. The deeper aspects are the possibility of American temperament, which is very nervous and responsive, creating a school of conducting of its own. It will come some day, and for such an end the radio headquarters and the picture houses may be doing much more than we realize. Furthermore, their artistic standards are rising, though against vast obstacles of commercialism and ignorance. With the elevation of these standards will come, in turn, always more exacting requirements of orchestral interpretation.

1933. Reading Eagle Jan 31

BOSTON SYMPHONY GRAND CLIMAX OF HAAGE SEASON

Reading Sponsor's Jubilee Year of Highest Grade Attractions Comes to Impressive Close—Over 2,000 Hear Concert at Rajah

There might have been a more fitting way to climax the silver anniversary of the George D. Haage concert series, but the Boston Symphony Orchestra, in the fifth and final concert of the current series, brought to an auspicious close the 25th year of concert presentations in this city with one of the finest performances ever presented in Reading. It received a mighty welcome in return.

More than 2,000 persons, close to a capacity house, crowded the Rajah Theatre to hear the orchestra and its famous conductor, Dr. Serge Koussevitzky.

A group of 110 men, with an established reputation, came to Reading with a difficult role to fill. The Cleveland Orchestra had preceded them on several occasions and established an enviable record. The Cincinnati, the New York Philharmonic and other notable organizations had left their imprint in the minds of music lovers here.

Ovation for Conductor.

But from the very moment Koussevitzky lifted his baton after mounting the podium, commanding utter silence from players and audience alike, he wielded a perfect mastery that ended with deafening applause when he strode from the stage. Silence, inspired by awe and admiration held the audience throughout the concert, but it accorded the conductor a tremendous ovation when his night was over, and the last strains of the "Tannhauser" overture of Wagner floated over the hall.

Five times the leader was called to take a bow, but each time he quietly smiled and deferred to his men. There were no encores and if any that was the only regret that could be uttered of the evening. The orchestra was finely trained and the players' performances was a credit to the traditions of the organization and leaders.

"Two Preludes" by Bach, arranged for string orchestra by Pick-Mangiagalli, introduced the accomplishments and possibilities of the orchestra. It displayed the absolute mastery that Koussevitzky wielded his magic baton. Graceful, commanding and dynamic, three personalities in one, as the mood required, was the tall, gray-haired leader as he moved from one eminent German composer to another and climaxed his performance with the ever-popular Wagner overture, "Tannhauser."

Bach to Brahms.

From the Bach preludes, the first fleeting and graceful, almost completely dominated by the first strings, and the second, dashing and vibrant, Koussevitzky moved to his major work of the evening — the Symphony No. 3 in F Major, Op. 90, by Brahms.

The first movement, allegro con brio, was light and airy as the orchestra introduced the theme of the composition. Next came the "andante, soft and prayer-like, ending with an organ-like effect that won instant favor with the audience. In the third poco allegretto, Koussevitzky literally carried along his men as he wove the intricate passages into delightful harmony. The fourth and final allegro movement brought back the theme of the symphony and ended with the strings and horns softly blending.

Three Wagner Numbers.

For the second part of his program, the leader devoted his attention to three of the better known works of Wagner. Calm and reserved he took his bow after the symphony and with his last bow, smiled quietly, obviously pleased with the reception accorded him. Even the players entered into the spirit of the occasion, for the performance in the second part, if possible, was better than the first.

The first was the descriptive "Forest Murmurs" from "Siegfried," with the wind rustling through the trees, the woodland birds calling to one and another and then softly fading away as twilight covered the land. As the number was introduced it seemed almost impossible for a group of 100 or more to play so softly and still be heard throughout the spacious hall.

Dramatic Finish of Series.

The greatest applause was given the leader following his rendition of the "Prelude and Love-Death," from "Tristan und Isolde." His overture completed the program.

Perhaps greater ovations have been accorded concert artists in Reading in the past, but none was more spontaneous or enthusiastic than that accorded the Boston Symphony. Many warm admirers here were won by this group of musicians, and it put a dramatic touch to the close of the present series and 25 years of concert direction by Mr. Haage in Reading.

Today the orchestra left by the special train, over the Pennsylvania Railroad, for Washington, D. C., where it will appear in another concert of the tour. It will play in Baltimore, Brooklyn and end the tour in New York on Saturday, with a performance in Carnegie Hall.

Concert-Chronicle

Of Broadcasting

SINCE the Symphony Concerts, as broadcast on Saturdays, are, fortunately, little smeared by announcers or lecturers or dispensers of "Hours with Music," these paragraphs from an article by Mr. Mendl in The Nation seem worth reprinting: "To those of us who need no salesmanship to make us listen to music, the broadcasters' efforts in that direction are, of course, revolting. That is because we are primarily interested in music and not in broadcasting. But to the broadcaster, highbrow music is simply one of a dozen different kinds of sustaining program from which he gets no direct returns. It represents a substantial investment which must pay for itself in habitual listeners who will buy the products his advertisers wish to sell them.

"It is doubtless true that if symphonic broadcasts were accompanied by no comment at all, the people who really wish to listen to symphonic music would listen just as readily. But if thousands who otherwise would not be interested can be persuaded to listen to highbrow music by salesmanship of one kind or another, the broadcaster cannot afford to neglect this opportunity.

"It is a mistake to think that this salesmanship does not work or that the high-toned nonsense the announcers read, the highfalutin accents in which they read it, and even more the enthusiastic indorsements of the critic of The Times do not carry weight with the audience. The pompous nonsense that the broadcasters love is not something they foist on a public that has no preferences; that public is not unlike the personnel of the broadcasting companies themselves, and has similar preferences. If the broadcasters have reason to think that salesmanship in the shape of 'music-appreciation talks' enlarges their audience, they are, as business men, obliged to use it. They can hardly be expected to give the public what it should have, whether it likes it or not."

On a Journey

The Symphony Orchestra is making this week its longest expedition abroad. Last evening it was heard at Reading in Pennsylvania, in Beethoven's Seventh Symphony, Pick-Mangiagalli's transcriptions from Bach; numbers from Wagner's operas. This afternoon it plays in Washington Beethoven's Seventh Symphony; Sibelius's tone-poem, "Tapiola"; Weber's overture to "Oberon"; numbers, again, from Wagner. Tomorrow evening in Baltimore, Beethoven's Seventh Symphony yet again; Strauss's tone-poem, "Death and Transfiguration," the overtures to "Oberon" and to "Tannhaüser." Brooklyn, on Thursday evening will hear the Seventh Symphony and four numbers from Wagner. The first program in New York assembles "Innominata," piece by the Swiss-Parisian, Conrad Beck, as yet unheard in Boston; Brahms's Third Symphony; Ravel's orchestral arrangement of Musorgsky's "Pictures at an Exhibition." The second program on Saturday traverses Sibelius's Fifth Symphony, Delius's "Brigg Fair"; Strauss's "Death and Transfiguration"; exhibits Mme. Beata Malkin in Mr. Converse's "Prophecy."

Incidents and Prospects

The Harvard Glee Club, with Dr. Davison conducting, announces a concert in Symphony Hall for Thursday evening, March 16. On April 13, it will join with the Pierian Sodality in a concert in Sanders Theater. The Pierian, assisted by the Radcliffe Choral Society, will give a concert of its own at Paine Hall at the University on Feb. 17.

From the Symphony Concerts that will mark the fiftieth anniversary of Wagner's death, Dr. Koussevitzky has dropped the choral fragments from the first act of "Parsifal." Orchestral numbers from Wagner will replace them.

Miss Hess will play the piano-part in Schumann's Concerto when she appears with the Symphony Orchestra to increase its Pension Fund on Sunday afternoon, Feb. 26. . . . Mr. Menuhin's concert in Boston is announced for Saturday evening, March 4.

Philip Merivale, who has now become a movie actor, will be seen in a film version of the play, "I Loved You Wednesday."

It is reported that efforts have been made to secure the movie rights to the play, "Dinner at Eight." Difficulty lies in the price asked and what Hollywood is willing to pay.

BOSTON SUNDAY POST, JANUARY 29, 1

Koussevitzky Made Them Scream With Laughter--Over in Poland

Boston's Symphony Conductor, Home From Vacation, Reveals Differences in International Audiences—What He Thinks of Guest Conductors—Future American Genius

Koussevitzky—just back from his winter vacation—compares the modern "trick" music to the modern novel—an appetizing tidbit, but no meat in it.

He discusses the problem of guest conductors that has brought forth so much criticism lately.

He tells why people scream with laughter at "Pictures on Exhibition," and explains why he changed the arrangement of the players in the Boston Symphony, why his arrangement differs from all other symphony orchestras.

BY JOHN WOODBURY

Dr. Serge Koussevitzky is back on his conductor's pedestal, to very warm and grateful applause, after his winter's holiday.

His vacation, mostly of hard work, he said to me, smiling; the selection of pieces and the arrangement of programmes; very important and difficult, but at least it is work of a different kind, and he has, for that time a certain solitude and isolation, very grateful.

Sergo Koussevitsky.

Eleanora Duse, the marvelous Italian actress, who had touched her thousands of audiences to ecstasy and tears, said once, "I would live on a ship at sea, and never come nearer than that to humanity." Though she had given all her genius to the public, did to the very day of her passing hence.

Very enthusiastic about his work, and delighting in all phases of it, Dr. Koussevitzky would not go as far as did the Duse, but he understands how she felt. "A painter, a sculptor, a composer," said he, "all have quiet and isolation for their creative work, but a conductor—he is constantly in touch with so many people."

If you had a hundred and seventy thousand people, nearly, in Boston, during the year watching your every gesture before them, and insisting that it be fraught with beauty and inspiration, not to mention other thousands, equally attentive in London and Paris during the summer, hundreds of necessary social and artistic contacts, and the Apollonian yet none the less Herculean task of rehearsing great orchestras to the very highest point of perfection, with a world-reputation to sustain at every second of play, then you, too, would appreciate a little isolation, would understand, perhaps, how the pre-eminant conductor of our pre-eminent Boston Symphony Orchestra delights for a while in the goldenness of silence and seclusion.

"Popular—Like a Novel"

I asked him about a recent programme piece descriptive of a radio station. "Very cleverly made," he said, "but not original, profound or of any enduring nature; interesting for the moment, perhaps, like a popular novel."

"But the 'Paintings on Exhibition,' the piano pieces arranged for orchestra by Maurice Revel, which you play this week, is it not something the same," I asked.

"Ah, that is another matter," smiled Dr. Koussevitzky, "Moussorgsky was one of the world's greatest musicians, and this work is most delicate and joyous, most marvelous!

"Just today, at the last rehearsal, I have all the time in my mind the thought this piece will forever remain as a supreme work of beauty and instrumentation, the greatest character-piece of the century." A thing to say!

Two Geniuses Working Together

Though he is very modest about it, Dr. Koussevitzky is very happy in the thought that it was he who persuaded the French composer Ravel to orchestrate this work written originally for piano alone. "Two geniuses working together, though in different times, to the achievement of a masterpiece of musical perfection; a very rare and happy thing," declared the Boston Symphony conductor with a most justifiable fervor.

"All the instruments are employed in threes," Dr. Zederbaum explains, "and Ravel uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells; the xylophone used only in 'The Old Castle.'

"The rights of all Moussorgsky's compositions are held by the publishers Bessel. Dr. Koussevitzky, therefore, had to ask permission from the firm for Ravel's orchestration. The Bessels granted permission on the condition that he should not rent or give the score to any other conductor, even at a Koussevitzky concert. Our conductor has the original manuscript, though now, after seven years, it is open for every conductor to use."

The motive of the "Pictures at an Exhibition" and its delicate and delightful picturing in music has thus been described:—

The composer, wishing to show his affection for the great architect and artist, Hartmann, his friend, who had died an untimely death, decided to pay him a tribute by "drawing in music" the best of his sketches. The introduction, "Promenade," as the Russian art critic, Stassov, writes, portrays the composer walking now right, now left, now as an idle person, now urged to go near a picture; at times his joyous feeling dampened as he thinks in sadness of his dead friend.

Swarm of Nurses and Children

First there comes "Gnomes," a drawing of a little fellow drawing himself along on his short, bandy legs, now crawling, now jumping; there is The Old Castle, where an old troubador sings a melancholy song before an old tower of the Middle Ages. Then the Tuileries—children disputing after their play, an alley in the Paris gardens with a swarm of nurses and children.

Among the other pictures "pictured" in music are: a ballet of chickens in their shells, from a drawing made by Hartmann for the staging of "Trilby." There is the picture of the episode from the painting of two Polish Jews. As Pierre d'Alheim described it, "Two Jewish melodies, one replying to the other; one grave, imposing, decisively marked; the other lively, skipping, supplicating. One cannot be deceived in the two persons; one of them, the portly one, walks square-toed; the other, the thin one, hurries along and twists about. He revolves in a funny way, courts a look from the other. One sees them!" Then there is the Market-Place of Limoges, in France, the stall women disputing furiously.

A Wonderful Witch!

"The Hut on Fowls' Legs," is one of the funniest and most fantastic of all. The drawing showed a clock in the form of the witch Baba-Yaga's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar. In Russian legends Baba-Yaga flies through the air; on the Witches Sabbath, "she rides in a mortar of glowing iron which she pushes along with a pestle, brushing out the traces behind her with a fiery broom."

Baba-Yaga would turn her victims to stone and then reduce them to "convenient fragments" by pounding them in her mortar.

"For seven years I have played this work, alone; many times, in Paris, in London, in Berlin, in Liverpool, in Edinburgh, in Barcelona, in Madrid, in New York, and here in Boston, and it is still fresh and as fairylike and delightful to me as the first time I conducted it. All the orchestra is happy with it, too, playing with vigor and joy; it is a marvelous piece, with the rarest feeling and color and form."

"And funny?" I asked.

Delightfully Comic

"So delightfully comic! Take the chickens dancing in their shells; it is just that, in the orchestral characterization. You hear the cracking of the shell, the squeeking, the flopping of the little fluffy chicks in air. It is so extremely difficult to play, but everything is in the music. And if interpreted rightly, the audience always laughs and has a great time.

"When I played the 'Pictures at an Exhibition' in Warsaw, Poland, the audience laughed hysterically, recognizing the perfect picturing of their own people; they literally screamed with laughter. In England and America, where people miss that intimate touch, the effect is not so powerful, of course. In France, the 'picture' of the market women disputing over their goods, the children in the garden, always produces quick laughter. The whole work is really magical in its power of evocation."

"What is the difference between a great work like this and other very startling pieces?" I asked.

"Well," Dr. Koussevitzky replied, "take Ravel's 'Bolero,' the Spanish dance piece. At first, when we played it here in Boston, it created, you might say, a shock, an extraordinary sensation. But, after the second hearing, you knew all the effects. You knew all the effects which were coming; it did not move you as at first. Such music, with so many of our modern things, is not profound and great enough; it is amazingly constructed, you might say, for a dynamic effect."

Spiritual Dynamism

"But, it is a physical, and not a spiritual dynamism, with no profound, searching spiritual quality," I interjected.

"Yes, exactly," Dr. Koussevitzky replied. "And it is these enduring qualities, these living powers, which a great composer like Moussorgsky has in all their plenitude."

"What was the reason for your different arrangement of the men here in the Boston Symphony?" I asked.

"Yes," he said, "my orchestra is differently placed. Generally the first violins are on the left, the second violins on the right, the cellos on the left by the first violins. Then the altos, the violas, next to second violins. But I had already changes this even when I was in Russia. Why? You have noticed that, when a string quartet plays, almost always the first violin is beside the second, and on the other side the viola and the cello. I have always believed this arrangement very good and that it should be followed in the arrangement of an orchestra.

"Then, in the second place, when the violas are in the centre of the orchestra, the harmony, in general, because of the position of the player, goes into the orchestra instead of out into the audience, and the harmony does not sound so round; put on the right side they sound much stronger. Thirdly, the first and second violins very, very often play in unison, and when they are together give an extraordinary force in tone. When, too, 30 or 40 violins are all in the same wave of movement, the esthetic visual effect is very excellent.

Guest Conductors

"Instead of being grouped together, as in other orchestras, in my orchestra the cellos are on the right and the double basses on the left, and the balance is much better. Many people ask me what is the reason my orchestra sounds so much fuller and rounder. I think I have given you the reasons."

"About the problem of guest conductors?" I suggested.

"Guest conductors, yes, but I think very rarely. Occasionally I believe it is good to have a guest conductor for two or three concerts during a season. Not over a long period, however, for the orchestra loses its discipline. There are some conductors who have no discipline, you know. I prefer, if we may not have one like Toscanini or Beacham or Walter, that Burgin, our own concert-master, conduct, for he goes in my way; I feel that my orchestra remains in its same artistical discipline.

"I understand, too, why a young American conductor should be given the chance to conduct a great orchestra, like the Boston Symphony; it is good for the development of American musical art; Clifton and Stoessel we have had. In the future we may very well develop a great American conductor, so we must give the worthy ones a chance."

A Super Instrument—of Men

"An orchestra is really an instrument in the hands of the conductor, I suppose," said I.

"Exactly," Dr. Koussevitzky assented. "And he plays it as a great pianist plays his instrument. An orchestra, like a piano, may be good or bad, but the conductor is responsible for the results, absolutely. If the orchestra plays badly, then the conductor is himself at fault. He is a bad conductor."

That seemed to me like a real taking of responsibility. And I thought how perfect society might be if every leader in every walk of life carried on with such conscientiousness and with such insistent power and joyousness.

Should the guest conductors be composers, too? "Well," he replied, "if a good composer is also a fine conductor it is rare and unusual."

"What do you consider the greatest piece of music?" I asked.

"For me, personally, the greatest music is the first part of Beethoven's Ninth Symphony, after Bach. Bach's B Minor Mass is the greatest movement for me, but because it is choral, and not orchestral, I put Beethoven first. Orchestrally, the Ninth Symphony is unsurpassed."

PHILADELPHIA, PA.
PUBLIC LEDGER

JAN 29 1933

Visiting Orchestras Are Musical Asset to a City

Give Opportunities to Audiences to Hear New Readings and New Performances—Philadelphia's Position Past and Present

By SAMUEL L. LACIAR

THE recently announced decision of the New York Philharmonic-Symphony Orchestra to omit its series of five concerts in Philadelphia next season, if it be actually ultimate, will remove from this city's season a series of important and interesting concerts. The action was not taken as a discriminatory one against this city, because all out-of-town concerts of this organization are to be canceled next season, the dates being thus gained to be given over to extra concerts in New York City. Nevertheless, it is a fair guess that, had the support in Philadelphia been as satisfactory as it was a few seasons ago, the concerts in this city would have been continued. A series of five concerts does not make any perceptible impression in the number of concerts given here in the course of a season, but it is true that these concerts, though few in number, are among the important ones of the season.

The principal reason for this is that they have given the music-lovers of Philadelphia their only chance for several seasons past of hearing one of the great American orchestras other than our own—a chance which ,it must regretfully be admitted, the aforesaid music-lovers have not shown themselves very desirous of improving, by the manner in which they have remained away; even though these concerts have brought such conductors to Philadelphia as Arturo Toscanini, Bruno Walter, Erich Kleiber and others of the most distinguished of European orchestra leaders. However, in spite of the apparent finality of the announcement, there is still something of a chance that these concerts may be resumed in future seasons when conditions are more normal than they are at the present time.

It is unquestionably to the musical advantage of every American city maintaining an important orchestra of its own, to have the opportunity of hearing other similar organizations of the country. This is not for the purpose of comparison, as to which one Shakespeare once made a pungent comment, but for the reason that it gives a chance to hear other conductors, either in numbers chosen from the standard repertoire or in new works. Having these men as guest conductors does not answer the same purpose at all, for in the latter case the leaders are working with a body of instrumentalists as strange to them as they are to the members of the orchestra. Under these circumstances, no matter how great the conductor nor how willing the men, the results cannot possibly be so good as with a conductor leading his own orchestra, where each is thoroughly accustomed to the other.

Former Visiting Orchestras

IN THIS respect, the early years of the Philadelphia Orchestra offered considerably greater opportunities than the later ones, when the fame of the local organization had grown so vastly. In those days, when the season of the Philadelphia Orchestra was less than half of what it is at the present time, the Boston Symphony Orchestra, the New York Philharmonic and the New York Symphony Society orchestras all visited Philadelphia, the Boston every month during the season and the New York orchestras for a lesser number of concerts. At that time the Boston Symphony was admittedly the greatest of American orchestras by a very large margin, if not the greatest in the world. This was partly compensated for by the fact that Gustav Mahler conducted a number of the Philharmonic concerts here and that Walter Damrosch had a great personal following in Philadelphia.

All of these concerts here were well attended. The Boston Symphony began with a series of concerts on Monday evenings, but shortly after the formation of the Philadelphia Orchestra, it added a second series on the Wednesday evening of the same week as the Monday concert. It also developed a disconcerting habit of playing at one or the other of these concerts virtually the same program as that scheduled by the Philadelphia Orchestra for its next appearance, a fact which roused the wrath of Fritz Scheel, the first conductor of the Philadelphia Orchestra, to a degree which more than once reached the point of verbal explosion; for none knew better than Mr. Scheel the disadvantage under which he labored with a newly organized orchestra in trying to compete with the mighty Bostonians in a similar program.

However, the support of the Philadelphia Orchestra grew, very slowly at first, it is true, but steadily and the Boston Symphony gradually withdrew its Philadelphia concerts. First the Wednesday series was withdrawn and after a time, as popular support was given more and more to the local organization the Monday concerts were also abandoned. Since then, if the writer remembers correctly, the Boston Orchestra has appeared but three times in Philadelphia, once under the auspices of the then existent Philharmonic Society of this city, once brought here by the Philadelphia Forum, and once when the organization gave a concert "on its own."

Other Orchestral Plans

THOUGH it was not officially announced at any time, it was generally understood that the last mentioned concert of the Boston Symphony was intended as a "feeler" toward the possible re-establishment of a Philadelphia series of concerts. The audience was excellent at all three of the concerts but nothing was ever heard about a return of a regular series here. The Philharmonic and the Forum concerts were, of course, semiprivate in nature and therefore could have no bearing on any series each season by the Boston organization. In the last season of the Philharmonic Society, Dr. Charles S. Hirsch, the manager of the organization, had laid plans for several of the great American orchestras to be heard here the following season, but it was never carried out, by reason of the dissolution of the society.

It was the Philharmonic Society, however, that brought the Cincinnati orchestra here, and it was at that concert that Fritz Reiner was first heard as an orchestra conductor in Philadelphia, which was later to know him so well and popularly to recognize his great abilities both in opera and in concert. It was regrettable for the musical interests of the city that Dr. Hirsch found himself unable to carry out the admirable idea which he had in mind for the Philharmonic Society in bringing not one, but four or five of the leading American orchestral organizations here in a single season. At that time, however, a vastly greater amount of traveling was done by the principal orchestras than is the case at the present time. This was probably due to the smaller size of the organizations then and the much lesser expense of traveling.

The inclination among American orchestras has grown more and more to play a constantly increasing number of their concerts in their own cities and, hence to do much less traveling. The result has been that, even in those cities which are still visited by orchestras from other places, the series has been reduced in the number of concerts and in most instances, the tours have been abandoned entirely. With the vastly increased expenses of traveling and the greater costs of maintaining an orchestra, which also increased immensely during the "boom" period, the expenses of giving out-of-town concerts with an organization of 100 or more men can scarcely be met, even though the last seat in the auditorium be sold—which is very seldom the case. And in these days no orchestra can afford to give any more concerts at a loss than is absolutely necessary. It may have to do it at home, but it will not do so in other places.

BOSTON SUNDAY POST, JANUARY 29, 1933

Koussevitzky Made Them Scream With Laughter--Over in Poland

Boston's Symphony Conductor, Home From Vacation, Reveals Differences in International Audiences---What He Thinks of Guest Conductors---Future American Genius

Koussevitzky—just back from his winter vacation—compares the modern "trick" music to the modern novel—an appetizing tidbit, but no meat in it.

He discusses the problem of guest conductors that has brought forth so much criticism lately.

He tells why people scream with laughter at "Pictures on Exhibition," and explains why he changed the arrangement of the players in the Boston Symphony, why his arrangement differs from all other symphony orchestras.

BY JOHN WOODBURY

Dr. Serge Koussevitzky is back on his conductor's pedestal, to very warm and grateful applause, after his winter's holiday.

His vacation, mostly of hard work, he said to me, smiling; the selection of pieces and the arrangement of programmes; very important and difficult, but at least it is work of a different kind, and he has, for that time a certain solitude and isolation, very grateful.

Sergo Koussevitsky.

Eleanora Duse, the marvelous Italian actress, who had touched her thousands of audiences to ecstasy and tears, said once, "I would live on a ship at sea, and never come nearer than that to humanity." Though she had given all her genius to the public, did to the very day of her passing hence.

Very enthusiastic about his work, and delighting in all phases of it, Dr. Koussevitzky would not go as far as did the Duse, but he understands how she felt. "A painter, a sculptor, a composer," said he, "all have quiet and isolation for their creative work, but a conductor—he is constantly in touch with so many people."

If you had a hundred and seventy thousand people, nearly, in Boston, during the year watching your every gesture before them, and insisting that it be fraught with beauty and inspiration, not to mention other thousands, equally attentive in London and Paris during the summer, hundreds of necessary social and artistic contacts, and the Apollonian yet none the less Herculean task of rehearsing great orchestras to the very highest point of perfection, with a world-reputation to sustain at every second of play, then you, too, would appreciate a little isolation, would understand, perhaps, how the pre-eminant conductor of our pre-eminent Boston Symphony Orchestra delights for a while in the goldenness of silence and seclusion.

"Popular—Like a Novel"

I asked him about a recent programme piece descriptive of a radio station. "Very cleverly made," he said, "but not original, profound or of any enduring nature; interesting for the moment, perhaps, like a popular novel."

"But the 'Paintings on Exhibition,' the piano pieces arranged for orchestra by Maurice Revel, which you play this week, is it not something the same," I asked.

"Ah, that is another matter," smiled Dr. Koussevitzky, "Moussorgsky was one of the world's greatest musicians, and this work is most delicate and joyous, most marvelous!

"Just today, at the last rehearsal, I have all the time in my mind the thought this piece will forever remain as a supreme work of beauty and instrumentation, the greatest character-piece of the century." A thing to say!

Two Geniuses Working Together

Though he is very modest about it, Dr. Koussevitzky is very happy in the thought that it was he who persuaded the French composer Ravel to orchestrate this work written originally for piano alone. "Two geniuses working together, though in different times, to the achievement of a masterpiece of musical perfection; a very rare and happy thing," declared the Boston Symphony conductor with a most justifiable fervor.

"All the instruments are employed in threes," Dr. Zederbaum explains, "and Ravel uses two harps, kettledrums, bass drum, snare drum, celesta, xylophone, glockenspiel, rattle, bells; the xylophone used only in 'The Old Castle.'

"The rights of all Moussorgsky's compositions are held by the publishers Bessel. Dr. Koussevitzky, therefore, had to ask permission from the firm for Ravel's orchestration. The Bessels granted permission on the condition that he should not rent or give the score to any other conductor, even at a Koussevitzky concert. Our conductor has the original manuscript, though now, after seven years, it is open for every conductor to use."

The motive of the "Pictures at an Exhibition" and its delicate and delightful picturing in music has thus been described:—

The composer, wishing to show his affection for the great architect and artist, Hartmann, his friend, who had died an untimely death, decided to pay him a tribute by "drawing in music" the best of his sketches. The introduction, "Promenade," as the Russian art critic, Stassov, writes, portrays the composer walking now right, now left, now as an idle person, now urged to go near a picture; at times his joyous feeling dampened as he thinks in sadness of his dead friend.

Swarm of Nurses and Children

First there comes "Gnomes," a drawing of a little fellow drawing himself along on his short, bandy legs, now crawling, now jumping; there is The Old Castle, where an old troubador sings a melancholy song before an old tower of the Middle Ages. Then the Tuileries—children disputing after their play, an alley in the Paris gardens with a swarm of nurses and children.

Among the other pictures "pictured" in music are: a ballet of chickens in their shells, from a drawing made by Hartmann for the staging of "Trilby." There is the picture of the episode from the painting of two Polish Jews. As Pierre d'Alheim described it, "Two Jewish melodies, one replying to the other; one grave, imposing, decisively marked; the other lively, skipping, supplicating. One cannot be deceived in the two persons; one of them, the portly one, walks square-toed; the other, the thin one, hurries along and twists about. He revolves in a funny way, courts a look from the other. One sees them!" Then there is the Market-Place of Limoges, in France, the stall women disputing furiously.

A Wonderful Witch!

"The Hut on Fowls' Legs," is one of the funniest and most fantastic of all. The drawing showed a clock in the form of the witch Baba-Yaga's hut on the legs of fowls. Moussorgsky added the witch rushing on her way seated on her mortar. In Russian legends Baba-Yaga flies through the air; on the Witches Sabbath, "she rides in a mortar of glowing iron which she pushes along with a pestle, brushing out the traces behind her with a fiery broom."

Baba-Yaga would turn her victims to stone and then reduce them to "convenient fragments" by pounding them in her mortar.

"For seven years I have played this work, alone; many times, in Paris, in London, in Berlin, in Liverpool, in Edinburgh, in Barcelona, in Madrid, in New York, and here in Boston, and it is still fresh and as fairylike and delightful to me as the first time I conducted it. All the orchestra is happy with it, too, playing with vigor and joy; it is a marvelous piece, with the rarest feeling and color and form."

"And funny?" I asked.

Delightfully Comic

"So delightfully comic! Take the chickens dancing in their shells; it is just that, in the orchestral characterization. You hear the cracking of the shell, the squeeking, the flopping of the little fluffy chicks in air. It is so extremely difficult to play, but everything is in the music. And if interpreted rightly, the audience always laughs and has a great time.

"When I played the 'Pictures at an Exhibition' in Warsaw, Poland, the audience laughed hysterically, recognizing the perfect picturing of their own people; they literally screamed with laughter. In England and America, where people miss that intimate touch, the effect is not so powerful, of course. In France, the 'picture' of the market women disputing over their goods, the children in the garden, always produces quick laughter. The whole work is really magical in its power of evocation."

"What is the difference between a great work like this and other very startling pieces?" I asked.

"Well," Dr. Koussevitzky replied, "take Ravel's 'Bolero,' the Spanish dance piece. At first, when we played it here in Boston, it created, you might say, a shock, an extraordinary sensation. But, after the second hearing, you knew all the effects. You knew all the effects which were coming; it did not move you as at first. Such music, with so many of our modern things, is not profound and great enough; it is amazingly constructed, you might say, for a dynamic effect."

Spiritual Dynamism

"But, it is a physical, and not a spiritual dynamism, with no profound, searching spiritual quality," I interjected.

"Yes, exactly," Dr. Koussevitzky replied. "And it is these enduring qualities, these living powers, which a great composer like Moussorgsky has in all their plenitude."

"What was the reason for your different arrangement of the men here in the Boston Symphony?" I asked.

"Yes," he said, "my orchestra is differently placed. Generally the first violins are on the left, the second violins on the right, the cellos on the left by the first violins. Then the altos, the violas, next to second violins. But I had already changes this even when I was in Russia. Why? You have noticed that, when a string quartet plays, almost always the first violin is beside the second, and on the other side the viola and the cello. I have always believed this arrangement very good and that it should be followed in the arrangement of an orchestra.

"Then, in the second place, when the violas are in the centre of the orchestra, the harmony, in general, because of the position of the player, goes into the orchestra instead of out into the audience, and the harmony does not sound so round; put on the right side they sound much stronger. Thirdly, the first and second violins very, very often play in unison, and when they are together give an extraordinary force in tone. When, too, 30 or 40 violins are all in the same wave of movement, the esthetic visual effect is very excellent.

Guest Conductors

"Instead of being grouped together, as in other orchestras, in my orchestra the cellos are on the right and the double basses on the left, and the balance is much better. Many people ask me what is the reason my orchestra sounds so much fuller and rounder. I think I have given you the reasons."

"About the problem of guest conductors?" I suggested.

"Guest conductors, yes, but I think very rarely. Occasionally I believe it is good to have a guest conductor for two or three concerts during a season. Not over a long period, however, for the orchestra loses its discipline. There are some conductors who have no discipline, you know. I prefer, if we may not have one like Toscanini or Beacham or Walter, that Burgin, our own concert-master, conduct, for he goes in my way; I feel that my orchestra remains in its same artistical discipline.

"I understand, too, why a young American conductor should be given the chance to conduct a great orchestra, like the Boston Symphony; it is good for the development of American musical art; Clifton and Stoessel we have had. In the future we may very well develop a great American conductor, so we must give the worthy ones a chance."

A Super Instrument—of Men

"An orchestra is really an instrument in the hands of the conductor, I suppose," said I.

"Exactly," Dr. Koussevitzky assented. "And he plays it as a great pianist plays his instrument. An orchestra, like a piano, may be good or bad, but the conductor is responsible for the results, absolutely. If the orchestra plays badly, then the conductor is himself at fault. He is a bad conductor."

That seemed to me like a real taking of responsibility. And I thought how perfect society might be if every leader in every walk of life carried on with such conscientiousness and with such insistent power and joyousness.

Should the guest conductors be composers, too? "Well," he replied, "if a good composer is also a fine conductor it is rare and unusual."

"What do you consider the greatest piece of music?" I asked.

"For me, personally, the greatest music is the first part of Beethoven's Ninth Symphony, after Bach. Bach's B Minor Mass is the greatest movement for me, but because it is choral, and not orchestral, I put Beethoven first. Orchestrally, the Ninth Symphony is unsurpassed."

ADELPHIA, PA.
IC LEDGER

JAN 29 1933

Visiting Orchestras Are Musical Asset to a City

Give Opportunities to Audiences to Hear New Readings and New Performances—Philadelphia's Position Past and Present

By SAMUEL L. LACIAR

THE recently announced decision of the New York Philharmonic-Symphony Orchestra to omit its series of five concerts in Philadelphia next season, if it be actually ultimate, will remove from this city's season a series of important and interesting concerts. The action was not taken as a discriminatory one against this city, because all out-of-town concerts of this organization are to be canceled next season, the dates being thus gained to be given over to extra concerts in New York City. Nevertheless, it is a fair guess that, had the support in Philadelphia been as satisfactory as it was a few seasons ago, the concerts in this city would have been continued. A series of five concerts does not make any perceptible impression in the number of concerts given here in the course of a season, but it is true that these concerts, though few in number, are among the important ones of the season.

The principal reason for this is that they have given the music-lovers of Philadelphia their only chance for several seasons past of hearing one of the great American orchestras other than our own—a chance which ,it must regretfully be admitted, the aforesaid music-lovers have not shown themselves very desirous of improving, by the manner in which they have remained away; even though these concerts have brought such conductors to Philadelphia as Arturo Toscanini, Bruno Walter, Erich Kleiber and others of the most distinguished of European orchestra leaders. However, in spite of the apparent finality of the announcement, there is still something of a chance that these concerts may be resumed in future seasons when conditions are more normal than they are at the present time.

It is unquestionably to the musical advantage of every American city maintaining an important orchestra of its own, to have the opportunity of hearing other similar organizations of the country. This is not for the purpose of comparison, as to which one Shakespeare once made a pungent comment, but for the reason that it gives a chance to hear other conductors, either in numbers chosen from the standard repertoire or in new works. Having these men as guest conductors does not answer the same purpose at all, for in the latter case the leaders are working with a body of instrumentalists as strange to them as they are to the members of the orchestra. Under these circumstances, no matter how great the conductor nor how willing the men, the results cannot possibly be so good as with a conductor leading his own orchestra, where each is thoroughly accustomed to the other.

Former Visiting Orchestras

IN THIS respect, the early years of the Philadelphia Orchestra offered considerably greater opportunities than the later ones, when the fame of the local organization had grown so vastly. In those days, when the season of the Philadelphia Orchestra was less than half of what it is at the present time, the Boston Symphony Orchestra, the New York Philharmonic and the New York Symphony Society orchestras all visited Philadelphia, the Boston every month during the season and the New York orchestras for a lesser number of concerts. At that time the Boston Symphony was admittedly the greatest of American orchestras by a very large margin, if not the greatest in the world. This was partly compensated for by the fact that Gustav Mahler conducted a number of the Philharmonic concerts here and that Walter Damrosch had a great personal following in Philadelphia.

All of these concerts here were well attended. The Boston Symphony began with a series of concerts on Monday evenings, but shortly after the formation of the Philadelphia Orchestra, it added a second series on the Wednesday evening of the same week as the Monday concert. It also developed a disconcerting habit of playing at one or the other of these concerts virtually the same program as that scheduled by the Philadelphia Orchestra for its next appearance, a fact which roused the wrath of Fritz Scheel, the first conductor of the Philadelphia Orchestra, to a degree which more than once reached the point of verbal explosion; for none knew better than Mr. Scheel the disadvantage under which he labored with a newly organized orchestra in trying to compete with the mighty Bostonians in a similar program.

However, the support of the Philadelphia Orchestra grew, very slowly at first, it is true, but steadily and the Boston Symphony gradually withdrew its Philadelphia concerts. First the Wednesday series was withdrawn and after a time, as popular support was given more and more to the local organization, the Monday concerts were also abandoned. Since then, if the writer remembers correctly, the Boston Orchestra has appeared but three times in Philadelphia, once under the auspices of the then existent Philharmonic Society of this city, once brought here by the Philadelphia Forum, and once when the organization gave a concert "on its own."

Other Orchestral Plans

THOUGH it was not officially announced at any time, it was generally understood that the last mentioned concert of the Boston Symphony was intended as a "feeler" toward the possible reestablishment of a Philadelphia series of concerts. The audience was excellent at all three of the concerts but nothing was ever heard about a return of a regular series here. The Philharmonic and the Forum concerts were, of course, semiprivate in nature and therefore could have no bearing on any series each season by the Boston organization. In the last season of the Philharmonic Society, Dr. Charles S. Hirsch, the manager of the organization, had laid plans for several of the great American orchestras to be heard here the following season, but it was never carried out, by reason of the dissolution of the society.

It was the Philharmonic Society, owever, that brought the Cincinnati orchestra here, and it was at that concert that Fritz Reiner was first heard as an orchestra conductor in Philadelphia, which was later to know him so well and popularly to recognize his great abilities both in opera and in concert. It was regrettable for the musical interests of the city that Dr. Hirsch found himself unable to carry out the admirable idea which he had in mind for the Philharmonic Society in bringing not one, but four or five of the leading American orchestral organizations here in a single season. At that time, however, a vastly greater amount of traveling was done by the principal orchestras than is the case at the present time. This was probably due to the smaller size of the organizations then and the much lesser expense of traveling.

The inclination among American orchestras has grown more and more to play a constantly increasing number of their concerts in their own cities and, hence to do much less traveling. The result has been that, even in those cities which are still visited by orchestras from other places, the series has been reduced in the number of concerts and in most instances, the tours have been abandoned entirely. With the vastly increased expenses of traveling and the greater costs of maintaining an orchestra, which also increased immensely during the "boom" period, the expenses of giving out-of-town concerts with an organization of 100 or more men can scarcely be met, even though the last seat in the auditorium be sold—which is very seldom the case. And in these days no orchestra can afford to give any more concerts at a loss than is absolutely necessary. It may have to do it at home, but it will not do so in other places.

WASHINGTON, D. C.
STAR

JAN 29 1933

Famed Boston Symphony Once Student's Dream

Great Orchestra Originated in Idea of Henry Higginson, Young Harvard Scholar, Who Founded It and Later Contributed a Million Dollars.

By Alice Eversman.

ON Tuesday afternoon the Boston Symphony Orchestra under the direction of Serge Koussevitzy will pay its only visit to Washington this season. Orchestra patrons of this city have had several occasions to hear and compare the most celebrated orchestras in this part of the country as well as enjoy the individuality of several famous conductors. The Boston Symphony Orchestra stands for stability and progressiveness and with the added brilliancy of the name of Koussevitzy it means originality and, above all, the quintessence of good musicianship.

The Boston Symphony Orchestra is the second oldest in the United States giving pre-eminence only to the New York Philharmonic which is its senior by 39 years. The story of the orchestra's inception and growth is a human story of benevolence and farsightedness, a man's dream realized, a conviction justified. It is an example of the strength of his belief in our ultimate reaction to music provided the opportunity was given us to hear it year by year until its power had had time to work upon us and we had grown to love it.

Henry L. Higginson was a young Bostonian student who first learned of cultural affairs at the University of Harvard. His intentions were to become a banker, but before completely finishing the course of studies, he left to go to Vienna to spend four years in training his voice, practicing the piano and trying his hand at composition. Then the Civil War claimed his services in America and he did his duty to his country, rising from rank to rank until, being seriously wounded, he was forced from action. After the war, when he took up the occupation of banker, which he had first decided upon, he nevertheless continued to be a part of every movement that had anything to do with music or any other educational undertakings. The impression of those student years when, day after day, he listened to the best music the great capital of Vienna had to offer, was never effaced and through the years of post-war readjustment and his own struggle to advance materially, he dreamed and planned.

During this time there had been many attempts to form an orchestra. Although orchestra musicians were scarce, the few there were, were gathered together periodically and a concert given. Theodore Thomas, at that time domiciled in New York, was the moving spirit in all things orchestral and with untiring zeal he managed to hold together an orchestra, and do some touring, so that various cities, including Boston had an opportunity to hear an orchestra and know something of the fine compositions that had been written for it.

With this as a foundation and with personal prosperity aiding him, Mr. Higginson finally reached the point where his dreaming and his planning could bear fruit. In 1881 he set aside $1,000,000 by way of endowment and announced to the Boston public that there would be established "an orchestra which should play the best music in the best way and give concerts to all who could pay a small price." He called on Europe to obtain good musicians and took the best America had to offer at that time. He formed an orchestra of 60 men to give 20 concerts from the middle of October to the middle of March on Saturday evenings in the Museum Hall of Boston. He paid them for the concerts and for their preliminary "careful training" and bought a substantial library. The public was charged from 25 to 75 cents for a single ticket.

George Henschel was the first conductor chosen. Born and educated in Germany, Mr. Henschel achieved fame before he reached Boston as a concert singer and, after his American sojourn returned to Europe to win further renown as a vocal teacher and the founder of the London Symphony concerts. However, his thorough training in all branches of music made him eminently fitted to carry out Mr. Higginson's idea. For the first three years of its existence Mr. Henschel directed the Boston Smphony Orchestra.

The second conductor, who succeeded him, was Wilhelm Gericke. Resembling Mr. Henschel, he, too, had a Viennese education and much practice as conductor of the Gesellschaft's Concerte in Vienna. When he took over the baton of the orchestra, he used his energy and knowledge to weed out the unworthy and replace them with experienced men and work for the highest proficiency in the public performances. His first important step was to engage Franz Kneisel, then with the Bilse Orchestra of Berlin, as concertmaster. During the five years that Gericke remained in Boston and for 13 years thereafter Kneisel held this position. At the concerts which the Boston Symphony gave at the Chicago World's Fair it was Kneisel who was called upon to direct them during the absence of the conductor.

Ill health compelled Mr. Gericke to pass on the baton to Arthur Nikisch. No more picturesque conductor than Nikisch has ever been known and from earliest childhood he had shown unusual talent for music. When still a student he was chosen to be spokesman for a group of musicians who were sent to welcome Wagner in the historical year of the laying of the corner stone of the Bayreuth Festspielhaus. At the concert which was given on that occasion, and where Wagner himself directed the performance of Beethoven's "Choral Symphony," Nikisch played in the orchestra among the first violins. Many triumphs followed each of his appearances when he later was a famed conductor and once, after an exceptionally fine performance of Schumann's "D Minor Symphony," he was publicly thanked by Mme. Schumann.

Such was the conductor who next took over the destinies of the Boston Symphony and brought to bear his profound musicianship on their further training. During the four years that he remained in this country, the public had many opportunities to hear a variety of works that heretofore had not been included in the orchestra's repertoire.

From Vienna again came his successor, Emil Pauer, who, after five years in Boston, continued in America as conductor of the New York Philharmonic concerts and eventually became director of the National Conservatory in New York. Dr. Carl Muck was another find of Mr. Higginson and he continued at his post for many years bringing the standard of the orchestra to as near perfection as possible.

War, that had interfered with Mr. Higginson's early life, came again to cause a temporary suspension of what he was trying to accomplish and after being the sole supporter of the orchestra for 37 years, he turned over the directing of its destinies in 1918 to a board of trustees.

In 1924 Serge Koussevitsky began the longest continuous term as conductor of that orchestra and has brought it to new and surpassing heights. He came, heralded by the fame of his "Concerts Koussevitsky" in Paris and the new impetus he had given to music in Russia. During the past nine years of his Boston leadership he has won a warm place in the appreciation of the American public for his upholding of ideals that were a part of Mr. Higginson's dream.

* * * *

THE passing of Katie Wilson-Greene writes finis to a glorious musical adventure. She braved many difficulties that the treasures of music could be accessible to the public of Washington. She laid the corner stone of a substantial musical edifice and saw it grow with surprising rapidity during her lifetime and had the consolation of knowing that what she had done was good. The impetus she has given will spread out in ever widening circles and to her will go the honor of having started it.

Were it not for her bigness of courage that made her willing to gamble everything she possessed to carry out her idea, the influx of famous artists and the forming of the habit of concert going would have been delayed many years. She it was who realized that there was culture here that was being starved and wealth enough willing to pay provided that need was satisfied.

Mrs. Wilson-Greene had the clearness to see that it was a delicate undertaking and that any effort to present but the best would bring a disgust that could never be overcome. For that reason she wasted no time, but began at the top, sought the best and paid the big prices for the best. In the struggle she made Washington known as a city where great artists would be welcomed and raised herself to the presidency of the National Concert Managers' Association, where she presided over the activities of artists and managers over the entire country.

From one initial concert to the complicated handling of big organizations, such as the Metropolitan and Chicago Operas, has been Mrs. Greene's record. Washington has become familiar with the elite of genius and musical talent, and to the memory of Katie Wilson-Greene, who made all this possible, goes the respect and gratitude of those who have enjoyed the fruits of her labors.

* * * *

PHILADELPHIA, PA.
PUBLIC LEDGER

JAN 29 1933

Very Few Cities Favored

NEW YORK is virtually the only American city today which has the opportunity of hearing great orchestras other than its own. Both the Philadelphia Orchestra and the Boston Symphony give an annual series of ten concerts in New York and are well supported. Other orchestras, such as the Cleveland and occasionally the Detroit Orchestra, formerly gave single concerts in New York, but this was apparently more with the idea of loosening reluctant purse-strings back home through the eclat of a successful metropolitan appearance than for any other reason. Outside of the Philadelphia and the Boston orchestras, New York has not now, nor for a long time, had any series of orchestra concerts from foreign organizations.

Geographically, Philadelphia is in the best position of any of the American cities maintaining orchestras for such concerts. The run from New York is short, and it would seem to be a not impossible matter to secure orchestras giving concerts there to visit this city for a single event. This, however, does not apply to the Boston Symphony, which gives Saturday matinee concerts there. Saturday night in Philadelphia is impossible on account of our own orchestra and Sunday on account of the State law, while the expense involved in remaining over until Monday would be prohibitive. When the Boston Orchestra visited Washington and Baltimore, as it did a good many years ago, the Philadelphia stop was easy to arrange—in fact, it was the major concert of the tour together with that in New York. The Southern concerts, however, have since been taken over by our own orchestra.

There has been considerable disappointment expressed here about the announcement of the cancellation of the Philharmonic concerts next season. However, this will not restore them, in case it be still possible to do so. The only thing to do if the music-lovers of Philadelphia desire to hear the New York orchestra in the future, as they have for a number of seasons in the past, is either to raise a guarantee fund sufficient to insure the organization against loss or to obtain enough advance subscriptions to achieve the same purpose. Every orchestra in the United States, from San Francisco to Boston, is having the same trouble during the present season, to make the income from all sources, sale of tickets, interest on invested funds, or gifts, meet its expenditures, and none of them will take on future concerts which do not show at least a reasonable hope of meeting the cost of such events.

READING, PA.
TIMES

JAN 30 1933

CONDUCTOR

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, who will appear at Rajah theatre, tonight, with his orchestra, in the last concert of the series conducted by George D. Haage.

READING, PA.
TIMES

JAN 31 1933

SYMPHONY GIVES READING THRILL

Boston Orchestra Under Kousevitzky Heard in Haage Concert

Dr. Serge Koussevitzky brought his Boston Symphony orchestra to Reading last night and gave music-lovers of Berks and half a dozen neighboring counties a thrill they'll not soon forget.

The concert was the last of the season's series under the imprimateur of George D. Haage. It marked the close of the twenty-fifth Haage season. That the impresario should choose the Boston symphony, that the symphony should choose to come to Reading, that Dr. Koussevitzky should choose an all-German program—these all were right and proper for the series' silver anniversary.

Honors Three Composers

Bach, Brahms, Wagner—these three and no more was L. J. Rogers, the Boston's librarian, required to browse through to find the scores for the concert. Because this year is the hundredth anniversary of Brahms' birth, there was the lovely, lively "Eroica" or Third symphony. Because this year also is the fiftieth anniversary of Richard Wagner's death, there were selections from three Wagner operas: "Forest Murmurs," from "Siegfried;" Prelude and Love-Death, from "Tristan and Isolde;" and the mighty and mellifluous overture to Tannhauser. Two Bach string orchestra preludes arranged by Pick-Mangiagalli opened the program.

The program, of course, was anything but "light." With three tolerably lengthy Wagner items, it could not possibly be so. But under the cunning of Koussevitzky's baton and restless hands, what might ordinarily be a weighty and somniferous program never came within a mile of letting down the large audience for a split second.

Glorious Golden Music

There was the music, of course—glorious, golden music dripping from the strings, flowing from the woodwinds, rushing pell-mell from basses and tympani. And there was Koussevitzky the inimitable—alive as electricity, dynamic as dynamite, always and ever moving, moving, moving. Here's a man, indeed, who, when he leads an orchestra, leads an orchestra, if you get the idea. His slender baton plays the least important part in his direction. His left hand does as much as his right, his shoulders and head almost as much as his hands and arms, and his continuous moving about the podium to "contact" the various sections of the orchestra gives his feet and legs a share of the conductor's job.

And there are moments when hands, arms, legs, shoulders and baton are too inorticulate, so Dr. Koussevitzky "speaks" to his men. Not aloud, of course. But he mouths his directions and with the formation of his lips, the lift of brows, indicates and transfers to the orchestra his feeling for the music's interpretation.

Gets Splendid Response

And what music this gyrating, graceful maestro elicits from his men. The audience seemed especially to like the symphony and the "Tristan and Isolde" and "Tannhauser" numbers, to which Koussevitzky seemed most devotedly attentive. His mastery over the brass section was particularly noticeable in the overture which closed the program, lifting his musicians to their very highest pitch.

A nearly-capacity house heard the program. There were no encores. Dr. Koussevitzky was called back for many bows, which he shared with his men. In the crowd were some scores from towns and cities within a 100-mile radius of Reading.

On Lengthy Tour

The orchestra's present tour, which opened in Reading, will take it to Baltimore, Washington, Brooklyn and, on Friday night and Saturday afternoon to Carnegie Hall, New York, where it will play, for the first time in the metropolis, "Prophecy," by Frederick Converse. It is arranged for soprano and orchestra. Beata Malkin, Russian soprano who sang it at its first performance in Boston last December, will sing the same part in New York, Saturday afternoon.

The first concert of the newly-organized Reading Madrigal society will be sung at the Rajah theatre, February 23. Willy Richter is conductor of the society, which will devote itself to the works of such composers as Palestriana, Mozart, Tschaikowsky, Rachmaninoff, Bateson and Dowland.

POTTSVILLE, PA.
REPUBLICAN

JAN 31 1933

READING CONCERT SEASON CLOSED WITH SYMPHONY

The greatest musical season Reading has ever had was brought to a brilliant close Monday evening under the efficient management of Geo I Haage, with the initial appearance of the Boston Symphony Orchestra under ~~Serge Koussevitzky~~, conductor.

Mr. Haage has been untiringly spreading the gospel of music for 25 years, and, as a celebration of this anniversary, has given his patrons an almost unequaled array of talent, comprising as it did, Rosa Ponselle, who is generally acknowledged the greatest dramatic soprano in the world today; Fritz Kreisler, the mere mention of whose name tells the story of his place as perhaps one of the finest all around musicians in the world—some one has fittingly termed him "Dean of Violinists"; Leland Hayes, the negro tenor, who perhaps is better known through Europe than in his own country; Vladimir Horowitz, an especially brilliant pianist, and the Boston Symphony with its personnel of 110 men and Serge Koussevitsky, conductor. One could never hope to hear such a marvelous combination of concerts again outside the large musical centers, but Reading is rapidly becoming known for its increasing interest and appreciation of the best in all the various branches of art. Mr. Haage's belief in music has been justified by the enthusiastic support given him by patrons who come from a radius of 40 miles to enjoy these evenings.

While Mr. Haage has been fortunate in the past to number the Cleveland Orchestra as an outstanding feature of his course, he is to be especially congratulated in obtaining the Boston Symphony for this season. The Cleveland Orchestra, under Sokoloff, will be remembered as having played here in Pottsville some years past with Robert Braun as soloist. This orchestra has always delighted its audiences, but the renewed life that has been creeping into the Boston organization in the last half dozen years is rapidly bringing it back to its original high standard, when it was the only real orchestra in the country. With Dr. Karl Muck as conductor no other orchestra could compare with it, and it had the proud distinction of weathering a gratifying comparison with the best organizations of its kind in Europe. However, after Dr. Muck was no longer associated with it, this wonderful reputation sustained interest for a time but gradually faded until the happy arrival of Koussevitzky, who has imparted new life into it and brought it back to its present enviable standing among the splendid orchestras of the country.

With the marvelous background of 110 tried and experienced musicians, and a well balanced program of three masters, plus a vibrant and insatiable artist to lead them in their beautiful pianissimo and stirring fortissimo passages, who could fail to designate this concert as the climax of all the musical actiyities ever held in Reading?

Koussevitzky was particularly happy in his choice of Bach, Brahms and Wagner on the same program. Starting with the sweet tones of the entire string section in the opening Bach numbers—Two Preludes arranged by Pick-Maugiagalli, the first half ended with the Brahms Symphony No. 3 in F. Major, op 90. The latter half of the program was given over to three numbers from the Wagner operas.

From the delicate trills and entrancing themes of the Forest Murmurs from Seigfried, through the exquisite and soulful strains of the Prelude and Love-Death from "Tristan and Isolde," to the thrilling close of the Overture to Tannheuser, the audience seemed to be held spell bound by the inspired rendition of these numbers.

READING, PA.
EAGLE

JAN 31 1933

BOSTON SYMPHONY GRAND CLIMAX OF HAAGE SEASON

Reading Sponsor's Jubilee Year of Highest Grade Attractions Comes to Impressive Close—Over 2,000 Hear Concert at Rajah

There might have been a more fitting way to climax the silver anniversary of the George D. Haage concert series, but the Boston Symphony Orchestra, in the fifth and final concert of the current series, brought to an auspicious close the 25th year of concert presentations in this city with one of the finest performances ever presented in Reading. It received a mighty welcome in return.

More than 2,000 persons, close to a capacity house, crowded the Rajah Theatre to hear the orchestra and its famous conductor, Dr. Serge Koussevitzky.

A group of 110 men, with an established reputation, came to Reading with a difficult role to fill. The Cleveland Orchestra had preceded them on several occasions and established an enviable record. The Cincinnati, the New York Philharmonic and other notable organizations had left their imprint in the minds of music lovers here.

Ovation for Conductor.

But from the very moment Koussevitzky lifted his baton after mounting the podium, commanding utter silence from players and audience alike, he wielded a perfect mastery that ended with deafening applause when he strode from the stage. Silence, inspired by awe and admiration held the audience throughout the concert, but it accorded the conductor a tremendous ovation when his night was over, and the last strains of the "Tannhauser" overture of Wagner floated over the hall.

Five times the leader was called to take a bow, but each time he quietly smiled and deferred to his men. There were no encores and if any that was the only regret that could be uttered of the evening. The orchestra was finely trained and the players' performances was a credit to the traditions of the organization and leaders.

"Two Preludes" by Bach, arranged for string orchestra by Pick-Mangiagalli, introduced the accomplishments and possibilities of the orchestra. It displayed the absolute mastery that Koussevitzky wielded his magic baton. Graceful, commanding and dynamic, three personalities in one, as the mood required, was the tall, gray-haired leader as he moved from one eminent German composer to another and climaxed his performance with the ever-popular Wagner overture, "Tannhauser."

Bach to Brahms.

From the Bach preludes, the first fleeting and graceful, almost completely dominated by the first strings, and the second, dashing and vibrant, Koussevitzky moved to his major work of the evening — the Symphony No. 3 in F Major, Op. 90, by Brahms.

The first movement, allegro con brio, was light and airy as the orchestra introduced the theme of the composition. Next came the "andante, soft and prayer-like, ending with an organ-like effect that won instant favor with the audience. In the third poco allegretto, Koussevitzky literally carried along his men as he wove the intricate passages into delightful harmony. The fourth and final allegro movement brought back the theme of the symphony and ended with the strings and horns softly blending.

Three Wagner Numbers.

For the second part of his program, the leader devoted his attention to three of the better known works of Wagner. Calm and reserved he took his bow after the symphony and with his last bow, smiled quietly, obviously pleased with the reception accorded him. Even the players entered into the spirit of the occasion, for the performance in the second part, if possible, was better than the first.

The first was the descriptive "Forest Murmurs" from "Siegfried," with the wind rustling through the trees, the woodland birds calling to one and another and then softly fading away as twilight covered the land. As the number was introduced it seemed almost impossible for a group of 100 or more to play so softly and still be heard throughout the spacious hall.

Dramatic Finish of Series.

The greatest applause was given the leader following his rendition of the "Prelude and Love-Death," from "Tristan und Isolde." His overture completed the program.

Perhaps greater ovations have been accorded concert artists in Reading in the past, but none was more spontaneous or enthusiastic than that accorded the Boston Symphony. Many warm admirers here were won by this group of musicians, and it put a dramatic touch to the close of the present series and 25 years of concert direction by Mr. Haage in Reading.

Today the orchestra left by the special train, over the Pennsylvania Railroad, for Washington, D. C., where it will appear in another concert of the tour. It will play in Baltimore, Brooklyn and end the tour in New York on Saturday, with a performance in Carnegie Hall.

READING, PA.
EAGLE

JAN 31 1933

Boston Symphony Leader Here for Concert Says Music Is Like Food to Some

To some people music is a necessity like food or clothing. Thus declared Serge Koussevitsky, director of the Boston Symphony Orchestra, which gave a concert at the Rajah Theatre last night.

"To those people who love music, a depression makes no difference," explained Director Koussevitsky, "The real lover of music will spend his last money to hear good music. The love for the arts shows how high the culture of a country is, and music is the greatest art."

Rectnly Dr. Koussevitsky and his orchestra appeared on the radio for the first time. He admitted that while the radio has some value in popularizing music, he would much rather direct a concert in a hall or auditorium for an audience than present it over the radio.

"To play over the radio is much more difficult than to play for an audience in a ball," he said. "The personal contact is lost. A radio audience after all is passive. Your hearers might be smoking, eating or reading a newspaper for all you know. Then, too, the audience does not have the benefit of that personal contact with the artists. After all, when you are playing over the radio, you are playing to a machine and not to people. That makes it difficult.

"I think the radio is very good, however, to make music popular. It is good for those people who cannot come to the city to attend concerts. It is good for the people who live far away from the city, like farmers, and they can get an idea what is good music. The trouble with the radio is that there is too much different music. It makes it difficult for those people who have never heard good music for then they will not know what is bad music."

Dr. Koussevitsky believes that the day of jazz, that wild syncopation with its barbaric beat, is passing.

"Jazz is finished," he declared, "it remains because it cannot go immediately. For eight years jazz was with us but the mood is changing. In 10 years jazz will have been forgotten."

Dr. Koussevitsky does not mean that dance music will pass, but rather that the style of dancing will change. Each generation has its style of dancing, he explained, and he likened it to an overcoat.

"One time long overcoats are in style," he added. "Next season short overcoats are the style. There are styles in dancing, too."

Director Koussevitsky with the 110 musicians in the Boston Symphony Orchestra, arrived in Reading Monday a. m. at 8 o'clock in a special train of five Pullman coaches and a baggage car over the Pennsylvania. They came here directly from Boston. They remained in Reading over night at the Hotel Abraham Lincoln and left this morning at 9 o'clock for Washington, D. C., where a concert will be played this afternoon. Other concerts will be presented at Baltimore and New York before the musicians return to Boston.

Dr. Koussevitsky, who was born in Russia 58 years ago, was decorated twice by the former Czar for his activities in music. He was the founder of the Koussevitsky Symphony Orchestra which made extensive tours of Russia before the advent of the Soviet. He also has directed orchestras throughout Europe, particularly in France, England, Germany, Itay and Spain. In 1920, Dr. Koussevitsky founded the Concerts Koussevitsky in Paris. Since 1924 he has been director of the Boston Symphony Orchestra.

HARTFORD, CONN.
COURANT

JAN 31 1933

The Observ

BY CARL WALTON DECKELMAN.

It is rumored that Dr. Koussevitzky regards with a yawn ~~of indif~~ference the occasional excursions of the Boston Symphony Orchestra into the musical hinterland and that he considers Hartford to be located in the above mentioned region. This report brings to mind quite vividly the fact that some four or five seasons ago Dr. Koussevitzky sent his orchestra to Hartford for a Sunday afternoon concert in the Capitol Theater but neglected to come himself and in his absence the concert was conducted by the orchestra's concert-master, Richard Burgin. Nor if memory serves, was Dr. Koussevitzky's absence ever quite satisfactorily explained.

Although fully mindful of the fact that the Boston Symphony is intrinsically a superb instrument and has progressed mightily during the Koussevitzky administration, its most recent concert in the Bushnell Memorial seemed to many local observers, including the writer, to be a rather listless affair. If one were called upon to define precisely the missing element in this concert it would seem very much as though the conductor did not feel called upon to extend himself and, not being in the presence of a metropolitan audience, was satisfied to give merely a routine performance of the compositions listed. The subsequent appearance in the same hall of the Detroit Symphony, which, excellent orchestra though it is, is admittedly not the equal of the group from Boston, proved considerably more stimulating.

HARTFORD, CONN.
TIMES

JAN 31 1933

"Finlandia."

Like Tapiola which Dr. Koussevitzky presented in the ~~first concert~~ of the Bushness series, Finlandia is an expression of the brooding love of Sibelius for his native land.

"I told Mr. Sibelius one summer day in Helsingfors," writes Olin Downes, "that I longed for the opportunity which would probably be forever denied a desk slave, to see Finland in the winter time. But I said I knew something about winter in Finland. I said I believed there were long, still, dark nights, when only light was the aurora borealis flickering in the skies; and over lake and fen and forest came sounds, probably the cries of animals, possibly those of disembodied spirits haunting the dark; and sometimes snow fell endlessly and silently on a land shrouded in ice, and sometimes the tempest whirled down with savage and terrifying power, shrieking like the banshee, while peasants out in the wastes huddled about fires, or drinking in taverns, thought perhaps of the ancient tales of the pagan north before Christianity came upon the world in a land where elves and mermaids, as Havelock Ellis remarked of Norway, were regarded as 'tame domestic animals'."

WASHINGTON, D. C.
HERALD

FEB 1 - 1933

BOSTON SYMPHONY PLAYS BRILLIANTLY TO AUDIENCE HERE

Carrying on the grand tradition established in over 50 years of its musical history, the Boston Symphony Orchestra played a familiar program yesterday afternoon in Constitution Hall. It included Weber, Beethoven and Wagner. Sibelius, this year's popular contemporary, was the only outsider admitted to the sacred circle.

Dr. Serge Koussevitzky wielded the baton with ~~the ut~~most restraint, and pleaded eloquently for his effects with his left hand and a lowering head. A great intellectual, he worked out the Beethoven Seventh Symphony like a problem in higher mathematics, with almost too much precision. It was the music of Beethoven, the thinker, rather than the music of Beethoven, the man flayed by all human passions. The tones were incisive, the pauses abrupt, clean and clear, the whole performance held within sharp calculated outlines.

The strings sang with a velvet tone, the flutes with a piercing sweetness and the terrific tempo of the last movement crowded up to a brilliant crescendo that rattled the shields on the wall. It was a new Beethoven experience.

The second part of the program included Sibelius' "Tapiola," "Forest Murmurs" from Wagner's "Siegfried" and the Overture to Tannhauser.

"Tapiola" was composed in 1926 for the Symphony Society of New York at the request of Walter Damrosch. This was its first playing in Washington. It was a strange composition, not to be liked too well at first sight. The outpouring of a tortured soul in weird tonal combinations had its climax in a crashing crescendo of disharmonics that sent shudders through the hall.

After this the Wagner came as heavenly balm. Here again was the marvellous choir of violins and the stirring horns searching the old melodies for the new life, new hopes and new joy they always yield.

Hans Kindler was one of the most enthralled listeners. As he leaned over the box he probably dreamed of the day that Washington will have a 50-year-old orchestra and one that had its beginning under his enthusiastic and inspired leadership.

POTTSVILLE, PA.
REPUBLICAN

JAN 31 1933

READING CONCERT SEASON CLOSED WITH SYMPHONY

The greatest musical season Reading has ever had was brought to a brilliant close Monday evening under the efficient management of Geo I Haage, with the initial appearance of the Boston Symphony Orchestra under Serge Koussevitzky, conductor.

Mr. Haage has been untiringly spreading the gospel of music for 25 years, and, as a celebration of this anniversary, has given his patrons an almost unequaled array of talent, comprising as it did, Rosa Ponselle, who is generally acknowledged the greatest dramatic soprano in the world today; Fritz Kreisler, the mere mention of whose name tells the story of his place as perhaps one of the finest all around musicians in the world—some one has fittingly termed him "Dean of Violinists"; Roland Hayes, the negro tenor, who perhaps is better known through Europe than in his own country; Vladimir Horowitz, an especially brilliant pianist, and the Boston Symphony with its personnel of 110 men and Serge Koussevitsky, conductor. One could never hope to hear such a marvelous combination of concerts again outside the large musical centers, but Reading is rapidly becoming known for its increasing interest and appreciation of the best in all the various branches of art. Mr. Haage's belief in music has been justified by the enthusiastic support given him by patrons who come from a radius of 40 miles to enjoy these evenings.

While Mr. Haage has been fortunate in the past to number the Cleveland Orchestra as an outstanding feature of his course, he is to be especially congratulated in obtaining the Boston Symphony for this season. The Cleveland Orchestra, under Sokoloff, will be remembered as having played here in Pottsville some years past with Robert Braun as soloist. This orchestra has always delighted its audiences, but the renewed life that has been creeping into the Boston organization in the last half dozen years is rapidly bringing it back to its original high standard, when it was the only real orchestra in the country. With Dr. Karl Muck as conductor no other orchestra could compare with it, and it had the proud distinction of weathering a gratifying comparison with the best organizations of its kind in Europe. However, after Dr. Muck was no longer associated with it, this wonderful reputation sustained interest for a time but gradually faded until the happy arrival of Koussevitzky, who has imparted new life into it and brought it back to its present enviable standing among the splendid orchestras of the country.

With the marvelous background of 110 tried and experienced musicians, and a well balanced program of three masters, plus a vibrant and insatiable artist to lead them in their beautiful pianissimo and stirring fortissimo passages, who could fail to designate this concert as the climax of all the musical activities ever held in Reading?

Koussevitzky was particularly happy in his choice of Bach, Brahms and Wagner on the same program. Starting with the sweet tones of the entire string section in the opening Bach numbers—Two Preludes arranged by Pick-Mangiagalli, the first half ended with the Brahms Symphony No. 3 in F. Major, op 90. The latter half of the program was given over to three numbers from the Wagner operas.

From the delicate trills and entrancing themes of the Forest Murmurs from Seigfried, through the exquisite and soulful strains of the Prelude and Love-Death from "Tristan and Isolde," to the thrilling close of the Overture to Tannheuser, the audience seemed to be held spell bound by the inspired rendition of these numbers.

READING, PA.
EAGLE

JAN 31 1933

BOSTON SYMPHONY GRAND CLIMAX OF HAAGE SEASON

Reading Sponsor's Jubilee Year of Highest Grade Attractions Comes to Impressive Close—Over 2,000 Hear Concert at Rajah

There might have been a more fitting way to climax the silver anniversary of the George D. Haage concert series, but the Boston Symphony Orchestra, in the fifth and final concert of the current series, brought to an auspicious close the 25th year of concert presentations in this city with one of the finest performances ever presented in Reading. It received a mighty welcome in return.

More than 2,000 persons, close to a capacity house, crowded the Rajah Theatre to hear the orchestra and its famous conductor, Dr. Serge Koussevitzky.

A group of 110 men, with an established reputation, came to Reading with a difficult role to fill. The Cleveland Orchestra had preceded them on several occasions and established an enviable record. The Cincinnati, the New York Philharmonic and other notable organizations had left their imprint in the minds of music lovers here.

Ovation for Conductor.

But from the very moment Koussevitzky lifted his baton after mounting the podium, commanding utter silence from players and audience alike, he wielded a perfect mastery that ended with deafening applause when he strode from the stage. Silence, inspired by awe and admiration held the audience throughout the concert, but it accorded the conductor a tremendous ovation when his night was over, and the last strains of the "Tannhauser" overture of Wagner floated over the hall.

Five times the leader was called to take a bow, but each time he quietly smiled and deferred to his men. There were no encores and if any that was the only regret that could be uttered of the evening. The orchestra was finely trained and the players' performances was a credit to the traditions of the organization and leaders.

"Two Preludes" by Bach, arranged for string orchestra by Pick-Mangiagalli, introduced the accomplishments and possibilities of the orchestra. It displayed the absolute mastery that Koussevitzky wielded his magic baton. Graceful, commanding and dynamic, three personalities in one, as the mood required, was the tall, gray-haired leader as he moved from one eminent German composer to another and climaxed his performance with the ever-popular Wagner overture, "Tannhauser."

Bach to Brahms.

From the Bach preludes, the first fleeting and graceful, almost completely dominated by the first strings, and the second, dashing and vibrant, Koussevitzky moved to his major work of the evening — the Symphony No. 3 in F Major, Op. 90, by Brahms.

The first movement, allegro con brio, was light and airy as the orchestra introduced the theme of the composition. Next came the "andante, soft and prayer-like, ending with an organ-like effect that won instant favor with the audience. In the third poco allegretto, Koussevitzky literally carried along his men as he wove the intricate passages into delightful harmony. The fourth and final allegro movement brought back the theme of the symphony and ended with the strings and horns softly blending.

Three Wagner Numbers.

For the second part of his program, the leader devoted his attention to three of the better known works of Wagner. Calm and reserved he took his bow after the symphony and with his last bow, smiled quietly, obviously pleased with the reception accorded him. Even the players entered into the spirit of the occasion, for the performance in the second part, if possible, was better than the first.

The first was the descriptive "Forest Murmurs" from "Siegfried," with the wind rustling through the trees, the woodland birds calling to one and another and then softly fading away as twilight covered the land. As the number was introduced it seemed almost impossible for a group of 100 or more to play so softly and still be heard throughout the spacious hall.

Dramatic Finish of Series.

The greatest applause was given the leader following his rendition of the "Prelude and Love-Death," from "Tristan und Isolde." His overture completed the program.

Perhaps greater ovations have been accorded concert artists in Reading in the past, but none was more spontaneous or enthusiastic than that accorded the Boston Symphony. Many warm admirers here were won by this group of musicians, and it put a dramatic touch to the close of the present series and 25 years of concert direction by Mr. Haage in Reading.

Today the orchestra left by the special train, over the Pennsylvania Railroad, for Washington, D. C., where it will appear in another concert of the tour. It will play in Baltimore, Brooklyn and end the tour in New York on Saturday, with a performance in Carnegie Hall.

READING, PA.
EAGLE

JAN 31 1933

Boston Symphony Leader Here for Concert Says Music Is Like Food to Some

To some people music is a necessity like food or clothing. Thus declared Serge Koussevitsky, director of the Boston Symphony Orchestra, which gave a concert at the Rajah Theatre last night.

"To those people who love music, a depression makes no difference," explained Director Koussevitsky, "The real lover of music will spend his last money to hear good music. The love for the arts shows how high the culture of a country is, and music is the greatest art."

Rectnly Dr. Koussevitsky and his orchestra appeared on the radio for the first time. He admitted that while the radio has some value in popularizing music, he would much rather direct a concert in a hall or auditorium for an audience than present it over the radio.

"To play over the radio is much more difficult than to play for an audience in a ball," he said. "The personal contact is lost. A radio audience after all is passive. Your hearers might be smoking, eating or reading a newspaper for all you know. Then, too, the audience does not have the benefit of that personal contact with the artists. After all, when you are playing over the radio, you are playing to a machine and not to people. That makes it difficult.

"I think the radio is very good, however, to make music popular. It is good for those people who cannot come to the city to attend concerts. It is good for the people who live far away from the city, like farmers, and they can get an idea what is good music. The trouble with the radio is that there is too much different music. It makes it difficult for those people who have never heard good music for then they will not know what is bad music."

Dr. Koussevitsky believes that the day of jazz, that wild syncopation with its barbaric beat, is passing.

"Jazz is finished," he declared, "it remains because it cannot go immediately. For eight years jazz was with us but the mood is changing. In 10 years jazz will have been forgotten."

Dr. Koussevitsky does not mean that dance music will pass, but rather that the style of dancing will change. Each generation has its style of dancing, he explained, and he likened it to an overcoat.

"One time long overcoats are in style," he added. "Next season short overcoats are the style. There are styles in dancing, too."

Director Koussevitsky with the 110 musicians in the Boston Symphony Orchestra, arrived in Reading Monday a. m. at 8 o'clock in a special train of five Pullman coaches and a baggage car over the Pennsylvania. They came here directly from Boston. They remained in Reading over night at the Hotel Abraham Lincoln and left this morning at 9 o'clock for Washington, D C., where a concert will be played this afternoon. Other concerts will be presented at Baltimore and New York before the musicians return to Boston.

Dr. Koussevitsky, who was born in Russia 58 years ago, was decorated twice by the former Czar for his activities in music. He was the founder of the Koussevitsky Symphony Orchestra which made extensive tours of Russia before the advent of the Soviet. He also has directed orchestras throughout Europe, particularly in France, England, Germany, Itay and Spain. In 1920, Dr. Koussevitsky founded the Concerts Koussevitsky in Paris. Since 1924 he has been director of the Boston Symphony Orchestra.

HARTFORD, CONN.
COURANT

JAN 31 1933

The Observ

BY CARL WALTON DECKELMAN.

It is rumored that Dr. Koussevitzky regards with a yawn of indifference the occasional excursions of the Boston Symphony Orchestra into the musical hinterland and that he considers Hartford to be located in the above mentioned region. This report brings to mind quite vividly the fact that some four or five seasons ago Dr. Koussevitzky sent his orchestra to Hartford for a Sunday afternoon concert in the Capitol Theater but neglected to come himself and in his absence the concert was conducted by the orchestra's concert-master, Richard Burgin. Nor if memory serves, was Dr. Koussevitzky's absence ever quite satisfactorily explained.

Although fully mindful of the fact that the Boston Symphony is intrinsically a superb instrument and has progressed mightily during the Koussevitzky administration, its most recent concert in the Bushnell Memorial seemed to many local observers, including the writer, to be a rather listless affair. If one were called upon to define precisely the missing element in this concert it would seem very much as though the conductor did not feel called upon to extend himself and, not being in the presence of a metropolitan audience, was satisfied to give merely a routine performance of the compositions listed. The subsequent appearance in the same hall of the Detroit Symphony, which, excellent orchestra though it is, is admittedly not the equal of the group from Boston, proved considerably more stimulating.

HARTFORD, CONN.
TIMES

JAN 31 1933

"Finlandia."

Like Tapiola which Dr. Koussevitzky presented in the first concert of the Bushness series, Finlandia is an expression of the brooding love of Sibelius for his native land.

"I told Mr. Sibelius one summer day in Helsingfors," writes Olin Downes, "that I longed for the opportunity which would probably be forever denied a desk slave, to see Finland in the winter time. But I said I knew something about winter in Finland. I said I believed there were long, still, dark nights, when only light was the aurora borealis flickering in the skies; and over lake and fen and forest came sounds, probably the cries of animals, possibly those of disembodied spirits haunting the dark; and sometimes snow fell endlessly and silently on a land shrouded in ice, and sometimes the tempest whirled down with savage and terrifying power, shrieking like the banshee, while peasants out in the wastes huddled about fires, or drinking in taverns, thought perhaps of the ancient tales of the pagan north before Christianity came upon the world in a land where elves and mermaids, as Havelock Ellis remarked of Norway, were regarded as 'tame domestic animals'."

WASHINGTON, D. C.
HERALD

FEB 1 - 1933

BOSTON SYMPHONY PLAYS BRILLIANTLY TO AUDIENCE HERE

Carrying on the grand tradition established in over 50 years of its musical history, the Boston Symphony Orchestra played a familiar program yesterday afternoon in Constitution Hall. It included Weber, Beethoven and Wagner. Sibelius, this year's popular contemporary, was the only outsider admitted to the sacred circle.

Dr. Serge Koussevitzky wielded the baton with the utmost restraint, and pleaded eloquently for his effects with his left hand and a lowering head. A great intellectual, he worked out the Beethoven Seventh Symphony like a problem in higher mathematics, with almost too much precision. It was the music of Beethoven, the thinker, rather than the music of Beethoven, the man flayed by all human passions. The tones were incisive, the pauses abrupt, clean and clear, the whole performance held within sharp calculated outlines.

The strings sang with a velvet tone, the flutes with a piercing sweetness and the terrific tempo of the last movement crowded up to a brilliant crescendo that rattled the shields on the wall. It was a new Beethoven experience.

The second part of the program included Sibelius' "Tapiola," "Forest Murmurs" from Wagner's "Siegfried" and the Overture to Tannhauser.

"Tapiola" was composed in 1926 for the Symphony Society of New York at the request of Walter Damrosch. This was its first playing in Washington. It was a strange composition, not to be liked too well at first sight. The outpouring of a tortured soul in weird tonal combinations had its climax in a crashing crescendo of disharmonics that sent shudders through the hall.

After this the Wagner came as heavenly balm. Here again was the marvellous choir of violins and the stirring horns searching the old melodies for the new life, new hopes and new joy they always yield.

Hans Kindler was one of the most enthralled listeners. As he leaned over the box he probably dreamed of the day that Washington will have a 50-year-old orchestra and one that had its beginning under his enthusiastic and inspired leadership.

CHICAGO, ILL.
AMERICAN

FEB 1 - 1933

ASHTON STEVENS
DEPLORES COMPETITION OF SHOWS NOT ONLY GOOD, BUT FREE

By Ashton Stevens.

Staying away from the theater a couple of nights is as good a way as any of finding out what ails the theater. And then you don't know whether hard times makes us listen to the radio, or listening to the radio makes hard times.

Ashton Stevens.

But there's no doubt that the free shows which are brought to your fireside, or to your very bedside, are the most unmeetable competition faced by theatrical business.

"Why," you can hear the former patron of the drama argue, "should I pay even a cut price and risk rheumatism and flu to see this broadly acclaimed 'The Cat and the Fiddle' when I can sit here by the gas log and summon Rudy Valee to serve me not only his band and himself, but Leontovitch and Moffat Johnston in their wildest comedy scene from Broadway's new 'Twentieth Century'?"

Other former clients of the box office likewise wonder why they should leave their happy, mortgaged homes to pay for operetta in the great palace that Samuel Insull built, when without moving more than the dial on the receiving set they can listen to the distinguished singers of the Metropolitan Opera House or the accomplished bandsmen of the Philharmonic and the Boston Symphony orchestras?

The admirers of the colored brother think not twice but thrice before they buy a cut-rate to the Darktown revue at the Garrick, knowing that punctually at 10 p. m. they will hear gratis those synthetic and matchless Afro-Americans whose real names are all but lost in the fame of Amos 'n' Andy.

Even Vaudeville.

Why, even the surviving vaudevillegoer hesitates to pay the paltry price of his loyalty when for nothing he can listen to half of the Four Marx Brothers, the entire Kate Smith, everything that remains of Morton Downey and all that is palatable of the medicinal "Chic" Sale.

What chance does an ordinary revue at any price stand against the shyly submitted wisecracks of Ben Bernie for nothing? Or again Eddie Cantor with or without Mr. Jessel? Or Graham McNamee assisted by the untameable Ed Wynn? Or the revival of the Germaniac rolling "r" by Jack Pearl?

And even if you had to drop a dime for him in the slot, Al Jolson still would be a menace to the stage any night he went on the air. And I have heard friendly listeners say that Harry Richman is no minor menace.

It's the Air!

To say nothing of Burns and Allen. Or Myrt and Marge, or the Mills Brothers, or the Sisters of the Skillet, or Jesse Crawford, the direful discoverer of the palsy stop.

I am confident that James Gleason and his Hollywood broadcasters keep thousands of people from patronizing the principal product of Hollywood.

And I am not so sure that night clubs and public ballrooms do not suffer with the theaters when brilliant bands go on the air under the batons of Weems, Whiteman, Lopez, King, Arnheim, McCoy and Calloway.

I read in a paper the other day that Herbert Hoover, instead of driving me and my kind out of business by writing a column, will help close the playhouses by doing a broadcast for General Motors.

You see, it's in the air that radio is killing the theater. Even if you can turn it off when you don't like Bing Crosby.

WASHINGTON, D. C.
POST

FEB 1 - 1933

Mrs. Hoover Attends Boston Symphony Concert

MRS. HOOVER ATTENDED the concert of the Boston Symphony yesterday afternoon in Constitution Hall, when she had as her guests Mrs. Pierce Butler, wife of Mr. Justice Butler; Mrs. Edward Dunn, of Baltimore, the former Miss Anne Butler; Mrs. Joel T. Boone and Miss Doris Goss.

Mrs. Hoover will be the guest in whose honor a breakfast will be given by the Congressional Club on February 21 at the Shoreham.

The Ambassador of Japan and Mme. Debuchi, who are in New York, accompanied by the attache of the embassy, Mr. Jun Tsuchiya, were the guests of honor at a reception given yesterday by the Japanese Consul General in New York, Mr. Kensuke Horinouchi, at the Hotel Pierre. Preceding this the ambassador had been the guest of honor at a luncheon given at the Lawyers Club by the consul general.

Today the ambassador will again be the guest of honor at a luncheon that the consul general will give at the Lawyers Club, when a notable group will be asked to meet him, and Mme. Debuchi will be the guest at a luncheon given by Mme. Horinouchi at her home in Park avenue.

Tomorrow the ambassador will make an address at the luncheon meeting of the Chamber of Commerce of the State of New York, after which he and Mme. Debuchi will return to Washington.

WASHINGTON, D. C.
STAR

7

FEB 1 - 1933

Music and Musicians

Reviews and News of Capital's Programs.

Boston Orchestra Plays Superb Program.

ONE of the largest audiences of the season welcomed the Boston Symphony Orchestra yesterday on its only visit to Washington this season. That this hearing will not be repeated is to be regretted since two hours of superb playing the like of which has not been achieved by any visiting orchestra this year was given.

Serge Koussevitzky.

Serge Koussevitzky has discovered the art of giving the public the essence of music and to reduce to an infinitesimal degree the consciousness of the means used. It is music in which noble thought and sentiment dominate and Mr. Koussevitzky's conducting yesterday held this so clearly in view that at no moment was one distracted from following the unfolding story.

The harmony of sound was as near perfect as one is likely to hear, yet it was more than that. It was the soul of music with all its varied sentiment made clear. It is by means of the extreme clarity which Mr. Koussevitzky attains that the artistry of his conceptions are made evident. There is no blurring or inattention or overemphasis to mar the translucent beauty of his interpretations. He has sufficient amplitude of style in his conducting to give spaciousness to the quantity of detail so that the rounding out of the whole is done with splendor and authority.

Primarily, the orchestra units are perfectly matched. The violins, the horns and the basses seem to have the same texture of tone and to respond to all demands with extraordinary flexibility. With this extreme fineness and uniformity of quality and perfect control, the nuances are achieved with satisfying simplicity and the volume of sound never exaggerated.

Mr. Koussevitzky gave a brilliant performance of the Beethoven Symphony in A major, in which poetry and grace marked the melodies and power and richness the animated rhythms. The famous allegro was majestically played with infinite care and a deliberateness that took time to make the beauty of each phrase apparent. This same lack of haste continued through the presto movement so that in spite of its lively nature the lovely melody was well defined, and the allegro con brio followed into a climax of magnificent beauty.

Sibelius' tone poem, "Tapiola," is an unusual composition in which the horns and woodwinds are given prominence and the strings are used as background. This peculiar arrangement gives an elemental atmosphere to the composition which is further accentuated by the broken variations of the theme. The orchestra played with reckless abandon and worked to a crashing finish in which the entire volume of the different instruments united in terrific force of sound.

Immediately following this Mr. Koussevitzky subdued the orchestra to the minute pianissimo of the "Forest Murmurs," from Siegfried, and attained a smallness of sound in exact imitation of the tiny voices of growing things with here and there the relief of a bird call. How well Mr. Koussevitzky understands the musical quality of Wagner's music was illustrated in the magnificently controlled rendering of the "Tannhauser" overture, in which all ponderousness was avoided, and which brought to a superb ending a concert of truly subline music.

The audience broke forth into wildest enthusiasm and applauded for many minutes after the finish of the program and seemed loath to leave even after the many acknowledgments Mr. Koussevitzky came out to make.

A. E.

WASHINGTON, D. C.
POST

FEB 1 - 1933

BOSTON SYMPHONY ACCORDED OVATION

Demonstrates Great Musical Capacities Under Direction of Koussevitzky.

The Seventh Symphony in A Major, by Beethoven, was the beautiful medium yesterday through which the Boston Symphony Orchestra in concert at Constitution Hall demonstrated its great musical capacities under the dynamic baton of Dr. Serge Koussevitzky, conductor.

Seldom has this noble symphony been as well played as it was yesterday by the Boston musicians. This orchestra, so adequately balanced in ensemble tone, so individual in its solo voices, shows the undeniable benefit of being under the direction of a single conductor season in and season out. Dr. Koussevitzky's reading of the score was truly inspired, and at the conclusion of its final movement the audience applauded so spontaneously and so vigorously that the conductor was compelled to bow his acknowledgments again and again.

The audience was enthralled by the romantic beauty of the symphony in its vivid moods, vivacious rhythms, exquisite thematic material, rich, velvety harmonies and dazzling modulations. This was apparent, at once, in the first movement, "the poco sostenuto" with its sudden flashes of fortissimo chords, succeeded by pianissimo passages and brilliant modulations to which the orchestra gave adequate attention.

The program was opened by an admirable presentation of that familiar classic, "Overture to Oberon," by Weber.

Other high points on the program were Sibelius' "Tapiola," tone poem, and two masterly played Wagnerian compositions, "Forest Murmurs," from "Siegfried," and the overture to "Tannhauser."

The concert was given under the local management of Mrs. Wilson-Greene's concert bureau.

WASHINGTON, D. C.
TIMES

FEB 1 - 1933

KOUSSEVITZKY IS ACCORDED OVATION

By RONALD THORNE

The Boston Symphony Orchestra, much to our regret, ordinarily visits Washington but once a season, but this serves to make those rare occasions all the more notable. Yesterday the orchestra appeared at Constitution Hall under the baton of Serge Koussevitzky in a program sufficiently varied to find a response in almost any musical taste of discrimination, and the enthusiasm with which Koussevitzky and his brilliant organization were received was a tribute to the conductor's canny selection of offerings, as well as to the interpretation accorded them.

Incidentally the concert was the first given under the local management of Mrs. Dorothy Dorsey, who has now assumed charge of the Wilson-Greene concert bureau for the remainder of the season.

The "Oberon" overture by Weber, a pleasing orchestral number, was first on the afternoon's program, and admirably presented. Next came the Beethoven Seventh Symphony, in A major, last played here by the Boston Symphony at the time of the Beethoven festival a few years ago. This work is particularly distinguished for the two closing movements, which were given every possible aid to effectiveness that the resources of a great orchestra, and the genuis of a great conductor, could bring to their rendition.

The Sibelius tone-poem "Tapiola," based upon the legends of the Finnish counterpart of the great god Pan, is relatively unfamiliar to Washington audiences; in fact, the writer does not recall that it has ever received a presentation in this city. It was composed at the request of Walter Damrosch only about six years ago. Its most notable feature is its vigorous climax, but it has little in common with the more familiar works of Sibelius that form a part of the typical orchestral program.

Two Wagnerian selections, the "Forest Murmurs" from "Siegfried" and the "Tannhauser" overture, given with full Wagnerian intensity, completed a most enjoyable concert.

THIS CLIPPING FROM THE
LOWELL, MASS.
EVE. LEADER

FEB 1 1933

Is Invited to Play With Hub Symphony Orchestra

Miss Gladys F. Heathcock, 19-year-old daughter of Mr. and Mrs. Sidney T. Heathcock of this city and a graduate of the N. E. Conservatory of Music, has been invited to be pianoforte soloist with the Boston Symphony orchestra on Feb. 23. The invitation has been extended Miss Heathcock by Dr. Serge Koussevitzky, conductor of the orchestra. The Lowell girl will appear with the orchestra at its concert in Cambridge and will play the Liszt Concerto in E flat.

Miss Heathcock won the 23rd annual competition at the New England Conservatory of Music in Boston on last April 27 when she was awarded a grand pianoforte. The judges in the contest were Mr. Koussevitzky, Lee Pattison and Richard Aldrich. A few weeks later Miss Heathcock graduated from the Conservatory with honors and had a place on the commencement concert program, playing two movements from the Beethoven concerto in C minor. This year she is studying at the Conservatory as a candidate for graduation as pianoforte soloist in 1933 and for the bachelor of music degree in 1934.

MISS GLADYS F. HEATHCOCK.

BALTIMORE, MD.
NEWS

FEB 2 - 1933

Boston Symphony Directed Here By Koussevitsky

It was an audience of unrestrained enthusiasm that greeted Serge Koussevitsky and the Boston Symphony Orchestra at the Lyric last evening for what has come to be their sole annual appearance—more's the pity—in this city by the Patapsco.

Perhaps the two outstanding qualities of the program's interpretation were the tempo and the phrasing. Concerning the former, Dr. Koussevitsky was relentless, conceding no iota to any technical obstacles, yet exacting a meticulous nicety of shading, as well as punctuation.

Perhaps the peak of the evening was reached with that apotheosis of the human and the spiritual, Richard Strauss' "Death and Transfiguration," regaling our ears for the third time this season, yet ever susceptible of yielding fresh veins of precious musical metal.

These pages of thrilling drama were sustained throughout their ascending challenge, against death, against chaos and void; then the chant begins to rise and light and color grow ever more intense till the blinding climax, as cherubim and seraphim seem verily giving voice, to the accompanying sound of the harp.

The symphony of the evening was the seventh of Beethoven, neither so beloved nor so majestic, perhaps, as the third and fifth of the master, but quite as lovely in its more Mozartian way, when the wood winds sing the theme against the staccato of the strings, modulating with extremest delicacy through the refinements of the vivace.

Then the somber opening of the allegretto echoed remotely before the violins speak the theme; it is repeated and answered, and footsteps seem to die away in distance.

Even in the presto and the allegro con brio Dr. Koussevitsky conducted with a distinguished restraint, holding much in reserve and making judicious use of accent.

The program opened with the lovely and gallant music of the overture to Weber's "Oberon," a thing of appropriately gossamer charm, whose familiar melodies caressed the ear in fairy magic.

And for finale the surpassing glories of the Tannhauser overture, wherein it must be admitted the orchestra failed a trifle in intonation in the opening strains of the pilgrims' chorus, though that "temporary aberration" could well be forgotten in the rosy ecstasy of the Venusberg music.

It is ever a regret that our New England cousins visit us so rarely.

H. A. F. P.

SPRINGFIELD, MASS.
REPUBLICAN

FEB 6 - 1933

National Opera

For several seasons the Metropolitan Opera company of New York has been in sore straits, and the economies made this year, including large salary cuts, have failed to bring down the deficit to manageable dimensions. A few days ago it was made known that the future of the enterprise even for next year was in doubt. It will not be abandoned, however, without exploring every possibility, and thought is now being given to the suggestion that the company be reorganized on a national scale, with its season divided between New York and other cities.

In normal times New York, the richest city in the world, ought to be able to support an opera house of its own. It is not a paying enterprise, to be sure, but its normal deficit is not more than wealthy patrons of the arts can easily take care of. Maj Higginson, who for many years sustained the Boston Symphony orchestra, used to say that the cost was about that of a steam yacht and that he preferred the orchestra to a steam yacht. New York is not lacking in rich men with a similar perspective, but their resources are now limited and even the support of New York's great orchestra is a problem.

Opera presents an even more serious problem, because of its manifold and prodigious expenses. The operatic tradition is one of luxury, and in no activity does economy come harder. New York is proud of having the costliest and most magnificent opera in the world, with famous stars drawn from all countries. The New York public, and the American public in general, would have difficulty in adjusting itself to cheap and shabby productions such as even the minor cities of Germany have been able to finance. Something can be saved by deflating the excessive fees of leading singers, and it is believed that the days of $2000 or more for each appearance have passed and will not soon return. The golden age of opera was probably the age of Caruso.

But what can be saved by lower salaries for the principal singers is but a drop in the bucket. But the running costs and the overhead are so prodigious that what would seem like prosperity in an ordinary undertaking spells disaster. With so large a theater it ought not to be a terrible thing to have 200 seats for sale on Monday nights, for which the subscription is largest, and 450 on Thursday nights, when it is lightest. But the opera is conducted on a scale which makes no allowance for empty seats, and the slightest shrinkage due to hard times puts the enterprise on the rocks.

Whether a scheme for sharing the season with other cities could be made to work is a difficult question with several unknown or uncertain elements. In general large musical organizations in recent years have tended to shun out-of-town engagements because of the high cost of travel. Yet the Metropolitan company has made a few exceptions, including Hartford, which had a performance last year and will have another Tuesday evening of this week. Atlanta until recently has been able to support handsomely a series of performances. It is possible that by careful planning the number of short engagements in cities that have no opera might be somewhat increased, lightening by so much the load that New York has to carry. More hopeful, however, is the possibility of cooperation with Chicago, where opera giving has had to stop because of financial difficulties.

There is talk too of collaboration with San Francisco, which has an opera house—in this case the opera and chorus would be local so that the cost of transporation would be small. If such a provisional system could be worked out it would be a sensible solution of the problem of keeping a great undertaking intact through trying times. It is, at any rate, more hopeful than the wild proposal to reduce the company to a small concern giving only American operas. "The Emperor Jones" is hardly a repertory.

WASHINGTON, D. C.
HERALD

FEB 1 - 1933

Mrs. Hoover Takes Box for Concert

Mrs. Hoover occupied a box for the Boston Symphony Orchestra ~~concert~~ yesterday. With her were Mrs. Pierce Butler and her daughter, Mrs. Edward K. Dunn of Baltimore, Mrs. Joel T. Boone and Miss Doris Goss.

* * *

HAVERHILL, MASS.
EVE. GAZETTE

FEB 1 - 1933

MUSIC MISCELLANY

"THE NATIVE CONDUCTOR"

Within a radius of 50 miles of Boston, music lovers invariably refer to the Boston Symphony orchestra as "our Boston ~~Symphony orchestra~~" and similarly allude to Dr. Koussevitsky." as "our own conductor Koussevitsky." Olin Downes in the New York Times has written under the caption above from which the following paragraphs are of interest:

"We have with the eastern orchestras in America today four conductors of the highest rank, Messrs. Toscanini and Walter of the Philharmonic-Symphony, Leopold Stokowski in Philadelphia, Dr. Koussevitsky in Boston. Of these four men Dr. Koussevitsky is the only one who now finds it possible to serve his public throughout the musical season. The Boston orchestra has one conductor, whose appearances are interspersed occasionally with short visits of guest leaders or the conducting of the concert master. That the orchestra benefits by this arrangement is obvious. No other American orchestra has today such fineness of tone and consistency of style. With the other orchestras, for various reasons, first conductors find it impossible to work straight through the season. This is not good for the orchestras or the audiences.

"Nearly every conductor of repute in Europe has been here. Some of them have succeeded. Others have failed. An American success rewards them handsomely and adds materially to their reputation. A failure in America, although European musicians regret very much to admit it, and seldom do admit it, is decidedly disadvantageous to an artist's reputation.

"If a native son who is also a great conductor is discovered he will command almost any rewards within reason. He may have a hard time, this native son, at the beginning. His program may be delayed if his name is Jones. But he can live that down, and ultimately become, as Jones, the pride of the nation. It is not that the American people wish forever to go to Europe for their musicians. They would be only too glad to develop a great conductor from within the nation. But they still distrust the quality of American training for a musician's career, and a background only American, and American standards of criticism, when local pride is involved. There are existing conditions which make it difficult in America to develop conductors.

"The American conductor must grow up, but the great orchestras are not going to give him the facilities to do so and there are virtually no opera houses in which he can gain his routine. This is the more unfortunate, because it has proved in most cases that there is nothing so valuable for the orchestral conductor as experience in the opera house. There the conductor learns sureness, command and flexibility of style. Most of the great conductors, have thus graduated into the symphonic field.

"The native conductor has really only two opportunities for experiment and growth, not provided by either opera house or concert hall. They come in the form of a certain few moving picture theaters and with the orchestras of the radio stations. In these places the conductors get a good deal of routine, and interpret, week in and week out, a great deal of music. They have gained in this way practical experience of the baton, and the ones who are serious, listen whenever they can, by means of a transmitter or by personal attendance at the concerts, to the great masters of their art. Let us hope that in this way a future American conductor is laying the cornerstone of his career. It is certainly a possibility."

E. B. F.

HAVERHILL, MASS.
GAZETTE

FEB 1 1933

MUSIC MISCELLANY

"THE NATIVE CONDUCTOR"

Within a radius of 50 miles of Boston, music lovers invariably refer to the Boston Symphony orchestra as "our Boston Symphony orchestra" and similarly allude to Dr. Koussevitsky." as "our own conductor Koussevitsky." Olin Downes in the New York Times has written under the caption above from which the following paragraphs are of interest:

"We have with the eastern orchestras in America today four conductors of the highest rank, Messrs. Toscanini and Walter of the Philharmonic-Symphony, Leopold Stokowski in Philadelphia, Dr. Koussevitsky in Boston. Of these four men Dr. Koussevitsky is the only one who now finds it possible to serve his public throughout the musical season. The Boston orchestra has one conductor, whose appearances are interspersed occasionally with short visits of guest leaders or the conducting of the concert master. That the orchestra benefits by this arrangement is obvious. No other American orchestra has today such fineness of tone and consistency of style. With the other orchestras, for various reasons, first conductors find it impossible to work straight through the season. This is not good for the orchestras or the audiences.

"Nearly every conductor of repute in Europe has been here. Some of them have succeeded. Others have failed. An American success rewards them handsomely and adds materially to their reputation. A failure in America, although European musicians regret very much to admit it, and seldom do admit it, is decidedly disadvantageous to an artist's reputation.

"If a native son who is also a great conductor is discovered he will command almost any rewards within reason. He may have a hard time, this native son, at the beginning. His program may be delayed if his name is Jones. But he can live that down, and ultimately become, as Jones, the pride of the nation. It is not that the American people wish forever to go to Europe for their musicians. They would be only too glad to develop a great conductor from within the nation. But they still distrust the quality of American training for a musician's career, and a background only American, and American standards of criticism, when local pride is involved. There are existing conditions which make it difficult in America to develop conductors.

"The American conductor must grow up, but the great orchestras are not going to give him the facilities to do so and there are virtually no opera houses in which he can gain his routine. This is the more unfortunate, because it has proved in most cases that there is nothing so valuable for the orchestral conductor as experience in the opera house. There the conductor learns sureness, command and flexibility of style. Most of the great conductors, have thus graduated into the symphonic field.

"The native conductor has really only two opportunities for experiment and growth, not provided by either opera house or concert hall. They come in the form of a certain few moving picture theaters and with the orchestras of the radio stations. In these places the conductors get a good deal of routine, and interpret, week in and week out, a great deal of music. They have gained in this way practical experience of the baton, and the ones who are serious, listen whenever they can, by means of a transmitter or by personal attendance at the concerts, to the great masters of their art. Let us hope that in this way a future American conductor is laying the cornerstone of his career. It is certainly a possibility."

E. B. F.

BALTIMORE, MD.
NEWS

EB 1 - 1933

Conductor

When Boston Symphony Orchestra appears at Lyric tonight Serge Koussevitzky (above) will act as conductor.

BALTIMORE, MD.
NEWS

FEB 2 - 1933

Boston Symphony Directed Here By Koussevitsky

It was an audience of unrestrained enthusiasm that greeted Serge Koussevitsky and the Boston Symphony Orchestra at the Lyric last evening for what has come to be their sole annual appearance—more's the pity—in this city by the Patapsco.

Perhaps the two outstanding qualities of the program's interpretation were the tempo and the phrasing. Concerning the former, Dr. Koussevitsky was relentless, conceding no iota to any technical obstacles, yet exacting a meticulous nicety of shading, as well as punctuation.

Perhaps the peak of the evening was reached with that apotheosis of the human and the spiritual, Richard Strauss' "Death and Transfiguration," regaling our ears for the third time this season, yet ever susceptible of yielding fresh veins of precious musical metal.

These pages of thrilling drama were sustained throughout their ascending challenge, against death, against chaos and void; then the chant begins to rise and light and color grow ever more intense till the blinding climax, as cherubim and seraphim seem verily giving voice, to the accompanying sound of the harp.

The symphony of the evening was the seventh of Beethoven, neither so beloved nor so majestic, perhaps, as the third and fifth of the master, but quite as lovely in its more Mozartian way, when the wood winds sing the theme against the staccato of the strings, modulating with extremest delicacy through the refinements of the vivace.

Then the somber opening of the allegretto echoed remotely before the violins speak the theme; it is repeated and answered, and footsteps seem to die away in distance.

Even in the presto and the allegro con brio Dr. Koussevitsky conducted with a distinguished restraint, holding much in reserve and making judicious use of accent.

The program opened with the lovely and gallant music of the overture to Weber's "Oberon," a thing of appropriately gossamer charm, whose familiar melodies caressed the ear in fairy magic.

And for finale the surpassing glories of the Tannhauser overture, wherein it must be admitted the orchestra failed a trifle in intonation in the opening strains of the pilgrims' chorus, though that "temporary aberration" could well be forgotten in the rosy ecstasy of the Venusberg music.

It is ever a regret that our New England cousins visit us so rarely. H. A. F. P.

SPRINGFIELD, MASS.
REPUBLICAN

FEB 6 - 1933

National Opera

For several seasons the Metropolitan Opera company of New York has been in sore straits, and the economies made this year, including large salary cuts, have failed to bring down the deficit to manageable dimensions. A few days ago it was made known that the future of the enterprise even for next year was in doubt. It will not be abandoned, however, without exploring every possibility, and thought is now being given to the suggestion that the company be reorganized on a national scale, with its season divided between New York and other cities.

In normal times New York, the richest city in the world, ought to be able to support an opera house of its own. It is not a paying enterprise, to be sure, but its normal deficit is not more than wealthy patrons of the arts can easily take care of. Maj Higginson, who for many years sustained the Boston Symphony orchestra, used to say that the cost was about that of a steam yacht and that he preferred the orchestra to a steam yacht. New York is not lacking in rich men with a similar perspective, but their resources are now limited and even the support of New York's great orchestra is a problem.

Opera presents an even more serious problem, because of its manifold and prodigious expenses. The operatic tradition is one of luxury, and in no activity does economy come harder. New York is proud of having the costliest and most magnificent opera in the world, with famous stars drawn from all countries. The New York public, and the American public in general, would have difficulty in adjusting itself to cheap and shabby productions such as even the minor cities of Germany have been able to finance. Something can be saved by deflating the excessive fees of leading singers, and it is believed that the days of $2000 or more for each appearance have passed and will not soon return. The golden age of opera was probably the age of Caruso.

But what can be saved by lower salaries for the principal singers is but a drop in the bucket. But the running costs and the overhead are so prodigious that what would seem like prosperity in an ordinary undertaking spells disaster. With so large a theater it ought not to be a terrible thing to have 200 seats for sale on Monday nights, for which the subscription is largest, and 450 on Thursday nights, when it is lightest. But the opera is conducted on a scale which makes no allowance for empty seats, and the slightest shrinkage due to hard times puts the enterprise on the rocks.

Whether a scheme for sharing the season with other cities could be made to work is a difficult question with several unknown or uncertain elements. In general large musical organizations in recent years have tended to shun out-of-town engagements because of the high cost of travel. Yet the Metropolitan company has made a few exceptions, including Hartford, which had a performance last year and will have another Tuesday evening of this week. Atlanta until recently has been able to support handsomely a series of performances. It is possible that by careful planning the number of short engagements in cities that have no opera might be somewhat increased, lightening by so much the load that New York has to carry. More hopeful, however, is the possibility of cooperation with Chicago, where opera giving has had to stop because of financial difficulties.

There is talk too of collaboration with San Francisco, which has an opera house—in this case the opera and chorus would be local so that the cost of transporation would be small. If such a provisional system could be worked out it would be a sensible solution of the problem of keeping a great undertaking intact through trying times. It is, at any rate, more hopeful than the wild proposal to reduce the company to a small concern giving only American operas. "The Emperor Jones" is hardly a repertory.

WASHINGTON, D. C.
HERALD

FEB 1 - 1933

Mrs. Hoover Takes Box for Concert

Mrs. Hoover occupied a box for the Boston Symphony Orchestra ~~concert~~ yesterday. With her were Mrs. Pierce Butler and her daughter, Mrs. Edward K. Dunn of Baltimore, Mrs. Joel T. Boone and Miss Doris Goss.

* * *

HAVERHILL, MASS.
EVE. GAZETTE

FEB 1 - 1933

MUSIC MISCELLANY

"THE NATIVE CONDUCTOR"

Within a radius of 50 miles of Boston, music lovers invariably refer to the Boston Symphony orchestra as "our Boston ~~Symphony orchestra~~" and similarly allude to Dr. Koussevitsky." as "our own conductor Koussevitsky." Olin Downes in the New York Times has written under the caption above from which the following paragraphs are of interest:

"We have with the eastern orchestras in America today four conductors cf the highest rank, Messrs. Toscanini and Walter of the Philharmonic-Symphony, Leopold Stokowski in Philadelphia, Dr. Koussevitsky in Boston. Of these four men Dr. Koussevitsky is the only one who now finds it possible to serve his public throughout the musical season. The Boston orchestra has one conductor, whose appearances are interspersed occasionally with short visits of guest leaders or the conducting of the concert master. That the orchestra benefits by this arrangement is obvious. No other American orchestra has today such fineness of tone and consistency of style. With the other orchestras, for various reasons, first conductors find it impossible to work straight through the season. This is not good for the orchestras or the audiences.

"Nearly every conductor of repute in Europe has been here. Some of them have succeeded. Others have failed. An American success rewards them handsomely and adds materially to their reputation. A failure in America, although European musicians regret very much to admit it, and seldom do admit it, is decidedly disadvantageous to an artist's reputation.

"If a native son who is also a great conductor is discovered he will command almost any rewards within reason. He may have a hard time, this native son, at the beginning. His program may be delayed if his name is Jones. But he can live that down, and ultimately become, as Jones, the pride of the nation. It is not that the American people wish forever to go to Europe for their musicians. They would be only too glad to develop a great conductor from within the nation. But they still distrust the quality of American training for a musician's career, and a background only American, and American standards of criticism, when local pride is involved. There are existing conditions which make it difficult in America to develop conductors.

"The American conductor must grow up, but the great orchestras are not going to give him the facilities to do so and there are virtually no opera houses in which he can gain his routine. This is the more unfortunate, because it has proved in most cases that there is nothing so valuable for the orchestral conductor as experience in the opera house. There the conductor learns sureness, command and flexibility of style. Most of the great conductors, have thus graduated into the symphonic field.

"The native conductor has really only two opportunities for experiment and growth, not provided by either opera house or concert hall. They come in the form of a certain few moving picture theaters and with the orchestras of the radio stations. In these places the conductors get a good deal of routine, and interpret, week in and week out, a great deal of music. They have gained in this way practical experience of the baton, and the ones who are serious, listen whenever they can, by means of a transmitter or by personal attendance at the concerts, to the great masters of their art. Let us hope that in this way a future American conductor is laying the cornerstone of his career. It is certainly a possibility." E. B. F.

HAVERHILL, MASS.
GAZETTE

FEB 1 - 1933

MUSIC MISCELLANY

"THE NATIVE CONDUCTOR"

Within a radius of 50 miles of Boston, music lovers invariably refer to the Boston Symphony orchestra as "our Boston Symphony orchestra" and similarly allude to Dr. Koussevitsky." as "our own conductor Koussevitsky." Olin Downes in the New York Times has written under the caption above from which the following paragraphs are of interest:

"We have with the eastern orchestras in America today four conductors cf the highest rank, Messrs. Toscanini and Walter of the Philharmonic-Symphony, Leopold Stokowski in Philadelphia, Dr. Koussevitsky in Boston. Of these four men Dr. Koussevitsky is the only one who now finds it possible to serve his public throughout the musical season. The Boston orchestra has one conductor, whose appearances are interspersed occasionally with short visits of guest leaders or the conducting of the concert master. That the orchestra benefits by this arrangement is obvious. No other American orchestra has today such fineness of tone and consistency of style. With the other orchestras, for various reasons, first conductors find it impossible to work straight through the season. This is not good for the orchestras or the audiences.

"Nearly every conductor of repute in Europe has been here. Some of them have succeeded. Others have failed. An American success rewards them handsomely and adds materially to their reputation. A failure in America, although European musicians regret very much to admit it, and seldom do admit it, is decidedly disadvantageous to an artist's reputation.

"If a native son who is also a great conductor is discovered he will command almost any rewards within reason. He may have a hard time, this native son, at the beginning. His program may be delayed if his name is Jones. But he can live that down, and ultimately become, as Jones, the pride of the nation. It is not that the American people wish forever to go to Europe for their musicians. They would be only too glad to develop a great conductor from within the nation. But they still distrust the quality of American training for a musician's career, and a background only American, and American standards of criticism, when local pride is involved. There are existing conditions which make it difficult in America to develop conductors.

"The American conductor must grow up, but the great orchestras are not going to give him the facilities to do so and there are virtually no opera houses in which he can gain his routine. This is the more unfortunate, because it has proved in most cases that there is nothing so valuable for the orchestral conductor as experience in the opera house. There the conductor learns sureness, command and flexibility of style. Most of the great conductors, have thus graduated into the symphonic field.

"The native conductor has really only two opportunities for experiment and growth, not provided by either opera house or concert hall. They come in the form of a certain few moving picture theaters and with the orchestras of the radio stations. In these places the conductors get a good deal of routine, and interpret, week in and week out, a great deal of music. They have gained in this way practical experience of the baton, and the ones who are serious, listen whenever they can, by means of a transmitter or by personal attendance at the concerts, to the great masters of their art. Let us hope that in this way a future American conductor is laying the cornerstone of his career. It is certainly a possibility." E. B. F.

BALTIMORE, MD.
NEWS

EB 1 - 1933

Conductor

When Boston Symphony Orchestra appears at Lyric tonight Serge Koussevitzky (above) will act as conductor.

PROGRAM M

Times NY

To the Music Editor:

A letter "On Making Programs" in the Sunday TIMES prompts me to add another voice asking for more original planning in the New York Philharmonic-Symphony concerts which we hear over the radio Sunday afternoons.

I have long noticed that the Philadelphia and Boston Orchestras almost always have far more interesting and generally worth-while programs than our New York orchestras.

Now that we have on the radio the incomparable Boston Symphony practically every Saturday night, things look a lot brighter; but why should we have had to wait years with hardly any Sibelius or Vaughan Williams (to name only two significant omissions from most of the Philharmonic seasons since 1924)? Why not an occasional Holst, such as "The Planets"? Why not a Sibelius cycle instead of yet another Beethoven cycle, as is now announced for five Sunday afternoons. Strauss's "Zarathustra" or "Domestic Symphony" could with profit, not to say variety, be sometimes played in place of another and yet another "Till" or "Don Juan." What a treat it was to hear Debussy's "Iberia" yesterday instead of the usual "Oberon" overture or Franck symphony!

How long shall we have to wait, I wonder, to hear "Le Sacre du Printemps," "Brigg Fair," Sibelius's Second and following symphonies; Vaughan Williams's "London" symphony, d'Indy's symphony, any Elgar save the "Enigma Variations," a little (if that is possible) Mahler, a "Poem of Ecstasy," "El Amor Brujo," a Bax symphony, played by our own orchestra?

I have only touched the surface here of the possibilities awaiting the attention of the Philharmonic, possibilities which have long been translated into facts, into lovely and stirring music by the Boston Symphony Orchestra.

With all these complaints go my deep appreciation of the good things we do get, from time to time, in the way of original program planning, from the Philharmonic.

I do not want this to be interpreted as wishing to do away with Beethoven, Brahms and the familiar classics. They are our bread and butter. We need them. But not, in this writer's opinion, so many times every season, to the exclusion of important, and indeed great, modern music that Boston, London and Paris are familiar with.

JOHN C. W. BIRD.

Bloomfield, N. J., Feb. 6, 1933.

THE SIBELIUS SYMPHONIES.

To the Music Editor:

The recent performance of the powerful Fifth symphony of Sibelius by Mr. Koussevitzky and the Boston Symphony Orchestra leaves one speculating again about a curious mystery. Here is an engrossing score, certainly one of the most important composed in the past quarter century. Yet our Philharmonic Orchestra has played it but once. That performance occurred nearly twelve years ago, in 1921.

The only other performance in New York that the writer knows of was by Mr. Stokowski and the Philadelphia Orchestra in 1925. At that time the impression created was so favorable that Stokowski repeated the work later the same season. Since then we have waited in vain for a repetition by the Philharmonic.

This is by no means the only Sibelius symphony which our orchestra has unreasonably neglected. Since the 1921 performance it has played only two of these fine works: Mr. Toscanini has given a performance of the Fourth, and Mr. Stokowski (as guest conductor) played the First. That is all. There are at least four Sibelius symphonies that have never been played by the Philharmonic!

Mr. Toscanini is the regular conductor of the orchestra. If he is not responsible for its répertoire, who is? In his past seven seasons (during which he has found room for but one Sibelius symphony) he has played great quantities of music from men like Respighi, Castelnuovo-Tedesco, de Sabata, Pizzetti, Wetzler, Kodály and Tommasini. He has even revived long-cold corpses by Saint-Saëns, Raff, Martucci, Busoni, Rossini. One searches in vain for either logic or artistic insight to justify such program making.

There is no doubt that something ought to be done soon to raise the Philharmonic répertoire from its present wretched state. But considerable doubt exists that this will ever be done by Mr. Toscanini.

RICHARD LEONARD.

New York, Feb. 7, 1933.

BALTIMORE, MD.
SUN

EB 2 - 1933

BOSTON SYMPHONY AT LYRIC

Orchestra, Under Direction Of Serge Koussevitzky, Gives Only Baltimore Concert, Which Opened With Weber's "Overture To Oberon"

The Boston Symphony Orchestra appeared at the Lyric Theater last night in a concert which made a large audience regret that it was the only visit of the organization to Baltimore this season. It was a rich and wholly delightful feast, ranking with the best orchestral performances of the winter.

Perhaps the most complimentary thing that can be said about the orchestra and the direction of Serge Koussevitzky is that they furnished very little for the reporter to write about. For it was a smooth, dignified performance by musicians who respected intentions of the composer and knew how to get the most out of the four compositions played. It was an orchestra always under the control of a director who knew his business and went about it without display or mannerism.

—o—

Such a concert offers little in the way of news, but a very great deal in the way of enjoyment. It offers no food for heated discussion, but rather sends each auditor home in a warm and expansive mood of deep contentment.

Weber's "Overture to Oberon" established the right mood for the reception of the greater works to come. It was followed by Beethoven's "Symphony No. 7 in A major, Op. 92," a work received the more gratefully because it is heard none too often hereabouts.

Choosing the best among four movements, each of which was rendered with great and sustained skill, one might name the *Allegretto.* Certainly the second movement marked one of the finest orchestral achievements recorded here this season—and of all the beautiful things presented last night, it produced possibly the most profound pleasure for a majority of the audience.

—o—

Even so there may be those who will quarrel with this estimate, giving precedence to the Strauss tone poem, "Death and Transfiguration," with which the second half of the program opened. It is difficult to imagine this moving piece being better played. In it the orchestra, superbly controlled by Mr. Koussevitsky, ran the whole scale from the extreme tenderness of the introduction to the magnificent *crescendo* of the final "Transfiguration" theme.

The "Overture to Tannhauser" was yet to come, and again the bigger and bolder adjectives must be called upon, if it is to be described properly. But for once the always risky use of superlatives may be forgiven, at least by those who heard the concert, for it is more than likely that most of those in the audience left the theater thinking also in terms of the highest praise.

D. K.

Brooklyn, N. Y., Eagle

FEB 3 - 1933

Music of the Day

By EDWARD CUSHING

The Boston Symphony in Brooklyn; a Matinee 'Die Walkuere'; Gieseking With the Philharmonic

In many respects it was unquestionably a fine performance of Beethoven's Seventh Symphony that Mr. Koussewitsky and the Boston Orchestra gave at the Academy of Music last evening, yet the listener—one listener, at any rate—was conscious at the end of a definite dissatisfaction with what he had heard. This did not arise from any disagreement with Mr. Koussewitsky on points of interpretation, from any feeling that the conductor was expounding a too personal conception of the work, or that, on the other hand, he was indifferent to it. Nor was it traceable to any failure on the part of the orchestra to carry out Mr. Koussewitsky's wishes faithfully and well. On the contrary, describing in one word the impression it created, I should call it an overdisciplined performance. Obviously infinite pains had been expended on its preparation both by the conductor and his men, every nuance of tempo and phrasing and expression worked over with inexhaustible patience. The result was perfection, but of a lifeless and rather repellent sort. A certain effect of spontaneity is desirable in any performance of any work; from this one, it was entirely lacking. Exhuberant, even exultant it undoubtedly was—but too plainly by calculation, with an eye on the effect to be produced.

However, it is seldom that we have cause to complain of perfection, and the criticism that I have made of last evening's performance of the Seventh Symphony may in this sense be interpreted as a compliment to Mr. Koussewitsky and the splendid band of which he is the leader. Their intentions were the best; they were only a little overzealous in carrying them into effect.

Mr. Koussewitsky's program for this, the third of the Boston Symphony Orchestra's Brooklyn concerts, included, in addition to the Beethoven symphony, Wagner's "Lohengrin" prelude, the Ride of the Valkyries from "Die Walkuere," the funeral music from "Die Goetterdaemmerung" and the "Tannhaeuser" overture. These Mr. Koussewitsky performed in anticipation of the approaching 50th anniversary of Wagner's death,

---

WASHINGTON, D. C.
TIMES

FEB 2 - 1933

Concert Tuesday

An appreciative audience assembled in Constitution Hall Tuesday afternoon for the concert given by the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky.

Mrs. Herbert Hoover had a group of friends with her in the Presidential box which included Mrs. Pierce Butler, wife of the Associate Justice of the Supreme Court, and her daughter, Mrs. Edward K. Dunn; Mrs. Joel T. Boone, and Miss Doris Goss.

The conductor of the National Symphony Orchestra and Mrs. Hans Kindler occupied a box with a party of friends, and they were most enthusiastic in their applause. Mrs. Kindler wore an afternoon gown of terra-cotta silk crepe, which had a wide gold metal belt; and her black felt hat, which was devoid of trimming, had a narrow brim.

Among other box holders were Mrs. Frederic A. Keep, Mrs. Sol Bloom, Mrs. Maude L. Whitman, Mrs. Ellis Byrnes, Miss Alice Clapp, and Miss Mabel T. Boardman.

* * *

BROOKLYN, N. Y.
CITIZEN

FEB 3 - 1933

Boston Symphony Gives Third Brooklyn Concert

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, gave the third of its local series of concerts at the Academy of Music last evening, under the auspices of the Brooklyn Philharmonic Society, the Brooklyn Institute of Arts and Sciences and a Citizens' Committee headed by Adrian Van Sinderen.

The program included the Seventh Symphony of Beethoven and selections from the operas of Wagner.

Vice-chairmen of the Citizens' Committee are: Frank L. Babbott, Mrs. Edward C. Blum, Judge Frederick E. Crane, Walter H. Crittenden, Mrs. H. E. Dreier, Mrs. William H. Good, Henry A. Ingraham, Mrs. Frederic B. Pratt, Mrs. B. Herbert Smith and R. Huntington Woodman.

N. Y. World-Telegram

FEB 2 - 1933

Tune Detective Nabs Himself

Sigmund Spaeth Tracks Down His Own Melody to Another's Popular Song.

By JAMES CANNON,
World-Telegram Radio Editor.

Poll News.

THE Philadelphia Orchestra spurted into the lead today in the World-Telegram's second annual poll of radio editors to select national favorites on the networks. The following listing was compiled from sixty-five ballots. A vote for first place counts 3 points, a vote for second place means 2 points and third place votes count 1 point.

Name.	1st Place.	2nd Place.	3rd Place.	Points.
Philadelphia Orchestra	37	20	4	155
New York Philharmonic	22	24	6	120
Boston Symphony	4	12	29	65
San Francisco Symphony	—	2	6	10
Howard Barlow's Symphony	1	1	5	10
Roxy Symphony	1	1	2	7
Columbia Symphony	—	2	1	5

Brooklyn Times Union

FEB 3 - 1933

MUSIC

By HAROLD A. STRICKLAND

Koussevitsky Here Again

Being permitted but one concert per season by the Boston Symphony Orchestra, I journeyed to the Academy of Music last night and speedily discovered that I had picked probably the worst performance by the Koussevitsky ensemble in many a moon.

It was an orthodox program which the Boston conductor elected to present and one which evidently had not been rehearsed carefully before being served to Brooklyn subscribers.

Starting with the No. 7 symphony of Beethoven, Mr. Koussevitsky selected Wagnerian excerpts for the second half of his program. The Beethoven was read in that style which for so many years kept Mr. Koussevitsky from attaining pre-eminence among our conductors, namely with a strong Russian flavor and very little of Beethoven. Moreover, the musicians seemed unable to ascertain their leader's desires.

Following a sparkling first movement, Mr. Koussevitsky read the allegretto as though it were an andante con grazione. Moreover, in the trio where the strings hold a pedal point and the woodwinds have the counter-melody, although Mr. Koussevitsky's beat was metronomic, the woods were lax in responding, so much so that he had to bend over and stress each count rather than the accented beat. The third movement was somewhat better although players and conductor were still out of sympathy while the finale section, a con brio, was read in presto tempo. It was an omen of what was to come.

Four seasons or so ago, I heard the orchestra give what to me was the outstanding reading of the "Lohengrin" prelude. Last night I heard it again and regretted that it had been repeated. Inaccurate and uncoordinated was the presentation.

"The Ride of the Valkyries" from "Walkuere" was brief but the best of the evening. The Siegfried funeral march from "Gotterdammerung," that magnificent apostrophe of nature, man and godhead to the death of a hero was an assortment of independent choirs, playing almost at will.

The overture to "Tannhauser," the concluding number was given an orthodox but uninspirational reading.

SPRINGFIELD, MASS.
EVE. UNION

FEB 3 - 1933

In the absence of the Boston Symphony Orchestra, the National Broadcasting Company will put on a two-hour carnival tomorrow night in the period normally occupied by the orchestra. Ray Perkins will be master of ceremonies and 25 acts have been arranged for the novel bill. In some quarters it is suggested that the program may be the forerunner of what may be a regular thing in the not too distant future.

* * *

The program will include everything from hot numbers and comedy chatter to classical and operatic selections by vocalists and a symphony orchestra, enlisting the services of 18 radio stars and stellar acts. One of the high spots will be a comedy drama of Tennessee mountain life.

* * *

Word comes from the West of an experimental license for station WLW at Cincinnati to operate a 500,000-watt station, 10 times as powerful as the biggest station in the country today. It will take a year to complete the instalation which will cost $400,000.

* * *

Beginning tomorrow Saturday broadcasts from the Metropolitan Opera House will be carried by both networks of the National Broadcasting Company. The Wagner cycle will continue on the WEAF side alone. Numerous requests from listeners served only by the WEAF network brought about the decision to give the concerts the widest possible reception.

* * *

For the next three weeks Edgar Guest will be absent from his recently created post of master of ceremonies of the Musical Moments programs on Tuesdays. Guest will leave Sunday with a party of explorers bent on an investigation of Aztec ruins in Mexico.

109

PROGRAM M.

Times NY Feb

To the Music Editor:

A letter "On Making Programs" in the Sunday TIMES prompts me to add another voice asking for more original planning in the New York Philharmonic-Symphony concerts which we hear over the radio Sunday afternoons.

I have long noticed that the Philadelphia and Boston Orchestras almost always have far more interesting and generally worth-while programs than our New York orchestras.

Now that we have on the radio the incomparable Boston Symphony practically every Saturday night, things look a lot brighter; but why should we have had to wait years with hardly any Sibelius or Vaughan Williams (to name only two significant omissions from most of the Philharmonic seasons since 1924)? Why not an occasional Holst, such as "The Planets"? Why not a Sibelius cycle instead of yet another Beethoven cycle, as is now announced for five Sunday afternoons. Strauss's "Zarathustra" or "Domestic Symphony" could with profit, not to say variety, be sometimes played in place of another and yet another "Till" or "Don Juan." What a treat it was to hear Debussy's "Iberia" yesterday instead of the usual "Oberon" overture or Franck symphony!

How long shall we have to wait, I wonder, to hear "Le Sacre du Printemps," "Brigg Fair," Sibelius's Second and following symphonies; Vaughan Williams's "London" symphony, d'Indy's symphony, any Elgar save the "Enigma Variations," a little (if that is possible) Mahler, a "Poem of Ecstasy," "El Amor Brujo," a Bax symphony, played by our own orchestra?

I have only touched the surface here of the possibilities awaiting the attention of the Philharmonic, possibilities which have long been translated into facts, into lovely and stirring music by the Boston Symphony Orchestra.

With all these complaints go my deep appreciation of the good things we do get, from time to time, in the way of original program planning, from the Philharmonic.

I do not want this to be interpreted as wishing to do away with Beethoven, Brahms and the familiar classics. They are our bread and butter. We need them. But not, in this writer's opinion, so many times every season, to the exclusion of important, and indeed great, modern music that Boston, London and Paris are familiar with.

JOHN C. W. BIRD.
Bloomfield, N. J., Feb. 6, 1933.

THE SIBELIUS SYMPHONIES.

To the Music Editor:

The recent performance of the powerful Fifth symphony of Sibelius by Mr. Koussevitzky and the Boston Symphony Orchestra leaves one speculating again about a curious mystery. Here is an engrossing score, certainly one of the most important composed in the past quarter century. Yet our Philharmonic Orchestra has played it but once. That performance occurred nearly twelve years ago, in 1921.

The only other performance in New York that the writer knows of was by Mr. Stokowski and the Philadelphia Orchestra in 1925. At that time the impression created was so favorable that Stokowski repeated the work later the same season. Since then we have waited in vain for a repetition by the Philharmonic.

This is by no means the only Sibelius symphony which our orchestra has unreasonably neglected. Since the 1921 performance it has played only two of these fine works: Mr. Toscanini has given a performance of the Fourth, and Mr. Stokowski (as guest conductor) played the First. That is all. There are at least four Sibelius symphonies that have never been played by the Philharmonic!

Mr. Toscanini is the regular conductor of the orchestra. If he is not responsible for its répertoire, who is? In his past seven seasons (during which he has found room for but one Sibelius symphony) he has played great quantities of music from men like Respighi, Castelnuovo-Tedesco, de Sabata, Pizzetti, Wetzler, Kodály and Tommasini. He has even revived long-cold corpses by Saint-Saëns, Raff, Martucci, Busoni, Rossini. One searches in vain for either logic or artistic insight to justify such program making.

There is no doubt that something ought to be done soon to raise the Philharmonic répertoire from its present wretched state. But considerable doubt exists that this will ever be done by Mr. Toscanini.

RICHARD LEONARD.
New York, Feb. 7, 1933.

WASHINGTON, D. C.
TIMES

FEB 2 - 1933

Concert Tuesday

An appreciative audience assembled in Constitution Hall Tuesday afternoon for the concert given by the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky.

Mrs. Herbert Hoover had a group of friends with her in the Presidential box which included Mrs. Pierce Butler, wife of the Associate Justice of the Supreme Court, and her daughter, Mrs. Edward K. Dunn; Mrs. Joel T. Boone, and Miss Doris Goss.

The conductor of the National Symphony Orchestra and Mrs. Hans Kindler occupied a box with a party of friends, and they were most enthusiastic in their applause. Mrs. Kindler wore an afternoon gown of terra-cotta silk crepe, which had a wide gold metal belt; and her black felt hat, which was devoid of trimming, had a narrow brim.

Among other box holders were Mrs. Frederic A. Keep, Mrs. Sol Bloom, Mrs. Maude L. Whitman, Mrs. Ellis Byrnes, Miss Alice Clapp, and Miss Mabel T. Boardman.

* * *

N. Y. World-Telegram

FEB 2 - 1933

Tune Detective Nabs Himself

Sigmund Spaeth Tracks Down His Own Melody to Another's Popular Song.

By JAMES CANNON,
World-Telegram Radio Editor.

Poll News.

THE Philadelphia Orchestra spurted into the lead today in the World-Telegram's second annual poll of radio editors to select national favorites on the networks. The following listing was compiled from sixty-five ballots. A vote for first place counts 3 points, a vote for second place means 2 points and third place votes count 1 point.

Name.	1st Place.	2nd Place.	3rd Place.	Points.
Philadelphia Orchestra	37	20	4	155
New York Philharmonic	22	24	6	120
Boston Symphony	4	12	29	65
San Francisco Symphony	—	2	6	10
Howard Barlow's Symphony	1	1	5	10
Roxy Symphony	1	1	2	7
Columbia Symphony	—	2	1	5

BALTIMORE, MD.
SUN

EB 2 - 1933

BOSTON SYMPHONY AT LYRIC

Orchestra, Under Direction Of Serge Koussevitzky, Gives Only Baltimore Concert, Which Opened With Weber's "Overture To Oberon"

The Boston Symphony Orchestra appeared at the Lyric Theater last night in a concert which made a large audience regret that it was the only visit of the organization to Baltimore this season. It was a rich and wholly delightful feast, ranking with the best orchestral performances of the winter.

Perhaps the most complimentary thing that can be said about the orchestra and the direction of Serge Koussevitzky is that they furnished very little for the reporter to write about. For it was a smooth, dignified performance by musicians who respected intentions of the composer and knew how to get the most out of the four compositions played. It was an orchestra always under the control of a director who knew his business and went about it without display or mannerism.

—o—

Such a concert offers little in the way of news, but a very great deal in the way of enjoyment. It offers no food for heated discussion, but rather sends each auditor home in a warm and expansive mood of deep contentment.

Weber's "Overture to Oberon" established the right mood for the reception of the greater works to come. It was followed by Beethoven's "Symphony No. 7 in A major, Op. 92," a work received the more gratefully because it is heard none too often hereabouts.

Choosing the best among four movements, each of which was rendered with great and sustained skill, one might name the *Allegretto*. Certainly the second movement marked one of the finest orchestral achievements recorded here this season—and of all the beautiful things presented last night, it produced possibly the most profound pleasure for a majority of the audience.

—o—

Even so there may be those who will quarrel with this estimate, giving precedence to the Strauss tone poem, "Death and Transfiguration," with which the second half of the program opened. It is difficult to imagine this moving piece being better played. In it the orchestra, superbly controlled by Mr. Koussevitsky, ran the whole scale from the extreme tenderness of the introduction to the magnificent *crescendo* of the final "Transfiguration" theme.

The "Overture to Tannhauser" was yet to come, and again the bigger and bolder adjectives must be called upon, if it is to be described properly. But for once the always risky use of superlatives may be forgiven, at least by those who heard the concert, for it is more than likely that most of those in the audience left the theater thinking also in terms of the highest praise.

D. K.

Brooklyn, N. Y., Eagle

FEB 3 - 1933

Music of the Day

By EDWARD CUSHING

The Boston Symphony in Brooklyn; a Matinee 'Die Walkuere'; Gieseking With the Philharmonic

In many respects it was unquestionably a fine performance of Beethoven's Seventh Symphony that Mr. Koussewitsky and the Boston Orchestra gave at the Academy of Music last evening, yet the listener—one listener, at any rate—was conscious at the end of a definite dissatisfaction with what he had heard. This did not arise from any disagreement with Mr. Koussewitsky on points of interpretation, from any feeling that the conductor was expounding a too personal conception of the work, or that, on the other hand, he was indifferent to it. Nor was it traceable to any failure on the part of the orchestra to carry out Mr. Koussewitsky's wishes faithfully and well. On the contrary, describing in one word the impression it created, I should call it an overdisciplined performance. Obviously infinite pains had been expended on its preparation both by the conductor and his men, every nuance of tempo and phrasing and expression worked over with inexhaustible patience. The result was perfection, but of a lifeless and rather repellent sort. A certain effect of spontaneity is desirable in any performance of any work; from this one, it was entirely lacking. Exhuberant, even exultant it undoubtedly was—but too plainly by calculation, with an eye on the effect to be produced.

However, it is seldom that we have cause to complain of perfection, and the criticism that I have made of last evening's performance of the Seventh Symphony may in this sense be interpreted as a compliment to Mr. Koussewitsky and the splendid band of which he is the leader. Their intentions were the best; they were only a little overzealous in carrying them into effect.

Mr. Koussewitsky's program for this, the third of the Boston Symphony Orchestra's Brooklyn concerts, included, in addition to the Beethoven symphony, Wagner's "Lohengrin" prelude, the Ride of the Valkyries from "Die Walkuere," the funeral music from "Die Goetterdaemmerung" and the "Tannhaeuser" overture. These Mr. Koussewitsky performed in anticipation of the approaching 50th anniversary of Wagner's death,

---

BROOKLYN, N. Y.
CITIZEN

FEB 3 - 1933

Boston Symphony Gives Third Brooklyn Concert

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, gave the third of its local series of concerts at the Academy of Music last evening, under the auspices of the Brooklyn Philharmonic Society, the Brooklyn Institute of Arts and Sciences and a Citizens' Committee headed by Adrian Van Sinderen.

The program included the Seventh Symphony of Beethoven and selections from the operas of Wagner.

Vice-chairmen of the Citizens' Committee are: Frank L. Babbott, Mrs. Edward C. Blum, Judge Frederick E. Crane, Walter H. Crittenden, Mrs. H. E. Dreier, Mrs. William H. Good, Henry A. Ingraham, Mrs. Frederic B. Pratt, Mrs. B. Herbert Smith and R. Huntington Woodman.

Brooklyn Times Union

FEB 3 - 1933

MUSIC

By HAROLD A. STRICKLAND

Koussevitsky Here Again

Being permitted but one concert per season by the Boston Symphony Orchestra, I journeyed to the Academy of Music last night and speedily discovered that I had picked probably the worst performance by the Koussevitsky ensemble in many a moon.

It was an orthodox program which the Boston conductor elected to present and one which evidently had not been rehearsed carefully before being served to Brooklyn subscribers.

Starting with the No. 7 symphony of Beethoven, Mr. Koussevitsky selected Wagnerian excerpts for the second half of his program. The Beethoven was read in that style which for so many years kept Mr. Koussevitsky from attaining pre-eminence among our conductors, namely with a strong Russian flavor and very little of Beethoven. Moreover, the musicians seemed unable to ascertain their leader's desires.

Following a sparkling first movement, Mr. Koussevitsky read the allegretto as though it were an andante con grazione. Moreover, in the trio where the strings hold a pedal point and the woodwinds have the counter-melody, although Mr. Koussevitsky's beat was metronomic, the woods were lax in responding, so much so that he had to bend over and stress each count rather than the accented beat. The third movement was somewhat better although players and conductor were still out of sympathy while the finale section, a con brio, was read in presto tempo. It was an omen of what was to come.

Four seasons or so ago, I heard the orchestra give what to me was the outstanding reading of the "Lohengrin" prelude. Last night I heard it again and regretted that it had been repeated. Inaccurate and uncoordinated was the presentation.

"The Ride of the Valkyries" from "Walkuere" was brief but the best of the evening. The Siegfried funeral march from "Gotterdammerung," that magnificent apostrophe of nature, man and godhead to the death of a hero was an assortment of independent choirs, playing almost at will.

The overture to "Tannhauser," the concluding number was given an orthodox but uninspirational reading.

SPRINGFIELD, MASS.
EVE. UNION

FEB 3 - 1933

In the absence of the Boston Symphony Orchestra, the National Broadcasting Company will put on a two-hour carnival tomorrow night in the period normally occupied by the orchestra. Ray Perkins will be master of ceremonies and 25 acts have been arranged for the novel bill. In some quarters it is suggested that the program may be the forerunner of what may be a regular thing in the not too distant future.

* * *

The program will include everything from hot numbers and comedy chatter to classical and operatic selections by vocalists and a symphony orchestra, enlisting the services of 18 radio stars and stellar acts. One of the high spots will be a comedy drama of Tennessee mountain life.

* * *

Word comes from the West of an experimental license for station WLW at Cincinnati to operate a 500,000-watt station, 10 times as powerful as the biggest station in the country today. It will take a year to complete the instalation which will cost $400,000.

* * *

Beginning tomorrow Saturday broadcasts from the Metropolitan Opera House will be carried by both networks of the National Broadcasting Company. The Wagner cycle will continue on the WEAF side alone. Numerous requests from listeners served only by the WEAF network brought about the decision to give the concerts the widest possible reception.

* * *

For the next three weeks Edgar Guest will be absent from his recently created post of master of ceremonies of the Musical Moments programs on Tuesdays. Guest will leave Sunday with a party of explorers bent on an investigation of Aztec ruins in Mexico.

BROOKLYN, N. Y.
CITIZEN

FEB 3 - 1933

BEETHOVEN-WAGNER PROGRAM HEARD HERE

Dr. Serge Koussevitzky gave another of his interesting programs, last evening, in the opera house of the Academy of Music. The concert, the third in a series of five by the Boston Symphony Orchestra, pleased a large and enthusiastic audience.

In the first part, Koussevitzky gave a remarkably shaded, deft and graceful performance, marked by his usual definite and explicit relation of thematic material set off against exquisite tonal background of Beethoven's Symphony No. 7 in A major, op. 92. The four movements, replete with charm and grace, varied in character, were done with the Koussevitzky magic which imparts an especial interest to each and every passage. All was set forth gem-like, with lightness of touch, delicacy and beauty.

It was in the second part that Koussevitzky unleashed his big guns. This portion of the program consisted of all Wagner compositions, and included the Prelude to "Lohengrin;" the Ride of the Valkyries from "Die Walkure;" Death Music of Siegfried from "Gotterdammerung," and the overture to "Tannhauser."

Brooklyn, N. Y., Eagle

FEB 4 - 1933

Music

A Sixth and Last 'Elektra' —The Boston Symphony Plays

Mr. Koussevitsky opened the program of ~~last night's~~ Boston Symphony concert at Carnegie Hall with a novelty: an orchestral piece entitled "Innominata," by Conrad Back, a Swiss composer, a pupil of Honegger's, whose music had not previously been heard in this country. An intricate but arid contrapuntal essay, it exercised the virtuosity of the Boston Orchestra while it bored the audience. It was followed by performance of Brahm's F major symphony directed along orthodox lines. The second half of the program, after the intermission, was devoted to Moussorgsky's Pictures at an Exhibition in the orchestral arrangement made by Ravel.

N. Y. EVENING POST

FEB 4 - 1933

Other Music

A New Elektra at the Metropolitan —Boston Symphony Orchestra

By OSCAR THOMPSON

TIME was when music most needed a traffic policeman with "stop" and "go" signs to regulate an excess of concerts. The present lull in debut recitals might be made the occasion for directing the attention of the technocrats to the quantities of new music being produced without relation to world needs or possibilities of assimilation. Serge Koussevitzky and his Boston Symphony raised the issue in Carnegie Hall last night by a profitless performance of a work called "Innominata," by a contemporaneous young Swiss, Conrad Beck, which had figured on the programs of the International Music Festival held in Vienna last June. "The new counterpoint" of a few years back was put through its paces industriously after the fashion of Hindemith and Beck's master, Honegger, but remained a futile and sterile business, even when played with the virtuosity of this performance. The audience had also for its delectation a Kousevitskyan "reading" of the Brahms Third Symphony and a sonorous projection of Moussorgsky's "Pictures at an Exhibition," as orchestrated by Ravel. The ensemble was in fine fettle and was vigilantly led.

N. Y. AMERICAN

FEB 4 - 1933

RADIO REFINES MUSICAL TASTE, SAYS NBC HEAD

Creates Appreciation of Classical Numbers Among All People, Declares Aylesworth

The widespread influence of the radio in creating appreciation of classical music among school children and all classes of grown-ups was described last night by M. H. Aylesworth, president of the National Broadcasting Company.

He also declared the day is coming when engineers will make it possible for a man's voice to be heard on every receiving set in the world, spread over four continents.

WIDESPREAD RESPONSE.

Aylesworth addressed a meeting of the National Institute of Social Sciences in the Waldorf-Astoria on the social effects of radio. Aylesworth pointed out that hundreds of letters are received from rural communities and the far reaches of the North, showing appreciation for classical music.

Aylesworth pointed out that while the Metropolitan Opera and Boston Symphony broadcasts are given chiefly for their entertainment value, they are also educational. Radio listeners, he said, learn to appreciate the better music.

SCHOOL USES.

Formal recognition by educators of radio as a means of educating children will mean that millions of children will get a certain amount of culture from radio sets in class rooms, he declared, adding that today 6,000,000 school children in America get the benefit of radio programs.

The meeting also heard an address by Lee Simonson, a scenic designer and a member of the Theatre Guild, who spoke on "The Movies and the Outlook for the Legitimate Stage."

PITTSBURGH, PA.
POST-GAZETTE

NBC PRESENTS AIR CARNIVAL

Feature Replaces Boston Symphony Program For Tonight.

By LYNDEN MORROW.
Radio Editor.

The Boston Symphony Orchestra concert tonight will not be broadcast. The orchestra will play in New York's Carnegie Hall, but because tonight's program is virtually the same as that given over the air last Saturday night the broadcast has been cancelled.

In its place will be an elaborate two-hour production from the NBC studios in New York. It will start at 8:15 and will bring to the microphone 18 radio stars and acts, a playlet on mountain life; Frank Black's 35-piece symphonic ensemble and Harriet Lee's dance band. Ray Perkins and Irving Kaufman will be masters of ceremonies.

The program will be put on the air under the title of "Carnival," and will be carried locally by KDKA. Some of radio's big shots included in the cast are James Melton, Aileen Clark, Phil Cook, Borrah Minevitch and his harmonica gang and Ohman and Arden, piano duo.

* * *

New York Herald-Tribune

FEB 4 1933

Boston Symphony Plays 'Innominata,' by Beck

Swiss Composer's Work Offered Here for the 1st Time

The Boston Symphony Orchestra, appearing on a Friday instead of its usual Thursday, gave its third New York evening concert of the season yesterday in Carnegie Hall. As a preface to Brahms's third symphony, Serge Koussevitzky began his program with a work new here, "Innominata," by the thirty-one-year-old Swiss composer, Conrad Beck.

"Innominata" was first played in the Vienna festival of the International Society for Contemporary Music last June, with Ernest Ansermet conducting. Its name has no programmatic significance, nor did Mr. Hale's notes reveal any other meaning than what the individual listener could deduce from what proved to be an interesting study in dissonant, polytonal sonorities.

Like many other works of the last fifteen years, Beck's composition suggested experimenting with contemporary harmonic and instrumental mediums and hues rather than the musical expression of any obvious emotions. Skillfully constructed, often acrid even in the ears of those well used to latter-day music of the more radical type, it was often striking and arresting in its varied and aggressive dissonances, its vividly clashing colors, although, what with harmonies which have not yet won the affection of a majority of concert-goers, its reception by its hearers was hardly enthusiastic.

Mr. Koussevitzky, who is not, as a rule, the most conservative of interpreters, gave the Brahms symphony a thoroughly orthodox, straightforward interpretation, usually sensitive and expressive, although, at times, slightly lacking in momentum in the first movement. The notable conductor and orchestra completed the program with Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition," which has had several previous performances here by Mr. Koussevitzky and his Bostonians.

F. D. P.

NEW YORK TIMES

FEB 4 1933

MUSIC

Koussevitzky Gives a Novelty.

The Boston Symphony Orchestra, headed by Serge Koussevitzky, gave its third evening concert of the season at Carnegie Hall last night. As is the custom of Mr. Koussevitzky and the Boston, they came bearing a gift of a new work, Conrad Beck's "Innominata," a gift neither to be feared nor revered. The program also included Brahms's Third Symphony and Ravel's arrangement for orchestra of Moussorgsky's "Pictures at an Exhibition."

Conrad Beck is a Swiss composer, about thirty-two years old. He has written much for orchestra, chamber ensemble, solo instruments and voice. But even the exhaustive program notes of Philip Hale remark merely that " it is said that Beck studied with Arthur Honegger; that his home is in Zurich but he spends much time in Paris."

'Innominata," which had its first New York performance last night, was first played at the tenth International Music Festival held in Vienna last June. It is a work that reevals skilled craftsmanship; the use of the orchestra is economical and incisive. There are effects in the work that are reminiscent of contemporary European modernists. But like the texture of its tonal pattern, the ideas of the composition are bleak and arid.

Unfortunately for Beck, his composition was followed, with only a slight pause, by the Brahms symphony, with its radiant opening phrases. Mr. Koussevitzky and his men gave the Brahms an exquisitely sensitive performance. The first and last movements, built on big lines, were opulent and full-blooded, and the second and third were delicate, lyrical and crystal clear. This interpretation was an excellent example of the tone of burnished gold that this orchestra can produce and the absolute and precise coherence of its ensemble playing.

Nor were these qualities less to be noted in the Moussorgsky-Ravel music. Here was a brilliant interpretation of music in another vein, music that is piquant, laughing and penetratingly observant. It would have delighted Ravel to hear how the woodwinds and brasses gave the exact tang to his ideas, how the strings sang the broad, flowing melodies, and how climaxes were established unerringly and with striking culminating effect. But more than mere technical virtuosity, Mr. Koussevitzky and his players brought to life the tonal pictures that Moussorgsky envisaged.

If there were any faults to find in an evening of fine orchestral playing it was perhaps in the slightly overdeliberate playing of the slow movement of the Brahms symphony, causing it to appear more thoughtful than poetic.

H. T.

New York Enquirer

FEB 4 1933

KOUSSEVITZKY'S BATON GIVES MAGIC EFFECT TO AUDIENCE

United Press By Larry Humphrey

BOSTON, Feb. 4.—Serge Koussevitzky's baton is a wand which creates magic effects in the imagination of those who hear the Boston Symphony Orchestra.

It is not magic, of course. Koussevitzky is a technician. In rehearsal no conductor can be more relentlessly exacting than he, down to the smallest detail of rhythm, or nuance, whether of a single instrument or the 110-piece ensemble. For the sake of the development of a single interpretative effect, he will break his own back or anyone's, until endless repetition, halts, explanations, and exhortations have been made.

But the technique of Koussevitzky is formed from the emotions as well as from skill and musical learning. He has sometimes halted in rehearsal to lay down his stick and expostulate, "Please! We must be correct, yes. But also we must play with the heart, with the soul, always."

To those out front in Symphony Hall, the gestures and bodily attitudes by which Koussevitzky signals his orchestra constitute something close to musical art—compositions in line and motion. Expressive though his back be, listeners miss the wonderful play of dramatic expression which his face presents to his musicians. His features are comparable to those of a sensitive actor-stage director, whose expression instinctively varies with the sentiments registered by each played before him.

If in performance something is not quite as intended, Koussevitzky is philosophic rather than fretful. He may, very likely, make a sour face at the offending individual or group. But it is in a spirit of "Well, I never expected anything so funny from you." And if the composition has been unfamiliar, or especially difficult, he will follow at the end by pantomiming with his face some such expression as, "Good work."

N. Y. JOURNAL

FEB 4 - 1933

Music

Philharmonic and Bostonians Heard at Carnegie Hall

By Irving Weil

Carnegie Hall yesterday had one of those busy orchestral Fridays that occasionally absorb its activities and its seating capacity during the Winter. The Boston Orchestra, in the evening, paid its third visit to town under the direction of Serge Koussevitzky, while the Philharmonic made an afternoon of it with Bruno Walter on the podium and Walter Gieseking captivating the subscribers with his remarkable piano skill.

Mr. Koussevitzky, as he pretty generally does, brought some new music with him from Symphony Hall. This was a piece for orchestra bearing the designation "Innominata" which, of course, means that it might just as well have borne none. It was written by Conrad Beck, a young Swiss who lives in Zurich but, we suspect, writes his music in Paris. The work was played by the Vienna Symphony under Ernest Ansermet last June at the International Festival held there.

Mr. Beck, who has just popped over into his 30s, is a remarkably prolific composer, his symphonies being already numbered as high as five whilst there is a great deal of other orchestral work to his credit. It may be that these represent much profound thought, but after listening to last night's "Innominata," we have our doubts.

The work presented by Mr. Koussevitzky displays the usual mastery of modernist form, as laid down ten years ago and more by Mr. Beck's elders. It is obviously imitative of these men, some of them French and one or two German, and it reveals a slight talent of its own, with ideas just as slight. But it is really modern music to be swept out of the memory almost over night.

After this introductory piece of dissonance Mr. Koussevitzky turned to Brahms and to ground that is not experimental, although there was a day in Boston when Brahms, too, was not only an experiment but a disastrous one. The symphony last night was the third, in F major, and the audience settled down to enjoy itself. Later Moussorgsky's suite of piano pieces, "Pictures at an Exhibition," in the superlative orchestration of Maurice Ravel, brought the evening to a close.

NEW YORK MIRROR

MUSIC

By JULIAN SEAMAN

"For Old Things Are Best."

Boston Symphony Orchestra, Serge Koussevitzky conducting, Carnegie Hall, 8:30 p. m.

THE PROGRAM.

"Innominata" .... Conrad Beck
Symphony No. 3 in F (Opus 90) Johannes Brahms
"Pictures at an Exhibition" Modest Moussorgsky
(Orchestrated by Maurice Ravel.)

The flame of "new music" flickered eerily in the staid corners of Carnegie Hall last night. But it required the virile glow of a great masterpiece to light the audience homeward rejoicing. And Mr. Koussevitzky, having done his bit at the outset to satisfy the clamor of musical progress, turned to Brahms the immortal.

A brief acquaintance with Mr. Conrad Beck, in the name of his "Innominata," impels a compliment to his cleverness, and a remark upon the taut strength and imposing glitter of this creation. I should like nothing better than to ripen this acquaintance by further experiment. It is unfortunate that the meagre data supplied by Mr. Philip Hale gives us no accepted estimate of the quality of his work. it is considerable, including five symphonies, choruses, chamber and other music.

The Brahms of the third, as I have remarked before, is austere, heroic, fiercely passionate, sublimely tender. Between the second in D and the third in F, six years had elapsed. The symphony in F is less genial and serene than the second, more coherent, if not so rugged as the first. Dr. Percy Goetschius remarks in his "Masters of the Symphony:" "The subordinate theme of the first movement is one of the most exquisite musical sentences ever conceived, and many episodes in the second and third movements are of rare artistic grace." The symphony was first performed at a Philharmonic concert in Vienna, Dec. 2, 1883, conducted by Hans Richter. "Brahms feared for the performance," says Mr. Hale, "although Richter had conducted four rehearsals."

Holding ecstatic memories of Mr. Toscanini's conception of this noble work, I lingered with Mr. Koussevitzky upon every bar, seeking differences of opinion, I must confess. I found them, of course, and was, therefore, disappointed. Mr. Koussevitzky gave us an orthodox and entirely satisfactory reading, but never did he approach that supreme lyricism, that matchless perfection of detail, whereby Mr. Toscanini achieved an imperishable song.

BROOKLYN, N. Y.
CITIZEN

FEB 3 - 1933

BEETHOVEN-WAGNER PROGRAM HEARD HERE

Dr. Serge Koussevitzky gave another of his interesting programs, last evening, in the opera house of the Academy of Music. The concert, the third in a series of five by the Boston Symphony Orchestra, pleased a large and enthusiastic audience.

In the first part, Koussevitzky gave a remarkably shaded, deft and graceful performance, marked by his usual definite and explicit relation of thematic material set off against exquisite tonal background of Beethoven's Symphony No. 7 in A major, op. 92. The four movements, replete with charm and grace, varied in character, were done with the Koussevitzky magic which imparts an especial interest to each and every passage. All was set forth gem-like, with lightness of touch, delicacy and beauty.

It was in the second part that Koussevitzky unleashed his big guns. This portion of the program consisted of all Wagner compositions, and included the Prelude to "Lohengrin;" the Ride of the Valkyries from "Die Walkure;" Death Music of Siegfried from "Gotterdammerung," and the overture to "Tannhauser."

Brooklyn, N. Y., Eagle

FEB 4 - 1933

Music

A Sixth and Last 'Elektra' —The Boston Symphony Plays

Mr. Koussevitsky opened the program of last night's Boston Symphony concert at Carnegie Hall with a novelty: an orchestral piece entitled "Innominata," by Conrad Back, a Swiss composer, a pupil of Honegger's, whose music had not previously been heard in this country. An intricate but arid contrapuntal essay, it exercised the virtuosity of the Boston Orchestra while it bored the audience. It was followed by performance of Brahm's F major symphony directed along orthodox lines. The second half of the program, after the intermission, was devoted to Moussorgsky's Pictures at an Exhibition in the orchestral arrangement made by Ravel.

N. Y. EVENING POST

FEB 4 - 1933

Other Music

A New Elektra at the Metropolitan —Boston Symphony Orchestra

By OSCAR THOMPSON

TIME was when music most needed a traffic policeman with "stop" and "go" signs to regulate an excess of concerts. The present lull in debut recitals might be made the occasion for directing the attention of the technocrats to the quantities of new music being produced without relation to world needs or possibilities of assimilation. Serge Koussevitzky and his Boston Symphony raised the issue in Carnegie Hall last night by a profitless performance of a work called "Innominata," by a contemporaneous young Swiss, Conrad Beck, which had figured on the programs of the International Music Festival held in Vienna last June. "The new counterpoint" of a few years back was put through its paces industriously after the fashion of Hindemith and Beck's master, Honegger, but remained a futile and sterile business, even when played with the virtuosity of this performance. The audience had also for its delectation a Koussevitskyan "reading" of the Brahms Third Symphony and a sonorous projection of Moussorgsky's "Pictures at an Exhibition," as orchestrated by Ravel. The ensemble was in fine fettle and was vigilantly led.

N. Y. AMERICAN

FEB 4 - 1933

RADIO REFINES MUSICAL TASTE, SAYS NBC HEAD

Creates Appreciation of Classical Numbers Among All People, Declares Aylesworth

The widespread influence of the radio in creating appreciation of classical music among school children and all classes of grown-ups was described last night by M. H. Aylesworth, president of the National Broadcasting Company.

He also declared the day is coming when engineers will make it possible for a man's voice to be heard on every receiving set in the world, spread over four continents.

WIDESPREAD RESPONSE.

Aylesworth addressed a meeting of the National Institute of Social Sciences in the Waldorf-Astoria on the social effects of radio. Aylesworth pointed out that hundreds of letters are received from rural communities and the far reaches of the North, showing appreciation for classical music.

Aylesworth pointed out that while the Metropolitan Opera and Boston Symphony broadcasts are given chiefly for their entertainment value, they are also educational. Radio listeners, he said, learn to appreciate the better music.

SCHOOL USES.

Formal recognition by educators of radio as a means of educating children will mean that millions of children will get a certain amount of culture from radio sets in class rooms, he declared, adding that today 6,000,000 school children in America get the benefit of radio programs.

The meeting also heard an address by Lee Simonson, a scenic designer and a member of the Theatre Guild, who spoke on "The Movies and the Outlook for the Legitimate Stage."

PITTSBURGH, PA.
POST-GAZETTE

FEB 4 - 1933

NBC PRESENTS AIR CARNIVAL

Feature Replaces Boston Symphony Program For Tonight.

By LYNDEN MORROW.
Radio Editor.

The Boston Symphony Orchestra concert tonight will not be broadcast. The orchestra will play in New York's Carnegie Hall, but because tonight's program is virtually the same as that given over the air last Saturday night the broadcast has been cancelled.

In its place will be an elaborate two-hour production from the NBC studios in New York. It will start at 8:15 and will bring to the microphone 18 radio stars and acts, a playlet on mountain life; Frank Black's 35-piece symphonic ensemble and Harriet Lee's dance band. Ray Perkins and Irving Kaufman will be masters of ceremonies.

The program will be put on the air under the title of "Carnival," and will be carried locally by KDKA. Some of radio's big shots included in the cast are James Melton, Aileen Clark, Phil Cook, Borrah Minevitch and his harmonica gang and Ohman and Arden, piano duo.

* * *

New York Herald-Tribune

FEB 4 1933

Boston Symphony Plays 'Innominata,' by Beck

Swiss Composer's Work Offered Here for the 1st Time

The Boston Symphony Orchestra, appearing on a Friday instead of its usual Thursday, gave its third New York evening concert of the season yesterday in Carnegie Hall. As a preface to Brahms's third symphony, Serge Koussevitzky began his program with a work new here, "Innominata," by the thirty-one-year-old Swiss composer, Conrad Beck.

"Innominata" was first played in the Vienna festival of the International Society for Contemporary Music last June, with Ernest Ansermet conducting. Its name has no programmatic significance, nor did Mr. Hale's notes reveal any other meaning than what the individual listener could deduce from what proved to be an interesting study in dissonant, polytonal sonorities.

Like many other works of the last fifteen years, Beck's composition suggested experimenting with contemporary harmonic and instrumental mediums and hues rather than the musical expression of any obvious emotions. Skillfully constructed, often acrid even in the ears of those well used to latter-day music of the more radical type, it was often striking and arresting in its varied and aggressive dissonances, its vividly clashing colors, although, what with harmonies which have not yet won the affection of a majority of concert-goers, its reception by its hearers was hardly enthusiastic.

Mr. Koussevitzky, who is not, as a rule, the most conservative of interpreters, gave the Brahms symphony a thoroughly orthodox, straightforward interpretation, usually sensitive and expressive, although, at times, slightly lacking in momentum in the first movement. The notable conductor and orchestra completed the program with Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition," which has had several previous performances here by Mr. Koussevitzky and his Bostonians.

F. D. P.

NEW YORK TIMES

FEB 4 1933

MUSIC

Koussevitzky Gives a Novelty.

The Boston Symphony Orchestra, headed by Serge Koussevitzky, gave its third evening concert of the season at Carnegie Hall last night. As is the custom of Mr. Koussevitzky and the Boston, they came bearing a gift of a new work, Conrad Beck's "Innominata," a gift neither to be feared nor revered. The program also included Brahms's Third Symphony and Ravel's arrangement for orchestra of Moussorgsky's "Pictures at an Exhibition."

Conrad Beck is a Swiss composer, about thirty-two years old. He has written much for orchestra, chamber ensemble, solo instruments and voice. But even the exhaustive program notes of Philip Hale remark merely that "it is said that Beck studied with Arthur Honegger; that his home is in Zurich but he spends much time in Paris."

"Innominata," which had its first New York performance last night, was first played at the tenth International Music Festival held in Vienna last June. It is a work that reevals skilled craftsmanship; the use of the orchestra is economical and incisive. There are effects in the work that are reminiscent of contemporary European modernists. But like the texture of its tonal pattern, the ideas of the composition are bleak and arid.

Unfortunately for Beck, his composition was followed, with only a slight pause, by the Brahms symphony, with its radiant opening phrases. Mr. Koussevitzky and his men gave the Brahms an exquisitely sensitive performance. The first and last movements, built on big lines, were opulent and full-blooded, and the second and third were delicate, lyrical and crystal clear. This interpretation was an excellent example of the tone of burnished gold that this orchestra can produce and the absolute and precise coherence of its ensemble playing.

Nor were these qualities less to be noted in the Moussorgsky-Ravel music. Here was a brilliant interpretation of music in another vein, music that is piquant, laughing and penetratingly observant. It would have delighted Ravel to hear how the woodwinds and brasses gave the exact tang to his ideas, how the strings sang the broad, flowing melodies, and how climaxes were established unerringly and with striking culminating effect. But more than mere technical virtuosity, Mr. Koussevitzky and his players brought to life the tonal pictures that Moussorgsky envisaged.

If there were any faults to find in an evening of fine orchestral playing it was perhaps in the slightly overdeliberate playing of the slow movement of the Brahms symphony, causing it to appear more thoughtful than poetic.

H. T.

New York Enquirer

FEB 4 1933

KOUSSEVITZKY'S BATON GIVES MAGIC EFFECT TO AUDIENCE

United Press. By Larry Humphrey

BOSTON, Feb. 4.—Serge Koussevitzky's baton is a wand which creates magic effects in the imagination of those who hear the Boston Symphony Orchestra.

It is not magic, of course. Koussevitzky is a technician. In rehearsal no conductor can be more relentlessly exacting than he, down to the smallest detail of rhythm, or nuance, whether of a single instrument or the 110-piece ensemble. For the sake of the development of a single interpretative effect, he will break his own back or anyone's, until endless repetition, halts, explanations, and exhortations have been made.

But the technique of Koussevitzky is formed from the emotions as well as from skill and musical learning. He has sometimes halted in rehearsal to lay down his stick and expostulate, "Please! We must be correct, yes. But also we must play with the heart, with the soul, always."

To those out front in Symphony Hall, the gestures and bodily attitudes by which Koussevitzky signals his orchestra constitute something close to musical art—compositions in line and motion. Expressive though his back be, listeners miss the wonderful play of dramatic expression which his face presents to his musicians. His features are comparable to those of a sensitive actor-stage director, whose expression instinctively varies with the sentiments registered by each played before him.

If in performance something is not quite as intended, Koussevitzky is philosophic rather than fretful. He may, very likely, make a sour face at the offending individual or group. But it is in a spirit of "Well, I never expected anything so funny from you." And if the composition has been unfamiliar, or especially difficult, he will follow at the end by pantomiming with his face some such expression as, "Good work."

N. Y. JOURNAL

FEB 4 - 1933

Music

Philharmonic and Bostonians Heard at Carnegie Hall

By Irving Weil

Carnegie Hall yesterday had one of those busy orchestral Fridays that occasionally absorb its activities and its seating capacity during the Winter. The Boston Orchestra, in the evening, paid its third visit to town under the direction of Serge Koussevitzky, while the Philharmonic made an afternoon of it with Bruno Walter on the podium and Walter Gieseking captivating the subscribers with his remarkable piano skill.

Mr. Koussevitzky, as he pretty generally does, brought some new music with him from Symphony Hall. This was a piece for orchestra bearing the designation "Innominata" which, of course, means that it might just as well have borne none. It was written by Conrad Beck, a young Swiss who lives in Zurich but, we suspect, writes his music in Paris. The work was played by the Vienna Symphony under Ernest Ansermet last June at the International Festival held there.

Mr. Beck, who has just popped over into his 30s, is a remarkably prolific composer, his symphonies being already numbered as high as five whilst there is a great deal of other orchestral work to his credit. It may be that these represent much profound thought, but after listening to last night's "Innominata," we have our doubts.

The work presented by Mr. Koussevitzky displays the usual mastery of modernist form, as laid down ten years ago and more by Mr. Beck's elders. It is obviously imitative of these men, some of them French and one or two German, and it reveals a slight talent of its own, with ideas just as slight. But it is really modern music to be swept out of the memory almost over night.

After this introductory piece of dissonance Mr. Koussevitzky turned to Brahms and to ground that is not experimental, although there was a day in Boston when Brahms, too, was not only an experiment but a disastrous one. The symphony last night was the third, in F major, and the audience settled down to enjoy itself. Later Moussorgsky's suite of piano pieces, "Pictures at an Exhibition," in the superlative orchestration of Maurice Ravel, brought the evening to a close.

NEW YORK MIRROR

4/

MUSIC

By JULIAN SEAMAN

"For Old Things Are Best."

Boston Symphony Orchestra, Serge Koussevitzky conducting, Carnegie Hall, 8:30 p. m.

THE PROGRAM.

"Innominata" .... Conrad Beck
Symphony No. 3 in F (Opus 90)
Johannes Brahms
"Pictures at an Exhibition"
Modest Moussorgsky
(Orchestrated by Maurice Ravel.)

The flame of "new music" flickered eerily in the staid corners of Carnegie Hall last night. But it required the virile glow of a great masterpiece to light the audience homeward rejoicing. And Mr. Koussevitzky, having done his bit at the outset to satisfy the clamor of musical progress, turned to Brahms the immortal.

A brief acquaintance with Mr. Conrad Beck, in the name of his "Innominata," impels a compliment to his cleverness, and a remark upon the taut strength and imposing glitter of this creation. I should like nothing better than to ripen this acquaintance by further experiment. It is unfortunate that the meagre data supplied by Mr. Philip Hale gives us no accepted estimate of the quality of his work. it is considerable, including five symphonies, choruses, chamber and other music.

The Brahms of the third, as I have remarked before, is austere, heroic, fiercely passionate, sublimely tender. Between the second in D and the third in F, six years had elapsed. The symphony in F is less genial and serene than the second, more coherent, if not so rugged as the first. Dr. Percy Goetschius remarks in his "Masters of the Symphony:" "The subordinate theme of the first movement is one of the most exquisite musical sentences ever conceived, and many episodes in the second and third movements are of rare artistic grace." The symphony was first performed at a Philharmonic concert in Vienna, Dec. 2, 1883, conducted by Hans Richter. "Brahms feared for the performance," says Mr. Hale, "although Richter had conducted four rehearsals."

Holding ecstatic memories of Mr. Toscanini's conception of this noble work, I lingered with Mr. Koussevitzky upon every bar, seeking differences of opinion, I must confess. I found them, of course, and was, therefore, disappointed. Mr. Koussevitzky gave us an orthodox and entirely satisfactory reading, but never did he approach that supreme lyricism, that matchless perfection of detail, whereby Mr. Toscanini achieved an imperishable song.

NEW YORK SUN

FEB 4 - 1933

Boston Symphony Offers Beck Composition

The Philharmonic having possession of Carnegie Hall night before last, the Boston Symphony Orchestra had to wait till last evening to perform its customary Thursday rites. Sergei Koussevitzky began with a novelty from one of the composers who cultivates the latest methods. His name is Conrad Beck, he is a Swiss and is 31 years old. The composition heard last evening is entitled "Innominata" and was produced at the International Music Festival in Vienna on June 16 of last year. Mr. Philip Hale, the unequaled program annotator of the Boston Symphony concerts, had no information to impart about this work. We do not know even why it was called "Nameless."

However, by the simple act of listening, one learned that it was written in the polytonal manner and in long parallels of counterpoint with occasional excursions into vertical harmonies. The contrapuntal portions were made by a good craftsman and were clear in line and interesting in their interweavings. There was a middle section for strings, which rose to real beauty of melodic speech and opulence of polyphonic treatment. There was also a quasi-chorale part, which had sonority and musical quality. To be sure, one heard Mime, Alberich and Fafner momentarily, but the composition, nevertheless, had individuality and value. It did not proclaim itself the utterance of a genius, but of a young musician, who could handle the materials and methods of the contemporaneous progressives with confidence and certainty, and who had a good grip on form. The orchestra performed wonders of intonation. The conflicting keys preserved their independence, and the contrapuntal lines were firm and just.

Mr. Beck's music was succeeded by the F major symphony of Brahms, who was a progressive of half a century ago and is now a classic safely enshrined in the temple of ancient tonalities. There is nothing to be said about the third symphony that has not been said a hundred times before. Mr. Koussevitzky earned the gratitude of some music lovers by declining to adopt the soporific tempo frequently imposed upon the vital first movement. He read the entire symphony with regard for its lyric character, but without emasculating any part of it. The concluding number was Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition," a piece which brilliantly tells us what a musician conceived when he looked at some paintings. Now if some one would only paint a picture created in his mind by a prelude and fugue of Bach! Even Boecklin never did that. Thus far the composers are ahead.

THIS CLIPPING FROM

N. Y. AMERICAN

FEB 4 - 1933

At Carnegie Hall, the Boston Symphony Orchestra gave an evening concert at which the conductor, Serge Koussevitzky, gave a particularly well-proportioned and keenly felt interpretation of the third symphony by Brahms; and an animated and colorful setting forth of the Moussorgsky-Ravel "Pictures at an Exhibition."

A "first time in America" was Conrad Beck's (modern Swiss composer) orchestral piece, "Innominata." He is said to be a pupil of Honegger, and to write in the "linear contrapuntal style." That is exactly how his pallid music sounded last evening as it flitted into nothingness.

THIS CLIPPING FROM THE
CHRONICLE

Cambridge, Mass.

JAN 20 1933

ures for the family.

Fourth Symphony Concert

In Dr. Koussevitsky's absence, Concertmaster Richard Burgin made his annual appearance as conductor at the concert of the Boston Symphony orchestra in Sanders theater on Thursday evening of last week. This was the program: Walton, overture, "Portsmouth Point"; Vaughan Williams, "Pastoral Symphony"; Moussorgsky, "A Night on Bald Mountain"; Stravinsky, Suite from the ballet, "Petrouchka."

Walton's piece is one of those modern things, noisy, a sort of piece that you cannot remember more than ten minutes after hearing it. It is good specimen of the kind of music written nowadays. Vaughan Williams' "Pastoral Symphony" was heard here for the first time. His musical meditations were, to say the least, monotonous; he uses several keys at once. He tries English folk dances, for instance in the Scherzo, which, however, gives sufficient interruption to the composer's meditation. There is a trumpet solo in the second movement and in the finale is a wordless singer, who has a sort of melody that is characteristic without its words. This melody makes a fitting ending. Adelle Alberts was the soprano.

One's impressions of such a work heard here for the first time, are necessarily vague, but Vaughan Williams, an English composer, has thrown all the strictness and academics of the English school to the four winds, and does things in this piece that all the classic purists would not have tried to do. They couldn't do it and get away with it. The piece was effectively and beautifully played as might have been expected.

Moussorgsky's "A Night on Bald Mountain," finished up by Rimsky-Korsakoff, not a most interesting composition, came before the Stravinsky suite. This suite sounded noisy, heavy. It is not a concert excerpt and wants to be heard under surroundings of the ballet and the stage. It was suggested that it had been heard too often and bare thin spots were noticed in the instrumentation. Mr. Burgin conducted most acceptably.

The fifth concert in the series will be given on Thursday evening, Feb. 9.

—H. J. Storer.

THIS CLIPPING FROM THE
READING, PA.
EAGLE

JAN 25 1933

BOSTON SYMPHONY

As a symphony orchestra can in the last analysis be no better than the musicians which comprise it, the personnel of the Boston Symphony Orchestra will go far to explain the eminent qualities of this famous organization, which will be heard at the last of the Haage concerts at Rajah Theatre on Monday evening, Jan. 30. From all parts of the world have been drawn the 110 musicians which comprise the ranks of this orchestra, conducted by Serge Koussevitzky. They are the finest that Europe and America have been able to provide. The concertmaster is Richard Burgin, the noted violinist and founder of the Burgin String Quartet. The leader of the cello section is Jean Bedetti, and that of the first viola Jean LeFranc. The leaders of the brass and woodwinds are Georg Boettcher, first horn; Georges Mager, first trumpet; Fernand Gillet, first oboe; Victor Polatschek, first clarinet; Georges Lauret, first flute; Abdon Laus, first bassoon, and Bernard Zighera, first harp. Making only a minimum of change in the personnel of the Boston Symphony from season to season, Koussevitzky is able to shape to his will an ensemble which is perfection itself, minutely responsive to his slightest indication.

THIS CLIPPING FROM THE
READING, PA.
EAGLE

JAN 30 1933

weeks.

BOSTON SYMPHONY TONIGHT AT RAJAH

A rare event in the musical history of Reading will be the appearance of the world's famous Boston Symphony Orchestra, under its eminent conductor. Dr. Serge Koussevitzky, in Rajah Theatre tonight, at 8:15, this being the last of the Haage series of concerts for the season. The orchestra, with its full personnel of 110 musicians, arrived by special train this morning from Boston. Owing to the many concerts given at Symphony Hall during the season, the Boston Symphony Orchestra can give but few performances in other cities, outside of its regular five visits to Carnegie Hall, New York. The coming of the orchestra to Reading, therefore, is one of those events which may be counted upon to occur only at long intervals. Desirable seats are still available and selling at Rajah box office.

THIS CLIPPING FROM THE
CAMDEN, N. J.
POST

JAN 26 1933

NO MORE ORCHESTRAL VISITORS

Regrettable is the announcement that the New York Philharmonic Orchestra no longer will give an annual series of concerts in Philadelphia.

Economic conditions, of course, are re-responsible.

Thus, for the first time in many years, Philadelphia will be a one-orchestra city.

It has been only a few years since Philadelphia was visited not only by the New York Philharmonic but by the Boston Symphony Orchestra, five times annually, with four or five more concerts yearly by Dr. Damrosch's New York Symphony Orchestra, now merged with the New York Philharmonic.

Then there were occasional visits by the Cincinnati Orchestra and the Chicago Symphony, under Stock.

But now all that is over. The high cost of orchestral traveling, which includes not only the fares of 110 men but the cost of carrying all their instruments, fees of soloists, etc., gradually mounted to the point where the gracious custom of orchestral visiting had become a costly luxury.

The radio, of course, is another factor, since most of these orchestras play regularly before the microphone.

Anyway, Philadelphia will have to be content with her own orchestra. And seeing that it's rated as probably the finest anywhere, that ought not to be difficult.

THIS CLIPPING FROM THE
(2) READING, PA.
EAGLE

JAN 30 1933

Boston Symphony Leader Here for Concert Says Music Is Like Food to Some

To some people music is a necessity like food or clothing. Thus declared Serge Koussevitzky, director of the Boston Symphony Orchestra, which arrived in Reading this morning for the Haage concert at the Rajah theatre tonight.

"To those people who love music, a depression makes no difference," explained Director Koussevitsky, "The real lover of music will spend his last money to hear good music. The love for the arts shows how high the culture of a country is, and music is the greatest art."

Rectnly Dr. Koussevitsky and his orchestra appeared on the radio for the first time. He admitted that while the radio has some value in popularizing music, he would much rather direct a concert in a hall or auditorium for an audience than present it over the radio.

"To play over the radio is much more difficult than to play for an audience in a ball," he said. "The personal contact is lost. A radio audience after all is passive. Your hearers might be smoking, eating or reading a newspaper for all you know. Then, too, the audience does not have the benefit of that personal contact with the artists. After all, when you are playing over the radio, you are playing to a machine and not to people. That makes it difficult.

"I think the radio is very good, however, to make music popular. It is good for those people who cannot come to the city to attend concert. It is good for the people who live far away from the city, like farmers, and they can get an idea what is good music. The trouble with the radio is that there is too much different music. It makes it difficult for those people who have never heard good music for then they will not know what is bad music."

Dr. Koussevitsky believes that the day of jazz, that wild syncopation with its barbaric beat, is passing.

"Jazz is finished," he declared, "it remains because it cannot go immediately. For eight years jazz was with us but the mood is changing. In 10 years jazz will have been forgotten."

Dr. Koussevitsky does not mean that dance music will pass, but rather that the style of dancing will change. Each generation has its style of dancing, he explained, and he likened it to an overcoat.

"One time long overcoats are in style," he added. "Next season short overcoats are the style. There are styles in dancing, too."

THIS CLIPPING FROM THE
READING, PA.
TIMES

JAN 31 1933

SYMPHONY GIVES READING THRILL

Boston Orchestra Under Kousevitzky Heard in Haage Concert

Dr. Serge Koussevitzky brought his Boston Symphony orchestra to Reading last night and gave music-lovers of Berks and half a dozen neighboring counties a thrill they'll not soon forget.

The concert was the last of the season's series under the imprimateur of George D. Haage. It marked the close of the twenty-fifth Haage season. That the impresario should choose the Boston symphony, that the symphony should choose to come to Reading, that Dr. Koussevitzky should choose an all-German program—these all were right and proper for the series' silver anniversary.

Honors Three Composers

Bach, Brahms, Wagner—these three and no more was L. J. Rogers, the Boston's librarian, required to browse through to find the scores for the concert. Because this year is the hundredth anniversary of Brahms birth, there was the lovely, lively "Eroica" or Third symphony. Because this year also is the fiftieth anniversary of Richard Wagner's death, there were selections from three Wagner operas: "Forest Murmurs," from "Siegfried;" Prelude and Love-Death, from "Tristan and Isolde;" and the mighty and mellifluous overture to Tannhauser. Two Bach string orchestra preludes arranged by Pick-Mangiagalli opened the program.

The program, of course, was anything but "light." With three tolerably lengthy Wagner items, it could not possibly be so. But under the cunning of Koussevitzky's baton and restless hands, what might ordinarily be a weighty and somniferous program never came within a mile of letting down the large audience for a split second.

Glorious Golden Music

There was the music, of course—glorious, golden music dripping from the strings, flowing from the woodwinds, rushing pell-mell from basses and tympani. And there was Koussevitzky the inimitable—alive as electricity, dynamic as dynamite, always and ever moving, moving, moving. Here's a man, indeed, who, when he leads an orchestra, leads an orchestra, if you get the idea. His slender baton plays the least important part in his direction. His left hand does as much as his right, his shoulders and head almost as much as his hands and arms, and his continuous moving about the podium to "contact" the various sections of the orchestra gives his feet and legs a share of the conductor's job.

And there are moments when hands, arms, legs, shoulders and baton are too inorticulate, so Dr. Koussevitzky "speaks" to his men. Not aloud, of course. But he mouths his directions and with the formation of his lips, the lift of brows, indicates and transfers to the orchestra his feeling for the music's interpretation.

Gets Splendid Response

And what music this gyrating, graceful maestro elicits from his men. The audience seemed especially to like the symphony and the "Tristan and Isolde" and "Tannhauser" numbers, to which Koussevitzky seemed most devotedly attentive. His mastery over the brass section was particularly noticeable in the overture which closed the program, lifting his musicians to their very highest pitch.

A nearly-capacity house heard the program. There were no encores. Dr. Koussevitzky was called back for many bows, which he shared with his men. In the crowd were some scores from towns and cities within a 100-mile radius of Reading.

On Lengthy Tour

The orchestra's present tour, which opened in Reading, will take it to Baltimore, Washington, Brooklyn and, on Friday night and Saturday afternoon to Carnegie Hall, New York, where it will play, for the first time in the metropolis, "Prophecy," by Frederick Converse. It is arranged for soprano and orchestra. Beata Malkin, Russian soprano who sang it at its first performance in Boston last December, will sing the same part in New York, Saturday afternoon.

The first concert of the newly-organized Reading Madrigal society will be sung at the Rajah theatre, February 23. Willy Richter is conductor of the society, which will devote itself to the works of such composers as Palestriana, Mozart, Tschaikowsky, Rachmaninoff, Bateson and Dowland.

E. M. S.

NEW YORK SUN

FEB 4 - 1933

Boston Symphony Offers Beck Composition

The Philharmonic having possession of Carnegie Hall night before last, the Boston Symphony Orchestra had to wait till last evening to perform its customary Thursday rites. Sergei Koussevitzky began with a novelty from one of the composers who cultivates the latest methods. His name is Conrad Beck, he is a Swiss and is 31 years old. The composition heard last evening is entitled "Innominata" and was produced at the International Music Festival in Vienna on June 16 of last year. Mr. Philip Hale, the unequaled program annotator of the Boston Symphony concerts, had no information to impart about this work. We do not know even why it was called "Nameless."

However, by the simple act of listening, one learned that it was written in the polytonal manner and in long parallels of counterpoint with occasional excursions into vertical harmonies. The contrapuntal portions were made by a good craftsman and were clear in line and interesting in their interweavings. There was a middle section for strings, which rose to real beauty of melodic speech and opulence of polyphonic treatment. There was also a quasi-chorale part, which had sonority and musical quality. To be sure, one heard Mime, Alberich and Fafner momentarily, but the composition, nevertheless, had individuality and value. It did not proclaim itself the utterance of a genius, but of a young musician, who could handle the materials and methods of the contemporaneous progressives with confidence and certainty, and who had a good grip on form. The orchestra performed wonders of intonation. The conflicting keys preserved their independence, and the contrapuntal lines were firm and just.

Mr. Beck's music was succeeded by the F major symphony of Brahms, who was a progressive of half a century ago and is now a classic safely enshrined in the temple of ancient tonalities. There is nothing to be said about the third symphony that has not been said a hundred times before. Mr. Koussevitzky earned the gratitude of some music lovers by declining to adopt the soporific tempo frequently imposed upon the vital first movement. He read the entire symphony with regard for its lyric character, but without emasculating any part of it. The concluding number was Ravel's orchestration of Moussorgsky's "Pictures at an Exhibition," a piece which brilliantly tells us what a musician conceived when he looked at some paintings. Now if some one would only paint a picture created in his mind by a prelude and fugue of Bach! Even Boecklin never did that. Thus far the composers are ahead.

THIS CLIPPING FROM

N. Y. AMERICAN

FEB 4 - 1933

At Carnegie Hall, the Boston Symphony Orchestra gave an evening concert at which the conductor, Serge Koussevitzky, gave a particularly well-proportioned and keenly felt interpretation of the third symphony by Brahms; and an animated and colorful setting forth of the Moussorgsky-Ravel "Pictures at an Exhibition."

A "first time in America" was Conrad Beck's (modern Swiss composer) orchestral piece, "Innominata." He is said to be a pupil of Honegger, and to write in the "linear contrapuntal style." That is exactly how his pallid music sounded last evening as it flitted into nothingness.

THIS CLIPPING FROM THE

CHRONICLE

Cambridge, Mass.

JAN 26 1933

ures for the family.

Fourth Symphony Concert

In Dr. Koussevitsky's absence, Concertmaster Richard Burgin made his annual appearance as conductor at the concert of the Boston Symphony orchestra in Sanders theater on Thursday evening of last week. This was the program: Walton, overture, "Portsmouth Point"; Vaughan Williams, "Pastoral Symphony"; Moussorgsky, "A Night on Bald Mountain"; Stravinsky, Suite from the ballet, "Petrouchka."

Walton's piece is one of those modern things, noisy, a sort of piece that you cannot remember more than ten minutes after hearing it. It is good specimen of the kind of music written nowadays. Vaughan Williams' "Pastoral Symphony" was heard here for the first time. His musical meditations were, to say the least, monotonous; he uses several keys at once. He tries English folk dances, for instance in the Scherzo, which, however, gives sufficient interruption to the composer's meditation. There is a trumpet solo in the second movement and in the finale is a wordless singer, who has a sort of melody that is characteristic without its words. This melody makes a fitting ending. Adelle Alberts was the soprano.

One's impressions of such a work heard here for the first time, are necessarily vague, but Vaughan Williams, an English composer, has thrown all the strictness and academics of the English school to the four winds, and does things in this piece that all the classic purists would not have tried to do. They couldn't do it and get away with it. The piece was effectively and beautifully played as might have been expected.

Moussorgsky's "A Night on Bald Mountain," finished up by Rimsky-Korsakoff, not a most interesting composition, came before the Stravinsky suite. This suite sounded noisy, heavy. It is not a concert excerpt and wants to be heard under surroundings of the ballet and the stage. It was suggested that it had been heard too often and bare thin spots were noticed in the instrumentation. Mr. Burgin conducted most acceptably.

The fifth concert in the series will be given on Thursday evening, Feb. 9.

—H. J. Storer.

THIS CLIPPING FROM THE

READING, PA.

EAGLE

JAN 25 1933

BOSTON SYMPHONY

As a symphony orchestra can in the last analysis be no better than the musicians which comprise it, the personnel of the Boston Symphony Orchestra will go far to explain the eminent qualities of this famous organization, which will be heard at the last of the Haage concerts at Rajah Theatre on Monday evening, Jan. 30. From all parts of the world have been drawn the 110 musicians which comprise the ranks of this orchestra, conducted by Serge Koussevitzky. They are the finest that Europe and America have been able to provide. The concertmaster is Richard Burgin, the noted violinist and founder of the Burgin String Quartet. The leader of the cello section is Jean Bedetti, and that of the first viola Jean LeFranc. The leaders of the brass and woodwinds are Georg Boettcher, first horn; Georges Mager, first trumpet; Fernand Gillet, first oboe; Victor Polatschek, first clarinet; Georges Lauret, first flute; Abdon Laus, first bassoon, and Bernard Zighera, first harp. Making only a minimum of change in the personnel of the Boston Symphony from season to season, Koussevitzky is able to shape to his will an ensemble which is perfection itself, minutely responsive to his slightest indication.

THIS CLIPPING FROM THE

READING, PA.

EAGLE

JAN 30 1933

weeks.

BOSTON SYMPHONY TONIGHT AT RAJAH

A rare event in the musical history of Reading will be the appearance of the world's famous Boston Symphony Orchestra, under its eminent conductor, Dr. Serge Koussevitzky, in Rajah Theatre tonight, at 8:15, this being the last of the Haage series of concerts for the season. The orchestra, with its full personnel of 110 musicians, arrived by special train this morning from Boston. Owing to the many concerts given at Symphony Hall during the season, the Boston Symphony Orchestra can give but few performances in other cities, outside of its regular five visits to Carnegie Hall, New York. The coming of the orchestra to Reading, therefore, is one of those events which may be counted upon to occur only at long intervals. Desirable seats are still available and selling at Rajah box office.

THIS CLIPPING FROM THE

CAMDEN, N. J.

POST

JAN 26 1933

NO MORE ORCHESTRAL VISITORS

Regrettable is the announcement that the New York Philharmonic Orchestra no longer will give an annual series of concerts in Philadelphia.

Economic conditions, of course, are responsible.

Thus, for the first time in many years, Philadelphia will be a one-orchestra city.

It has been only a few years since Philadelphia was visited not only by the New York Philharmonic but by the Boston Symphony Orchestra, five times annually, with four or five more concerts yearly by Dr. Damrosch's New York Symphony Orchestra, now merged with the New York Philharmonic.

Then there were occasional visits by the Cincinnati Orchestra and the Chicago Symphony, under Stock.

But now all that is over. The high cost of orchestral traveling, which includes not only the fares of 110 men but the cost of carrying all their instruments, fees of soloists, etc., gradually mounted to the point where the gracious custom of orchestral visiting had become a costly luxury.

The radio, of course, is another factor, since most of these orchestras play regularly before the microphone.

Anyway, Philadelphia will have to be content with her own orchestra. And seeing that it's rated as probably the finest anywhere, that ought not to be difficult.

THIS CLIPPING FROM THE

READING, PA.

EAGLE

(2)

JAN 30 1933

Boston Symphony Leader Here for Concert Says Music Is Like Food to Some

To some people music is a necessity like food or clothing. Thus declared Serge Koussevitsky, director of the Boston Symphony Orchestra, which arrived in Reading this morning for the Haage concert at the Rajah theatre tonight.

"To those people who love music, a depression makes no difference," explained Director Koussevitsky. "The real lover of music will spend his last money to hear good music. The love for the arts shows how high the culture of a country is, and music is the greatest art."

Rectnly Dr. Koussevitsky and his orchestra appeared on the radio for the first time. He admitted that while the radio has some value in popularizing music, he would much rather direct a concert in a hall or auditorium for an audience than present it over the radio.

"To play over the radio is much more difficult than to play for an audience in a hall," he said. "The personal contact is lost. A radio audience after all is passive. Your hearers might be smoking, eating or reading a newspaper for all you know. Then, too, the audience does not have the benefit of that personal contact with the artists. After all, when you are playing over the radio, you are playing to a machine and not to people. That makes it difficult.

"I think the radio is very good, however, to make music popular. It is good for those people who cannot come to the city to attend concert. It is good for the people who live far away from the city, like farmers, and they can get an idea what is good music. The trouble with the radio is that there is too much different music. It makes it difficult for those people who have never heard good music for then they will not know what is bad music."

Dr. Koussevitsky believes that the day of jazz, that wild syncopation with its barbaric beat, is passing.

"Jazz is finished," he declared, "it remains because it cannot go immediately. For eight years jazz was with us but the mood is changing. In 15 years jazz will have been forgotten."

Dr. Koussevitsky does not mean that dance music will pass, but rather that the style of dancing will change. Each generation has its style of dancing, he explained, and he likened it to an overcoat.

"One time long overcoats are in style," he added. "Next season short overcoats are the style. There are styles in dancing, too."

THIS CLIPPING FROM THE

READING, PA.

TIMES

JAN 31 1933

SYMPHONY GIVES READING THRILL

Boston Orchestra Under Kousevitzky Heard in Haage Concert

Dr. Serge Koussevitzky brought his Boston Symphony orchestra to Reading last night and gave music-lovers of Berks and half a dozen neighboring counties a thrill they'll not soon forget.

The concert was the last of the season's series under the imprimateur of George D. Haage. It marked the close of the twenty-fifth Haage season. That the impresario should choose the Boston symphony, that the symphony should choose to come to Reading, that Dr. Koussevitzky should choose an all-German program—these all were right and proper for the series' silver anniversary.

Honors Three Composers

Bach, Brahms, Wagner—these three and no more was L. J. Rogers, the Boston's librarian, required to browse through to find the scores for the concert. Because this year is the hundredth anniversary of Brahms birth, there was the lovely, lively "Eroica" or Third symphony. Because this year also is the fiftieth anniversary of Richard Wagner's death, there were selections from three Wagner operas: "Forest Murmurs," from "Siegfried;" Prelude and Love-Death, from "Tristan and Isolde;" and the mighty and mellifluous overture to Tannhauser. Two Bach string orchestra preludes arranged by Pick-Mangiagalli opened the program.

The program, of course, was anything but "light." With three tolerably lengthy Wagner items, it could not possibly be so. But under the cunning of Koussevitzky's baton and restless hands, what might ordinarily be a weighty and somniferous program never came within a mile of letting down the large audience for a split second.

Glorious Golden Music

There was the music, of course—glorious, golden music dripping from the strings, flowing from the woodwinds, rushing pell-mell from basses and tympani. And there was Koussevitzky the inimitable—alive as electricity, dynamic as dynamite, always and ever moving, moving, moving. Here's a man, indeed, who, when he leads an orchestra, leads an orchestra, if you get the idea. His slender baton plays the least important part in his direction. His left hand does as much as his right, his shoulders and head almost as much as his hands and arms, and his continuous moving about the podium to "contact" the various sections of the orchestra gives his feet and legs a share of the conductor's job.

And there are moments when hands, arms, legs, shoulders and baton are too inorticulate, so Dr. Koussevitzky "speaks" to his men. Not aloud, of course. But he mouths his directions and with the formation of his lips, the lift of brows, indicates and transfers to the orchestra his feeling for the music's interpretation.

Gets Splendid Response

And what music this gyrating, graceful maestro elicits from his men. The audience seemed especially to like the symphony and the "Tristan and Isolde" and "Tannhauser" numbers, to which Koussevitzky seemed most devotedly attentive. His mastery over the brass section was particularly noticeable in the overture which closed the program, lifting his musicians to their very highest pitch.

A nearly-capacity house heard the program. There were no encores. Dr. Koussevitzky was called back for many bows, which he shared with his men. In the crowd were some scores from towns and cities within a 100-mile radius of Reading.

On Lengthy Tour

The orchestra's present tour, which opened in Reading, will take it to Baltimore, Washington, Brooklyn and, on Friday night and Saturday afternoon to Carnegie Hall, New York, where it will play, for the first time in the metropolis, "Prophecy," by Frederick Converse. It is arranged for soprano and orchestra. Beata Malkin, Russian soprano who sang it at its first performance in Boston last December, will sing the same part in New York, Saturday afternoon.

The first concert of the newly-organized Reading Madrigal society will be sung at the Rajah theatre, February 23. Willy Richter is conductor of the society, which will devote itself to the works of such composers as Palestriana, Mozart, Tschaikowsky, Rachmaninoff, Bateson and Dowland.

E. M. S.

1120

Tel. Chelsea 3-8860

THIS CLIPPING FROM
BALTIMORE, MD.
POST

FEB 2 - 1933

Enthusiastic Audience Here Applauds Boston Symphony

Dr. Serge Koussevitzky and His Orchestra Score in Only Appearance Scheduled for Baltimore This Season; Program Wins Admiration of Large Attendance

By **WARREN WILMER BROWN**

Had there been any doubt that the Boston Symphony Orchestra was entrenched among the outstanding musical organizations of the time it would have been dispelled by the concert Dr. Serge Koussevitzky directed at the Lyric last night. The occasion had so many points of beauty that I find contemplation of it impossible without a sigh of regret for the days when its annual series of concerts were the glory of Baltimore's season.

So spontaneous and hearty was the applause of the large audience that, I believe, if a vote had been taken on the spot, there would have been a large majority in favor of a regime assuring it at least four concerts here a winter instead of merely one.

Dr. Koussevitzky is a conductor of eminence; others, because of this or that individualistic trait or trick, may sweep an audience off its feet more quickly than he, but when it comes to artistic integrity and a style that is as much the result of sharply controlled emotional and imaginative powers as it is of technical finish, he is, I think, second to none. The selection and arrangement of numbers for his Lyric concert also increased admiration for him as a program maker.

It opened with an exquisite performance of the Overture to Weber's "Oberon" and closed with an equally illuminative reading of the Overture to Wagner's "Tannhauser"; between came Beethoven's Seventh Symphony and Strauss' *Tod und Verklarung."* Here was a group of works, each recording in terms of undying beauty a master's inspiration, that compressed within two hours aeons of human experience and emotion. As I watched Dr. Koussevitzky and noted his unerring grasp of their content and his comprehension of their more elusive elements, I felt again how true it is that it takes a master to interpret a master.

The Strauss tone poem rose gradually and inevitably, as it should, from an abyss of gloom, through terror, despair, remorse, wild spiritual clamor and panic to the heights of exaltation; the Symphony was played in a way that recalled the remark of an understanding French critic (Romain Rolland, wasn't it?), when he called Beethoven *"le grand consolateur."*

The conception of the second movement, one of the most beautiful things in all music, was ineffably moving. It profited, I thought, by being taken at a tempo more closely allied to *andante con moto* than to the *allegretto* indicated by the score.

STRAUSS WALTZ BY SYMPHONY

POST — FEB 11

First Public Performance of Gruenberg's Symphony Given

BY WARREN STOREY SMITH

In length the Symphony Concert of yesterday afternoon was exceptional. In interest it was variable. In several respects it was eventful; in one it was notable.

WALTZ FOR WINDUP

Not before, though the fact is of no great moment, had Dr. Koussevitzky conducted here Mendelssohn's overture, "Fingal's Cave." The Symphony of Louis Gruenberg, not exactly a new work, since it was composed in 1919 and revised 10 years later, received yesterday its first public performance. After the Symphony came Walter Gieseking, playing with a transporting artistry, mated and matched by that of conductor and orchestra, the piano concerto of Mozart in C major, with which he made so lasting an impression at a pair of Symphony concerts seven years ago.

For the first time at these concerts there was performed, at the conclusion of the afternoon, the waltz of Johann Strauss, "Voices of Spring," while that composer's "Perpetuum Mobile," which last appeared on a programme of this orchestra in 1895, companioned it.

Symphony Fails to Impress

Dr. Koussevitzky had taken great pains with Mr. Gruenberg's Symphony conducting the work, as is ever his custom with a new piece, as though he were fully convinced of its worth and significance. Now a Symphony is a big undertaking, and having composed the one in question, Mr. Gruenberg was minded first to overhaul it and then to seek a performance. Yet since the piece had not been played when it was reasonably new, it would have been better for the composer to have put it out of his mind, so far as any advantage to his steadily growing reputation was concerned.

Music of no great import, but written in an idiom which is timely, may please, and even impress, if it comes quickly enough to performance; but bring out such a work belatedly and it is likely to fall as flat as fell upon some ears, Mr. Gruenberg's too long, too rambling, too diffuse, too derivative symphony of yesterday. The only convincing movement was the third, in which Mr. Gruenberg, who has a recurring Ethiopian obsession, makes use of native African thematic material. And this movement, to point the moral, was made when the symphony was revised. A whole symphony from the maturer, riper Gruenberg, recently so successful with his opera, "The Emperor Jones," might have been worth hearing—though it would seem that Mr. Gruenberg is not at his happiest in the writing of "absolute" music.

Applaud Mr. Gieseking

From first to last there was superlative playing yesterday, and skillful imaginative, sympathetic conducting. The audience received the new symphony with a cordiality that some found surprising.

The reception accorded the deserving Gieseking and with him the no less deserving Koussevitzky, may be described as rapturous; and though the hour was late, the audience, almost to a man and woman, remained to hear and applaud the charming music of Strauss.

15th Concert Fri. Sat

CONCERT NOTES

HER FEB 16

The concert announced for tonight by Beata Malkin, dramatic soprano, has been postponed on account of her illness.

The Chardon string quartet will give a concert of music by Austro-Hungaria composers in Brattle hall, Cambridge, tonight at 8:15 o'clock. Mozart, quintet in B flat minor (two violas); Bartock, string quartet op. 7 (composed in 1908), and Schubert's quartet in A minor. Georges Fourel, viola, will assist the quartet (Messrs. Langa, Knudson, Cauhape and Chardon) in Mozart's work.

Avis Charbonnel, pianist, will give a recital in Jordan hall next Saturday afternoon. Her program will include a sonata by George F. Boyle, Paderewski's Varied Theme, and pieces by Mariou Beuar, Ganz and De Falla.

The program of the symphony concerts tomorrow afternoon and Saturday evening will consist of the Prelude in "Parsifal" and the Good Friday Spell from the same work, and Beethoven's ninth symphony. The chorus, trained by T. Wallace Woodworth, will be the Bach Cantata Club. The solo singers will be Olga Averino, Nevada Van Der Vere, Robert Steele and Frederic Baer. Dr. Koussevitzky will conduct.

The program of the symphony concerts for Feb. 24-25 will be as folows: Gluck-Mottl, Ballet-Suite; Schumann symphony No. 1, Stravinsky, "Sacre du Printemps."

Dr. Koussevitzy has arranged the following program for the Boston symphony orchestra in Sanders Theatre, Cambridge, on Wednesday, Feb. 22 at 8 P. M.: Haydn, the "Surprise" symphony (B. & H. No. 6); Liszt, piano concerto No. 1 E flat major (Gladys Heathcock); Franck symphony in D minor.

The Boston Flute Players Club will give a concert next Sunday afternoon at the Boston Art Club. The Burgin string quartet and Mr. Sanroma, pianist, will take part. The program: Hindemith, string quartet No. 4 (first time in Boston); Turina, Oracion del Torero; Prokofieff, sonata for two violins (first public performance in America); Brahms, quartet in A major op. 26.

GLOBE MUSIC FEB 11

SYMPHONY HALL

Boston Symphony Orchestra

The Symphony concerts this week are distinguished by the presence of Walter Gieseking as soloist in Mozart's familiar C major piano concerto (K 467), and inclusion upon the program of some music by Johann Strauss. The remaining numbers are Mendelssohn's entertaining "Hebrides" overture and Louis Gruenberg's First Symphony.

The concerto that Mr Gieseking played yesterday is heard frequently, although not so often as to lie in danger of becoming hackneyed. Yet many pianists play it perfunctorily, seemingly blind to the endless beauties beneath the surface awaiting sympathetic hands and mind to bring them to light. Rarely a sensitive musician appears who recreates these beauties of instrumental song. Mr Gieseking did this in a performance that was one of the most remarkable for clairvoyance of interpretation that one has ever been privileged to hear. We have all learned to expect from Mr Gieseking—one of the most distinguished pianists of the time—performances consistently fine in taste and felicity of style. But yesterday he surpassed himself.

The rippling delicacy of his scales, the evenness of his arpeggios, his deeply expressive, unforced "singing" of the slow movement will be remembered. There was a time when the melodic simplicity and occasional naivete of some of Mozart's music were mistakenly accepted as triviality. This opinion, fortunately, is discredited today, and the majority realize the greatness, in its own way, of Mozart's music. We are made to realize this all the more keenly when an artist such as Mr Gieseking comes to lend his interpretive genius to the printed score.

Dr Koussevitzky's orchestral accompaniment seemed to be one of the best he has furnished for a Mozart concerto in recent seasons. It was light and sensitive, in perfect balance with the piano. No more enthusiastic applause than that which greeted Mr Gieseking has been forthcoming from the Friday audience this season.

It was a happy thought on Dr Koussevitzky's part to place Johann Strauss' "Perpetual Motion" and "Spring Voices" waltzes in a regular Symphony program. It has become the custom—no doubt properly, all things considered—to devote programs by great orchestras to music of serious character. But there is no reason why light music of value should not be heard now and then. And Strauss played by a first-rate orchestra is a rare pleasure. These pieces were thoroughly enjoyable yesterday, although they might have been accorded more of the proverbial Viennese clarity and grace. The "Perpetual Motion" served to display the orchestra's virtuosity in leggiero music.

Gruenberg's Symphony was played for the first time yesterday, but it it is not new, having been composed in 1919. The original third movement was discarded in 1929 and a substitute written. A large orchestra is required. The texture of the Symphony is complex and the general structure pretentious. Individuality of style is lacking. Ideas are present in disconcerting profusion and the result is a rathe turgid music. The second and thi movements, by far the best of t four, are notable for rhythmic vivaci and agreeable melodic and harmor effects. Perhaps Mr Gruenberg f that this symphony is a work of pro ise rather than achievement when wrote for the program book: "It with mingled feelings that I now lo back upon a composition about to ceive its first performance, which w written so many years ago, and whi is so different in feeling, techni and subject matter to what I do day."

Beethoven's Ninth Symphony, a the Prelude and "Good Friday Spe from Wagner's "Parsifal" will occu the Symphony concerts next wee The orchestra will be assisted by t Bach Cantata Club and the followin soloists: Olga Averino, soprano; Nevada Vanderveer, contralto; Rober Steel, tenor, and Frederic Baer, baritone.

C. W. D.

HER MUSIC FEB 11

SYMPHONY CONCERT

By **PHILIP HALE**

The Boston Symphony orchestra, Dr. Koussevitzky conductor, gave its 15th concert of the season yesterday afternoon in Symphony hall. The program was as follows: Mendelssohn, overture, "The Hebrides." Gruenberg, Symphony No. 1, op. 17. Mozart. Concerto, C major, for piano (K. 467). Johann Strauss, Perpetuum Mobile and Fruehlingstimmen ("Voices of Spring"). Waltzes—first performances of the Waltzes at these concerts. Walter Gieseking was the pianist.

The symphony by Gruenberg was composed in 1919 and revised in 1929. Would that there had been still later revisions. The performance yesterday was the first anywhere. In spite of Dr. Koussevitsky's interest and the admirable performance by the orchestra of the difficult music, the symphony disappointed those who remembered other works by Mr. Gruenberg heard at these concerts; it is fatiguingly long when its contents are taken into consideration. The first movement is vague, thematically uninspired, and it wanders at will. The movement that hints at jazz has more character. The composer says that he has attempted to mould the whole work into homogeneous whole by utilizing themes from the first movement in the second; themes from the first and second in the third, and finally combining them all in the fourth. This "moving up" reminds one of a progressive euchre party, although the interest is more maintained in the game of cards, and the finale. The discussion after the players—52 of the visitors at the supper table—while the smell of coffee arises from the region below—is usually more joyous and exciting. Mr. Gruenberg also says, "Form can ever be only a frame for a work of art, material matter alone being of enduring value." True. In this instance, the question is, whether Mr. Gruenberg's material is here of even temporary value. To some hearers the symphony seemed interminable and, with the exception of what might be described as the invoking the spirit of jazz, uninteresting. Others in the audience pronounced the work "splendid"; were "thrilled" and so were happy. Nor did they apparently decide whether the symphony were "homogeneous," nor did they care whether the material matter would be of "enduring value." It was enough "that they liked it." And thus are hearers divided on all questions of art. Unless there are these warring opinions, any art is stagnant.

The once too familiar overture of Mendelssohn proves the justness of Debussy's remark that Gounod owed to the amiable—amiable in his music—German composer "that method of developing the melody in sequences which is so convenient when one is not in the mood." But it is rather surprising to find Villiers Stanford pointing out this trick as one of Mendelssohn's faults, for there was a time, a period of long duration, when Mendelssohn in England was held to be as blameless in his music as in his morals. Yet there are some pretty pages in this overture and Mendelssohn, like Hannibal in the play, was "a very pretty fellow in his day."

Mr. Gieseking by his exquisite playing of Mozart's beautiful concerto and Dr. Koussevitzy by his tasteful, equally beautiful accompaniment—Par nobile fratrum—gave unalloyed pleasure, though some might have preferred the concerto without Busoni's cadenzas which are hardly in the spirit of Mozart. The audience was quick to appreciate the super-excellence of the performance.

Let no one sniff because a waltz by Johann Strauss was played at a symphony concert. There are waltzes by Strauss that contain more pure music than is to be found in certain symphonies and symphonic poems. Was it Felix Weingartner who gave it as his opinion that the final number of a symphony concert should always be a Strauss waltz? The one chosen yesterday was often sung by Marcella Sembrich with peculiar brilliance and gusto. As for the "Perpetuum Mobile," it does not show Johann as a mad wag but it will serve for mild entertainment.

The concert will be repeated tonight. The program of next week will comprise Wagner's prelude to "Parsifal" and the Good Friday Spell from the same opera; also Beethoven's 9th symphony: the chorus, Bach, The Cantata Club (Mr. Woodworth, conductor); the soloists, Mmes. Averino and Van Der Veer; Messrs. Steel and Baer. Dr. Koussevitzky will conduct the united forces.

Boston Concerts
Feb. 1933

3rd Tuesday Concert

Dr. Koussevitzky And the Classics

Trans Feb 8

THE historical series of the concerts of the Boston Symphony Orchestra advanced to its third stage yesterday afternoon. Bach, Handel, Haydn, Mozart, Beethoven, Schubert had previously been heard. Yesterday the course jumped from the early to the late Romanticists—to Berlioz and Wagner—Berlioz with his huge, program symphony called the "Fantastic"; Wagner with the predude and concluding scene (called the "Love-Death") from "Tristan und Isolde" and with the overture to the early opera, "The Flying Dutchman." The world will hear much of the music of Wagner in the next few weeks in commemoration of the fiftieth anniversary of his death, Feb. 13, 1883. Yesterday's concert brought the first of it in Boston.

The performance of Berlioz's symphony was sheer magic. How often one has been told that of course the Fantastic Symphony is an important historic document, but that as music, apart from historic considerations, it is mostly pretty dull stuff. The answer to such an argument would have been found in yesterday's performance. And that performance was due entirely to the abilities of Dr. Koussevitzky to penetrate to the very roots of the score, to the core of the composer's intention, then to transmit what he finds to his men, to fire them with enthusiasms which have become his own.

This applies to the whole symphony: the dreaminess of the dream music, the recklessness of the "Passions," the swirling rhythms of the ball. But it applies most particularly to the March to the Scaffold, to the Scene in the Fields, to the Walpurgisnight's Dream. On paper the March to the Scaffold is only a march. Yesterday it was something uncanny, sinister, an atmosphere of sultry foreboding. From the handling of the rhythms, the blending of the tonal colors, came something that was more than an admixture of rhythm and color, a prophetic approach to a catastrophic end. This portrayal of an execution was such as to make the hanging of an Eulenspiegel, three-quarters of a century later, with greatly increased musical paraphernalia, not much more than child's play.

Against this realism one must balance the fineness of the Scene in the Fields. Never was pastoral music more gentle nor subtle. Once more magic was to be found in the singing of pastoral airs, the distant answering from the voices of the wood winds. The Saturnalia at the end, with its caricature of the essential melody, its broad and coarse intoning of the Dies Irae, managed to attain yet a step beyond all that had gone before.

If Berlioz at Dr. Koussevitzky's hands reached heights, the music of Wagner fared no less well. The passion of Tristan and Isolde, each for other, so perfectly described by Wagner in the words "Langsam und Schmachtend," was as perfectly set forth by conductor and orchestra. And so with the music of the Flying Dutchman. The overture is epitome of, rather than prelude to, the play. The sea music, the charactering melodies of the various personages it contains, woven into a web more closely knit, is in some ways better able to tell the musical story than the play itself. As such one heard it at Symphony Hall yesterday. . . . For the audience, suffice it to say that for all three pieces it was almost wildly appreciative.

A. H. M.

MUSIC

SYMPHONY CONCERT

HER **By PHILIP HALE** Feb 8

The third Tuesday afternoon concert of the Boston Symphony orchestra took place yesterday. Dr. Koussevitzky conducted. The program comprised the "Fantastic" symphony of Berlioz; Wagner's Prelude and Love-Death from "Tristan and Isolde," and the overture to "The Flying Dutchman."

The work of Hector Berlioz has long been a stumbling block to the ultra-conservatives. If he has staunch admirers in England, as Newman and Harty, the Oxford school is inclined to sniff and have none of him. Pedagogues look at his harmonies on paper and are deaf to their wondrous sound. In New York some dismiss him as a sensationalist; others speak of him in a condescending, patronizing manner. "Yes, he knew a good deal about orchestration, and for his day was something of a fellow; but he lives chiefly by his Memoirs." Debussy in one breath admires him, calls him a genius; then found that his music was injuriously affected by his reading; that his music is too "literary"—he found the same fault with Beethoven. To him the chief merit of Berlioz lay in the "freedom of his creative genius; he was incapable of accepting "the wretched task of pandering to the public and encouraging its deliberate carelessness." He was not French, as were Couperin and Lully and Rameau. Yet it was Debussy who described the "Fantastic" symphony as "even that feverish masterpiece of romantic ardor which leaves one amazed that the music can interpret such extravagant situations without losing breath. Moreover, it affects one as would a battle of the elements."

How could Berlioz in the 30's escape the influence of the romantic movement to which French dramatists, poets, painters contributed in large measure? The movement that affected German writers and musicians—we have for example.

Boston has recognized the genius of Berlioz since 1851, when his overture to "Waverley" was performed here. Some of his more important works have been dropped from the concert repertoire; but the "Fantastic" symphony has been performed by the Boston Symphony orchestra alone at 15 concerts. The work is now over 100 years old. It wears well. The "March to the Scaffold" is still a thrilling, night-marish masterpiece; the first movement by its structure should satisfy the pedants; the finale, by its ingenuity, is eclipsed only by Liszt's ironical travesty of preceding themes in his "Faust" symphony, but what would Liszt and Wagner have done without Berlioz, master of orchestration.

It was natural, perhaps inevitable, that Wagner should follow Berlioz yesterday. The overture to the "Flying Dutchman" contains nearly everything that is essential in the opera. Only in the music from "Tristan" is the Wagner the Great, individual Wagner fully revealed. The brilliancy of the performance was fully appreciated. Seldom, if ever, in Boston has the "Fantastic" symphony been performed with such understanding, appreciation of its dramatic intensity, of the many beauties in the "Scene in the Meadows." For once this movement was not a bore. Yesterday there was a realization of the importance, the strength, the force and beauty of this great work.

Globe MUSIC Feb 8

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky turned his attention to "romantic" music of the 19th century at the third Tuesday afternoon Symphony concert yesterday. The program, illustrating a certain phase in the development of Symphonic music, was given over to Berlioz' "Fantastic" Symphony and two Wagnerian excerpts, the Prelude and Love-Death from "Tristan and Isolde," and the overture to "The Flying Dutchman."

Berlioz' Symphony and Wagner's "Flying Dutchman" overture are creations of youth. Berlioz was 27 when he composed his Symphony, Wagner 28 when he worked on his overture near Paris. Each put into his music the ardor, the naivete, and vivid power of imagination that are the proverbial attributes of young men. And chiefly by these qualities have the compositions survived. The styles of Symphony and overture today seem quaint and archaic, the technique insecure. Because the emotional feeling of each is feverish rather than profound, many pages are now more entertaining than moving. But the freshness that is synonymous with youth has remained, and doubtless will remain far into the future.

When fragments from "Tristan" and "The Flying Dutchman" are placed together on a program, it seems incredible that Wagner could have written both. Save for a few mannerisms of style which clung to Wagner through life, these two works are far apart in material and method. In "Tristan" Wagner had become a supreme master of instrumentation and dramatic composition. The sheer energy and turgid musical speech of youth had been refined into the profound, direct, and powerful utterance of a mature artist. Successive hearings of the "Tristan" music thrill and move some of us more deeply than ever. As Lawrence Gilman said, Wagner was in many respects an "Incomparable Master."

Dr Koussevitzky's superbly dramatic reading of the "Fantastic" Symphony is a masterpiece of interpretation. But to one listener, he plays the fragments from "Tristan" too slowly.

The next concert of this series will take place March 7.

C. W. D.

HONOR WAGNER AT SYMPHONY

Two Pieces Played at Tuesday Concert

Post Feb 8

As though in anticipation of the flood of Wagner programmes that will soon descend upon us in commemoration of the 50th anniversary of that composer's death, Dr. Koussevitzky offered two Wagerian excerpts at the supplementary Symphony Concert of yesterday afternoon. They were the Overture to "The Flying Dutchman" and the Prelude and "Love-Death" from "Tristan and Isolde." The performance of the earlier work had the appropriate sweep, the proper suggestion of elemental force; that of the maturer Wagner's music disclosed the conductor's new sensitiveness towards and eloquence with these glowing pages, already made manifest at a recent pension fund concert.

The work of a contemporary of Wagner to whom this same "Tristan" Prelude was admittedly an enigma, the "Fantastic" Symphony of Berlioz, made the first part of the programme. The "Fantastique" is fast becoming a musical musuem piece and curiosity, something to excite amazement because of the time and circumstances of its composition rather than a work to be relished for its intrinsic interest and appeal. Dr. Koussevitzky's version of this extraordinary creation, already heard this season is one that glosses over the bare spots in the music and that makes the most of those portions that are still valid and persuasive.

The audience received this surprisingly excellent concert with due enthusiasm.

Music

Monitor Feb 8

Tuesday Symphony Concert

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, gave the third of its Tuesday concerts in Symphony Hall yesterday afternoon. The program was made up of the "Symphonie Fantastique" of Berlioz, and, presumbaly in observance of the Wagner anniversary, the "Tristan" Prelude and Liebestod and the Overture to "Der Fliegende Holländer."

The symphony was poetically read and brilliantly performed. Dr. Koussevitzky does much to discomfort those who would dismiss Berlioz as "historically interesting." He gives full value to the composer's moments of tenderness and contemplation, and imparts to his more violent scenes a dramatic quality which discounts their romantic extravagance. His imaginative insight sustains interest in even the Scene in the Meadows, which without such aid tends to monotony. The audience rewarded conductor and players with prolonged applause.

L. A. S.

Music

Mon Feb 11

Boston Symphony

Special from Monitor Bureau

NEW YORK—Whoever or whatever the undesignated person or object or fancy may be that the piece of music, "Innominata," by the Swiss composer, Mr. Conrad Beck, celebrates, a New York audience of the Boston Symphony Orchestra, Dr. Koussevitzky, conductor, had the honor of being the first to hear about her, or it, at Carnegie Hall, on the evening of Feb. 3. Can the Nameless be a figure of legend, as viewed by a neo-classic eye—Medusa, for a guess, her head mirrored in the shield of a modern Theseus? Plentifully terrible, then, her visage, as represented by the dissonances of the strings at this concert. Nor are such expensive instruments as the B. S. O. violins needed for the picturing. Perhaps instead of a portrait, some unascended Alp, if there be such a thing, is meant; or possibly an abstraction of one sort or another is hinted at.

Take, however, the question of what you hear; especially noting a short passage in the middle of the work for the deep winds. Now when we roll a long triangle of sheet brass into a conical tube and let an artist of the proper fitness blow into the little end of it, we get an impressive tone, do we not? We obtain that low note, in the use of which Wagner was such a master. Beck, we can scarcely deny, is capable of echoing Wagner rather grandly in this regard, at least for a moment.

Change to Brahms, and the case is different. Let us not have things too vociferous in his Symphony No. 3 in F major; for Brahms composes in ideas, we may be sure, more than in sounds. Pass, though, to Moussorgsky, "Pictures at an Exhibition," and you have a composer going right in for sound for the sound's sake; or at least you have in Ravel an arranger doing so. Richly and magnificently sang B. S. O. trumpets, horns, trombones and tuba in the "Pictures."

W. P. T.

In and Around Concert-Halls In This Town

TRANS — FEB 7

New York Anticipates Boston, More Anniversary Wagner, The Present Monteux

IN the concert of the Symphony Orchestra last Friday at New York, Dr. Koussevitzky included a piece announced last autumn for production in the course of the season but as yet unheard in Symphony Hall—"Innominata," work of Conrad Beck, the Swiss modernist who dwells for the most part at Paris in Honegger's circle. One of his brief Symphonies for String Orchestra was played here five years ago and received coldly. Last winter, his Concerto for String Quartet and Chamber Orchestra was heard in Sanders Theater at Harvard, when and where a younger audience deservedly and warmly applauded it. Commenting on "Innominata," the reviewers in New York, with a single exception, merely re-stated for the twentieth time their prejudices against "neo-classic" music. The exception was the valiant Henderson of The Sun who heard Monsieur Beck's piece objectively and open-mindedly; then wrote of it informingly:

"We do not know why the work was called 'Nameless'; but by the simple act of listening, one learned that it was written in the polytonal manner and in long parallels of counterpoint with occasional excursions into vertical harmonies. The contrapuntal portions were made by a good craftsman and were clear in line and interesting in their interweavings. There was a middle section for strings, which rose to real beauty of melodic speech and opulence of polyphonic treatment. There was also a quasi-chorale part, which had sonority and musical quality. To be sure, one heard Mime, Alberich and Fafner momentarily, but the composition, nevertheless, had individuality and value. It did not proclaim itself the utterance of a genius, but of a young musician, who could handle the materials and methods of the contemporaneous progressives with confidence and certainty, and who had a good grip on form. The orchestra performed wonders of intonation. The conflicting keys preserved their independence, and the contrapuntal lines were firm and just."

Koussevitzkian Brahms

About Brahms's Third Symphony as played by Dr. Koussevitzky, Mr. Henderson had also a timely word: "Beck's music was succeeded by the symphony in F major of Brahms, who was a progressive of half a century ago and is now a classic safely enshrined in the temple of ancient tonalities. There is nothing to be said about the third symphony that has not been said a hundred times before. Mr. Koussevitzky earned the gratitude of some music-lovers by declining to adopt the soporific tempo frequently imposed upon the vital first movement. He read the entire symphony with regard for its lyric character, but without emasculating any part of it."

In The Times as well, "H. T." wrote warmly of this Koussevitzkian Brahms: "The conductor and his men gave Brahms's Symphony an exquisitely sensitive performance. The first and last movements, built on big lines, were opulent and full-blooded, while the second and third were delicate, lyrical and crystal-clear. This interpretation was an excellent example of the tone of burnished gold that this orchestra can produce and the absolute and precise coherence of its ensemble playing.

And Ravel

"Nor were these qualities less to be noted," continues "H. T." in the Musorgsky-Ravel music. "Pictures at an Exhibition." Here was a brilliant interpretation of music in another vein, music that is piquant, laughing and penetratingly observant. It would have delighted Ravel to hear how the woodwinds and brasses gave the exact tang to his ideas; how the strings sang the broad, flowing melodies; and how climaxes were established unerringly and with striking culminating effect. By more than mere technical virtuosity, Mr. Koussevitzky and his players brought to life the tonal pictures that Musorgsky envisaged."

114

4th Monday Concert

SYMPHONY IN HOMAGE TO WAGNER

Entire List Played Last Night From His Pen

Post Feb 14

BY WARREN STOREY SMITH

Since the Symphony Concert of last evening, the fourth of the Monday series, fell upon the 50th anniversary of the death of Richard Wagner, it was but natural that Dr. Koussevitzky should mark the occasion with a memorial programme. Not long ago a Pension Fund concert had been devoted to Wagnerian excerpts; the programme of last Tuesday's concert contained two more, as will that of the concerts of next Friday and Saturday.

ALL WAGNER LIST

There has been some doubling up in all this, but four of the pieces played last evening were, so far as the concerts under discussion are concerned, peculiar to this particular one. They were the Overture to "Rienzi," the Prelude to "Lohengrin," the "Siegfried Idyl" and the Overture to "Tannhauser." The Prelude and Love-Death from "Tristan and Isolde" and the Death Music of Siegfried from "Dusk of the Gods" completed the list.

There was, then, the youthful, sometimes vulgar Wagner of his first operatic success, the fast ripening Wagner of second and third operas after this "Rienzi" and, finally, in the Idyl that was birthday gift to Cosima, and in the fragments from "Tristan" and "Gotterdammerung," examples of the fully matured composer and music dramatist. So wide was Wagner's range that we may have one opera for a favorite one year and another the next. If we tire of the transcendant yearning and passion of "Tristan," there is the mellow humanity of "Die Meistersinger" or the pagan freshness, the elemental strength of the operas of "The Ring." If we are mystically minded there is "Parsifal."

If last evening's programme did not offer all of these things it offered some of them. And the "Idyl," exquisitely played, has a flavor all its own, a tenderness that not even "Die Meistersinger" can match.

This rare performance of the Idyl, the somberly magnificent presentation of the funeral music and the stirring performance of the "Tannhauser" Overture were the summit of the concert. Despite the never-failing, ever-changing beauty of the orchestral tone in the other excerpts, each of them was marred, as a whole or in part, by the slowness of pace that caused the music to lose in point what it gained in impressiveness.

There was much enthusiasm throughout the concert, but it is pity that the funeral music was not received in silence as mark of reverence to a composer, the equal of whom will probably not be seen again.

Wagner Music for His Anniversary

[illegible] Feb 14

ON the thirteenth day of February, 1883, Richard Wagner departed this life. This was exactly fifty years ago yesterday. To mark the occasion, Dr. Koussevitzky, alive as always to anniversaries, prepared for last evening's concert a complete program of excerpts from Wagner's operas. On Tuesday and Thursday of last week, on Friday and Saturday of this week the rites of remembrance have extended or will extend themselves by the inclusion of more of Wagner's music. Last evening the operas represented were "Rienzi" by its overture, "Lohengrin" by its prelude, "Tristan und Isolde" by its prelude and its concluding scene, called the "Love-Death"; "Götterdämmerung" by the death music of Siegfried, "Tannhäuser" by its overture.

The program also included the exquisite "Siegfried Idyll" whichi Rchard wrote as a birthday present for Cosima. Add to these "The Flying Dutchman" which was represented last week by its overture, "Siegfried" by the music of the murmuring forest, and "Parsifal," which is to be represented on Friday and Saturday by its prelude and the so-called "Good Friday Music," and the conductor's list of anniversary compositions is complete. A comprehensive list it is, including early as well as late works, omitting only "The Mastersingers," but including two selections from the "Nibelungen Ring" though "Siegfried" and "Götterdämmerung," a double selection from "Tristan" and two selections from "Parsifal."

Here then, at last evening's concert, Wagner was heard from many angles and in a wide range of moods: he was heard in the fervors of the religious exaltation which could be his when it proved also to be "good theater," as in "Lohengrin" and parts of "Tannhäuser"; in the release of high and consuming passion, as in "Tristan" and in another sense, again "Tannhäuser"; in the pomp and glitter of his early experimental days when he was still a writer of "romantic opera" rather than of studied "music drama," as in the later years—"Rienzi" He was heard in solemnities not matched anywhere save in some portions of "Parsifal," in the music for his beloved hero, Siegfried, in "Götterdämmerung"; in the charm with which he clothed the domestic piece of compliment to Cosima and delight in his young son—the "Siegfried Idyll."

To each Dr. Koussevitzky lent a charactering hand, brought its own mood and feeling. Nevertheless, it cannot successfully be denied that the unbidden influence of one Louis Gruenberg still cast a lengthening shadow over much of the performance. An overtaxing week of rehearsals and extra rehearsals left effects that could hardly be shaken off in two days. The tension of Saturday's concert over, relaxation was bound to set in. Many a tempo came more slowly than it would probably have otherwise. And the flame of that invigorating vitality which is the distinguishing earmark of so much of Dr. Koussevitzky's work, whether the rate of speed of the work n hand be fast or slow, burned somewhat more dimly than usual.

Considering the strenuous trip of two weeks ago, the exactions of last week, we were undoubtedly fortunate in finding the effects of the inevitable reaction not greater than they actually proved to be. For the public probably no music could have been better chosen to minimize, by its intrinsic merits, this natural reaction. The music and its performance gave evident pleasure. Lusty applause in sufficient amounts was never lacking.

A. H. M.

Herald MUSIC Feb 14

BOSTON SYMPHONY ORCHESTRA

The fourth of the regular Monday evening concerts by the Boston Symphony orchestra was given last night at Symphony hall. Music by Richard Wagner was played; Dr. Serge Koussevitsky conducting. This was the program:

Overture to "Rienzi."
Prelude to "Lohengrin."
Prelude and Love-Death from "Tristan und Isolde."
Death music of Siegfried, from "Dusk of the Gods."
Siegfried Idyll.
Overture to "Tannhauser."

It was a program of favorite excerpts from Wagner. There was Wagner when he first began to find his own language of expression in music—the Wagner in whom hero-worship had just begun to ferment, later to turn into that madding liquor which he poured into the operas of the hero gods. There was Wagner at his most etheral, most remotely devotional, in the mounting prayer which is the prelude to "Lohengrin." Wagner as the greatest writer of love music—the Wagner of "Tristan und Isolde," in the brooding, half magical prelude, and the sobbing love-death. The tender German dreaminess of the Siegfried Idyll. In the magnificently triumphal death music of Siegfried there was Wagner at his most restrained and most powerful. There was the inventive tunefulness and dexterity of the Wagner who lavishec melodies on "Tannhauser," and crowded more than three complete ones into the prelude.

But the program was not balanced well, either chronologically or emotionally. The Siegfried Idyll lost much because of its position and the Tannhauser prelude had people reaching for their rubbers as it rushed toward the anticipated brilliant finish. Not a rubber would have been prematurely lifted had the bitter passion of the Liebestod closed the concert.

The orchestra, not playing with its customary perfection of detail, or sharp, machine-clean attacks, took on, through those very lapses of the moment, a sort of inner life, which flowed through the music and filled it with that sense of infinite movement and development which seems most characteristic of Wagner.

Many a young experimenter in orchestration might well cease trying to improve upon the shimmering backgrounds of sound Wagner could set so easily with a few violins; many another could stop wondering how to give dignity and sombreness to death music without sacrificing rhythmic variety, by studying the score of the Siegfried Death Music.

hTe use of cymbals though, seems increasingly unnecessary, except muted. Solemnly clashed, they distract from rather than add to orchestral expressiveness. Are they not perhaps an outgrown convention, no longer necessary for effect since the resources of orchestration have been so enriched since Rimsky-Korsakoff, Wagner, Strauss and Ravel?

There was a large audience, which applauded the conductor and orchestra warmly.

E. B.

Wagner Classics on Symphony Program

By MOSES SMITH

The fourth concert of the Monday evening series of the Boston Symphony Orchestra was played exactly 50 years after the death of Richard Wagner. Therefore, it was inevitable that Serge Koussevtizky should set a program composed entirely of the works of that master magician in the art of tone.

AMER

The program was what might be called "representative" of the achievements of Wagner, beginning with the early overture to "Rienzi" (sound and fury a la Meyerbeer), including the sonorous and sensuous overture to "Tannhauser" and the prelude to "Lohengrin," a perfect tone-poem; the prelude and love-death from "Tristan and Isolde," the heaven-rending death music of Siegfried from "Gotterdaemmerung," and the exquisite Siegfried Idyll.

FEB 14

In this familiar music, which is for the most part as fresh today as ever, the conductor and orchestra exercised familiar virtues. The orchestra attained extraordinary sonority and beauty of tone and plasticity of phrase, though here and there an attack may not have been as precise as customarily. On the whole, however, a brilliant concert, which was heard with admiration approaching awe by the large audience, and which was enthusiastically applauded.

Music

Mon. Feb 14

Wagner Program

In observance of the Wagner anniversary, the Boston Symphony Orchestra's fourth program of the Monday series, presented last night in Symphony Hall, was made up of the Overture to "Rienzi," the Prelude to "Lohengrin," the Prelude and Liebestod from "Tristan," Siegfried's Funeral Music from "Götterdämmerung," the "Siegfried Idyll" and the Overture to "Tannhäuser."

The "Rienzi" Overture received an even more dramatized performance than usual, with the early measures taken at an excessively slow tempo in order to make the conclusion overwhelming. The effect was achieved. The "Lohengrin" Prelude had an ethereal utterance, slightly marred at the close by uncertain intonation in the first violin section. The "Tristan" music, somewhat ragged in parts because of over-meticulousness, came to a thrilling climax. The Siegfried Funeral Music was impressively played, and the "Siegfried Idyll," one of the most consistently lovely of Wagner's scores, was interpreted with a rare subtlety of expressive beauty. The audience, which was large, was warmly applausive.

L. A. S.

GLOBE MUSIC FEB 14

SYMPHONY HALL

Boston Symphony Orchestra

At about 2 o'clock on Tuesday, Feb 13, 1883, Cosima Wagner and a guest sat at luncheon in the Palazzo Vendramin, in Venice, where the Wagner family was spending the Winter. The day was dismal and rainy. Absent from the table was Richard Wagner, who had remained in his own apartment. He had been suffering from heart attacks. Presently his bell was heard to ring, and a frightened servant summoned Cosima to his side. Frau Wagner found the master gripped in the anguishing pain of an extremely severe seizure. In a short time Wagner had sunk down upon a sofa in his dressing room, his head cushioned against his wife's shoulder. And there his heart stopped beating.

Thus left a frail body, a steadfast soul and mighty mind which had opened up new and glorious paths in the realm of music, a soul and mind which disrupted the musical theories of the 19th century, and which have ever since had powerful influence upon the art and science of composition.

Since yesterday marked the 50th year since Wagner's passing, the Monday evening Symphony concert was devoted to his memory. Dr Koussevitzky conducted the Overture to "Rienzi," the Prelude to "Lohengrin," the Prelude and Love-Death from "Tristan and Isolde," Siegfried's Death Music from "The Dusk of the Gods," the "Siegfried Idyll," and the Overture to "Tannhauser."

The performance of these excerpts was in keeping with the general style of Dr Koussevitzky's personal and glowing interpretations. The Death music took on greater splendor and force than ever. To one listener, however, the tempi of the "Lohengrin" prelude, the "Rienzi" overture, and the fragments from "Tristan" were too slow. Strangely enough—for the Boston Symphony almost never makes perceptible errors—there were a few slips from pitch and at least one technical mistake at the beginning of the Death music.

This program was representative of early and mature Wagner, although it followed conventional lines. One would have preferred, say, the Introduction to the third act of "Meistersinger" to the "Rienzi" overture. Nevertheless, the evening was one of unceasing pleasure.

The next Monday evening concert comes on March 13.

C. W. D.

Wagner Music Hardily Resists Time's Ravages

Adv

By Moses Smith
Music Editor

Feb 6

ONE WEEK from tomorrow marks the semi-centennial of Richard Wagner's death. The master-necromancer of tone had heard his swan song, "Parsifal," performed for the first time at Bayreuth in the summer of 1882. The preparations for the production had been long and arduous, and Wagner went for rest and convalescence to Venice for the winter. But his full life had spun itself out. At the palazzo Vendramin, facing the Grand Canal, Wagner died on February 13, 1883.

In retrospect the elapsed time seems both more and less than half a century. On the one hand, it is almost incredible that many now alive remember clearly the master's possing, that they remember before that the actual performance of "Parsifal" at Bayreuth, and even were interested protagonists in the vital controversy that raged over Wagner's music. Is it really less than a lifetime since Wagner was followed by the bold and brilliant Strauss, the sensitive and Gallic Debussy, the rise of 'travinsky and of Schonberg, the eat War, and the whole post-war school of ultra-modern com posers?

* * *

THESE are but a few of the names and tendencies that have so crowded the period after Wagner's death as to make it seem much longer than it has been. Viewed in another light, however, the event appears nearer, almost of our time. He is still the most alive in spirit of all the composers who have died in the flesh—with the possible exception of Brahms. I mean that his music still lives—healthy and showing no appreciable signs of wearing out.

The point is brought out with dazzling clearness by comparing Wagner's music to Debussy's. It is one of the commonplaces of musical criticism that composers tend to "date." A good second-rater like, let us say, Delibas, entertained his contemporary audience, who may even have fancied that here was the stuff of greatness. As the years pass, however, and as the music becomes thrice familiar, the dross that is mixed with the gold becomes more and more apparent. The music begins to lose its vitality; it is "dated." of another time. One may still take pleasure, but the thrill of discovery is gone.

The same process goes on in the case of a first-class talent, except that the process is slower. Many passages in the music of Beethoven are now dead for our purposes. The fact that so much of his work still lives is a measure of his titanic stature. Now Debussy died only 15 years ago. During his life-time he wrought a miniature revolution in the art of tone. Yet even much of his music has begun to "date."

The astonishing thing about Wagner is that, in this sense, his music is still contemporary. Of course you will find here and there pages, and even whole scores, which are worn and scarred with the passage of time. But these are the exceptions. Most of "Tristan," the "Ring," "Meistersinger" and "Parsifal," even "Lohengrin" and "Tannhauser," continue to cast their spell.

* * *

DURING the present season the Boston Symphony Orchestra gave an all-Wagner program. I remember approaching the concert hall with something of a sigh, anticipating boredom on hearing Wagner again. Yet the orchestra had no sooner begun to sound the familiar tones than I was as alert, as intense a listener as on first hearing. And so with audiences. Not all the sneering of the modernists has diminished the hold of Wagner on the ear and hearts of listeners.

Wagner's music goes on, impervious apparently to the assaults of time. Nothing is so indicative of his continuing popularity as the comparatively meager plans for celebrating the approaching anniversary. A lesser light would have been "revived"; special programs and festivals of his works would have been arranged. The fact that, in this country at least, but few commemorative programs will be given shows the his name still lives in the daily round of music. There is indeed no need to "revive" him.

In Boston, indeed, we haven't heard his music enough,

15th

114

4th Monday Concert

SYMPHONY IN HOMAGE TO WAGNER

Entire List Played Last Night From His Pen

Post Feb 14

BY WARREN STOREY SMITH

Since the Symphony Concert of last evening, the fourth of the Monday series, fell upon the 50th anniversary of the death of Richard Wagner, it was but natural that Dr. Koussevitzky should mark the occasion with a memorial programme. Not long ago a Pension Fund concert had been devoted to Wagnerian excerpts; the programme of last Tuesday's concert contained two more, as will that of the concerts of next Friday and Saturday.

ALL WAGNER LIST

There has been some doubling up in all this, but four of the pieces played last evening were, so far as the concerts under discussion are concerned, peculiar to this particular one. They were the Overture to "Rienzi," the Prelude to "Lohengrin," the "Siegfried Idyl" and the Overture to "Tannhauser." The Prelude and Love-Death from "Tristan and Isolde" and the Death Music of Siegfried from "Dusk of the Gods" completed the list.

There was, then, the youthful, sometimes vulgar Wagner of his first operatic success, the fast ripening Wagner of second and third operas after this "Rienzi" and, finally, in the Idyl that was birthday gift to Cosima, and in the fragments from "Tristan" and "Gotterdammerung," examples of the fully matured composer and music dramatist. So wide was Wagner's range that we may have one opera for a favorite one year and another the next. If we tire of the transcendant yearning and passion of "Tristan," there is the mellow humanity of "Die Meistersinger" or the pagan freshness, the elemental strength of the operas of "The Ring." If we are mystically minded there is "Parsifal."

If last evening's programme did not offer all of these things it offered some of them. And the "Idyl," exquisitely played, has a flavor all its own, a tenderness that not even "Die Meistersinger" can match.

This rare performance of the Idyl, the somberly magnificent presentation of the funeral music and the stirring performance of the "Tannhauser" Overture were the summit of the concert. Despite the never-failing, ever-changing beauty of the orchestral tone in the other excerpts, each of them was marred, as a whole or in part, by the slowness of pace that caused the music to lose in point what it gained in impressiveness.

There was much enthusiasm throughout the concert, but it is pity that the funeral music was not received in silence as mark of reverence to a composer, the equal of whom will probably not be seen again.

Wagner Music for His Anniversary

Trans. Feb 14

ON the thirteenth day of February, 1883, Richard Wagner departed this life. This was exactly fifty years ago yesterday. To mark the occasion, Dr. Koussevitzky, alive as always to anniversaries, prepared for last evening's concert a complete program of excerpts from Wagner's operas. On Tuesday and Thursday of last week, on Friday and Saturday of this week the rites of remembrance have extended or will extend themselves by the inclusion of more of Wagner's music. Last evening the operas represented were "Rienzi" by its overture, "Lohengrin" by its prelude, "Tristan und Isolde" by its prelude and its concluding scene, called the "Love-Death"; "Götterdämmerung" by the death music of Siegfried, "Tannhäuser" by its overture.

The program also included the exquisite "Siegfried Idyll" whichi Rchard wrote as a birthday present for Cosima. Add to these "The Flying Dutchman" which was represented last week by its overture, "Siegfried" by the music of the murmuring forest, and "Parsifal," which is to be represented on Friday and Saturday by its prelude and the so-called "Good Friday Music," and the conductor's list of anniversary compositions is complete. A comprehensive list it is, including early as well as late works, omitting only "The Mastersingers," but including two selections from the "Nibelungen Ring" though "Siegfried" and "Götterdämmerung," a double selection from "Tristan" and two selections from "Parsifal."

Here then, at last evening's concert, Wagner was heard from many angles and in a wide range of moods: he was heard in the fervors of the religious exaltation which could be his when it proved also to be "good theater." as in "Lohengrin" and parts of "Tannhäuser"; in the release of high and consuming passion, as in "Tristan" and in another sense, again "Tannhäuser"; in the pomp and glitter of his early experimental days when he was still a writer of "romantic opera" rather than of studied "music drama," as in the later years—"Rienzi" He was heard in solemnities not matched anywhere save in some portions of "Parsifal," in the music for his beloved hero, Siegfried, in "Götterdämmerung"; in the charm with which he clothed the domestic piece of compliment to Cosima and delight in his young son—the "Siegfried Idyll."

To each Dr. Koussevitzky lent a charactering hand, brought its own mood and feeling. Nevertheless, it cannot successfully be denied that the unbidden influence of one Louis Gruenberg still cast a lengthening shadow over much of the performance. An overtaxing week of rehearsals and extra rehearsals left effects that could hardly be shaken off in two days. The tension of Saturday's concert over, relaxation was bound to set in. Many a tempo came more slowly than it would probably have otherwise. And the flame of that invigorating vitality which is the distinguishing earmark of so much of Dr. Koussevitzky's work, whether the rate of speed of the work n hand be fast or slow, burned somewhat more dimly than usual.

Considering the strenuous trip of two weeks ago, the exactions of last week, we were undoubtedly fortunate in finding the effects of the inevitable reaction not greater than they actually proved to be. For the public probably no music could have been better chosen to minimize, by its intrinsic merits, this natural reaction. The music and its performance gave evident pleasure. Lusty applause in sufficient amounts was never lacking.

A. H. M.

MUSIC

Herald Feb 14

BOSTON SYMPHONY ORCHESTRA

The fourth of the regular Monday evening concerts by the Boston Symphony orchestra was given last night at Symphony hall. Music by Richard Wagner was played; Dr. Serge Koussevitsky conducting. This was the program:

Overture to "Rienzi."
Prelude to "Lohengrin."
Prelude and Love-Death from "Tristan und Isolde."
Death music of Siegfried, from "Dusk of the Gods."
Siegfried Idyll.
Overture to "Tannhauser."

It was a program of favorite excerpts from Wagner. There was Wagner when he first began to find his own language of expression in music—the Wagner in whom hero-worship had just begun to ferment, later to turn into that madding liquor which he poured into the operas of the hero gods. There was Wagner at his most etheral, most remotely devotional, in the mounting prayer which is the prelude to "Lohengrin." Wagner as the greatest writer of love music—the Wagner of "Tristan und Isolde," in the brooding, half magical prelude, and the sobbing love-death. The tender German dreaminess of the Siegfried Idyll. In the magnificently triumphal death music of Siegfried there was Wagner at his most restrained and most powerful. There was the inventive tunefulness and dexterity of the Wagner who lavished melodies on "Tannhauser," and crowded more than three complete ones into the prelude.

But the program was not balanced well, either chronologically or emotionally. The Siegfried Idyll lost much because of its position and the Tannhauser prelude had people reaching for their rubbers as it rushed toward the anticipated brilliant finish. Not a rubber would have been prematurely lifted had the bitter passion of the Liebestod closed the concert.

The orchestra, not playing with its customary perfection of detail, or sharp, machine-clean attacks, took on, through those very lapses of the moment, a sort of inner life, which flowed through the music and filled it with that sense of infinite movement and development which seems most characteristic of Wagner.

Many a young experimenter in orchestration might well cease trying to improve upon the shimmering backgrounds of sound Wagner could set so easily with a few violins; many another could stop wondering how to give dignity and sombreness to death music without sacrificing rhythmic variety, by studying the score of the Siegfried Death Music.

hTe use of cymbals though, seems increasingly unnecessary, except muted. Solemnly clashed, they distract from rather than add to orchestral expressiveness. Are they not perhaps an outgrown convention, no longer necessary for effect since the resources of orchestration have been so enriched since Rimsky-Korsakoff, Wagner, Strauss and Ravel?

There was a large audience, which applauded the conductor and orchestra warmly.

E. B.

Wagner Classics on Symphony Program

By MOSES SMITH

AMER

The fourth concert of the Monday evening series of the Boston Symphony Orchestra was played exactly 50 years after the death of Richard Wagner. Therefore, it was inevitable that Serge Koussevtizky should set a program composed entirely of the works of that master magician in the art of tone.

The program was what might be called "representative" of the achievements of Wagner, beginning with the early overture to "Rienzi" (sound and fury a la Meyerbeer), including the sonorous and sensuous overture to "Tannhauser" and the prelude to "Lohengrin," a perfect tone-poem; the prelude and love-death from "Tristan and Isolde," the heaven-rending death music of Siegfried from "Gotterdaemmerung," and the exquisite Siegfried Idyll.

FEB 14

In this familiar music, which is for the most part as fresh today as ever, the conductor and orchestra exercised familiar virtues. The orchestra attained extraordinary sonority and beauty of tone and plasticity of phrase, though here and there an attack may not have been as precise as customarily. On the whole, however, a brilliant concert, which was heard with admiration approaching awe by the large audience, and which was enthusiastically applauded.

Music

Mon. Feb 14

Wagner Program

In observance of the Wagner anniversary, the Boston Symphony Orchestra's fourth program of the Monday series, presented last night in Symphony Hall, was made up of the Overture to "Rienzi," the Prelude to "Lohengrin," the Prelude and Liebestod from "Tristan," Siegfried's Funeral Music from "Götterdämmerung," the "Siegfried Idyll" and the Overture to "Tannhäuser."

The "Rienzi" Overture received an even more dramatized performance than usual, with the early measures taken at an excessively slow tempo in order to make the conclusion overwhelming. The effect was achieved. The "Lohengrin" Prelude had an ethereal utterance, slightly marred at the close by uncertain intonation in the first violin section. The "Tristan" music, somewhat ragged in parts because of over-meticulousness, came to a thrilling climax. The Siegfried Funeral Music was impressively played, and the "Siegfried Idyll," one of the most consistently lovely of Wagner's scores, was interpreted with a rare subtlety of expressive beauty. The audience, which was large, was warmly applausive.

L. A. S.

MUSIC

GLOBE FEB 14

SYMPHONY HALL

Boston Symphony Orchestra

At about 2 o'clock on Tuesday, Feb 13, 1883, Cosima Wagner and a guest sat at luncheon in the Palazzo Vendramin, in Venice, where the Wagner family was spending the Winter. The day was dismal and rainy. Absent from the table was Richard Wagner, who had remained in his own apartment. He had been suffering from heart attacks. Presently his bell was heard to ring, and a frightened servant summoned Cosima to his side. Frau Wagner found the master gripped in the anguishing pain of an extremely severe seizure. In a short time Wagner had sunk down upon a sofa in his dressing room, his head cushioned against his wife's shoulder. And there his heart stopped beating.

Thus left a frail body, a steadfast soul and mighty mind which had opened up new and glorious paths in the realm of music, a soul and mind which disrupted the musical theories of the 19th century, and which have ever since had powerful influence upon the art and science of composition.

Since yesterday marked the 50th year since Wagner's passing, the Monday evening Symphony concert was devoted to his memory. Dr Koussevitzky conducted the Overture to "Rienzi," the Prelude to "Lohengrin," the Prelude and Love-Death from "Tristan and Isolde," Siegfried's Death Music from "The Dusk of the Gods," the "Siegfried Idyll," and the Overture to "Tannhauser."

The performance of these excerpts was in keeping with the general style of Dr Koussevitzky's personal and glowing interpretations. The Death music took on greater splendor and force than ever. To one listener, however, the tempi of the "Lohengrin" prelude, the "Rienzi" overture, and the fragments from "Tristan" were too slow. Strangely enough—for the Boston Symphony almost never makes perceptible errors—there were a few slips from pitch and at least one technical mistake at the beginning of the Death music.

This program was representative of early and mature Wagner, although it followed conventional lines. One would have preferred, say, the Introduction to the third act of "Meistersinger" to the "Rienzi" overture. Nevertheless, the evening was one of unceasing pleasure.

The next Monday evening concert comes on March 13.

C. W. D.

Wagner Music Hardily Resists Time's Ravages

Adv

By Moses Smith
Music Editor

Feb 6

ONE WEEK from tomorrow marks the semi-centennial of Richard Wagner's death. The master-necromancer of tone had heard his swan song, "Parsifal," performed for the first time at Bayreuth in the summer of 1882. The preparations for the production had been long and arduous, and Wagner went for rest and convalescence to Venice for the winter. But his full life had spun itself out. At the palazzo Vendramin, facing the Grand Canal, Wagner died on February 13, 1883.

In retrospect the elapsed time seems both more and less than half a century. On the one hand, it is almost incredible that many now alive remember clearly the master's possing, that they remember before that the actual performance of "Parsifal" at Bayreuth, and even were interested protagonists in the vital controversy that raged over Wagner's music. Is it really less than a lifetime since Wagner was followed by the bold and brilliant Strauss, the sensitive and Gallic Debussy, the rise of 'travinsky and of Schonberg, the eat War, and the whole post-war school of ultra-modern com posers?

* * *

THESE are but a few of the names and tendencies that have so crowded the period after Wagner's death as to make it seem much longer than it has been. Viewed in another light, however, the event appears nearer, almost of our time. He is still the most alive in spirit of all the composers who have died in the flesh—with the possible exception of Brahms. I mean that his music still lives—healthy and showing no appreciable signs of wearing out.

The point is brought out with dazzling clearness by comparing Wagner's music to Debussy's. It is one of the commonplaces of musical criticism that composers tend to "date." A good second-rater like, let us say, Delibas, entertained his contemporary audience, who may even have fancied that here was the stuff of greatness. As the years pass, however, and as the music becomes thrice familiar, the dross that is mixed with the gold becomes more and more apparent. The music begins to lose its vitality; it is "dated." of another time. One may still take pleasure, but the thrill of discovery is gone.

The same process goes on in the case of a first-class talent, except that the process is slower. Many passages in the music of Beethoven are now dead for our purposes. The fact that so much of his work still lives is a measure of his titanic stature. Now Debussy died only 15 years ago. During his life-time he wrought a miniature revolution in the art of tone. Yet even much of his music has begun to "date."

The astonishing thing about Wagner is that, in this sense, his music is still contemporary. Of course you will find here and there pages, and even whole scores, which are worn and scarred with the passage of time. But these are the exceptions. Most of "Tristan," the "Ring," "Meistersinger" and "Parsifal," even "Lohengrin" and "Tannhauser," continue to cast their spell.

* * *

DURING the present season the Boston Symphony Orchestra gave an all-Wagner program. I remember approaching the concert hall with something of a sigh, anticipating boredom on hearing Wagner again. Yet the orchestra had no sooner begun to sound the familiar tones than I was as alert, as intense a listener as on first hearing. And so with audiences. Not all the sneering of the modernists has diminished the hold of Wagner on the ear and hearts of listeners.

Wagner's music goes on, impervious apparently to the assaults of time. Nothing is so indicative of his continuing popularity as the comparatively meager plans for celebrating the approaching anniversary. A lesser light would have been "revived"; special programs and festivals of his works would have been arranged. The fact that, in this country at least, but few commemorative programs will be given shows tha his name still lives in the daily round of music. There is no need to "revive" him.

In Boston, indeed, we haven't heard his music enough, t

Gruenberg in Prospect for Symphony Hall

TRANS — FEB 9

Bringing His First Symphony To Be Heard from Dr. Koussevitzky

At this week's concerts of the Boston Symphony Orchestra, Dr. Koussevitzky is playing for the first time anywhere the First Symphony by Mr. Louis Gruenberg of 'Emperor Jones" fame. The symphony was written as long ago as 1919. The composer gives information that it was revised in 1929. At this time the original Third movement, a Passacaglia, was replaced by an entirely new movement, of which more later. The symphony is in process of publication by the Universal Edition of Vienna, under copyright date of 1931.

Of Mr. Gruenberg, John Tasker Howard has appropriately written in his book, "Our American Music": "He has written colorful music, representative of modern times and recent musical developments, but always built on a basis of organized and often pleasurable sound. His specialty has been symphonic treatment of jazz; seeking to develop its medium so that its rigidity will be overcome, and that it may become something more than mere entertainment." Mr. Howard also quotes Mr. Lawrence Gilman, writing about a New York performance of Gruenberg's "Jazz Suite" by the Boston Symphony Orchestra in 1930: "Perhaps Mr. Gruenberg is, after all, an incurable romanticist, for one caught him in the act of glancing a bit longingly over his shoulder at the love-making of Pelleas and Melisande and the gallantries of the Rosenkavalier as he went through the motions of his Boston Waltz and his Slow Drag and One Step."

In addition to the Jazz Suite, Mr. Gruenberg's symphonic poem, "Enchanted Isle," has been played by the Boston Symphony Orchestra. His "Daniel Jazz" has also been heard here to good effect. In 1930, a symphonic work of his received a prize of $5000 from the Victor Company. Mr. Gruenberg has been and is very active in furthering the cause of modernist music, especially that of American composers.

The first symphony of Mr. Gruenberg runs in four movements, all of which stand in the key of E-flat: 1, Allegro maestoso; 2, Allegro vivace e molto leggiero; 3, Lento sostenuto e molto maestoso; 4, Allegro resoluto marcato. The third and fourth movements are joined and are thus played without intervening pause. Mr. Gruenberg writes that he has used the classical forms in the four movements of his symphony. In his use of themes, however, he has attempted to secure strong cumulative effect in this way: Thematic matter from the first movement has been used in the second, from the first and second in the third, from the first. second and third in the last movement.

It would be boring to attempt to detail in cold print the peregrinations of these themes through the four movements. In any case the first and principal movement of the symphony is of such melodic character, so full of contrapuntal interweavings of melodic lines that one is somewhat at a loss to know which of them to give precedence over the others. Suffice it to call attention to this rich texture. Straussian in its opulence, perhaps also in degree Straussian in the contours of its material. In its rhythmic content this music must be called largely American. In many of its harmonic inflections not less so. These rhythms are already far removed from jazz, yet do not fail to show their origin. The harmonic inflections, too, may have been borrowed originally from Debussy or Strauss. Nevertheless, when taken over by Amerrican composers of popular music, combined with American ways of handling rhythm, these things become something new under the sun—proclaim their Americanism to all those who have ears to hear. Of such is much of the matter of this symphony.

The second movement goes farther than the others in this respect. The rhythmic fox-trot base of duple meter underlies its principal divisions. The melodies are less suggestive of European backgrounds, smack more of our own shores. The middle section, with its clever manipulation of trumpet figures, comes straight out of the jazziest of jazz.

The third is the slow movement of the symphony. A trombone at once intones its principal theme, a melody taken from Natalie Curtis Burlin's "Songs and Tales from the Dark Continent," and known as "Mate'ka, Song of the Rain Ceremony." These songs are known as Chindau' songs and hail from Portuguese East Africa. They are sung by a leader who is joined by the higher voices, by a group of lower voices, and are accompanied by a varying number of drums. The present song, as noted by Mrs. Burlin, is accompanied by two drums pitched at E flat and B flat. The interludes contain four drums, the two additional ones pitched an octave higher.

Mrs. Burlin publishes this metrical and literal translation of the words of this song:

No child may journey with me, ne'er a one.
we yo we—
Distress, Mother, woe!
The Big Drum waiteth for we as a grave,
we yo we—
Distress, Mother, woe!
And dying, I shall be buried therein, we yo we—
Distress, Mother, woe!
The Upland manner of drumming, know ye?
we yo we—
Distress, Mother, woe!
No Coastland people can drum in this way!
we yo we—
Distress, Mother, woe!

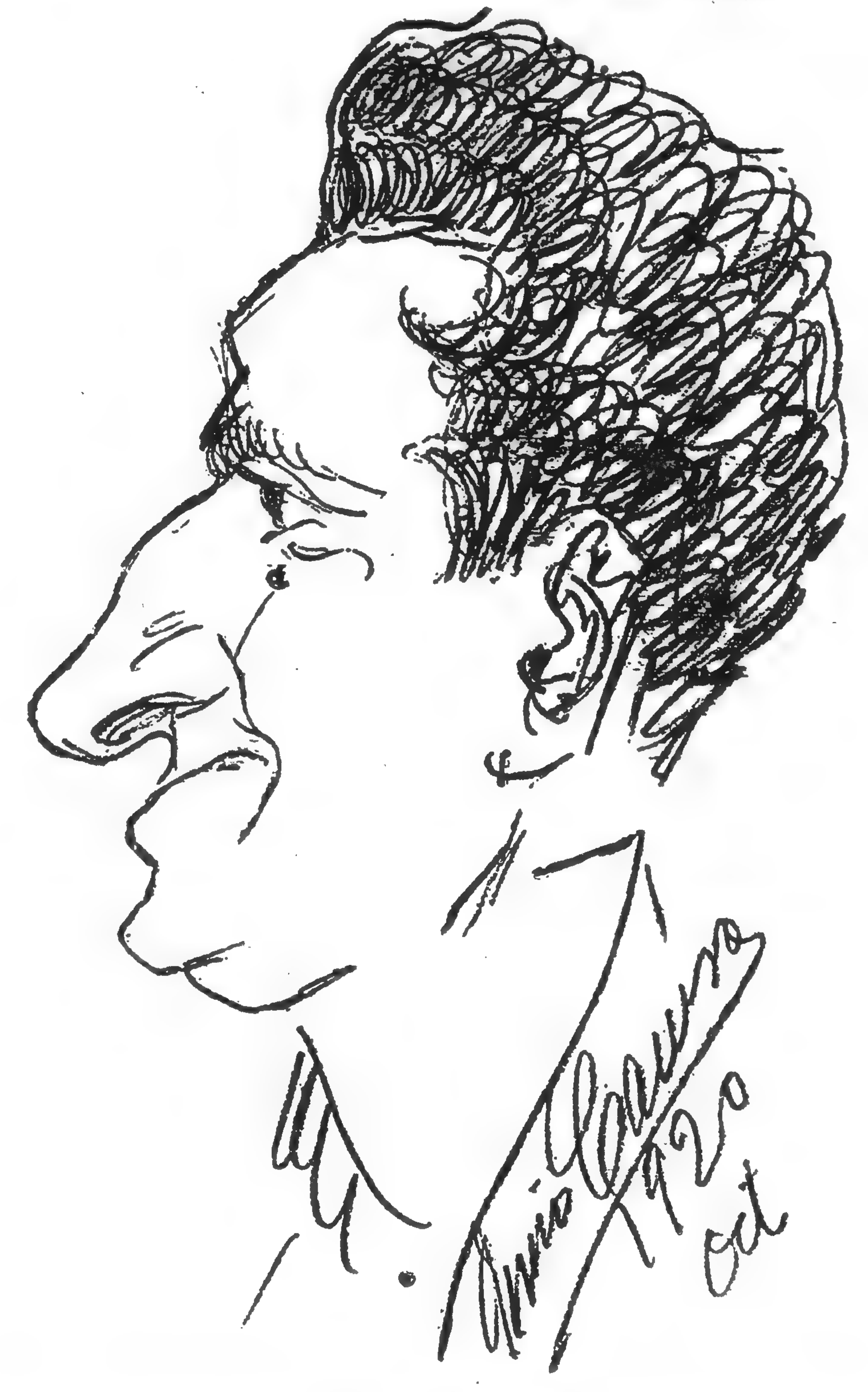
Mrs. Burlin also states that beer-making (a seven-day process) is an integral part of the Rain Ceremony. "On the last day, when the beer is finished, they dance from sunset to sunset."

Of the song Mrs. Burlin writes: "This song is a cry of distress The rain has failed, the crops will fail and the people will perish . . . while performing this ceremony, all the minds of the people are concentrated upon it. Even as when a country is fighting, the people put all their faith in their army, so now when their country is starving, they depend on the Rain Ceremony of which the drumming is the life-pulse."

This theme, developments of various motives from it, a huge climax upon it, forms the first part of this movement. Playful passage work, already prefigured in the two previous movements, and a powerful four-note motif taken at various speeds are the principal contrasting matter.

An active, even-rhythmed figure in eighth notes for strings is the basic theme of the last movement. A more delicate theme of catchy rhythm is the chief contrast. Against these two are the themes from previous movements presented. Again the full waisted texture of the first movement. A. H. M.

The Compliment of Caricature



Louis Gruenberg

Whose First Symphony Will be Played at the Symphony Concerts Tomorrow and Saturday

(From a Sketch by Caruso)

15th Concert Fri-Sat

An Over-Full Symphony By Mr. Gruenberg

TRANS — FEB 11

After Fifty-One Years Room For a Strauss Waltz in A Symphony Concert

When Dr. Koussevitzky undertakes a new piece from a composer in whom he believes, he spares not in preparation for performance. Last autumn he gave hours and days to exacting rehearsal of Monsieur Schmitt's "Symphonie Concertante." This week he has done as much for Mr. Louis Gruenberg's First Symphony conceived and put to paper in 1919, revised in 1929, played at the Symphony Concert of Friday for the first time anywhere. Neither of the conductor's audiences answered ardently to Monsieur Schmitt's music. Nor did reviewers rend the air with praises. So far, moreover, it has not been exposed to New York with the able Sanromá as more efficient and sympathetic pianist than the composer. By current signs Mr. Gruenberg's symphony will similarly pass, though with more likelihood of performance in Manhattan where, since the production of his opera, "Emperor Jones," he is figure of the musical hour. With both composers the conductor proved once more his integrity —his devotion to his calling and to the art of music as it ceaselessly unfolds, his zeal for the faith within him, his disposition to exact more from himself than he does, even, from the orchestra. The French have a just phrase for such a state of soul: honneur d' artiste. It seems rather worth the cultivating.

At last Dr. Koussevitzky is ready to fulfill his announced purpose of a revival of Stravinsky's "Sacre du Printemps." As present plans stand, he will include it in th Symphony Concerts of Feb. 24 and 25. It is six or seven years since it was last heard at Symphony Hall. Then it still passed for epoch-making music. Now we shall hear what time and change have done to it.

In both instances the besetting difficulty was thickness of tonal texture and intricacy of harmonic and instrumental color. Throughout his symphony Mr. Gruenberg abounds in a fertility more plentiful than distinguished in invention. A principal theme well found gives easy birth to subsidiary themes. Minor, if ingeniously related, motivs spring into tonal being. Phrase expands too readily into phrase; both are soon enlarged into period. Major themes pass cumulatively from movement into movement, adding new strands to the tonal web. Mr Gruenberg writes an ever-exfoliating, ever-thickening music, save only when, for the effect of the moment, he wills a slenderer substance, an opener texture. Page after page, his flow of abundance is more to be noted than his practice of selection, one idea ever thrusting in upon another. To modernistic economies and clarities he is impervious. He seems to choose only when the calculation of an end checks an instinctive plenteousness of means.

The outcome is a music uncommonly difficult to keep clear and in motion as it traverses the hearer's, the orchestra's, the conductor's, ear and mind. Except at the moments aforesaid, it tends to clog its own course and unfolding, to dull the immediate sensation that is half the commerce of the concert-hall. Wilfully also it tends to repetition. Having made a good point once, Mr. Gruenberg also makes it twice or thrice, so wearying listeners and overtaxing performers. The wonder was less that the labors of the week had been superhuman than that they finally set out the symphony understandably. Dr. Koussevitzky had reason to shake the hand of Mr. Burgin as tribute to the orchestra. The absent composer owed as much to the conductor.

The saving grace of the music, the source of whatever vitality it may keep in the concert-hall, are its jazz-born rhythms, its variety and vivacity of harmonic and instrumental color, derivative as this surfacing may sometimes seem. "Symphonic jazz" may or may not be outmoded and sterile. Certainly Mr. Gruenberg writes it more boldly than any other American composer; adapts it more expertly and sympathetically to new usage and environment. Beside him, Mr. Carpenter, as in "Skyscrapers," is over-tentative and over-refining; while Mr. Gershwin, as in the two rhapsodies, tends to be merely blatant. Mr. Gruenberg not only answers to jazz-rhythms, he transfuses them into his symphony as underlying and propulsive force. He can be as frank with them as he is in his fox-trot-like Scherzo; as manipulative as he chooses to be elsewhere, say in the figures of the finale. In either process they give to his music distinctively American march and tang. This listener felt as much from the Jazz Suite of 1930; renewed the sensation from "Emperor Jones" a month ago; experienced it again from the symphony of yesterday.

To jazz Mr. Gruenberg also owes not a few strokes in his instrumental color Here again he is at once sympathetic, courageous, skilfully adaptive. If American jazz is to be wrought into the texture of American symphonies and so nationalize them, Mr. Gruenberg seems the man to turn the trick. (Or, as some will say, is belated follower of a declining fashion that he helped to set.) His harmonic coloring has also derivative suggestion, but from other sources. No doubt there are well-stored minds that could spread out the score of his symphony under the study-lamp and trace back harmony after harmony, now to Strauss, again to Debussy, yet again to lesser composers. In the quick traffic of the concert-hall the ear catches whiffs of this derivation.

Mr. Gruenberg adapts his jazz-born rhythms to himself; so puts them to new usage. He is as fortunate with some of his instrumental color of various nativities. With his harmonies he is less adaptive and resourceful. Such procedure, such mixtures, give an artificial air to the surfacing of the symphony. They produce also parts for the players that seem in casual hearing of needless and contrived difficulty, less expressing Mr. Gruenberg than indicating a certain confusion within him. Even on a first trombone, through a slow movement, he can be merciless. He can also be as repetitious in his surfacing as in his substance.

In the symphony, finally, as in the "Jazz Suite" and the opera of Jones, the attentive listener still hunts for a self-contained Gruenberg. Before the stage it was easy to say that here at last was an American composer with keen sense of operatic theater. In cooler reflection to differentiate that quality in Mr. Gruenberg's music from the dramatic power of Mr. O'Neill's play was difficult. The "Jazz Suite" seems in recollection to have gone four ways from the ace. In it was Gruenberg, the skillful and sympathetic adapter of jazz; Gruenberg who had Debussy and other composers of the turn of the century still in his ears; Gruenberg with a romantic streak, however much the realism of the hour might tempt him; Gruenberg with his moments of clear American tang. So again with the symphony of yesterday. The Gruenberg of symphonic jazz, the Gruenberg who can make a whole slow movement out of an East-African native tune; the Gruenberg who has too much at the back of his head and will seldom stop to check plenty with choice, the Gruenberg who sounds at least eighty per cent American—all these Gruenbergs were there. But where and what is the essential, the self-contained, Gruenberg? Or is he only an intensively absorbent, a skilfully manipulative temperament?

Mendelssohn's journeyings, which were persistent, begat music. That music now perpetuates them. Dr. Koussevitzky began the concert with the overture generated by a visit to the southern Hebrides; but much worked over, or as we should say fussed up, in cities remote from these northern islands. It is point of honor in reviewing nowadays to descant upon the transparency of Mendelssohn's music, the nice adaptation of means to ends; the pervading sensibility of invention, procedure, impression. These qualities are present and pleasurable in this "Hebrides" overture—the more clearly when, as yesterday, performance gives them out gracefully.

There is atmospheric suggestion besides. The bleaker northern Hebrides were not within Mendelssohn's journey or his musical imagination. Those sullen skies and black waters, the flat, windswept wastes, the reefs and cliffs solitary and menacing, were not for his tone-picturing. The sky was only overcast on the day on which he went to Fingal's cave; the waters merely undulated; the sea-gulls' dipping and screaming were novel to this gentleman of cities. There was an agreeable sense of solitude. No wonder he resolved upon a tonal seascape; while he made it so neatly that it has lasted a hundred years.

In the final numbers, for the first time in nearly forty years the name of Johann Strauss stood on the program of a "regular" Symphony Concert; while for the first time in the whole fifty-two seasons one of the chosen pieces was a set of waltzes. Perhaps Dr. Koussevitzky had some subtle idea of hanging light waltzes by Strauss of Vienna (1881) as pendant to a light piano-concerto by Mozart, also of Vienna (1785). Either way it did not much matter. It is the purpose of the Symphony Concerts to give the finer pleasures. The "Voices of Spring," as music, contributed to them. The Symphony Concerts should represent the diversities of life. The "Voices of Spring," in mood, suggested one of them. They may not be your or my or our next friend's favorite waltzes among Strauss's legion. They might have been played more sensuously, with more rubato, at lower pace. But by all odds—to say nothing of the eager response of the audience—they deserved place in the concerts. More perhaps than the "Perpetual Motion" of Johann that preceded them —a perpetual motion, in galop time that finally stopped, "one foot in the air." Which was Johann's little joke, little thinned by half a century.

In the concerto the piano-part
Gieseking was linked to the orc
accompaniment of Dr. Koussevitz
a fractional orchestra. In bala
euphony, in interplay, in mutual
of Mozartean style, the mating
close to perfection. The studious
king turned back in imagination
complishment to the pianistic ma
Mozart's eighteenth-century Vien
aster or the slower pace than t
vogue today for an Allegro or
dante; the light percussive strok
every note in fine and instant su
upon the keyboard. Meanwhile the t
Gieseking attained pellucid to
rarefied clarity. Simultaneously
terpretative—or in this instar
non-interpretative—Gieseking m
sonorities, outlined design, twin
ment, touched in fancy and se
until the whole impression wa
beauty as lightly achieved as
lightly invented—a music from
into the air, so again vanishin
only did Mr. Gieseking and Dr.
vitzky pursue perfection. For
minutes they held it, unevasive
hands. H.

116

16th Concert Fri. Sat

The High Mark Of Composers And Conductor

TRANS — FEB 18

Numbers Out of "Parsifal" And the Choral Symphony In Signal Performance

HOW MUCH or how little of the Symphony Concert, Friday afternoon, was memorial tribute to Wagner at the fiftieth anniversary of his death was not clear. By oversight or intention, the program-notes gave no hint of such occasion. No more did the actual program-leaf drafted at Symphony Hall. Fortunately, perhaps, an inserted slip suggested no applause after the numbers from "Parsifal"—Prelude and "Good-Friday Spell." For these, it explained, were played in mourning, as well as in memory, for Wagner half a century dead. (Scrupulously the audience followed the suggestion. A pause of silence followed either piece; then, and not till then, the usual quick buzz of talk).

The remaining hour fell to Beethoven's Choral Symphony, repeated after four years' interval at these concerts. Wagner admired it intensely; penetrated it deeply; wrote about it occasionally; brought it, in his Dresden days, to revealing and stirring performance. By so much, though it ends with an "Ode to Joy," it might also be counted memorial piece. No doubt, Dr. Koussevitzky associating in a program with a purpose Wagner and Beethoven, "Parsifal" and the Ninth Symphony, had reason and instinct for his course.

None the less, the observance by the Symphony Orchestra of the current anniversary has fallen short of the conductor's usual felicity in such rites. They have been, in fact, a distinction of his nine years at the Symphony Concerts, a just extension of range and remembrance. How fitting and how admirable—to take the readiest example—was his revival, last spring, of Liszt's "Faust Symphony" to mark the centenary of Goethe's death! With the Wagnerian half-century he has been less discerning imaginative, fortunate. At the actual anniversary last Monday he filled one of the supplementary concerts with a conventional "Wagner Program"—the overtures to "Rienzi" and to "Tannhäuser," the preludes to "Lohengrin" and to "Tristan"; the music that mourns and proclaims the slain Siegfried; by exception the finely wrought and too seldom played "Siegfried Idyl," which was keepsake between Wagner and Cosima. By agreeing report lassitude dimmed the performance of some of these numbers. Yesterday the conductor mated the final and, as most will say, the culminating orchestral works of Wagner and Beethoven.

The essential Wagner was, and is, composer for the theater. However symphonic the cast of his music, it was, and is, the expression of drama or of what he imagined such. In that expression the singing voices play no small part. Since Boston with an opera house prefers to be operaless, we cannot hear him in true sound and shape, except as visiting companies condescend to us. By present signs these visits, for a period, will be fewer and fewer. The next best thing is "concert-room Wagner"—that is to say significant, self-contained and transferable scenes from his operas with singing voices and playing orchestra. One or two such excerpts might desirably have had place in the first or the second anniversary program—the farewell of Wotan in "Die Walküre," the closing scene of "Götterdämmerung" for convenient examples; possibly the ascent of Siegfried to Brünnhilde's rock, so onward to the end of his opera.

By such adventure our memorial rites would have been truer and richer. It may be objected that the singers would have been hard to find; but not all the available and desirable Wagnerian voices are employed at the Metropolitan Opera House. Economy, it will be added, forbade. But is it so unescapable and peremptory that it must narrow an occasion that will not recur until 1983, dim also, by a little and for the moment, the cherishable prestige of the orchestra in these ceremonies? The pleasure of the public may also be considered. On the altar of economy, it, like Dr. Koussevitzky, has already laid the anticipated revival of Berlioz's "Damnation of Faust." . . . If we are to lose for long Wagner in the theater, we may plausibly ask Symphony Hall to be occasionally our ersatz opera house. In early decades it was now and then such.

Certainly, there could be no demur to either the choice or the performance on Friday of the two pieces from "Parsifal." There are no more plangent pages in Wagner than the Prelude. They sound suffering and ecstasy; out of both they distill the essence; poignancy intensifies the one; solemnity informs the other. They become high and deep memorial rite, especially when an audience listens as tense as did the hearers of Friday. After the Prelude, as fittingly, the peace and the illumination of the "Good-Friday Spell." The miracle of the blossoming earth suffuses the spirits of contemplating man. Into tones Wagner infuses the sweetness and the light, the wonder and the beauty. . . .

Baireuth itself would have approved the long-drawn pace at which Dr. Koussevitzky took the Prelude. It recalled the legend of Wagner himself, conducting for the last time in the last act of his final opera, lingering until from every measure he had drawn the ultimate drop. So Dr. Koussevitzky and many another, on and off conductors' stands, "feel" this Prelude, and there is no debating such an act of emotion and devotion. Its complement was the beauty of tone, the poignancy of accent, with which the orchestra played. Wagner scored the whole music with divining insight and imagination, with unfailing certainty of means to ends. As he heard so the orchestra wrought. . . . In human nature the performance of the Good Friday Spell might not repeat this marvel. Yet out of pure and measured tone rose as pure and just a beauty. Memorial rites cease to be forms and ceremonies when celebrants are so possessed.

The performance of Beethoven's Ninth Symphony, the fifth—if concerts are counted by pairs—in Dr. Koussevitzky's term at Symphony Hall, will renew the debate over one and another of his procedures. It revives as regularly as discussion of the qualities of the Symphony itself. (The number increases of those that decline to believe it the be-all and the end-all of symphonic form and expression.) Once more we shall be told that the conductor might unfold the first movement more ruggedly and turbulently; that he takes the Adagio, in the third, at too slow a pace, contrasts it too little with the ensuing Andante; that here, there and elsewhere he does what the dissenting hearer believes to be wrong. Which affirmation in most instances merely signifies that the conductor "feels" the questioned measures in one way, the listener in another. There are ready retorts as well—that the conductor's pacing, phrasing, accenting and coloring of the first movement give it exaltation and mystery, impose from the outset these pervading attributes in much to follow; that in the slow movement he strives for a sort of contemplative unity between the two melodies that Beethoven sets in seeming contrast.

Controversy of this sort has no end; whereas from first hearing Dr. Koussevitzky's version of the whole Symphony disclosed, and yesterday maintained, qualities that distinguish his "reading" above most others. In no other symphony has Beethoven sought and gained such diversity and significance of harmonic and instrumental color. If the listener has orchestral imagination and follows with a score he will discover that the conductor misses no salient stroke, overlooks hardly a detail; is unflaggingly projecting, shading, proportioning. . . . The choral finale is the century-old stumbling block in the performance of the Ninth Symphony. Though it is a succession of variations upon the principal theme, set to the successive moods of Schiller's "Ode to Joy," it may readily seem a disjointed, disordered progress. By the blending of art and authority, understanding and feeling, devotion and imagination, which is the secret of conducting, Dr. Koussevitzky pulls it together, gives it at least a quasi-unified course.

Again it is no blasphemy to say that this and that variation, like the march movement and the final prestissimo orgy are anything but exalted stuff. By his handling—pace, rhythm, period—the conductor makes them sound above themselves. The listener hears and does not shake his head. This, too, is the moment to confess that in the tumults of the finale one reviewer could distinguish only imperfectly the individual quality of the solo-singers, though Mr. Steel and Mr. Baer seemed to have the advantage in breadth and eloquence over Mmes. Averino and Van Der Veer. No more could he sort out the accomplishments and shortcomings of Mr. Woodworth's Bach Cantata Club as chorus. He might have wished them ampler numbers and more penetrating and carrying voice. But upon them as upon the solo-singers was Dr. Koussevitzky's energizing and flexing power.

In larger attributes of performance the conductor excels in the vitalizing of the whole music. For him, for us that hear, it ceases to be a classic symphony, established, traditionalized, into everlasting place. Rather, it comes warm from the composer's hand to impress itself upon us who have yet to know it to the full. A modicum of imagination and we can believe ourselves that first audience in Vienna—awed and exalted in the first movement though we may wish it more tossing and tumultuous; caught into the fantasy, the wildness, of the scherzo; hushed into the transport and the rapture of the slow movement; swept through the shouts and frenzies of the finale. Along the way Dr. Koussevitzky vitalizes and sublimates Beethoven; is of the earth and of the stars; enforces himself upon orchestra and singers; so proclaims this Ninth Symphony. It stood, it still stands, among the conductor's master-performances. H. T. P.

SYMPHONY IN HONOR OF WAGNER

Beethoven's Ninth With Chorus of Bach Cantata Club

BY WARREN STOREY SMITH

Although the 50th anniversary of the death of Richard Wagner had already been marked at Symphony Hall—in an all-Wagner programme last Monday evening—there is further and final commemoration at the Symphony concerts of this week-end. On the programme of those of yesterday afternoon and of this evening stand two excerpts from Wagner's swan song, "Parsifal."

BEETHOVEN'S NINTH

Dr. Koussevitzky had thought of Wagner, too, when he placed upon this programme the Ninth Symphony of Beethoven. For it was this symphony that fired the youthful Wagner's enthusiasm for music and that set the seal upon his determination to be a composer. His affection for the piece was, indeed, life-long and he tried to persuade himself and the rest of the world that Beethoven, by adding a chorus in the finale, was admitting that "absolute" music had gone as far as it could.

It had been Dr. Koussevitzky's intention to use the chorus of the Bach Cantata Club, which assisted in the symphony yesterday, in a performance of the Grail scene from the first act of "Parsifal," but he finally contented himself with the playing of the prelude and the so-called "Good Friday Spell." A slip inserted in the programme book asked that there be no applause after this music and, happily, that request was respected by all.

Holds Its Fragrance

It is easy to say that the "Parsifal" prelude, together with other pages in the score, is a static music and a music in which Wagner poses, a complaint that is not to be made in the case of any of the preceding music dramas. But this prelude, even if it is more contrived than inspired, has a peculiar solemnity. It served yesterday to turn the listener's thoughts reverently toward the composer.

And the "Good Friday Spell,' written, or at least sketched, many years before the rest of the opera was set on paper, has a fragrance that defies the years. Here is yet another mood that Wagner has uniquely captured in tone. The performance of this fragment yesterday, and that of the prelude as well, was one that brought out the full significance of the text and that as sheer sound caressed the ear

Chorus Lacks Power

With Beethoven's Symphony the conductor strove mightily. Into the conducting of this epochal work he put the best that was in him, and his forces responded in kind. Yet the performance of the finale failed to be as uplifting and impressive as others that have been given under his direction in Symphony Hall. For one thing, the chorus, though it sang with good tone and with fervor and enthusiasm, was too small.

In the final climax a greater weight of tone is needed than was possible yesterday. Nor, with the exception of the bass, Frederic Baer, was the solo quartet all that it should have been.

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony orchestra, Dr. Koussevitzky, conductor, gave its 16th concert yesterday afternoon in Symphony hall, which was "sold out" and many were turned away. The program comprised the Prelude to "Parsifal" and the "Good Friday Spell" from the same opera; also Beethoven's Ninth Symphony. The solo singers for the symphony were Olga Averino, Nevada Van der Veer, Robert Steel and Frederic Baer. The chorus was the Bach Cantata Club, which had been trained by G. Wallace Woodworth.

There is much more true music in the Good Friday Spell than in the Prelude to the opera. There is a good reason for this. The Good Friday Spell was composed in 1857; "Parsifal" was not composed until 1879; and the score was not ready until 1882. Even devoted friends of Wagner found that "Parsifal" showed his failing power. Pamphlets for and against the work were published. Some found fault with the libretto as emphasizing a peculiarly feminine side of Wagner's character. Others objected to the introduction of the Holy Communion on the stage. Few expressed an opinion so concise as that of George Moore, who, talking with James Huneker at Bayreuth, said that "Parsifal" was hold water in a beer barrel.

The performance of the excerpts yesterday was heard in a quasi-reverential spirit after the audience had read this notice: "Because of the nature of the music, and to commemorate the anniversary of the death of Richard Wagner, it is suggested that there be no applause after the excerpts from 'Parsifal'."

The performance of the prelude was at an appropriately funereal pace according to the Bayreuth tradition in Cosima's reign. We heard a performance at Bayreuth in 1882 when Wagner was master, and while the pace was not gay, it was not dragged. And yesterday the entrance of the wind-choir was not always precise; that is with the exception of the trombones, which were magnificent in tonal quality.

The performance of the "Good Friday Spell" was wholly worthy of the orchestra. Probably the players were cheered by the escape from the funereal atmosphere.

Whenever the Ninth Symphony is performed, the question comes up: Can singers triumph over Beethoven's criminal disregard of the range of human voices and his apparent wish to render them inhuman by compelling them to scream. No matter how fast the tempo taken, the speed only accentuates the wild shouting. Yet to give only the orchestral numbers makes the symphony amorphous, and one would not miss the few sublime pages for the chorus. So some have wished that Beethoven had written a purely orchestral finale. The experiment of lowering the pitch has never been attended with a good result.

Chorus and quartet struggled bravely with the task. Mr. Baer declaimed with dignity and power the appeal to his brethren to raise a joyful song. There were impressive choral moments. The orchestral sections were performed in a manner to cause the hearers to realize the greatness of the symphony in spite of the vocal difficulties.

The concert will be repeated tonight. The program of next week is thus announced: Gluck-Mottl, Ballet Suite No. 2; Schumann, Symphony, B flat, No. 1; Stravinsky, "Le Sacre du Printemps."

GLOBE MUSIC FEB 18

SYMPHONY HALL

Boston Symphony Orchestra

The Boston Symphony Orchestra's share in the rites commemorating the death of Richard Wagner, 50 years ago, is brought to completion at the Symphony concerts this week with performances of two fragments—the Prelude and the "Good Friday Spell" —from the master's last work, "Parsifal." The second half of the program is devoted to Beethoven's great Ninth Symphony, a work that Wagner loved.

The choral portions of Beethoven's setting of Schiller's "Ode to Joy," that occurs at the end of the Symphony, are sung by the Bach Cantata Club. G. Wallace Woodworth, conductor. The soloists are Olga Averino, soprano; Nevada Van Der Veer, contralto; Robert Steel, tenor, and Frederick Baer, baritone.

A curious parallel exists between these creations of Wagner and Beethoven. Wagner had wished to write text and music around the Parsifal legend when he was a man in his 40s. As early as 22, Beethoven had considered a musical setting for Schiller's verses. Yet both these ambitions came to fruition when the composers were approaching the end of their days.

In "Parsifal" Wagner created an old man's music. A score not without profundity and power, but essentially a music of contemplation, a music that, figuratively speaking, looks back over a lifetime of struggle. Wagner may have been tired, certainly he was reflective. The music of "Parsifal" is lovely in its invention and, as in the case of all the master's mature compositions, arresting for its variety. Yet it lacks the temperamental restlessness, the sensuous fire of previous scores.

Dr Koussevitzky's performance of these excerpts, taken at very slow pace, was one to heighten their inherent character. Save for some broken notes from the brasses, the orchestral playing was impeccable.

What composer, save one of Beethoven's caliber, would have dared begin a work in the hesitant manner of the opening allegro of this Ninth Symphony, and then recall the mood and manner in the following movement? In both these places Beethoven seems strangely troubled, but presently emerges as the gay singer of rhythmic melodies, as in the final part of the Seventh Symphony.

The slow movement, which suggests to one listener the thoughtful serenity of Milton's "Il Penseroso," is one of the most truly profound in all 19th century symphonic music. Then comes the feverishly joyful Presto, where the voice parts are so exacting that to judge a singer's ability by these measures alone would be unfair.

The choristers gave evidence of conscientious training. Their work was of high quality, although here and there a phrase became ragged and the tone brittle. Of the soloists, only Mr Baer proved thoroughly equal to Beethoven's demands. Miss Averino has a clear, agreeable voice, which she is occasionally inclined to force. But here agin the composer may be held partly responsible. Miss Van Der Veer's work was of customary quality. Mr Steel, appearing in Boston for the first time, according to record, displayed a good voice. He was not able to cope successfully with certain measures of his part.

Dr Koussevitzky's reading was in characteristically intense vein. The rhythms were crisp and incisive, the melodies sung with the personal fervor that has contributed to his reputation as one of the most individual interpreters of the day. Above all, the slow movement will linger in memory.

Stravinsky's "The Rite of Spring" will be played at the Symphony concerts next week, together with Schumann's "Spring" Symphony and Felix Mottl's second suite of dances arranged from operas by Gluck.

C. W. D.

Beethoven's 9th Symphony to Honor Wagner

By MOSES SMITH

Amer

The Boston Symphony Orchestra program of this week is in the nature of a memorial to Richard Wagner, who died 50 years ago last Monday. The orchestra had already paid its respects in an all-Wagner program for the Monday evening concert, but it was only fitting that the longer series of subscription concerts should be represented in these rites.

The program begins with the prelude to "Parsifal" and the Good Friday Spell from that same "stage-consecration festival play," as Wagner insisted on calling his swan-song. The printed program requests the audience to abstain from applause, and this request was honored yesterday.

The audience, however, was able to satisfy its desire to applaud at the end of the Beethoven ninth symphony, which filled the latter part of the concert, and which has not been heard here in several years. Its place on this week's program is fully justified by Wagner's great admiration for it. In fact, it was a performance of this work, which Wagner heard early in his career, that settled him in his subsequent course as composer of music dramas.

Wagner's reverential enthusiasm for the Beethoven symphony is shared by some today, but not by all. There are many for whom the choral finals is out of harmony with the three purely instrumental movements. They are supported in their prejudice by the vocal difficulties besetting a performance. The traditionalists, however, whom I follow in this matter, look upon the finale as the natural culmination of what precedes. Good or bad chorus, competent or incompetent soloists—there is a supreme thrill as the voices are added to the instrumental texture.

It is scarcely necessary to say that all of the works were imaginatively performed yesterday under Dr. Koussevitzky's direction. The chorus was the Bach Cantata Club, trained by C. Wallace Woodworth. The soloists were Olga Averino, soprano; Nevada Van der Veer, contralto; Robert Steel, tenor, and Frederic Baer, bass.

Looking Ahead

MARCH 2—
"The Front Page," at the Peabody Playhouse.
MARCH 6—
"When Ladies Meet," at the Plymouth.

16th Concert Fri. Sat

The High Mark Of Composers And Conductor

TRANS — FEB 18

Numbers Out of "Parsifal" And the Choral Symphony In Signal Performance

HOW MUCH or how little of the Symphony Concert, Friday afternoon, was memorial tribute to Wagner at the fiftieth anniversary of his death was not clear. By oversight or intention, the program-notes gave no hint of such occasion. No more did the actual program-leaf drafted at Symphony Hall. Fortunately, perhaps, an inserted slip suggested no applause after the numbers from "Parsifal"—Prelude and "Good-Friday Spell." For these, it explained, were played in mourning, as well as in memory, for Wagner half a century dead. (Scrupulously the audience followed the suggestion. A pause of silence followed either piece; then, and not till then, the usual quick buzz of talk).

The remaining hour fell to Beethoven's Choral Symphony, repeated after four years' interval at these concerts. Wagner admired it intensely; penetrated it deeply; wrote about it occasionally; brought it, in his Dresden days, to revealing and stirring performance. By so much, though it ends with an "Ode to Joy," it might also be counted memorial piece. No doubt, Dr. Koussevitzky associating in a program with a purpose Wagner and Beethoven, "Parsifal" and the Ninth Symphony, had reason and instinct for his course.

None the less, the observance by the Symphony Orchestra of the current anniversary has fallen short of the conductor's usual felicity in such rites. They have been, in fact, a distinction of his nine years at the Symphony Concerts, a just extension of range and remembrance. How fitting and how admirable—to take the readiest example—was his revival, last spring, of Liszt's "Faust Symphony" to mark the centenary of Goethe's death! With the Wagnerian half-century he has been less discerning imaginative, fortunate. At the actual anniversary last Monday he filled one of the supplementary concerts with a conventional "Wagner Program"—the overtures to "Rienzi" and to "Tannhäuser," the preludes to "Lohengrin" and to "Tristan"; the music that mourns and proclaims the slain Siegfried; by exception the finely wrought and too seldom played "Siegfried Idyl," which was keepsake between Wagner and Cosima. By agreeing report lassitude dimmed the performance of some of these numbers. Yesterday the conductor mated the final and, as most will say, the culminating orchestral works of Wagner and Beethoven.

The essential Wagner was, and is, composer for the theater. However symphonic the cast of his music, it was, and is, the expression of drama or of what he imagined such. In that expression the singing voices play no small part. Since Boston with an opera house prefers to be operaless, we cannot hear him in true sound and shape, except as visiting companies condescend to us. By present signs these visits, for a period, will be fewer and fewer. The next best thing is "concert-room Wagner"—that is to say significant, self-contained and transferable scenes from his operas with singing voices and playing orchestra. One or two such excerpts might desirably have had place in the first or the second anniversary program—the farewell of Wotan in "Die Walküre," the closing scene of "Götterdämmerung" for convenient examples; possibly the ascent of Siegfried to Brünnhilde's rock, so onward to the end of his opera.

By such adventure our memorial rites would have been truer and richer. It may be objected that the singers would have been hard to find; but not all the available and desirable Wagnerian voices are employed at the Metropolitan Opera House. Economy, it will be added, forbade. But is it so unescapable and peremptory that it must narrow an occasion that will not recur until 1983, dim also, by a little and for the moment, the cherishable prestige of the orchestra in these ceremonies? The pleasure of the public may also be considered. On the altar of economy, it, like Dr. Koussevitzky, has already laid the anticipated revival of Berlioz's "Damnation of Faust." . . . If we are to lose for long Wagner in the theater, we may plausibly ask Symphony Hall to be occasionally our ersatz opera house. In early decades it was now and then such.

Certainly, there could be no demur to either the choice or the performance on Friday of the two pieces from "Parsifal." There are no more plangent pages in Wagner than the Prelude. They sound suffering and ecstasy; out of both they distill the essence; poignancy intensifies the one; solemnity informs the other. They become high and deep memorial rite, especially when an audience listens as tense as did the hearers of Friday. After the Prelude, as fittingly, the peace and the illumination of the "Good-Friday Spell." The miracle of the blossoming earth suffuses the spirits of contemplating man. Into tones Wagner infuses the sweetness and the light, the wonder and the beauty.

Baireuth itself would have approved the long-drawn pace at which Dr. Koussevitzky took the Prelude. It recalled the legend of Wagner himself, conducting for the last time in the last act of his final opera, lingering until from every measure he had drawn the ultimate drop. So Dr. Koussevitzky and many another, on and off conductors' stands, "feel" this Prelude, and there is no debating such an act of emotion and devotion. Its complement was the beauty of tone, the poignancy of accent, with which the orchestra played. Wagner scored the whole music with divining insight and imagination, with unfailing certainty of means to ends. As he heard so the orchestra wrought. . . . In human nature the performance of the Good Friday Spell might not repeat this marvel. Yet out of pure and measured tone rose as pure and just a beauty. Memorial rites cease to be forms and ceremonies when celebrants are so possessed.

The performance of Beethoven's Ninth Symphony, the fifth—if concerts are counted by pairs—in Dr. Koussevitzky's term at Symphony Hall, will renew the debate over one and another of his procedures. It revives as regularly as discussion of the qualities of the Symphony itself. (The number increases of those that decline to believe it the be-all and the end-all of symphonic form and expression.) Once more we shall be told that the conductor might unfold the first movement more ruggedly and turbulently; that he takes the Adagio, in the third, at too slow a pace, contrasts it too little with the ensuing Andante; that here, there and elsewhere he does what the dissenting hearer believes to be wrong. Which affirmation in most instances merely signifies that the conductor "feels" the questioned measures in one way, the listener in another. There are ready retorts as well—that the conductor's pacing, phrasing, accenting and coloring of the first movement give it exaltation and mystery, impose from the outset these pervading attributes in much to follow; that in the slow movement he strives for a sort of contemplative unity between the two melodies that Beethoven sets in seeming contrast.

Controversy of this sort has no end; whereas from first hearing Dr. Koussevitzky's version of the whole Symphony disclosed, and yesterday maintained, qualities that distinguish his "reading" above most others. In no other symphony has Beethoven sought and gained such diversity and significance of harmonic and instrumental color. If the listener has orchestral imagination and follows with a score he will discover that the conductor misses no salient stroke, overlooks hardly a detail; is unflaggingly projecting, shading, proportioning. . . . The choral finale is the century-old stumbling block in the performance of the Ninth Symphony. Though it is a succession of variations upon the principal theme, set to the successive moods of Schiller's "Ode to Joy," it may readily seem a disjointed, disordered progress. By the blending of art and authority, understanding and feeling, devotion and imagination, which is the secret of conducting, Dr. Koussevitzky pulls it together, gives it at least a quasi-unified course.

Again it is no blasphemy to say that this and that variation, like the march movement and the final prestissimo orgy are anything but exalted stuff. By his handling—pace, rhythm, period—the conductor makes them sound above themselves. The listener hears and does not shake his head. This, too, is the moment to confess that in the tumults of the finale one reviewer could distinguish only imperfectly the individual quality of the solo-singers, though Mr. Steel and Mr. Baer seemed to have the advantage in breadth and eloquence over Mmes. Averino and Van Der Veer. No more could he sort out the accomplishments and shortcomings of Mr. Woodworth's Bach Cantata Club as chorus. He might have wished them ampler numbers and more penetrating and carrying voice. But upon them as upon the solo-singers was Dr. Koussevitzky's energizing and flexing power.

In larger attributes of performance the conductor excels in the vitalizing of the whole music. For him, for us that hear, it ceases to be a classic symphony, established, traditionalized, into everlasting place. Rather, it comes warm from the composer's hand to impress itself upon us who have yet to know it to the full. A modicum of imagination and we can believe ourselves that first audience in Vienna—awed and exalted in the first movement though we may wish it more tossing and tumultuous; caught into the fantasy, the wildness, of the scherzo; hushed into the transport and the rapture of the slow movement; swept through the shouts and frenzies of the finale. Along the way Dr. Koussevitzky vitalizes and sublimates Beethoven; is of the earth and of the stars; enforces himself upon orchestra and singers; so proclaims this Ninth Symphony. It stood, it still stands, among the conductor's master-performances. H. T. P.

SYMPHONY IN HONOR OF WAGNER

Beethoven's Ninth With Chorus of Bach Cantata Club

BY WARREN STOREY SMITH

Although the 50th anniversary of the death of Richard Wagner had already been marked at Symphony Hall—in an all-Wagner programme last Monday evening—there is further and final commemoration at the Symphony concerts of this week-end. On the programme of those of yesterday afternoon and of this evening stand two excerpts from Wagner's swan song, "Parsifal."

BEETHOVEN'S NINTH

Dr. Koussevitzky had thought of Wagner, too, when he placed upon this programme the Ninth Symphony of Beethoven. For it was this symphony that fired the youthful Wagner's enthusiasm for music and that set the seal upon his determination to be a composer. His affection for the piece was, indeed, life-long and he tried to persuade himself and the rest of the world that Beethoven, by adding a chorus in the finale, was admitting that "absolute" music had gone as far as it could.

It had been Dr. Koussevitzky's intention to use the chorus of the Bach Cantata Club, which assisted in the symphony yesterday, in a performance of the Grail scene from the first act of "Parsifal," but he finally contented himself with the playing of the prelude and the so-called "Good Friday Spell." A slip inserted in the programme book asked that there be no applause after this music and, happily, that request was respected by all.

Holds Its Fragrance

It is easy to say that the "Parsifal" prelude, together with other pages in the score, is a static music and a music in which Wagner poses, a complaint that is not to be made in the case of any of the preceding music dramas. But this prelude, even if it is more contrived than inspired, has a peculiar solemnity. It served yesterday to turn the listener's thoughts reverently toward the composer.

And the "Good Friday Spell,' written, or at least sketched, many years before the rest of the opera was set on paper, has a fragrance that defies the years. Here is yet another mood that Wagner has uniquely captured in tone. The performance of this fragment yesterday, and that of the prelude as well, was one that brought out the full significance of the text and that as sheer sound caressed the ear

Chorus Lacks Power

With Beethoven's Symphony the conductor strove mightily. Into the conducting of this epochal work he put the best that was in him, and his forces responded in kind. Yet the performance of the finale failed to be as uplifting and impressive as others that have been given under his direction in Symphony Hall. For one thing, the chorus, though it sang with good tone and with fervor and enthusiasm, was too small.

In the final climax a greater weight of tone is needed than was possible yesterday. Nor, with the exception of the bass, Frederic Baer, was the solo quartet all that it should have been.

H. Feb 18 **MUSIC**

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony orchestra, Dr. Koussevitzky, conductor, gave its 16th concert yesterday afternoon in Symphony hall, which was "sold out" and many were turned away. The program comprised the Prelude to "Parsifal" and the "Good Friday Spell" from the same opera; also Beethoven's Ninth Symphony. The solo singers for the symphony were Olga Averino, Nevada Van der Veer, Robert Steel and Frederic Baer. The chorus was the Bach Cantata Club, which had been trained by G. Wallace Woodworth.

There is much more true music in the Good Friday Spell than in the Prelude to the opera. There is a good reason for this. The Good Friday Spell was composed in 1857; "Parsifal" was not composed until 1879; and the score was not ready until 1882. Even devoted friends of Wagner found that "Parsifal" showed his failing power. Pamphlets for and against the work were published. Some found fault with the libretto as emphasizing a peculiarly feminine side of Wagner's character. Others objected to the introduction of the Holy Communion on the stage. Few expressed an opinion so concise as that of George Moore, who, talking with James Huneker at Bayreuth, said that "Parsifal" was hold water in a beer barrel.

The performance of the excerpts yesterday was heard in a quasi-reverential spirit after the audience had read this notice: "Because of the nature of the music, and to commemorate the anniversary of the death of Richard Wagner, it is suggested that there be no applause after the excerpts from 'Parsifal'."

The performance of the prelude was at an appropriately funereal pace according to the Bayreuth tradition in Cosima's reign. We heard a performance at Bayreuth in 1882 when Wagner was master, and while the pace was not gay, it was not dragged. And yesterday the entrance of the wind-choir was not always precise; that is with the exception of the trombones, which were magnificent in tonal quality.

The performance of the "Good Friday Spell" was wholly worthy of the orchestra. Probably the players were cheered by the escape from the funereal atmosphere.

Whenever the Ninth Symphony is performed, the question comes up: Can singers triumph over Beethoven's criminal disregard of the range of human voices and his apparent wish to render them inhuman by compelling them to scream. No matter how fast the tempo taken, the speed only accentuates the wild shouting. Yet to give only the orchestral numbers makes the symphony amorphous, and one would not miss the few sublime pages for the chorus. So some have wished that Beethoven had written a purely orchestral finale. The experiment of lowering the pitch has never been attended with a good result.

Chorus and quartet struggled bravely with the task. Mr. Baer declaimed with dignity and power the appeal to his brethren to raise a joyful song. There were impressive choral moments. The orchestral sections were performed in a manner to cause the hearers to realize the greatness of the symphony in spite of the vocal difficulties.

The concert will be repeated tonight. The program of next week is thus announced: Gluck-Mottl, Ballet Suite No. 2; Schumann, Symphony, B flat, No. 1; Stravinsky, "Le Sacre du Printemps."

GLOBE **MUSIC** FEB 18

SYMPHONY HALL

Boston Symphony Orchestra

The Boston Symphony Orchestra's share in the rites commemorating the death of Richard Wagner, 50 years ago, is brought to completion at the Symphony concerts this week with performances of two fragments—the Prelude and the "Good Friday Spell"—from the master's last work, "Parsifal." The second half of the program is devoted to Beethoven's great Ninth Symphony, a work that Wagner loved.

The choral portions of Beethoven's setting of Schiller's "Ode to Joy," that occurs at the end of the Symphony, are sung by the Bach Cantata Club. G. Wallace Woodworth, conductor. The soloists are Olga Averino, soprano; Nevada Van Der Veer, contralto; Robert Steel, tenor, and Frederick Baer, baritone.

A curious parallel exists between these creations of Wagner and Beethoven. Wagner had wished to write text and music around the Parsifal legend when he was a man in his 40s. As early as 22, Beethoven had considered a musical setting for Schiller's verses. Yet both these ambitions came to fruition when the composers were approaching the end of their days.

In "Parsifal" Wagner created an old man's music. A score not without profundity and power, but essentially a music of contemplation, a music that, figuratively speaking, looks back over a lifetime of struggle. Wagner may have been tired, certainly he was reflective. The music of "Parsifal" is lovely in its invention and, as in the case of all the master's mature compositions, arresting for its variety. Yet it lacks the temperamental restlessness, the sensuous fire of previous scores.

Dr Koussevitzky's performance of these excerpts, taken at very slow pace, was one to heighten their inherent character. Save for some broken notes from the brasses, the orchestral playing was impeccable.

What composer, save one of Beethoven's caliber, would have dared begin a work in the hesitant manner of the opening allegro of this Ninth Symphony, and then recall the mood and manner in the following movement? In both these places Beethoven seems strangely troubled, but presently emerges as the gay singer of rhythmic melodies, as in the final part of the Seventh Symphony.

The slow movement, which suggests to one listener the thoughtful serenity of Milton's "Il Penseroso," is one of the most truly profound in all 19th century symphonic music. Then comes the feverishly joyful Presto, where the voice parts are so exacting that to judge a singer's ability by these measures alone would be unfair.

The choristers gave evidence of conscientious training. Their work was of high quality, although here and there a phrase became ragged and the tone brittle. Of the soloists, only Mr Baer proved thoroughly equal to Beethoven's demands. Miss Averino has a clear, agreeable voice, which she is occasionally inclined to force. But here agin the composer may be held partly responsible. Miss Van Der Veer's work was of customary quality. Mr Steel, appearing in Boston for the first time, according to record, displayed a good voice. He was not able to cope successfully with certain measures of his part.

Dr Koussevitzky's reading was in characteristically intense vein. The rhythms were crisp and incisive, the melodies sung with the personal fervor that has contributed to his reputation as one of the most individual interpreters of the day. Above all, the slow movement will linger in memory.

Stravinsky's "The Rite of Spring" will be played at the Symphony concerts next week, together with Schumann's "Spring" Symphony and Felix Mottl's second suite of dances arranged from operas by Gluck.

C. W. D.

Beethoven's 9th Symphony to Honor Wagner

By MOSES SMITH

Amer. Feb 18

The Boston Symphony Orchestra program of this week is in the nature of a memorial to Richard Wagner, who died 50 years ago last Monday. The orchestra had already paid its respects in an all-Wagner program for the Monday evening concert, but it was only fitting that the longer series of subscription concerts should be represented in these rites.

The program begins with the prelude to "Parsifal" and the Good Friday Spell from that same "stage-consecration festival play," as Wagner insisted on calling his swan-song. The printed program requests the audience to abstain from applause, and this request was honored yesterday.

The audience, however, was able to satisfy its desire to applaud at the end of the Beethoven ninth symphony, which filled the latter part of the concert, and which has not been heard here in several years. Its place on this week's program is fully justified by Wagner's great admiration for it. In fact, it was a performance of this work, which Wagner heard early in his career, that settled him in his subsequent course as composer of music dramas.

Wagner's reverential enthusiasm for the Beethoven symphony is shared by some today, but not by all. There are many for whom the choral finals is out of harmony with the three purely instrumental movements. They are supported in their prejudice by the vocal difficulties besetting a performance. The traditionalists, however, whom I follow in this matter, look upon the finale as the natural culmination of what precedes. Good or bad chorus, competent or incompetent soloists—there is a supreme thrill as the voices are added to the instrumental texture.

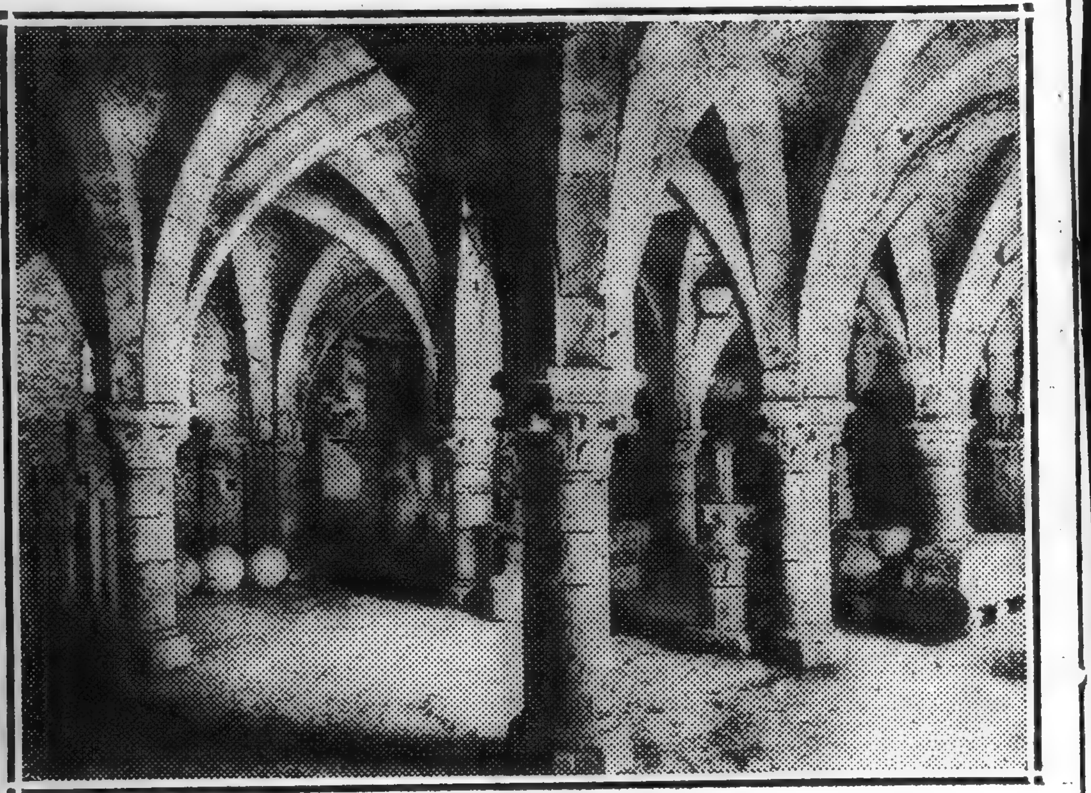
It is scarcely necessary to say that all of the works were imaginatively performed yesterday under Dr. Koussevitzky's direction. The chorus was the Bach Cantata Club, trained by C. Wallace Woodworth. The soloists were Olga Averino, soprano; Nevada Van der Veer, contralto; Robert Steel, tenor, and Frederic Baer, bass.

Looking Ahead

MARCH 2—
"The Front Page," at the Peabody Playhouse.
MARCH 6—
"When Ladies Meet," at the Plymouth.

THE HEROIC WORLD of MUSIC

The Cathedral Crypt



MASSIVE PIERS AND HUGE ARCHES

A SURGEON who performs marvelously delicate excisions was asked to operate in a remote city. He replied, "I never do barnstorming operations." His remark, however it may have sounded, was the reverse of hard-hearted. What it meant was that a successful operation of the type he would have had to perform was almost as dependent on the staff work of his highly-skilled corps of assistants as it was on his own dexterity.

Any highly-developed art-form is similarly dependent on the social structure of the age in which it is practiced. Let that be destroyed and the art goes with it.

This was what happened to music after the fall of Rome. The early church became its custodian. One cannot say that the church kept it alive, for man sings as the bird sings; but for a thousand years—from 450 to 1450 A. D.—the church provided the molds into which this molten gold of song was poured.

The early Christians sang psalms and hymns, although little is known about them as music. Gradually song was transferred from the laity to a clerical choir, the idea being that it was considered an act of prayer and therefore a clerical office, and the part of the people was confined to brief responses. When, in the fourth century, the Emperor Constantine made Christianity the State religion, the music of the Italian church became liturgical. There is good reason to suppose that the way the music follows the rhythm, sense and cadence of the words in liturgical chant is a derivation from the music of ancient Greece, which went in much the same way.

The establishment of the Papal Choir occurred in the fifth century, and the first singing schools were founded in that period. By the year 600 A. D. the Catholic liturgy was essentially completed. Thus the art was not only in continued existence, but it was slowly growing, like Winter wheat, under the earth of the Dark Ages. But although secular music must have existed also, the art was primarily a religious one, associated with the forms of worship.

Two names disengage themselves, though not the names of musicians: Ambrosius, Bishop of Milan, toward the end of the fourth century, and Pope Gregory the Great, who lived about 200 years later. The systematic introduction of congregational singing in the form of hymns for double chorus dates from him. The Gregorian reforms, while opposing these, were not hostile to music as such. Gathering the entire treasure of ecclesiastical music into a liturgical system, Gregory legitimatized music as an independent part of worship. Gregorian plain-song, an achievement of the first rank, not only in music, but in general culture, is the great contribution of the first 10 centuries of Christendom.

What was happening to the art of music in those 10 centuries can be seen by going down into the crypt of a cathedral. It is dim down there and dark, but by the beams of a taper can be seen massive piers and huge arches. They are not ornamental like those of the nave which the crypt supports. They do not shine in the sun like the spires. The laying of these heavy stones, where the eye of daylight rarely comes, was a tedious and painful task. It had to be done on faith by workers who mostly had no assurance that they would ever behold the cathedral completed, and mostly they never did. But those heavy stones had to be laid and laid well if the airy traceries of pier and groin vaulting, of choir and rose window were to rise above them.

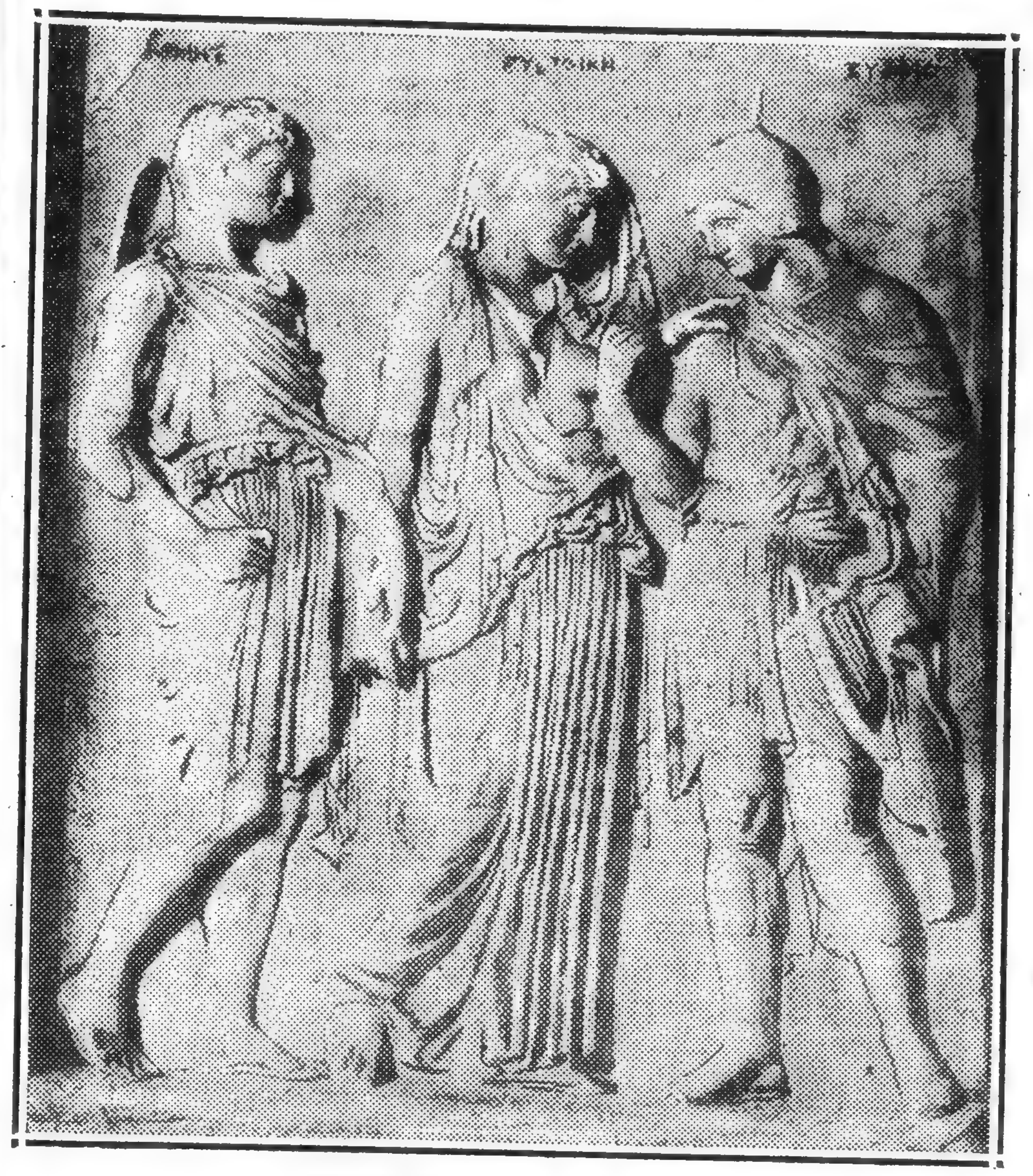
The stupendous fabric of fantasy in stone which we call a cathedral is the art of classical music as it flourished in the 18th and 19th centuries. But the massive foundation stones in the crypt on which it rests were laid by the first 10 centuries of the Christian Church.

L. P.

Tomorrow: The Golden Thread

THE HEROIC WORLD of MUSIC

The Golden Thread



HERMES, EURIDICE AND ORPHEUS
From the Marble Bas-Relief in the Naples Museum

MUSIC in the 16th and 17th centuries was a swarm of golden bees uncertain of its direction. More than one fine artist caught a few of them in his hive and we are still eating the honey; but no one hived the whole swarm until Johann Sebastian Bach.

But two of those minor hives whose honey is still edible bear, one, the name of Palestrina, the other, that of Monteverde.

Palestrina is now much more than a mere name hereabouts, thanks in part to the efforts of the Harvard Glee Club under Dr Davison; for two decades ago, when he first awoke that organization from its long slumber, audiences were startled by the beauty of Palestrina's music, until then long unheard in concert. But a master at Milton Academy tells me he now hears the music of Palestrina coming up out of the gymnasium shower baths after football practice along with steam and the smell of fresh soap.

The true name of that "Prince of Music" was Giovanni Pierluigi; he was called Palestrina from his birthplace near Rome where he spent nearly the whole of his life in the service of the Popes. That life spanned the years from 1526 to 1594. His art was the most profound type of revolutionism, for he was the revolutionist who, without breaking with the existing order, changes it from within and does so by purifying old forms, using only their noblest elements. Thus Palestrina continued to write church music medieval in form and spirit, combining the elder art of plain-song with sacred texts, so as to produce a purity of sound, a grace of movement and a calm, ethereal quality of expression which have made his works to many minds the most perfect ideal of devotional music that has ever been achieved. He enriched every portion of the church ritual by his works, and how copious was their extent can be judged from the number of his masses alone which reached ninety-five.

How this historic thread of music interweaves itself throughout our modern life may appear from an adventure with that of Monteverde. Ten years ago a young professor of music in Amherst College played a passage from Monteverde's opera "Orfeo," remarking, "That harmony [illegible] ing written today!" It was the passage in which the death of Eurydice is announced to Orpheus, with his pathetic exclamation. Monteverde, it is true, was considered ultra-modern when he wrote (he was born in 1567 and died in 1643), and it is also true that he sounds modern today. Italy was then boiling with that spiritual ferment known as the Renaissance. In Florence a group of amateur musicians who met in the palace of Count Bardi was striving to create a modern dramatic form in the image of Greek tragedy. Unwittingly they were begetting modern opera. Into this endeavor stepped Monteverde, and he has left a name which towers in the history of music between those of Palestrina and Handel. He found opera a hot-house orchid blooming in a ducal conservatory, and left it the rugged plant of a popular art which, in Europe at least, it still is. Yet how slowly the finest talents often ripen. Gifted and accomplished musician though he had been since his sixteenth year, it was not until he was forty that he essayed opera, the form in which his most enduring work was to be done. His contribution to the art was to bring it close to average human life, to free the voice as it had seldom before been liberated, and to use instruments in a small orchestra with some approach to what we now know as "instrumental color." Trumpets, trombones and drums he noticed were effective for battle pieces, flutes for pastoral scenes and stringed instruments for love-making. In his work the forms and colors of modern opera begin to grow from vagueness to precision.

To resume the Amherst story: half a dozen years later, this time in Switzerland on the shores of Lake Geneva, Romain Rolland, the French author, said, in words almost identical, "Listen, and I will play you some truly modern music." He played that same lament for Euridice from Monteverde's "Orfeo." (The sound of the music brought back the rose sunset of a May evening seen from windows overlooking the Connecticut Valley and the Holyoke Range.) Then turning from his pianoforte he indicated a plaque hanging on the wall, a reproduction of the ancient marble bas-relief of the parting between Orpheus and Euridice, which is in the museum at Naples. "This music of Monteverde," said Rolland, "is that marble translated into sound. That is why I keep the plaque where it is."

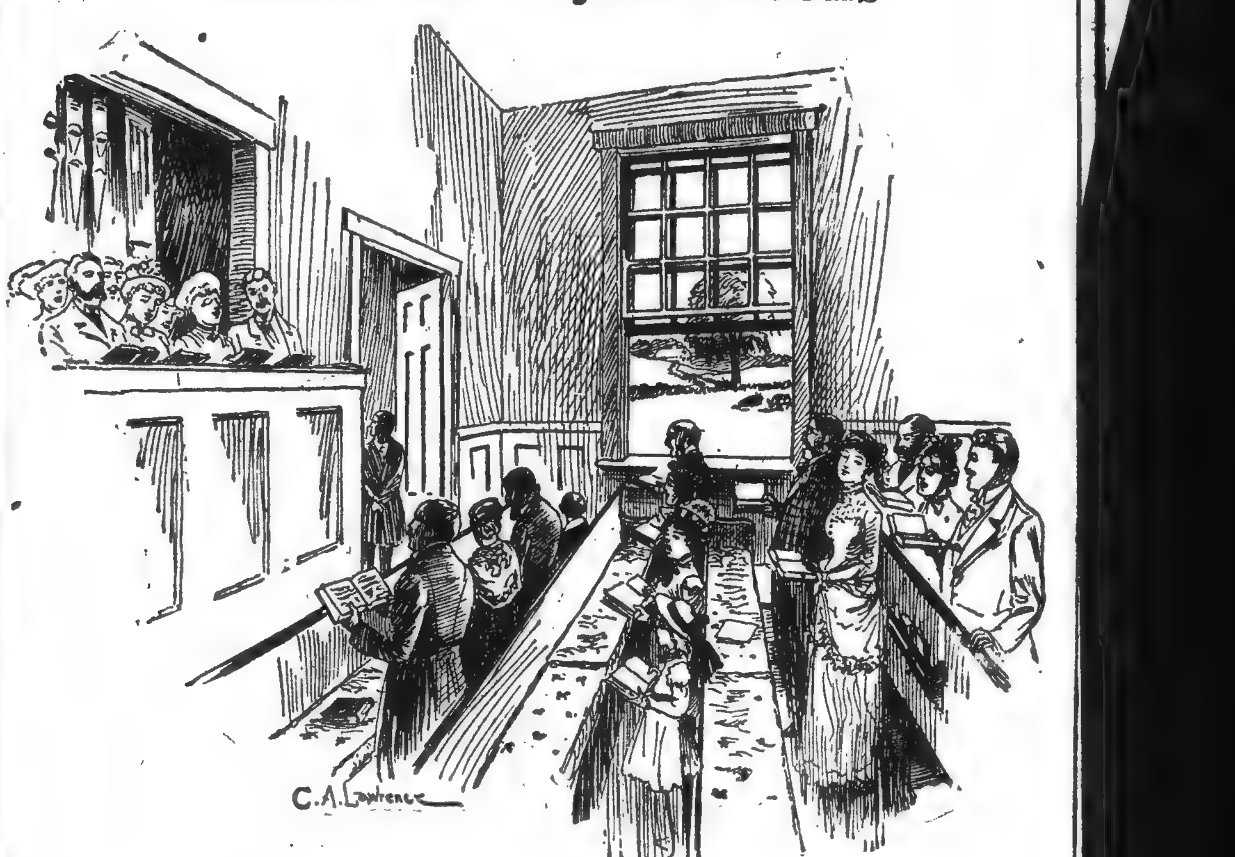
A month later in the Naples Museum, almost by accident, I stumbled upon the marble original. Seventeenth century music, still modern, from an ancient Greek legend; heard first in Amherst, Mass, then in Switzerland, with a reminder in Naples: thus does the golden [illegible] inweave.

L. P.

[illegible] Hymn Books

THE HEROIC WORLD of MUSIC

Hearts and Hymn Books



ON a Sunday morning of Summer in childhood at the village church the congregation was singing a hymn. It was late June, and in through the open windows from the nearby meadows floated the odor of new-mown hay. During pauses of the hymn the chirr of the insect choir and the songs of birds sounded in antiphonal chant from outside, and from the pew one could look away over sun-drenched fields to the woods aslumber in June sunshine. The music and poetry of the hymn went to the heart with a pang of pleasure so intense that it was akin to pain. What did these words mean? They seemed to speak of tremendous things, but then one was too young to understand. But the music: that was easy to understand. It spoke directly to the heart.

At the Bach festivals in Bethlehem, Pennsylvania, the audience in the church rises to join in singing with the choir, organ and orchestra those noble hymns (called "Chorales") which Johann Sebastian Bach interspersed among the solos and choruses of his oratorios. If anything, these are more moving than the great choruses themselves, for in these ancient hymns from an age of living faith the heart of a folk goes up in worship. It is small wonder that audiences when singing them find themselves moved to a degree which they are often at a loss to understand. In those hymns still sounds the cry of a people's faith.

Hymns are a form of folk song. Some of them are centuries old, and they spring from the deeps of our historical consciousness. How slowly, and with what pains, even the comparatively simple art of hymn-writing had to grow. What we now read on the page of a hymn book was ages in fashioning; first merely black dots at varying levels to guide the voice up or down; then the five lines of the staff to fix their position, the clef to fix their pitch, and the vertical lines to measure them into bars for duration of sound: a shorthand without words. How surprising that such a sign-language ever got itself invented at all.

The history of hymns is a history of Christendom. Some of the grandest are the Latin hymns of the Middle Ages. The words of the "Stabat Mater" are so beautiful that, as a little boy, I learned them before I understood a word of Latin. Even when translated into the English of the hymnal they glow and burn so that a youth, though he may still be ignorant of their history, can be sure that there is fire in them. And where could there be a line more touching than that last one of the "Recordare Jesu Pie" in the Requiem, which concludes, "Tantus labor non sit cassus" ("Let not all this toil be wasted")? It is a noble prayer in seven words.

The Protestant hymns which came from 16th and 17th century Germany ring with the fervour of German folk songs, which gives them a flavor peculiarly rich and strong. German Protestantism made a happy decision about music. Realizing that religion must have beauty and joy, they decreed that theirs be uttered through music. English Puritanism was not so wise. The Puritans killed English music in its infancy, and both England and America are only just beginning to recover from the blight. Tardily the Puritans permitted first the singing of metrical paraphrases of the psalms, and finally, for the past century, a worthy literature of hymns has been created, though often at the expense of filching and vulgarizing fine melodies from the classic composers. After having heard one of these themes garbled and sentimentalized in a hymn-book from childhood, it is quite a surprise to hear it come sounding out of a symphony orchestra (like the melody which begins the Overture of von Weber's "Freischutz") in all the splendour of its original form.

Yet the hymnologists should be forgiven their thefts, their trespasses and their errors. For their tunes go manly. Words and verses speak straight to the deeps within, and stead the heart in many a Valley of the Shadow. It is worth while keeping an old hymnal handy if only now and then of a Sunday afternoon to play the familiar tune; to see again the placid faces and silvery hair of old neighbors in the village congregation, to smell the scent of hay and old-fashioned garden flowers floating in from the June sunshine; and above all, to hear once more the golden tones of one's mother's voice lifted up in joy and worship. L. P.

(Tomorrow—Bach the Prodigious)

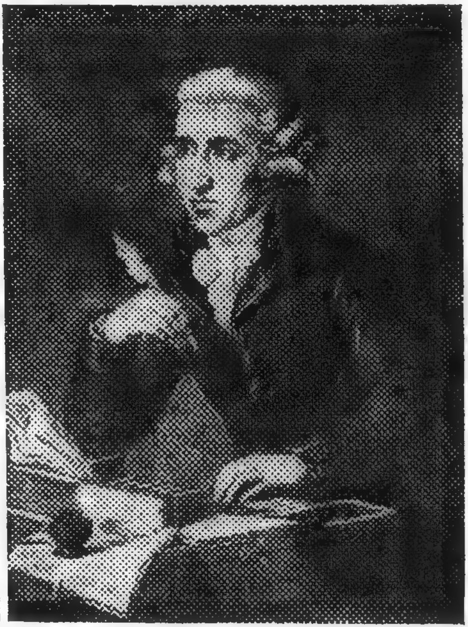
OSTO GLOBE—T

TH HEROIC WORLD of MUSIC

Haydn Fathers the Symphony

CONTRARY to supposition, few inventions are the work of one man. But one inventor, more gifted than his fellows, stamps his name on the invention which was the work of many hands. Steam engine, Darwinian theory of evolution, the symphony, all have long family histories. But the title "father of the symphony" was captured by Joseph Haydn.

His own history is as significant as that of the symphony. On the eve of a revolutionary age, he sprang from peasant stock, learned his art in choir loft and garret, practised it 30 years in aristocratic drawing rooms, and finally, in the form of symphony and oratorio, carried it out to a great popular audience.



A PORTRAIT OF 18TH CENTURY MUSIC

Like the rest of them he was rather badly kicked around at the start. A choir boy in his 'teens whose voice has began to crack, he is turned out for having cut off the wig-tail of a fellow chorister, and, being without funds or food, is befriended by another poor musician who shares his own attic with him. Ten precarious years, his twenties,—from 1751 to 1761,—he picked up a livlihood by teaching, playing accompaniments, and composing at a worn-eaten clavier in an attic of his own. This phase ended with his appointment as court composer to Count Morzin, followed two years later by a post as chapelmaster to Prince Esterhazy which he holds for nearly 30 years.

Before public concerts and music publishing could support musicians they worked for churches, schools, theatres, or princely houses. Bach wrote for choirs, Handel for theatres, and Haydn for a court orchestra.

Prince Esterhazy spent most of his year at his country estate, where Haydn had eventually an orchestra of thirty players together with singers. "I was cut off from the world," he says of his life at that time, "there was no one to confuse or torment me, and I was forced to become original." The Prince encouraged him to experiment boldly, and he, in turn, educated the taste of his employer.

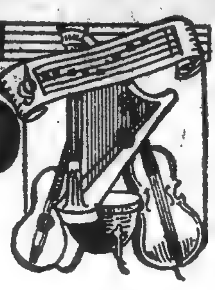
In those quiet years a great deal quietly happened. The ex-peasant, remembering his folk tunes of dance and song, and having mastered the aristocratic art-forms of Italian overture and drawing-room music, combined the two in that form of orchestral piece which we know as the symphony. Its father is a dance tune (the series of pieces called a "suite") and its mother a piece for harpsichord (elaborated by Bach's son, Karl Philipp Emanuel) known as the "sonata." Haydn wrote suite-sonatas for orchestra and called them symphonies. Although he composed 104 of these which have been authenticated, they were merely a part of his artistic output.

The Esterhazys deserve well of our gratitude, for in 1790 Haydn, with an assured income and the title of Chapelmaster, was set free by Prince Anton for his two journeys and sojourns in London for which he composed the two oratorios whereby he is more popularly known, "The Creation," to a text from Milton's "Paradise Lost" and "The Seasons," to words from James Thompson's poem. Half a century after Handel's death another German composer was writing oratorios to be performed by English people, stunted as they had been in their own musical development by the 17th century Puritan veto, and the English people sang (and sing) him gladly.

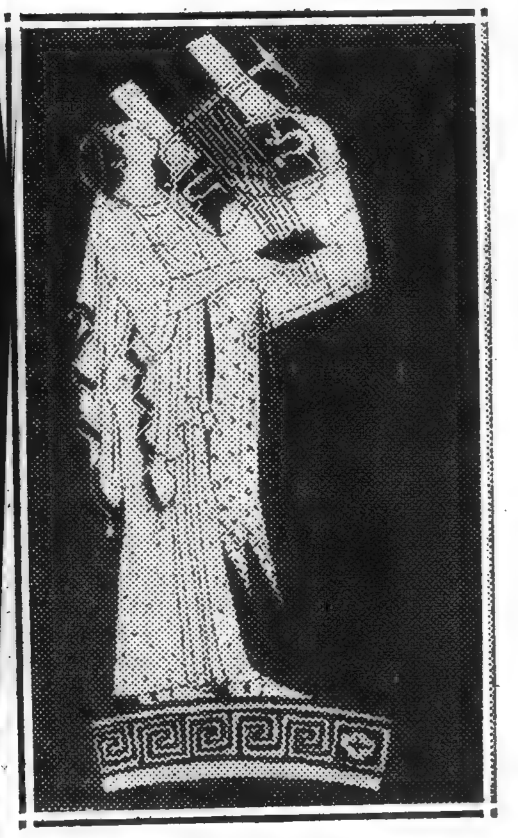
Meanwhile, this befrilled and bewigged 18th century Emperor of Music was helping rear two young Crown Princes. Mozart and Beethoven were his pupils. He learned from Mozart as well as having taught him; Beethoven, though he revered his old master, was savagely independent and went more his own way. But the Empire of the symphony passed in succession to these two heirs and both of them enlarged the realm — the second ruler so prodigiously that it was a question between his two co-successors Wagner and Brahms, whether he had not exhausted the possibilities of the symphonic form. Wagner said yes and turned to opera: Brahms said no and continued with the symphony. Both were right. Wagner added the symphony to opera and Brahms added opulence to the symphony.

L. P.

THE HEROIC WORLD of MUSIC



The Greeks Had a Word For It



LYRE PLAYER
(Courtesy, Museum of Fine Arts, Boston)

MUSIC

Servant and master am I: servant of those dead, and master of those living. Through my spirits immortals speak the message that makes the world weep and laugh, and wonder and worship.

I tell the story of love, the story of hate, the story that saves, and the story that damns. I am the incense upon which prayers float to Heaven. I am the smoke which palls over the field of battle, where men lie dying with me on their lips.

I am close to the marriage altar, and when the graves open I stand near by; I call the wanderer home, I rescue the soul from the depths, I open the lips of lovers, and through me the dead whisper to the living.

One I serve as I serve all; and the king I make my slave as easily as I subject his slave. I speak through the birds of the air, the insects of the field, the crash of waters on rock-ribbed shores, the sighing of the wind in the trees, and I am even heard by the soul that knows me in the clatter of wheels on city streets.

I know no brother, yet all men are my brothers; I am father of the best that is in them, and they are fathers of the best that is in me; I am of them, and they are of me. For I am the instrument of God. I am Music.

—(From International Musician, Newark, N J, July, 1928.)

THE night before Socrates was to drink the hemlock he was visited, as he lay in prison, by a prophetic dream. His "daimon," that mysterious familiar, which he took to be his inner guide, spoke and said:

"Mousiken poiei kai ergazou."

Those words still go on ringing in the ears of the world. Exactly what do they mean? In their larger sense they translate into, "Follow the gleam and keep going." They have also been, beautifully, it is true, if but not quite accurately, taken to mean, "Labor and make music." For although the Greeks had a word for it, that word was "harmony"; by "music" they meant all those human strivings which are inspired by the Muses; the cultivation of the mind.

In that cultivation music held a prominent place. Much of their poetry was sung or chanted, and even their athletes practiced to the sound of it for the sake of form and rhythm. Yet modern music derives only indirectly from the Greeks. Their music perished with them, and although a good deal is known about it, the one thing needful is not known and that is how it actually sounded. For one may write about music with the tongues of men and of angels, but music is not music until it sounds.

Song and dance must be as old as man; they may be older than speech. Primitive religion is aquiver with rhythm and melody, for man can dance and sing emotions which he cannot speak. But harmony, the sounding of more than one note at once, is a later development. Your ancient Greek strummed his lyre—a crude harp—and blew into pipes, something between flute and oboe. His lyre became our grand pianoforte (which is — look at one — a harp laid on its side and struck with padded hammers instead of being plucked by fingers); and his flute-oboe became our pipe organ. But he himself sang a simple melody accompanied by an instrument, played above the vocal part. Probably his singing sounded somewhat like the liturgical chants intoned by a priest of today. The song followed the words instead of the words of the song, as with us. Thus it was that the Attic dramatists were often not only poets, but musicians, composing the melodies to which the actors sang those choric odes which divided the acts in their dramas. Our chorus, both musical and human, is lineally descended from the Greek. Crude as their music may seem to have been, it could evidently be very moving, and it was skillfully contrived within laws of harmony and a system of notation which have come down to us in an ancient treatise, in early manuscripts, and in the fortunate discovery by French archaeologists of an inscription among the ruins at the shrine of Delphi. For music was everywhere in Greek life; in their worship, their athletic festivals, their revelry, feasting, dancing and drama.

Strange is the spell which Greek drama casts on the imaginations of men. Once it has been fully exerted on a mind it never quite relaxes its fascination. For here is an art so austere and noble, so subtle and yet so simple, that it stands as an eternal challenge to the intellects of artists in succeeding ages. The Florentines in the Italian Renaissance heard with the ears of their imaginations that ancient music ringing in the choric odes of the newly rediscovered Greek dramas and set themselves to create it anew. They failed, but never was failure more magnificent. For in failing they created a new art-form, the opera. Opera, and its greater offspring, the music drama of Richard Wagner, is an avowed and lineal descendant from the Greeks.

Those ancient manuscripts were the dried rose petals of Greek music entombed in the blue Canton porcelain jar of Greek drama. Reopened 2000 years later their delicate perfume, rising to the nostrils of musicians and poets, had a potency to inspire the proudest artistic achievement of modern times.

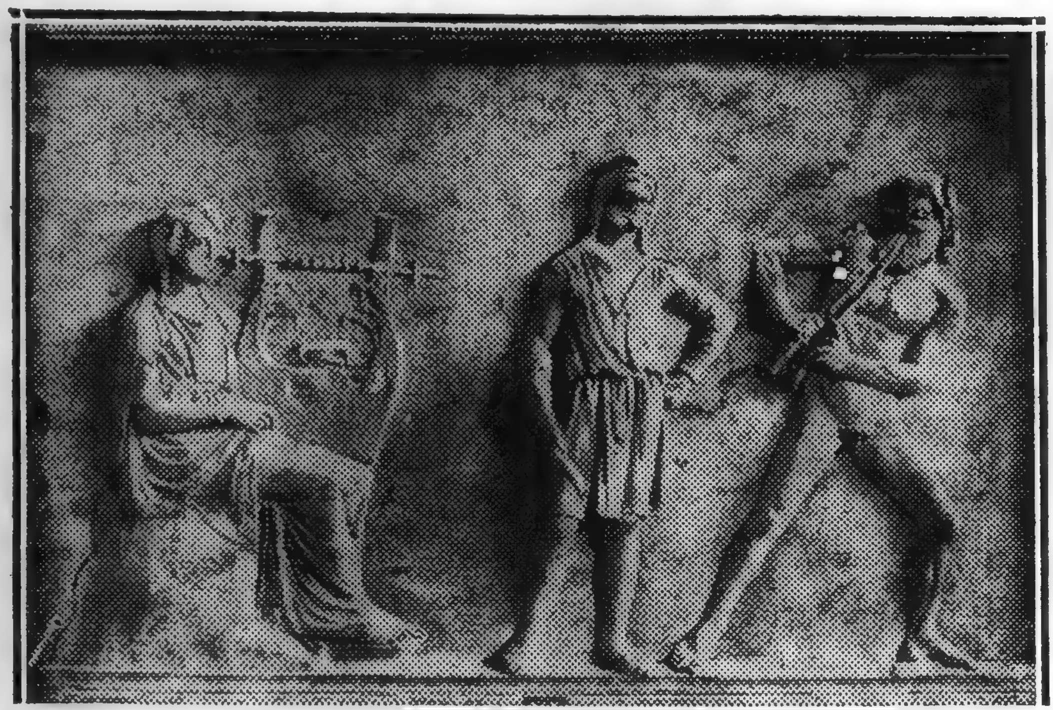
L. P.

Tomorrow: The Cathedral Crypt

BOSTON GLOBE—MONDAY, FEBRUARY 13, 1933

THE HEROIC WORLD of MUSIC

Fortunes Free



THE SYMPHONY ORCHESTRA OF 450 B. C.

TWO things in the world are still free: air and music. Food for the ear comes quivering along with food for the lungs. The situation is astounding. No way has yet been found to corner either of them. Meanwhile, hundreds of thousands of dollars worth of the most valuable music ever composed comes squirting out of the radio box, often against the eardrums of persons totally unaware of its worth. This situation is as pitiable as the other is amazing. It is as if, having been taken to a 10-dollar show free, we sighed for the 15-cent circus.

Music is the one art in which our age surpasses all others. Queen Elizabeth's England could beat us at literature; Renaissance Italy could beat us at painting; Mediaeval Europe could beat us at architecture, and ancient Hellas could beat us at sculpture. But not one of them, poor wights! ever heard a symphony orchestra.

Here, then, in our midst, is this great art, full grown, and speaking daily out of the radio box free, or it may be out of a phonograph shutter. Not to understand what it is saying would be like having walked past the Cathedral of Chartres with no more eye for its splendor than if it had been a cow shed, or to have sauntered past the Globe Theatre in the London of 1604 with a free pass to one of Master Shakespeare's comedies then being enacted for the first time without so much as bothering to go in; or in Athens when Phidias was chiseling the sculptures of the Parthenon but to have been too engrossed in the fig market to give them a look.

Now music is no occult realm. To enter it requires no mystic password. What it does require is attentive listening with some knowledge of how it is constructed. For music is a mathematics of the emotions, as precise and logical as the celebrated Greek verb, and, once mastered, as easy to understand.

For the space of three or more centuries the classic literature of music has been accumulating like a savings-bank account at accrued interest. Until within our own lifetimes most of it was inaccessible to nearly everybody excepting musicians, and much of it was closed even to them. They counted themselves lucky, (especially in case they lived away from cities), if they heard a few of these classics properly performed once in their lifetimes—to say nothing of once a year. Such events were memories to live on ever afterwards.

Then, of a sudden, the miracle happened. Two inventions, phonograph and radio, deluged a world of listeners with the hoarded gold of this savings-bank account of music. Coming so suddenly it has precipitated a crisis. The danger is lest that which was once too scarce be now too common. No doubt when the printing press was a new invention optimists thought everybody would read good books and that the world's troubles were over. But bad books are read quite as eagerly as good. Education is the ability to identify the good from the bad.

So radio becomes the newspaper and phonograph records the printed books of this newly opened literature of musical sound. Each has its function, and the two need not clash. Discriminating listeners will want both.

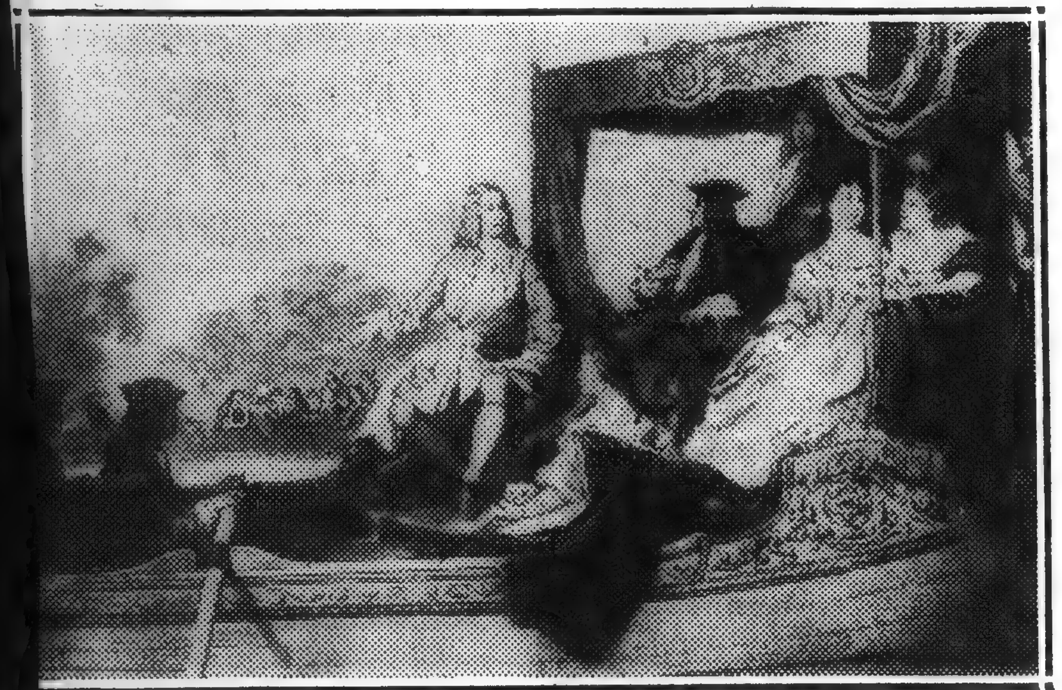
Nothing quite like this release of musical literature seems to have occurred hitherto in human annals. We have fallen heirs to a huge fortune, and it is not yet certain that we know how to husband it. The first requisite is to understand its true value. How ghastly it would be if tone-poetry—works which have cost their creators infinite sweat, tears, back-break, heartache, and heartbreak, along with some of the highest pleasure knowable by man—should go pealing out unheeded amid the chatter and clatter of a dinner table. In this space for the next few days, therefore, will be an effort to put into the possession of such as care for the enjoyment of music a few clues to its comprehension as an art-form. L. P.

Tomorrow: The Greeks Had a Word for It

BOSTON GLOBE—MONDAY, FEBRUARY 20, 1933

THE HEROIC WORLD of MUSIC

Handel's Testament of Faith



HANDEL AND GEORGE II
Urbane Termination of an Embarrassing Incident

A MAN who writes for the theatre bids goodby to a quiet life. Sebastian Bach, composing for church choirs, might lead a retired existence, but Handel, writing opera, lived in the public glare.

Their two lives run queerly parallel. Both are born in 1685 in the same region of Germany within a month of each other; both compose oratorios which remain summits of religious music; both are virtuoso organists without a peer save each other; both go blind in old age and submit to unsuccessful operations by the same surgeon. Yet these co-reigning sovereigns never meet.

Handel's struggles with his father are an act in the eternal comedy of parenthood versus genius. The old gentleman, a surgeon, disdaining art and worshiping social rank, was so alarmed at symptoms of talent in the boy that he even kept him from school lest he learn notes. A clavichord was smuggled into the garret, and the lad taught himself. Hearing him play at the age of 7, a Duke persuaded the father. If a Duke said music was respectable, it must be so.

Next, a strict cathedral organist taught him composition, organ, harpsichord, violin, and hautboy, until, after three years, the lad knew more than his teacher. His father's death, in the next year, 1697, obliged him to support his mother and himself, which he did ably, first as organist in his natal Halle, then as violinist and orchestral conductor in Hamburg. Here he produced his first operas; but a sojourn in Italy, especially at Naples, in 1706, revolutionized his style. Henceforward he was to write with the depth of a German but with the melodious grace of an Italian.

London became his field of battle. To remain there he played truant from his post as chapelmaster to the Elector at Hanover. It was just his luck that the English should make the Elector King George I of England, and Handel had to keep out of sight. Finally it was arranged that he compose a series of pieces to be played by orchestra aboard a Thames barge trailing astern of the King's boat. Last season when some of this "Water Music" was played here in Boston at Symphony Hall, it was not hard to believe that the King pardoned him and granted him an annual stipend of $1000. After such music His Majesty just could not stay mad.

On this London battlefield, as composer and theatre manager, Handel and his rivals staged an operatic warfare which rent the playgoing public. John Byron's epigram is still quoted:

"Some say, compar'd to Bononcini,
"That Mynheer Handel's but a Ninny;
"Others aver, that he to Handel
"Is scarcely fit to hold a Candle:
"Strange all this Difference should be,
" 'Twixt Tweedle-dum and Tweedle-dee!"

In truth Handel was a turbulent spirit. At Hamburg a brass button on his coat caught the point of a duellist's rapier and saved his life. He was twice bankrupt in London; like Dr Samuel Johnson he offended the nobility by his sturdy independence, and the only combat he seems ever to have flinched was that he abstained from marriage.

His genuine life work began at the age of 53, when, already famous, he turned from opera to the composiition of oratorios. The colossal choruses of "Israel in Egypt" were too overwhelming to be understood: the work was ill-received (he was obliged to interlard it with operatic songs!), and after three performances it was withdrawn. "The Messiah," by which he remains best known, although it is not his finest work, was composed in 24 days and first performed in Dublin for a charity in 1742. Ten years more these choral masterpieces welled from his pen until, in 1751, while writing "Jephtha," his sight began to fail.

He begins it in perfect health at the age of 65, writing the first act in 12 days. Then his vision clouds, and the music, as he writes, turns mournful. Its words are, "How mysterious, O Lord, are Thy ways!" He is forced to stop 10 days. On Feb 23 he notes on his manuscript, "Am a little better." He resumes, composing music to the words, "Our joy is lost in grief . . . as day is lost in night." Five days he struggles to end this sombre chorus,—he who could once in that space have written an entire act. The music hesitates, to the words, "All that is . . ." then, summoning his forces in a triumphant burst of affirmation, it ends in a jubilant shout, "All that is . . . is good!"

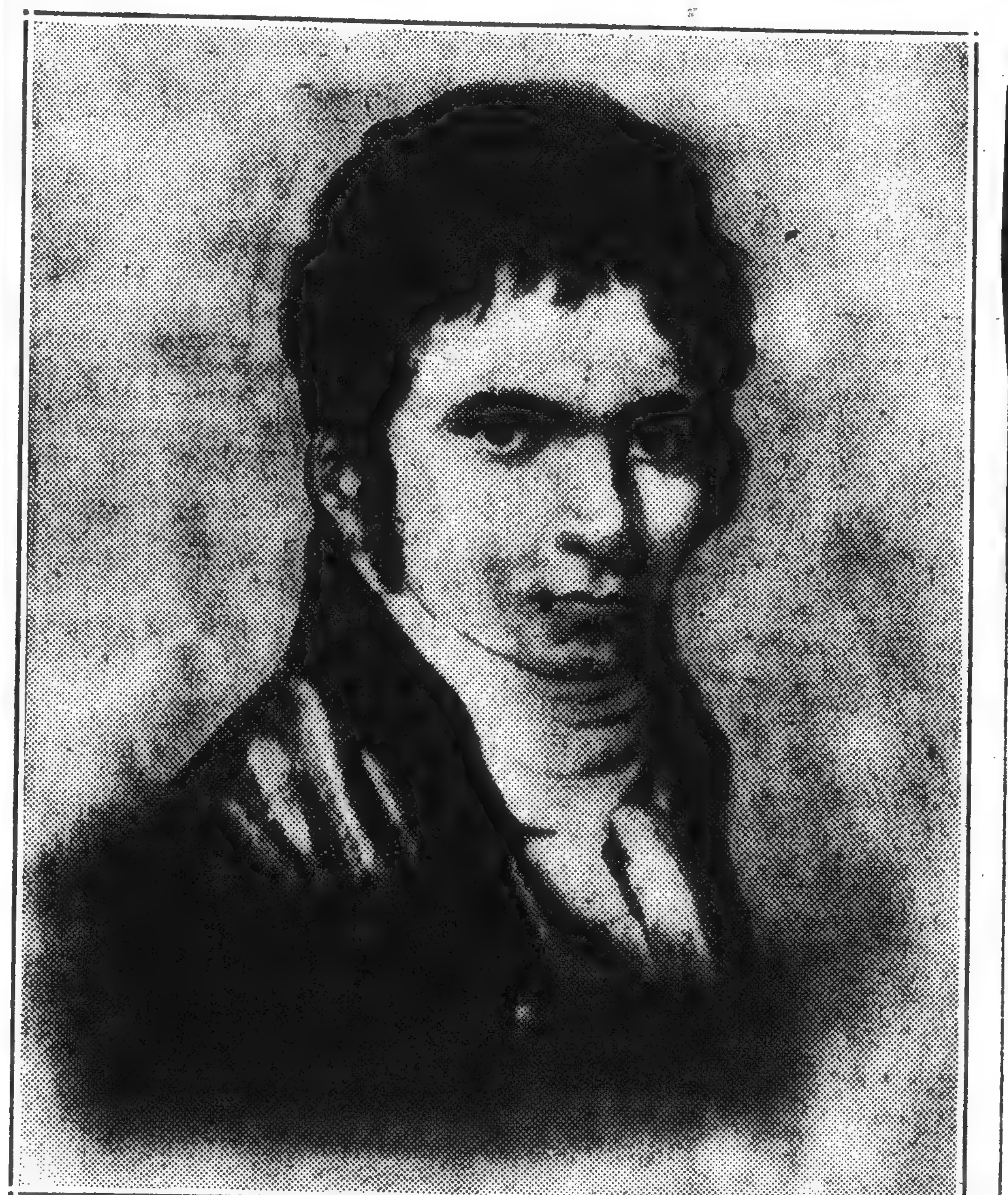
This is Handel's testament of faith. He died blind.

L. P.

BOSTON GLOBE—FRIDAY, FEBRUARY 24, 1933

THE HEROIC WORLD of MUSIC

Beethoven as Careerist



HE IS THIRTY-TWO YEARS OLD AND HAS WRITTEN HIS "SYMPHONY EROICA," A DECLARATION OF INDEPENDENCE IN MUSIC.

(The Horneman portrait from Rolland's "Beethoven the Creator," courtesy of Harper & Brothers)

SURPRISE was expressed to Archbishop Temple at the success in after-life of a man who, as a boy at Rugby, had been undistinguished.

"It is not what they are at 18," replied the Archbishop, "it is what they become afterward that matters."

The valuable intellectual development is self-development, and that mostly takes place between the ages of 16 and 30. When Beethoven arrived in Vienna to seek a musical career he was 22 and his compositions, compared to those of Mozart before him and of Schubert after him at the same age, were few and unimportant. His talent and repute, though excellent, were promissory notes not yet paid.

Lodged in the time-honored garret (the attempts of artists to live cheaply thus end in their living high) he studied with Papa Haydn. His exercises in composition, 245 of them, 42 of which are corrected by Haydn's pen, are still extant—as though we possessed dramatic sketches by William Shakespeare criticized in the handwriting of Christopher Marlowe.

Before he had been gone from his native Bonn two months, the death of his father cuts off the income from the Court. Hardly has he obtained a renewal when a French Revolutionary army, in October, 1794, invests Bonn, the Elector takes to his heels, and the money stops. But artists are usually obliged to create their works with what serenity they can muster whilst the din of war and social upheaval rings in their ears. How was Beethoven to live now? Musical public in the modern sense there was none. He could give lessons and play in the salons of the Viennese aristocracy by whom, in spite of, or perhaps because of, his brusque manners he was well liked. One of these, Prince Lichnowsky, came to the rescue with a small, eke-out, annual stipend. For the rest he must write for music publishers. He was, in fact, the first composer ever to earn the major portion of his livelihood by so writing. Of course he was poorly paid. Works now priceless went for the price of a week's board. He refers amiably to his publishers as "the hell-hounds that gnaw my brain." Hard experience finally taught him to bargain, but he never does so without a grimace. What had money to do with music? "I live only in my music, and no sooner is one thing done than the next is begun. As I am now writing, I often work at three or four things at once." Publishers' proofs peppered with errors were the bane of his existence. Being composers themselves, the publishers often presumed to correct his daring heterodoxies, as though a typesetter amended the grammar of the poet Keats. Beethoven felt strongly on this subject: "I have passed the whole forenoon today and yesterday afternoon in correcting these two pieces, and am quite hoarse with stamping and swearing."

In the Autumn of 1800, when he is thirty, he begins his custom of spending long seasons in country villages, composing his music in field or grove and only going indoors to write it out in score. Daybreak may find him walking in the woods while they are still dim with the night mists.

His star is rising. No doubt of that now. There is no reason why he should not reach the summit of his profession. Then a grisly shadow starts creeping across his heavens. He knows it, but pretends not to know. Finally one day while walking in the country a companion bids him listen to a distant shepherd's tune. Beethoven turns deathly pale. Not a note of it has been audible to him. There is no further disguising it from himself. He is losing his hearing. A blind painter? A deaf musician!

L. P.

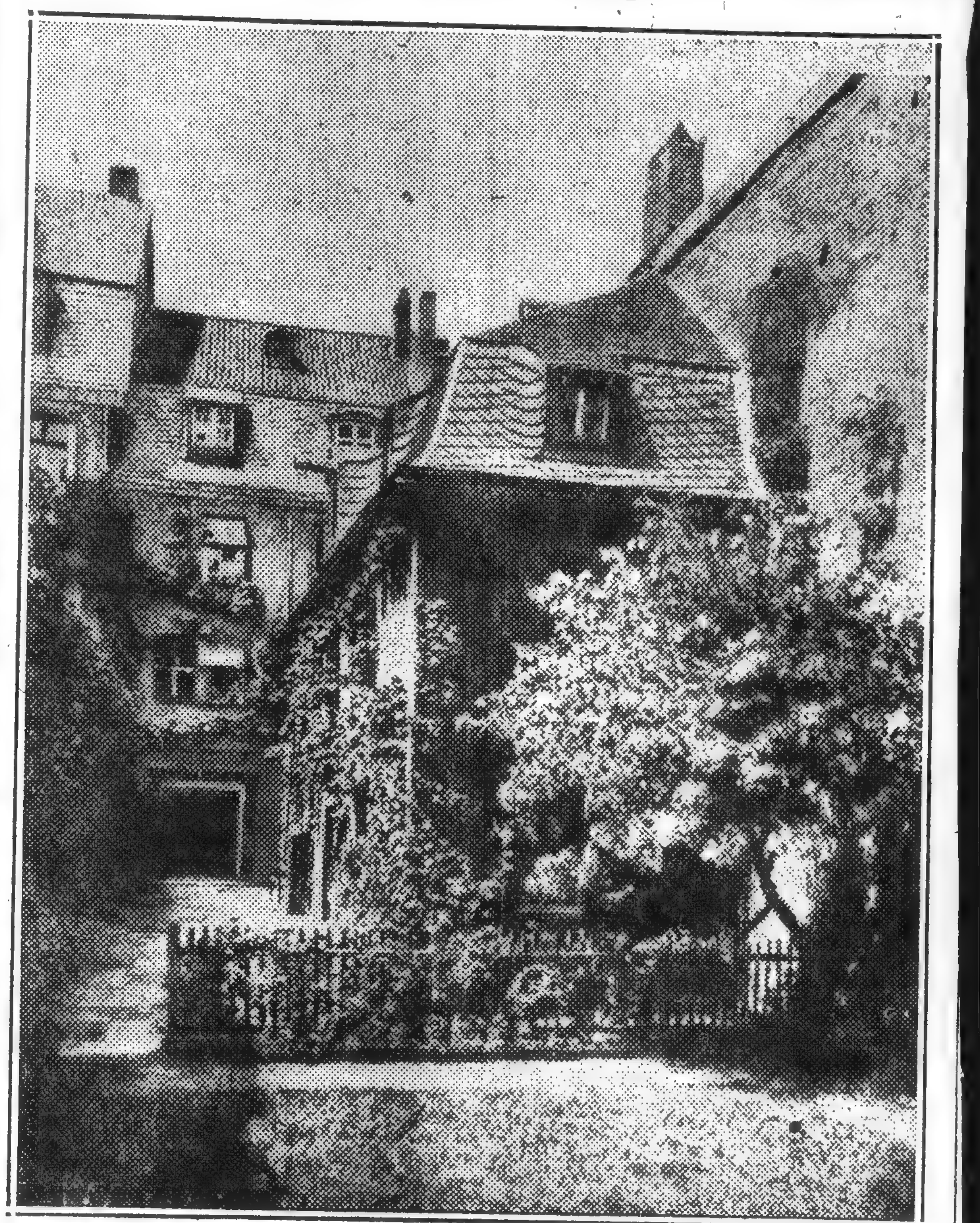
away from "sin." I was money order and | ber of money orders and

---

OSTON GLOBE—THURSDAY, FEBRUARY 23, 1933

THE HEROIC WORLD of MUSIC

Beethoven: The Eagle's Youth



THE CREATIVE SPIRIT IS NOT FASTIDIOUS
Beethoven Was Born in the Attic of This House

THE flowers of art have their botany. Given fertile soil in similar climates, much the same varieties blossom. Ancient Greek drama and modern German music contain parallels. Bach, like Aeschylus, is the Grand Old Man; Mozart, like Sophocles, is the perfect artist; Beethoven, like Euripides, is the passionate rebel.

He had plenty to make him so. Born to poverty in a third-floor garret, which can still be seen in Bonn, Germany, the son of a dissipated bass singer in the Court choir, he began learning music at the ripe age of four, not without tears. His father taught him violin, clavier, the three r's, and a little Latin, until, at the age of nine, he had exhausted the knowledge of this tutor. The intent was to show him off as another little Mozart, but although he did appear in concert playing compositions of his own at the age of eight, he was not precocious in the sense that Mozart was. However, he cared nothing for the games of ordinary boys, and was by no means "a regular fellow." More Latin, plus French and Italian, he picked up from stray tutors, but his formal schooling ceased when he was thirteen, and that stern old schoolmaster, Life, took charge of his education. It was done thoroughly, but perhaps a trifle overdone.

This eleven-year-old boy acted as assistant Court organist; next year he was conductor of the small opera house orchestra (without pay) and had begun in earnest composing music of his own; at fourteen he was second organist at the munificent stipend of 150 florins a year. His mother died when he was seventeen, his father became a sot; and, having three younger brothers, at the age of nineteen he was obliged to assume the headship of the family.

Whoever wishes to know what his life was like can read it in the first volume of Romain Rolland's "Jean-Christophe," one of the two indisputably great novels published thus far in our century. It will probably send the reader to the biographies with a ravenous appetite. "The Beethoven literature is very large," remarks Sir George Grove, the musical encyclopedist. It may well be, for we have here one of the supreme creators.

Nature and circumstance had conspired to disguise him. But his plucky fight did not go unnoticed. People admired and respected this uncouth and manly boy. The von Breuing family made him an intimate. Frau von Breuning, a widow with children about his own age (he was then twelve) and a woman of cultivated mind, mothered him, sharpened his taste for good literature, German, English, and the ancient classics, and did her best to teach him manners, though not too successfully. She was the one person who could ever manage him.

Another friend whom he attracted was Count Waldstein, eight years older than he, and an excellent musician. The Count was a visitor at young Beethoven's alley-cat, one-room abode; gave him a piano, and obtained money for him under the guise of an official stipend. Eighteen years later Beethoven dedicated to him the sonata which still bears and perpetuates the name of Waldstein.

A feeling crept abroad in this Rhine town that Ludwig Beethoven was a youth with a destiny. Haydn, who saw him there, had praised his music; and Mozart, who heard him play at Vienna, had predicted that he would be heard from. He was now 22 years old and the town of Bonn began to feel like an outgrown coat. Among his projects was a musical setting for Schiller's "Ode to Joy." Thirty years later, this became the Choral Finale of his Ninth Symphony; thus slowly do masterpieces mature.

At 22 he set out for Vienna again, this time never to return to Bonn. His destination was the musical capital of Europe, then the Vienna of Haydn and Mozart; later to become the Vienna of Beethoven, and after that the Vienna of Schubert and Brahms. The album in which his friends inscribed their farewells still exists, and contains these words, penned on October 29, 1792:

"Labour assiduously and receive Mozart's spirit from the hands of Haydn. Your true friend, Waldstein."

Beethoven bettered the prophecy.

L. P.

By Gluyas Williams

Wagner Honored by Symphony

Trav Feb 18

In a happy uniting of Beethoven and Wagner, Dr. Serge Koussevitzky and the Symphony orchestra yesterday afternoon played the choral symphony of Beethoven for the first time in four years as part of a program commemorating the fiftieth anniversary of Wagner's death. Wagner's prelude to "Parsifal" and his Good Friday Spell from "Parsifal," act three, rounded out this, the 16th program of the season.

The Beethoven symphony in D minor with final chorus on Schiller's Ode to Joy was augmented in the impressive finale by the Bach Cantata Club and four soloists. Under the skilled direction of Dr. Koussevitzky, the large chorus of human voices became integrated with the orchestra and produced a symphony of deep spiritual and poetic unity, much in keeping with Beethoven's final conception of his work.

Each of the four movements presented a phase of life ranging from tragedy to humor, love and the almost incoherent joy of the ending. The whole portrayal of the search for a mental theme as solution for human problems was rendered with a keenness of appreciation that could not be duplicated by any other orchestra or conductor. In the third movement, that which contains two distinct themes, the strings played the melodies with a soft, sad tenderness that was a perfection of love personified in music.

As much cannot be said of the chorus in the finale. The many voices were well trained and tone-true, but to one who had recently heard the Vienna boys' choir there was a lack of clear-cut phrasing, a mumbling of voices. It is to be regretted the soloists were not more worthy of the orchestra.

The prelude to "Parsifal" by Wagner began the concert and was followed by the Good Friday Spell from the third act of the opera. The selection of these two was fitting, as the prelude supplication was answered by the motives of baptism and faith in the third act. In memory of Wagner's death the audience was asked not to applaud. The complete silence that followed the polished playing of the "Parsifal" excerpts paid great tribute to the musician.

W. T. C., JR.

Music

~~Monitor~~ Feb 18

Boston Symphony

For his Wagner memorial program, at the sixteenth pair of the Boston Symphony Orchestra's home concerts (Feb. 17-18), Dr. Serge Koussevitzky chose the Prelude and the Good Friday Spell from "Parsifal," and Beethoven's Ninth Symphony. The chorus was that of the Bach Cantata Club, Mr. G. W. Woodworth, conductor, and the soloists were Mmes. Olga Averino, soprano, and Nevada Van Der Veer, contralto, and Messrs. Robert Steel, tenor, and Frederic Baer, bass.

Why Beethoven for a Wagner memorial program? some had asked. For excellent reasons, which must have become apparent to anybody listening to the concert. "Parsifal," formerly attacked as sacrilegious, now is regarded with reverence by devout Wagnerites. Into it the master poured full measure of that sensuous mysticism which to him represented religious emotion. In deference to this devotional attribution, the Friday afternoon audience accepted a "suggestion" inserted in the program book that there be no applause after the excerpts from "Parsifal."

No doubt this factitious aura has promoted the longevity of "Parsifal." For many of us, its musical content hardly justifies its lingering so long. Compared with the "Ring," "Tristan" and above all "Meistersinger," it seems today pretty poor stuff. The wizard of harmony and of orchestration had retained his magic touch, but the substance is shoddy. The

FEBRUARY 18, 1933

fact is that Wagner, though one of the greatest geniuses of music, lacked the spiritual penetration which distinguishes the supreme artist. Mythological grandeurs, yes; personal love, yes; even (in "Meistersinger") broad human understanding and tenderness. But insight into things unseen—no.

And that, we suppose, is why Dr. Koussevitzky turned to a greater artist—and one who was admired and appreciated by Wagner—for the suitable expression of a memorial tribute. In the Ninth Symphony, and particularly in its first three movements, we have not only a profound human sympathy but a profoundly spiritual vision. To some of us, it is not clear that the choral movement comports with its predecessors; indeed we feel, we intransigeants, that Beethoven would have done better to rely upon music alone to convey his message. Nevertheless, the symphony remains on a peak.

Dr. Koussevitzky, who had struggled valiantly but vainly to make the "Parsifal" music sound impressive, obtained—save for some minor vocal shortcomings—a noble performance of the symphony.

L. A. S.

Koussevitzky Joins Wagner And Beethoven

TRANS — FEB 16

Note on the Choral Symphony To Be Chief Item in the Memorial Concerts

On Friday and Saturday, as item in a memorial program for the fiftieth anniversary of Wagner's death, Dr. Koussevitzky and the Symphony Orchestra will repeat, for the first times in four years, the Choral Symphony of Beethoven. (The Bach Cantata Club and sundry solo-singers will provide the human voices in the Finale.) In the winter of 1929 they played it not only in Boston, but also in New York. The occasion prompted Mr. Lawrence Gilman of The Herald Tribune to an article about the whole symphony on the imaginative side, considerable parts of which follow hereunder.

The stubborn question [Mr. Gilman begins] that troubles the minds of the thoughtful in contemplating the symphony is this: Was there a poetic scheme in Beethoven's mind, involving the symphony as a whole, which persuaded him to the logic and propriety of attaching to the three instrumental movements a choral setting of Schiller's "Ode to Joy"? We know that Wagner, who entered more profoundly into this music than anyone who has written of it, found the poetical, or spiritual, contents of the symphony "in various phases of man's pursuit of joy' (as Mr. Krehbiel once approvingly summarized Wagner's interpretation). Wagner discerned in the opening movement, in Mr. Krehbiel's words, "a conflict of the soul striving after joy with the inimical power that places itself between it and happiness; in the second, a plunge into the delirious vortex of sensual pleasure; in the third, an echo of purest happiness and innocence once enjoyed; finally, achievement and celebration, with the aid of Schiller's words, in the Choral Finale."

Yet Sir George Grove and other analysts (including Mr. Krehbiel himself in his later years) took the disconcerting view that no poetic interrelation need be sought between the first three movements of the Choral Symphony and the Ode to Joy which inspired the Finale. They ask us to believe that the symphony as a whole has no meaning other than a musical one that the Choral Finale, with its setting of Schiller's ode, is merely a sort of musico-poetic accident, without reference to the significance of the work as a unit.

Some of these commentators have told us that the symphony is integrated, and its unity of design established by the intervallic similarity of certain of the themes. But this does not dispose of the deeper question of spiritual and poetical unity. Beethoven himself, by his resort to words and to definite poetic concepts in his choral finale, has compelled us to ask it, and to remain unsatisfied until we find an answer. We are obliged to seek extra-musical meanings in the symphony as a whole because Beethoven has plainly invited us to do so; unless we are willing to admit that the work is a gigantic hybrid, a mixture of species—three-fourths absolute music and one-fourth cantata, with no unifying spiritual characteristic to give meaning and integrity to the whole.

We doubt if it is that, Mr. Gilman continues. As a matter of fact, there are indications that Beethoven himself regarded the symphony as a unified poetic, or let us say spiritual, whole: that he looked both backward and forward during his last year of work upon the score (1823) seeing the beginning in the end and the end in the beginning. . . . It is in his sketchbooks that we shall find what some regard as confirmation for the reassuring belief that the Ninth Symphony is not a tonal hybrid, but a spiritually and poetically integrated whole. By grouping certain of the sketches over which Beethoven agonized while trying to establish a verbal link between the instrumental movements and the Choral Finale, the conviction emerges that the symphony is, after all, a continuous imaginative texture. As Professor Donald F. Tovey, one of the most scholarly and searching of Beethoven's students, has put it in his admirable brochure on the Ninth Symphony, Beethoven himself in these sketches gives us clews from which we can evolve "an account of the first three movements of the symphony."

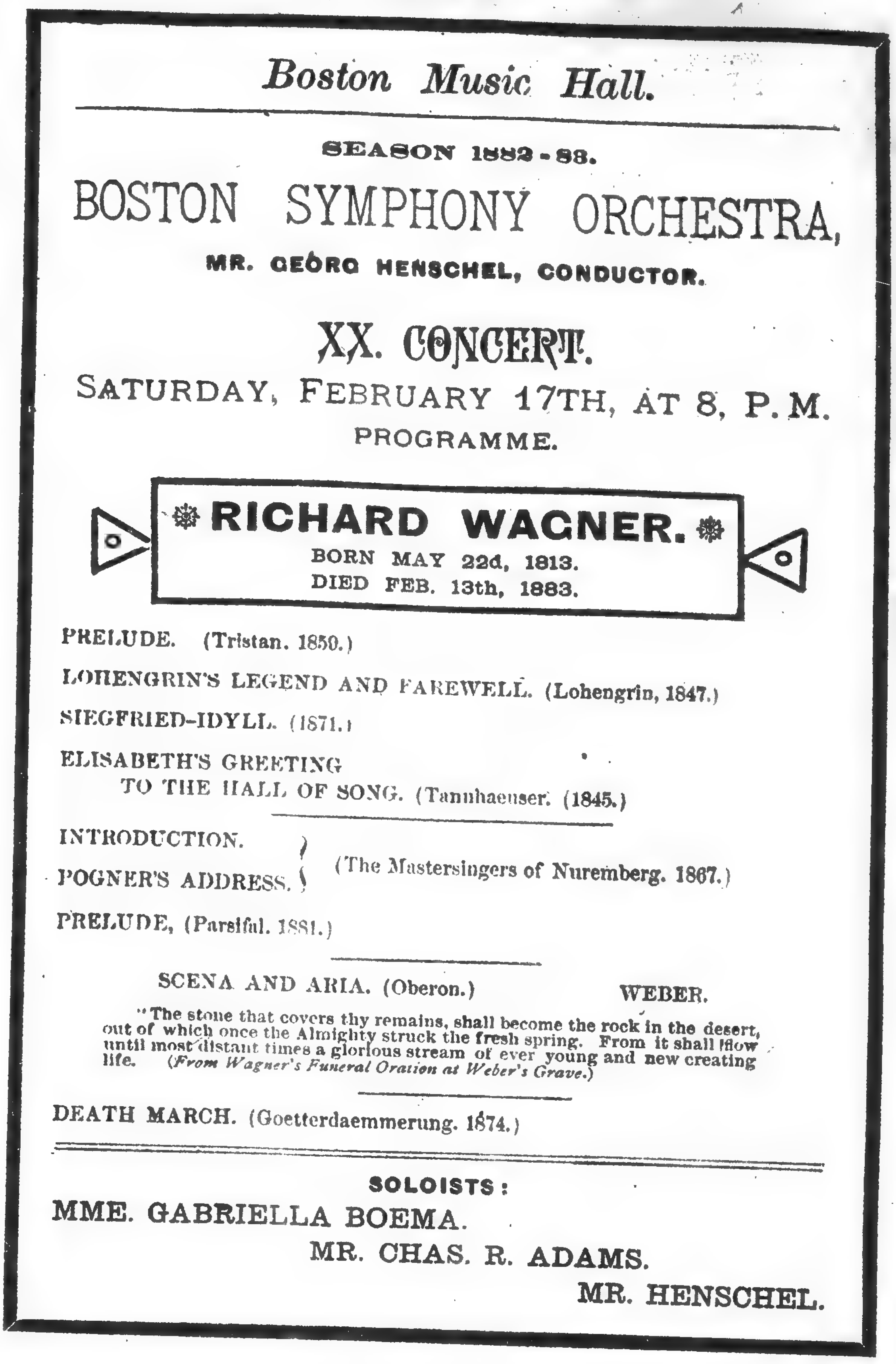
The first movement, says Professor Tovey in his interpretation of Beethoven's hints, "gives us the tragedy of life. The second gives us the reaction from tragedy to a humor never purely joyful except in a childhood which is itself pathetic when contemplated from that distance of time at which alone it can be appreciated. The slow movement is beauty of an order too sublime for a world of action. It has no action, and its motion is that of the stars in their courses—concerning which, however, Beethoven has surprising things to tell us later on. But it is a fundamental principle in Beethoven's art that triumph is to be won in the light of common day. Only twice in all his works (Sonatas Op. 109 and 111) has Beethoven allowed the conclusion of the whole matter to rest in a slow movement of this type—a paradise like that of Dante, in which the only action and the only movement is the ascent from Heaven to higher Heaven as measured by the enhanced glory in Beatrice's eyes.

"Now we shall find that this account of the first three movements of the Ninth Symphony is Beethoven's own; and the Ninth Symphony is not the first work in which he had attempted something of the kind, viz., a search for a theme on which the mind could rest as a final solution of typical human doubts and difficulties. . . .

"In the Ninth Symphony, Beethoven's plan is to remind us of the first three movements as they have been described above; and to reject them one by one as failing to attain the joy in which he believes. After all three have been rejected, a new theme is to appear, and that theme shall be hailed and sung as the Hymn of Joy. Beethoven's first idea was that a baritone should should express all this process in words, from the outset, in an impassioned recitative. The orchestra was to start with a confused din expressing terror and violence; the singer was to rebuke it, whereupon the orchestra was to give out the openings of the first three movements, after each of which the singer was to point out that it was not to the purpose; until, on the appearance of the new theme, the singer accepted it with triumph and set it to Schiller's ode. Beethoven sketched all the recitative with the necessary words." . . . .

The skeptical [Mr. Gilman concludes] may wonder if Beethoven's imaginative conception of his symphony was one that could be put into words; they may hold that Professor Tovey's interpretation of the comments in the Sketch-Books is too schematic. It is quite possible that some integrating spiritual principle grew into the work without Beethoven's being consciously aware of it. The processes of musical creation are among the deeper mysteries of the human will. No musical artist knows quite what he is saying, or why he is saying it, or from what unfathomable spring his thoughts have issued. And it is easy to believe that what Wagner's sympathetic penetration discovered in the work as a whole is merely the projection in words of a mystical conception unrealized by Beethoven himself. If we chose to feel that in this Symphony as a whole, Beethoven, as Mr. Noel Sullivan has finely said, "is not describing to us a spiritual history—he is presenting to us a vision of life," we are endowing it with a significance which the music itself profoundly justifies.

Four Days Afterward



Boston Music Hall.

SEASON 1882-83.

BOSTON SYMPHONY ORCHESTRA,

MR. GEORG HENSCHEL, CONDUCTOR.

XX. CONCERT.

SATURDAY, FEBRUARY 17TH, AT 8, P.M.

PROGRAMME.

RICHARD WAGNER.
BORN MAY 22d, 1813.
DIED FEB. 13th, 1883.

PRELUDE. (Tristan. 1850.)

LOHENGRIN'S LEGEND AND FAREWELL. (Lohengrin, 1847.)

SIEGFRIED-IDYLL. (1871.)

ELISABETH'S GREETING
TO THE HALL OF SONG. (Tannhaeuser. (1845.)

INTRODUCTION. }
POGNER'S ADDRESS. } (The Mastersingers of Nuremberg. 1867.)

PRELUDE, (Parsifal. 1881.)

SCENA AND ARIA. (Oberon.) WEBER.

"The stone that covers thy remains, shall become the rock in the desert, out of which once the Almighty struck the fresh spring. From it shall flow until most distant times a glorious stream of ever young and new creating life. (*From Wagner's Funeral Oration at Weber's Grave.*)

DEATH MARCH. (Goetterdaemmerung. 1874.)

SOLOISTS:

MME. GABRIELLA BOEMA.
MR. CHAS. R. ADAMS.
MR. HENSCHEL.

First Marking in Boston of Wagner's Death

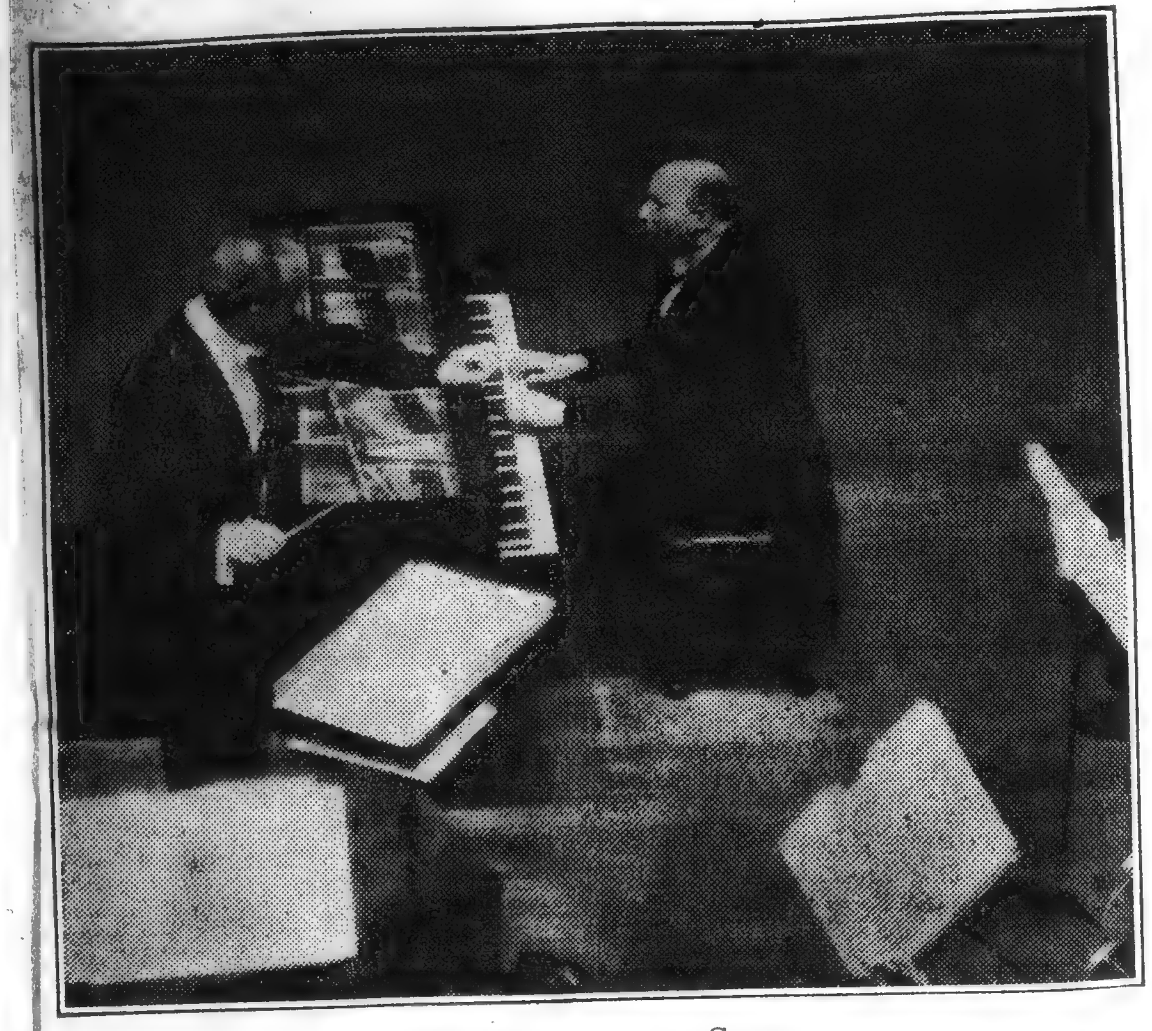
Program-Sheet of the Symphony Orchestra for Its Concert of Feb. 17, 1883

A Tribute of Respect to the Dead Composer Crowded the Front of the First Gallery, and Consisted of Some Mourning Drapery Decorated with Laurel, and a Portrait of Wagner. The Orchestra Wore Black Instead of the Customary White Ties. The Program Was Gloomy Enough in All Conscience, and the Necessity for Its Performance Gave One More Cause for Regret at the Composer's Death. The Whole Concert Was an Elegiac Nightmare. We Doubt If Ever Music Hall Echoed to a Longer Stretch of Cacophonous Dreariness Within the Same Length of Time. [Saturday Evening Gazette Feb. 18, 1883.

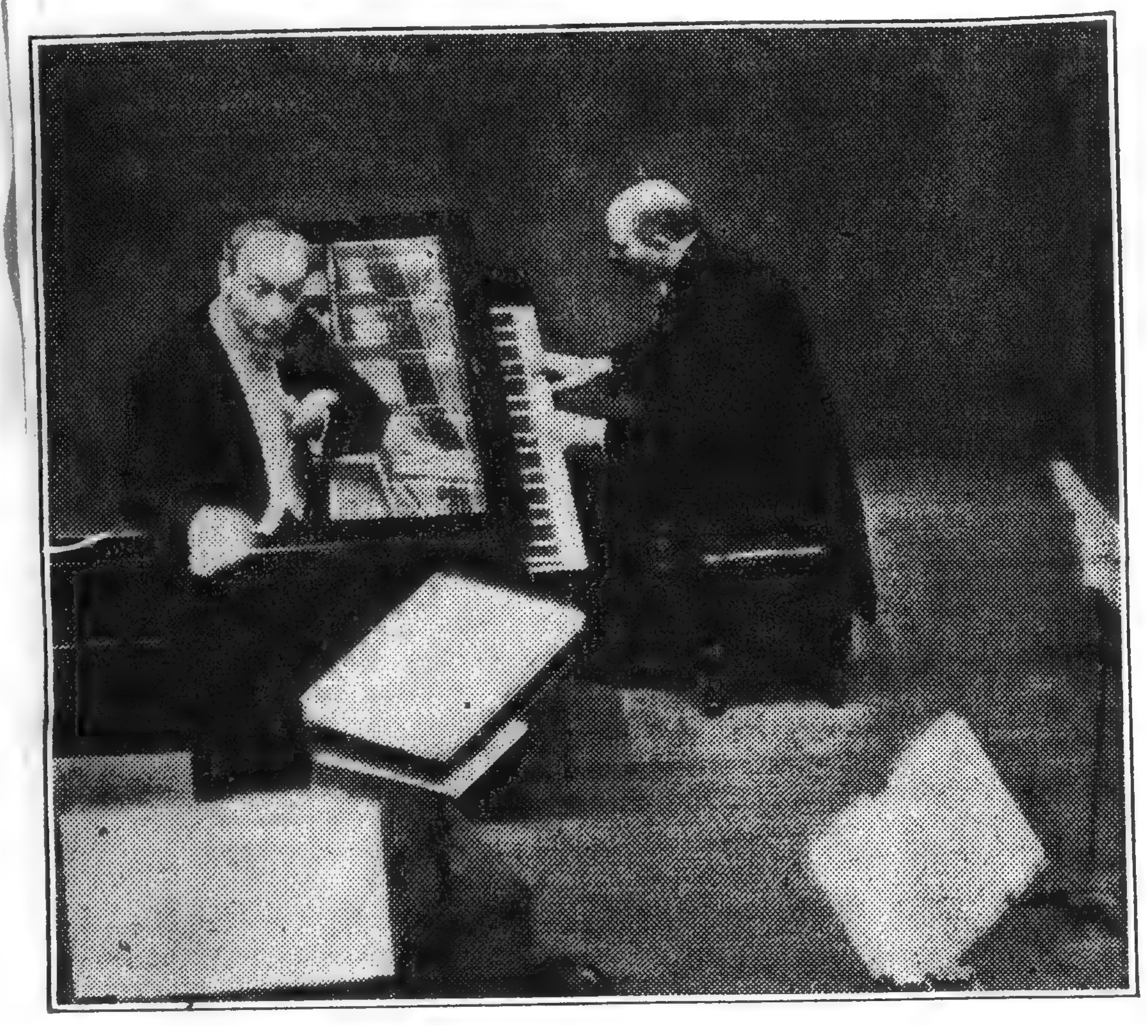
118
17th Concert Inv. Set

TRANS Feb 28

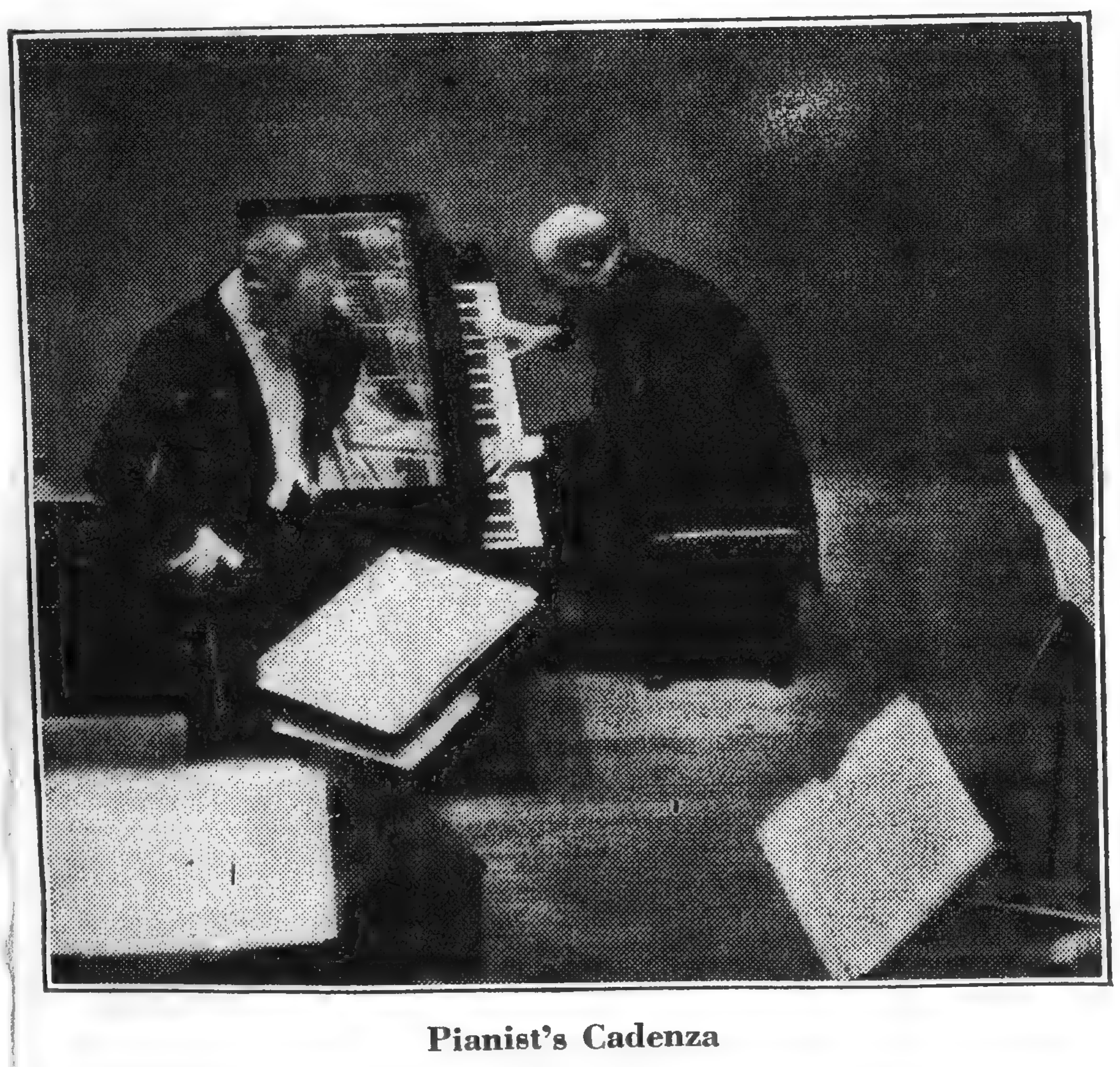
Mozartean Twosome



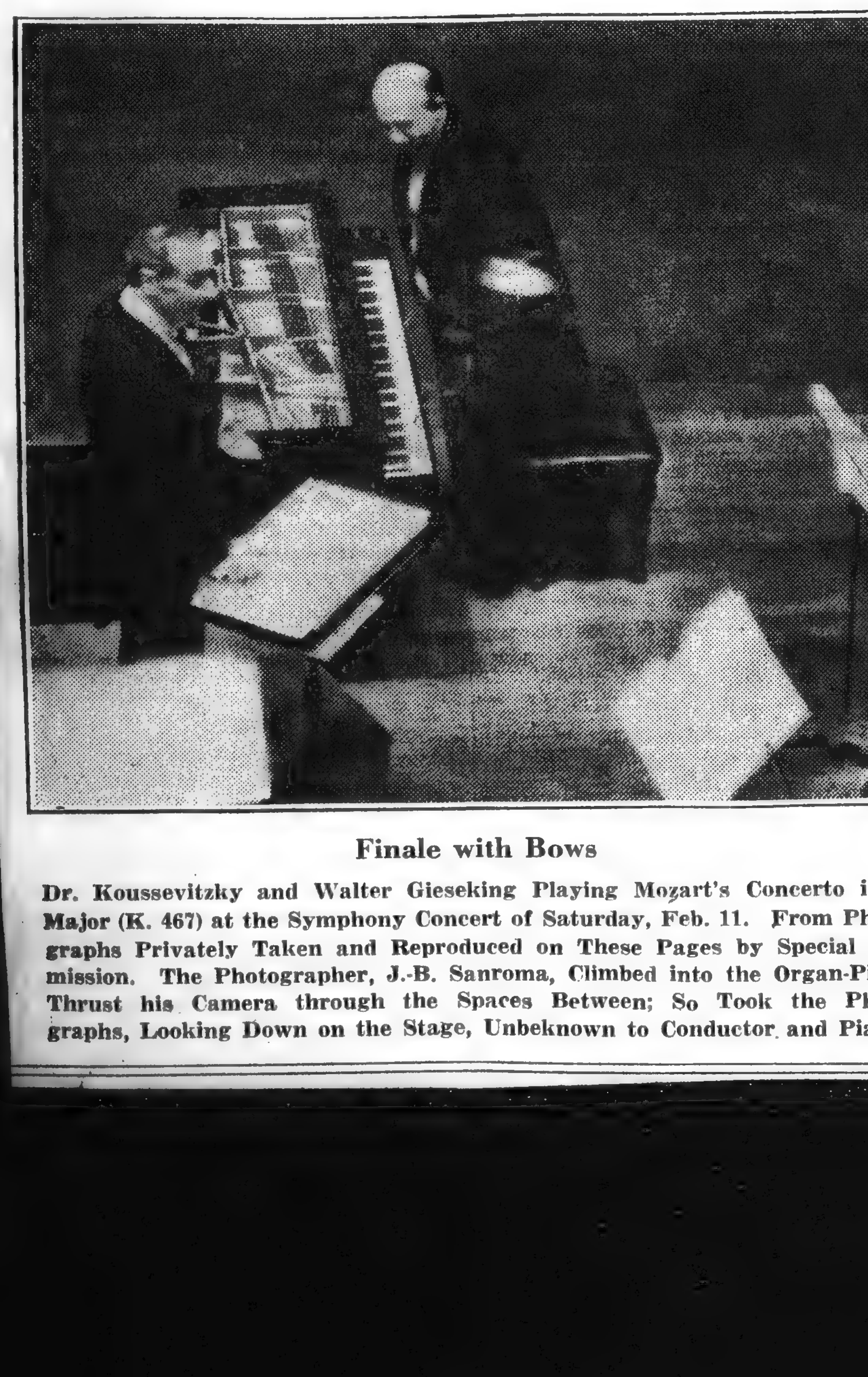
Piano-Concerto: Start



Full Tide



Pianist's Cadenza



Finale with Bows

Dr. Koussevitzky and Walter Gieseking Playing Mozart's Concerto in C Major (K. 467) at the Symphony Concert of Saturday, Feb. 11. From Photographs Privately Taken and Reproduced on These Pages by Special Permission. The Photographer, J.-B. Sanroma, Climbed into the Organ-Pipes; Thrust his Camera through the Spaces Between; So Took the Photographs, Looking Down on the Stage, Unbeknown to Conductor and Pianist

---

Afternoon of Stravinsky's Pagan Spring

His "Sacre du Printemps" As Solitary and Lasting Masterpiece

DATES are stubborn things. At the end of next May it will be twenty years since Stravinsky's "Rite of Spring" first came to the stage as ballet. Next April it will be nineteen since the music was first played as concert-piece. It is already nine since it was first heard in Boston; between Mr. Monteux and Dr. Koussevitzky repeated five times through a twelfthmonth. Within those two decades "Le Sacre du Printemps," as stage-piece or as concert-piece, has traversed and retraversed Europe and America. If it has gradually slipped from the theater-repertory where production is difficult and the composer himself has discouraged it, in the symphonic repertory it still persists, actively. (Obviously its dimensions, exaction and impression make it no piece to be repeated every season or every other. No more, for convenient example, may Strauss's "Don Quixote").

Well-stocked music-shops still sell the score. Three times at least "Le Sacre" has been recorded upon the discs; probably more. It has generated numberless columns of newspaper print; nearly countless pages between covers. Those that first acclaimed it have kept the faith by less excited hearings and scrutinies renewed. Those that discovered it in cooler blood have often outdone the pioneers in considered praises. A changeless few have questioned and decried "Le Sacre," as similar minorities haunt "Pelléas," or "Tristan," or even the Ninth Symphony. Others still have hated it—and often Stravinsky himself—with an unappeasable hatred in which there is neither rhyme nor reason. By all these tokens "The Rite of Spring" has become an acknowledged masterpiece, a classic of modern music, a solitary, rather than a generative, monument of our tonal time; the proof that for a while there abode in Igor Stravinsky "a sovereign genius."

Yet when Dr. Koussevitzky and the Symphony Orchestra repeated "Le Sacre" on Friday afternoon, for the first time in six years. there were those who stalked from Symphony Hall, between Part One and Part Two, not only as indignant souls but as those who would exhibit far and wide their indignation. Hapless spirits! perhaps accustomed to dominate elsewhere, they were as impotent as we others who would gladly see Franck's Symphony or Chaikovsky's "Romeo and Juliet" tossed into the tonal discard. Yet must we endure much more frequent repetitions than will ever be their lot with "Le Sacre." . . . Others still, in trembling voices, in angry or scornful accents, spoke bitterly to neighbors who admired Stavinsky's music, who by it had been engrossed and moved. As though it were not for each of us to receive from a given piece of music whatever sensations it may bring to our several selves, sympathetic or unsympathetic, neither hating nor loving, letting it go at that. . . .

On the other side of the account there was an audience that filled every chair; listened in grim earnest; lingered to reward remarkable performance with widespread, honest, hearty applause in which excitement, uncommon on a symphonic Friday, composer as well as conductor was surely included. In a word in February of 1933 the remembered phenomena, when "Le Sacre" is in question, of January or April, 1924. The darkey preacher who reminded his congregation that "the world do move," could hardly have been Bostonian. Meanwhile the untender youth of Smith College are all agog for "The Rite of Spring," which they are to receive next Tuesday; while Dr. Koussevitzky may well proceed in another season with the revival he projects of another Stravinskian masterpiece, "Œdipus Rex."

Repetition and familiarity, such as records give, confirm the impression that "Le Sacre" loses nothing essential in performance as concert-piece. Rather, the following mind and imagination escape the diversions of settings and costumes, the divided interest between music sounded and dance-movement visualized. Besides, concert-performance by such an orchestra as Dr. Koussevitzky's or Mr. Stokowski's far transcends any that might be possible to a theater-band assembled by a ballet-company. As with "concert" Wagner here in America, so also with "concert" Stravinsky. . . . Clearer stands the abstract quality of "Le Sacre" upon which, from the outset, the composer prided himself. Here is music of the generating spring, of the life-force that conquers wintry death; that pierces through to the earth and, struggling, revives it; that refills and revitalizes the bodies and the souls of the folk. Yet not unresisted. There are opposing forces of nature, to be propitiated by sacrifice, to be beaten down under spring's triumphant feet, before life and creation shall again possess the spirits of men. Clearly a conception for music, inviting far-spreading design and manifold expression.

"Le Sacre du Printemps: Tableaux de la Russie paienne"—tone-pictures of pagan Russia. For Stravinsky saw the need of more definition. He would have his spring primordial; his forces of nature as gods with rites; his folk as primitive tribesmen, rude, savage, in the mists of old night. Not our spring which ages counted or uncounted have glossed and sentimentalized, but a primal spring, bare and real. Naturally the return to a primeval, pagan Russia which music, characterizing, should make universal. ("Le Sacre" has swayed audiences from Copenhagen to Chicago.) Hence also the division of the "picture" into two panels—evening of adoration, night of sacrifice; the division of each panel by sub-titles into a succession of rites. Dance of the Adolescents, Spring Rounds, Worship and Dance of the Earth, as in Part One. Mystic Circles, Evocation of Ancestors, Sacrificial Dance of the Virgin Chosen to Die, as in Part Two; so onward with the familiar designations in score and program-books. By all odds a design worked out with clarifying, diversified and potent imagination.

So to a music that should develop and express itself by rhythms, meters, sonorities; that should proceed in rough-hewn phrases and hard-edged progressions; that should be clothed in granitic harmonies—or set even them at naught; in metallic timbres, in darkling shadows or limpid lights. Yet given the moment should not be altogether untender or without grace. The means—whatever at need that Musorgsky or Strauss or Debussy had brought into music; the modernist mechanisms of polyrhythms, polytonality and chord-successions; instinctive and practised mastery of orchestral resource; above all the inventive, accomplishing, puissant genius—for in "Le Sacre" it is nothing less—of Stravinsky himself.

The outcome, yesterday, spoke large and true, manifold and deep; the more for masterful performance. Dr. Koussevitzky and the orchestra, man for man, unfolded a complex pattern clearly; sustained the intricacy and the force of the rhythms; reared the tonal structure plane upon plane; vitalized phrases and progressions; turned timbres incandescent; achieved tirelessly the elemental might of the whole. "Le Sacre" is throw-back into the ancestral savagery and night, the nature-dread and the nature-worship, behind each one of us. A sovereign and despotic power in the composer is upon us irresistible. What Stravinsky accomplished Dr. Koussevitzky and the orchestra conveyed. Nor did they overlook the softening, gracile implications.

Specifications from music and performance might be endless: the soft, introductory airs out of folk-music that are as the breath of spring stealing into the luminous evening; the celebrated chord in "Harbingers of Spring" that is the first fierce sounding of the note of power; the pounding rhythms, the tumultuous sonorities, of the games of the tribal youth; the grinding of tonality against tonality as the drum-beat lashes at the "Spring Rounds"; the suggestion of primitive ritual in the procession of the elders; the rhythmic frenzy of the worship of the earth.

Then to the night and the sacrifice—in the darksome, dreadsome introduction, man quailing before a world gone black, and holding evil; the lifting of the fear as the adolescents describe their reiterated magic circles in the pale colors of the wood-winds; the sudden up-leap of rhythmic fury in the glorification of the elect virgin; the return to heavy-footed, angular, ominous ritual; from portents into paroxysms, from hysteria into dementia, through the final sacrificial dance, scarcely two successive measures in the same beat; the swift, cataleptic close. Never before did music seek such ends. Only once—at the hands of Stravinsky—has it gained them. For him who made it, for us who receive it, "Le Sacre du Printemps" remains solitary and insurmountable. Take it or leave it. While it lasts, it is obsession.

Of the numbers that filled the earlier part of the concert, little need be said. From the outset the Stravinskian spell was upon it. For "The Rite" the audience waited in anticipatory dread or welcome. For "The Rite" conductor and orchestra reserved themselves. A march from Gluck's opera of "Alceste" went neatly rhythmed; a minuet from his "Iphigenia in Aulis," a "Grazioso" from his "Paris and Helen,' renewed the charm of the woodwinds when his melody flows through them, the melancholy that was sentiment to these eighteenth-century dances. In a "Slave Dance," likewise from "Iphigenia," the orchestra cavorted not too rudely, amusing the nobility, the gentry and their ladies no doubt as did the ballet at Paris in 1774. Once more Gluck remained a composer best heard in a theater that neglects him.

Then followed, as though two spring pieces were better than one, however wide the gulf between, Schumann's symphony in B-flat, the so-called symphony of the Rhenish April. Within short memory, it has been played with both more flourish and more finesse at these concerts. Within long memory it has also been played far too often at them. (Two others by Schumann—in C major and D minor—better deserve return.) As it is, the patientest listener hears every fault; repines under every virtue. Like Franck's Symphony, immediate and long retirement is the only salvation.

H. T. P.

Koussevitzky Wins Praise in "Le Sacre"

By MOSES SMITH

Stravinsky's "Sacre du printemps," which caused a battle that stopped just short of bloodshed when it was first produced in Paris 20 years ago, is the principal item on this week's program of the Boston Symphony Orchestra. Played twice in the closing years of Pierre Monteux' regime, and shortly after under Dr. Koussevitzky, it has not since been presented here—more than eight years.

It might have been expected that the score would show signs of wear after 20 years—the passage of time brings lines even to the maiden unaccustomed to work. Not so with this daughter of Stravinsky's Muse. The composition is as fresh as original-sounding, and as exciting as it was on the day it evoked frenzied applause and rasping hisses from the Parisian first-nighters.

Having caused a musical revolution, and having influenced, directly or indirectly, every modernist composer, the "Sacre" remains singularly alone. The savagery of its rhythms, its writhing disonnances and its furious climaxes have an elemental power which make pale by comparison works of other composers which are superficially even wilder. For the latter have nothing but their wildness to recommend them; while Stravinsky's masterpiece comes to the hearer directly from his head and heart. There is here no pose, as in later works by the same composer; there is sincerity matched with vigor and imagination.

The work was stunning, yesterday, performed by the orchestra under Koussevitzky. The music is of the utmost difficulty and complexity, which explains why it is played so rarely. But these had been overcome in arduous rehearsal during the week, so that the music sounded like a spontaneous recreation under Koussevitzky's untiring arm. The audience, swept by emotion, applauded enthusiastically. And the men of the orchestra paid the conductor the rare compliment by themselves applauding.

The program began with a ballet suite from Gluk's operas, arranged by Mottl, and the familiar symphony by Schumann in B-flat major.

GLOBE **MUSIC** FEB 28

SYMPHONY HALL

Boston Symphony Orchestra

It is disconcerting to realize that "The Rite of Spring" is 20 years old. Disconcerting because this master score of Stravinsky seems so close to the present that it might have been written yesterday; disconcerting because so much of the music written in the last two decades loudly acknowledges its debt to the plangencies and boisterous rhythms of this score.

Dr Koussevitzky revived it at the Symphony concert yesterday, after a rest of six years. Listening to the masterly interplay of rhythms, the superb instrumentation, sensing the indefinable power of the music and the uncanny depth of the composer's imagination, one could not help feeling that but little genuine progress has been made since 1913. In countless places a melodic progression, a harmonic or rhythmic effect recalled similar procedures in many pieces conceived after "The Rite of Spring."

Just as composers like Beethoven, Wagner and Debussy influenced minor composers for years afterward, so this work of Stravinsky has had its effect on music of the last 20 years. In the future, indeed, "The Rite of Spring" may be as much a musical landmark as the "Eroica" Symphony, "Tristan," and "The Afternoon of a Faun."

Stravinsky's obstreperous piece is still too much for some listeners. Several persons in yesterday's audience left during intermission; more departed while the music was in progress. That, in its way, is flattery to the stark force of the score, which remains as fresh as ever. One would like to be on earth 50 years hence and hear it played. Would people then acclaim it as a masterpiece as we do today, and as did a militant few on that May day in 1913 when most of the audience hissed and yelled? One venture to prophesy, yes.

In spite of the prevailing barbaric force a discerning ear can detect a logical, ordered harmonic scheme in the tonal conflicts. There is a distinctive flavor to Stravinsky's dissonance—at least in this work—just as there is in music by Prokofieff. This, indeed, is one thing that distinguishes the innovating genius from the noisily revolting dilletante. More than a few modernists wallow in superficial chaos.

Some consider this to have been Stravinsky's greatest masterpiece; a few go so far as to say that his powers have since diminished. In the past few years we have heard to advantage "King Oedipus," the Concerto for wind instruments, especially the "Symphony of Psalms." It is just as well, however, to mention and pass hurriedly over such scores as "Apollon Musagete," the "Capriccio" and the Violin Concerto that Mr Dushkin played last year. These are devoid of enduring substance and lack individual style.

There was another work concerned with Spring on the program yesterday. This was Schumann's febrile B-flat Symphony, an ingratiating work that suggests warm weather and soft vernal sunshine. It loses effect, however, when placed next to Stravinsky's piece on a warm, lethargic February afternoon.

Schumann, like Brahms and Chopin, is considered by some to have been at best a faulty orchestrator. Such is the fashion nowadays. In much of his instrumental music the coarseness of the scoring sustains this opinion. Taking a heterodox view one listener believes that the B-flat Symphony was aptly scored in relation to the general tenor of the work. The ideas are effusive, even swollen, as if an uncontrollably romantic young man were indulging in the wildest day dreams about the coming of Spring. The equally turgid instrumentation constitutes an excellent medium for the expression of the ideas. An accidental stroke of genius, as it might be said.

The remaining number was the delightful second suite of dances that Felix Mottl arranged for concert use from operas by Gluck.

The orchestra goes to New York next week. At the next regular concerts, on March 10 and 11, Dr Koussevitzky will play Sibelius' *Sixth Symphony*, Strauss' "Thus Spake Zarathustra," Arthur Foote's "Night Piece" for flute and string orchestra and Edward Burlingame Hill's new Third Symphony.

C. W. D.

SYMPHONY IS CORDIAL TO SPRING

Post — Feb 25

Schumann's First and Stravinsky's Rite Played

BY WARREN STOREY SMITH

As though in celebration of a season that seemed to have put in its appearance prematurely, Dr. Koussevitzky and the Symphony Orchestra offered yesterday both the First, so-called "Spring," Symphony of Schumann and the "Rite of Spring" of Stravinsky.

STARTING WITH GLUCK

As preface to these timely items came the second suite that Felix Mottl arranged from the ballet-music of Gluck, including a march from "Alceste" and dances from "Iphigenia in Aulis" and "Paris and Helen." "Alceste," the preface to which sets forth Gluck's then revolutionary theories of opera, saw the light in 1767. In the three-quarters of a century that separated this opera from the symphony of Schumann music travelled far, and technically at least it was to travel as far again between 1841 and 1913, the year of "Le Sacre."

Gluck and Schumann were both bold fellows in their day, as was Stravinsky in his; today the music of "Le Sacre," that provoked a near-riot at its first hearing in Paris and that baffled many and outraged not a few when Mr. Monteux presented it in Symphony Hall 11 years later, sounds almost restrained in the matter of dissonance and of rhythmic freedom. Nevertheless this music preserves its essential character and remains its composer's most striking and most impressive work.

History Made in "Sacre"

The earlier Stravinsky already pales and palls; most of the later Stravinsky was still-born. But with the "Sacre" he made history, and in degree this score towers over the hundreds of compositions that have been inspired by it as Wagner's "Tristan" overtops the swarm of pieces in which certain of its glories were reflected.

With all shock and surprise gone from Stravinsky's picture of pagan Russia, one can now coolly appraise the second half as inferior to the first in both sustained and cumulative interest. Clearly the final dance of the victim chosen for sacrifice does lack both rhythmic motion and rhythmic progress, as Cecil Gray pointed out. But, short as they are, Stravinsky's themes are pungent, and his treatment of the orchestra is as individual as that of Wagner or of Strauss. His many imitators have not his gift for the definition of instrumental timbres; where they produce orchestral chaos and confusion Stravinsky is all clarity. And finally it may be said that "Le Sacre" has that fusion of means and matter that characterizes all outstanding achievements.

Inspire Enthusiasm

No longer may we feel that "Le Sacre" makes inhuman demands upon an orchestra, but the piece is not child's play yet. The performance yesterday was both discerning and brilliant.

Dr. Koussevitzky's felicitous treatment of the most enduring of Schumann's symphonies has long been admired here. The music of Gluck, stately, graceful or fiery, was beautifully played, and for this music there was cordial applause. The performances of the symphony and of "Le Sacre" inspired enthusiasm.

Herald Feb 25

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony orchestra, Dr. Koussevitzky, conductor, gave the 17th concert of its 52d season yesterday afternoon in Symphony hall. The program was as follows: Gluck, Ballet Suite No. 2, arranged by Felix Mottl. Schumann, Symphony in B flat No. 1. Stravinsky, "La Sacre du Printemps."

Schumann's symphony was performed in a spirited manner that gave pleasure, especially to thousands who think that no music has been written since the death of Schumann and Mendelssohn and even entertain doubts about Johannes Brahms. Cecil Gray, putting Sibelius by the side of Beethoven, if not above him, says of Mendelssohn and Schumann, "There are few critics today who would be prepared to maintain that either of them was a symphonist of the first rank." Probably this symphony in B flat would be more welcome if it were not performed so often at these concerts. "When in doubt, play Schumann's first symphony" seems to have guided conductors here and in other cities. Is it not possible that this composer in the years to come will be remembered by his D minor symphony, a romantic work, with its tinge of pleasing melancholy, and by some of his songs? This symphony in B flat is aggressively cheerful, boisterously so, as if the composer shouted, "Come my friends, let's be gay, spring is here." He wrote it in the winter; it was first performed in a March month, but conductors bring it out at any time. If it were to be put on the shelf for several seasons its freshness might be restored for an occasional performance.

This symphony is of the early 40s. Gluck's Minuet and Grazioso are of the 18th century.

Delightfully played, this dance music from operas is much fresher and far more beautiful than any page of Schumann's symphony. If one not knowing the character of Stravinsky's "Sacre du Printemps" and venturing into Symphony hall, had glanced at the program and seen the word "Printemps" he might reasonably have expected to hear music of mating birds; joyous country folk; Damoetas and Menalcas singing in Amoebaean verses, the praise of Amaryllis and Galatea. He might have had Thomson's line in mind:

"Come, gentle spring! Ethereal mildness! Come."

But he would have found Stravinsky's spring anything but gentle or ethereal; he would have discovered that while there was dancing, it was sacrificial and for the most part singularly heavy-footed. Nor would his disappointment have been relieved when he was told that the music is a picture of pagan Russia. He would have said, "There were other pagans who danced in welcome of the spring, but they had ideas of beauty." He might express a desire to see the ballet, for then Stravinsky might have a reasonable excuse for violence, the noise of his music. When the "Sacre du Printemps" was first performed here, the first part by its very brutality seemed more important than the second. Yesterday this second part seemed to have more true character—i.e. in Stravinsky's way.

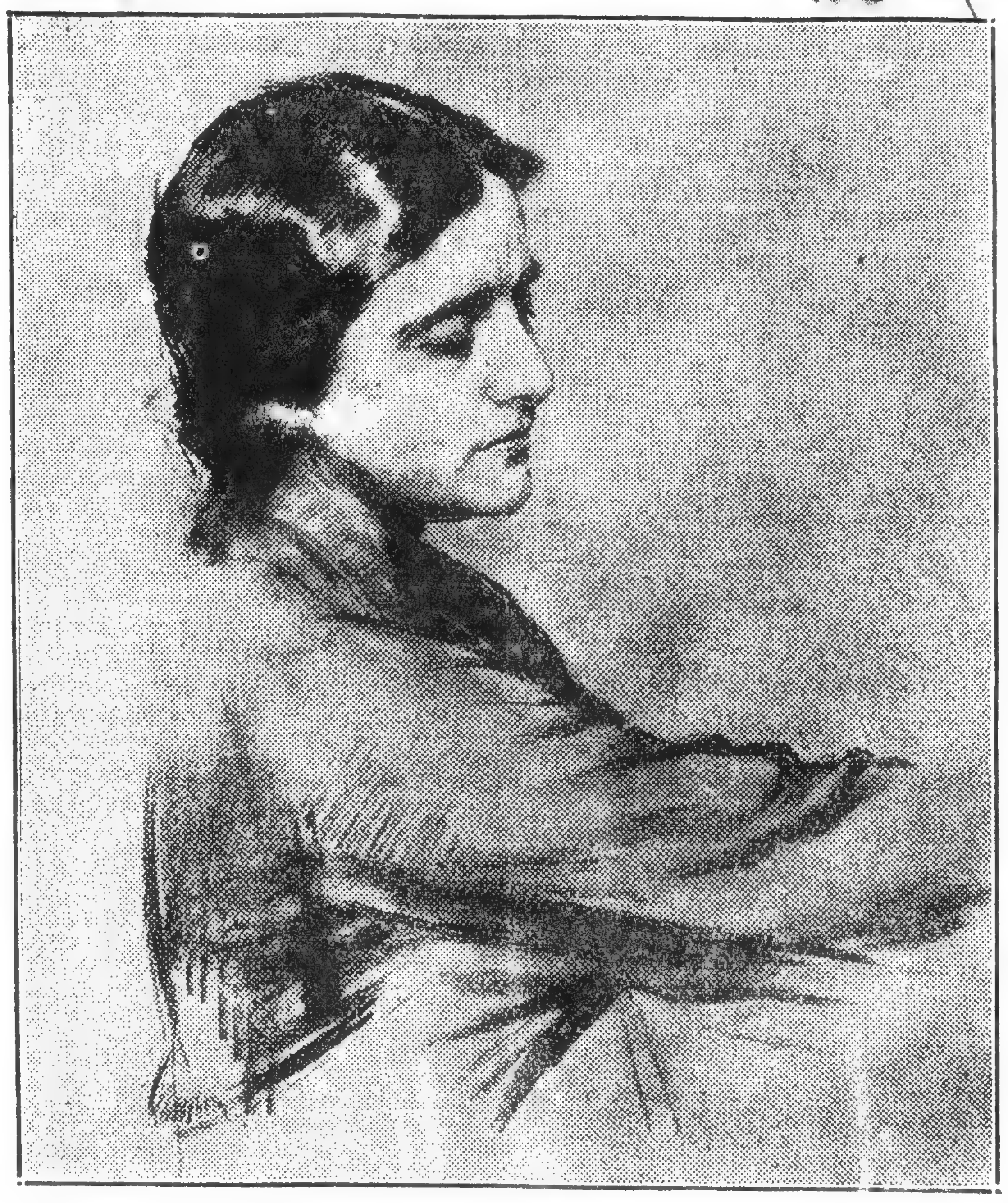
The behavior of the audience during the performance of this "Picture of Pagan Russia" was highly commendable. There was no hostile demonstration; comparatively few left the hall during the performance. English critics, hearthe Schumann's symphony in B flat for the first time, described him as belonging to the "Broken crockery school." How would they have classed the Stravinsky of the "Sacre du Printemps"?

The concert will be repeated tonight. The orchestra will be out of town next Friday and Saturday. The program for the concerts of March 10, 11 will be as follows: Sibelius, Symphony No. 6. Foote, A Night Piece for flute and string orchestra. Hill, Sinfonietta (first performance). Strauss, "Also Sprach Zarathustra."

Trans

No Softening Here

Feb 24



Myra Hess

Pianist in a Concert of Her Own in Jordan Hall Tomorrow Afternoon and in a Concert with the Symphony Orchestra in Symphony Hall on Sunday Afternoon

(From a Drawing in Chalk by A. M. Burton)

Concert-Chronicle

Ourselves and Others

FOR the Symphony Concerts of today and tomorrow Dr. Koussevitzky assembles this program:

Suite of Dances from the Operas, "Alceste," "Iphigenia in Aulis," "Paris and Helen," Gluck
(Edited by Mottl)
Symphony, No. 1, in B-flat major....Schumann
Le Sacre du Printemps, Tone-Picture of Pagan Russia ....Stravinsky

In New York, Mr. Walter, taking leave for the season of the Philharmonic Concerts, fills his program with two numbers:

Rhapsody from Goethe's "Harzreise im Winter" for Alto, Men's Chorus and Orchestra ....Brahms
Symphony, No. 2, in C minor ....Mahler
(Assisting: Sigrid Onegin, Jeannette Vreeland, Chorus of the Schola Cantorum)

In Philadelphia, Mr. Dobrowen, about to depart as guest-conductor, proposes these pieces:

Overture to the Opera, "Benvenuto Cellini," Berlioz
Passacaglia for Orchestra..............Jensen
Symphony, No. 4, in F minor......Chaikovsky

In Chicago, Mr. Stock returns from a winter holiday to lead the orchestra through these numbers:

Tone-Poem, "In the Faery Hills".........Bax
A London Symphony...... Vaughan Williams
Concerto, No. 1, in D minor for Piano and Orchestra ....Brahms
(Pianist: Mr. Gieseking)

Haydn, Franck and Liszt at Cambridge

THE symphony concert at Sanders Theater, Cambridge, last evening assembled just three numbers: Haydn's "Surprise" Symphony; Franck's Symphony; Liszt's Piano Concerto in E-flat. Which means that the "right wing" among music-lovers had its innings, that the musically venturesome were, to use a phrase of the day, "just simply out of luck." In Liszt's concerto the soloist was Miss Gladys Heathcock, last year's winner of the Mason & Hamlin prize at the New England Conservatory.

Through four movements Dr. Koussevitzky and his men revealed the essential Haydn—in the slow, songful introduction, in the happy, care-free Allegro; in the variations which are the Andante, with their naive theme and their even more naive "surprise" chord; in the peasant-shod minuet; in the nimbly bustling finale. Seldom have the pianissimos which the conductor summons for the Andante sounded more effective than last evening; while from the wooden walls of Sanders Theater the "Surprise" chord came with an impact that caused more than one person to jump in his seat. Probably the effect was more that to which Haydn himself was accustomed than that which we hear in Symphony Hall. And the tempo which Dr. Koussevitzky found for the minuet seemed the happiest one had ever heard. In the last movement it was dazzling virtuosity that one heard from the orchestra.

The drama which Dr. Koussevitzky finds in Franck's symphony he unfolded with persuasive eloquence. With the first and last movements he scales the heavens. Between the two—the Allegretto which is both "slow movement" and scherzo, which is a miracle of adjustment between two opposing forces on the part of the composer, and in the Koussevitzkian interpretation, on the part of conductor as well.

The performance of Liszt's concerto at the hands of Miss Heathcock deserves only praise. If the brilliant passage work of the concerto came with less hard surfaces than it sometimes has had from the hands of some Lisztian Valkyr, the concerto was probably the gainer thereby. And its melodies were played with due expressiveness which avoided the beckoning pitfall of undue sentimentality. Dr. Koussevitzky's accompaniment was entirely at one with the soloist. Not the least of its qualities is to be found in the fact that he did not allow the orchestral part of the concerto to overshadow the soloist.

A. H. M.

Music

Boston Symphony Orchestra

Rushing the season a little perhaps, Dr. Serge Koussevitzky ordained a vernal program for the seventeenth pair of concerts by the Boston Symphony Orchestra, in Symphony Hall, Boston, Feb. 24-25. It consisted of the Gluck-Mottl Ballet Suite No. 2, Schumann's Symphony in B flat and Stravinsky's "Le Sacre du Printemps."

It was a clever thought, comparing and contrasting these two musical celebrations of the season, bringing out their similarities as well as their differences. The similarities are very marked. Despite surface differences, the compositions are both definitely of the Romantic school, however Stravinsky may talk of objectivity, may protest that the music came before the story. Dr. Koussevitzky is quite right to regard and treat them so.

But a part of the public has not yet seen this. It was really amazing, at the Friday afternoon concert, to note the number of persons who, during the playing of the "Rite," left the hall with every indication of virtuous indignation. This work is now 20 years old. It has been played over and over, and its methods have been copied and imitated by countless minor composers. It is a classic, a landmark, established more firmly than Schumann's "Spring" Symphony. And yet there are still people who refuse to listen to its nostalgic melodies, its evocative harmonies, its thrilling rhythmic patterns. Whereas, to many of us, the "Rite," like the

CIENCE MONITOR,

Schumann Symphony in B flat, is now an oft-told tale, charming, well-beloved, which threatens to become a little boring.

The performance of the "Sacre" was eloquent; that of the symphony finicking, with the Larghetto dragging and ragged; that of the ballet suite delightful.

L. A. S.

120

With Twenty Years On Its Much-Enduring Head

Return to Symphony Hall, After Six Seasons, of Stravinsky's Epoch-Making "Le Sacre du Printemps"—Footnotes That Time Has Added to It—The Stage-Piece Originally Planned

TRANSCRIPT FEB. 23

IT IS six years since "The Rite of Spring" was last heard in Boston. It is twenty years, lacking only a few months, since the "débâcle" of the first performance in Paris on May 29, 1913, in the Théâtre des Champs Elysées, by Diaghilev's Russian ballet, with Monteux conducting and Nijinsky and Mlle. Piltz as chief dancers. Through the two decades intervening it has been the most discussed, the oftenest cited, the most imitated piece of music of its age. One who undertakes an article upon it in 1933, must ask himself, with fear and trembling, "What that is new about it can still be written?" And an honest answer is bound to be, "Probably nothing." In an article prefatory to performance, fresh impressions (if any) must await that performance. But the many judgments of a score of years may well be synthesized, with emphasis upon the newer writings. And in anticipation of performance, the unfolding idea behind the whole may well be retold, especially if it can be more particularized than was usually possible in the past. For, probably, no music of the present century depends so much for full understanding upon the background and the germ within the composer's mind.

Time—and Paradoxes

With that statement one comes upon the first fact that emerges from the accumulated years: "The Rite" is a work of unparalleled paradoxes. For one, no other ballet makes as complete and definitive an impression in the concert-hall, without the accompanying dance. Rudhyar D. Chennevière's words are to the point: "One knows what an impression of intoxicating stupor it produced in Paris when given by Pierre Monteux at his concerts, separated from plastic presentation." André Levinson goes farther when he writes: ["In 'Petrushka,'] the balance between eye and ear is perfect. While 'Petrushka' can hold its own triumphantly in the concert-hall, it is, nevertheless, incomplete outside the theater, where the action arises directly out of the music and completes it. This is not the case with 'Le Sacre du Printemps.' Its musical scheme is limitless and self-sufficient, and baffles every attempt at scenic portrayal. In it Stravinsky has actually gone beyond the theater, although he clings to it obstinately. . . . ["From the conflict with the public] Stravinsky emerged a more illustrious man. The choreography of Nijinsky, however, was unable to stand up under the attack, and was replaced by a different version. . . . [But the new choreography of Massine] denied the magnificently human motivating basis of the work to conform to a purely abstract conception, which was consciously emptied of all significance. He simplified the actions by eliminating all historical reminiscence, all archæological association. . . . Mere plastic exercises, denuded of all expression. Nijinsky's dancers were driven by the rhythm. Massine's simply make awkward play with it." But the paradox consists also in the fact that the very strength of this impression from the music of "Le Sacre" is matched by the conviction that the whole has some tremendous and overpowering significance; that there must be a key to unlock torrents of meaning. (Of which meaning, more later.)

The second paradox consists in the fact that "Le Sacre" is both the beginning and the end of a style. Perhaps no musical work has ever been written which at first performance brought more startling newness of effect. (To be sure, it is not difficult to trace the technical antecedents, but despite all that, the newness of the effect is indisputable.) The known music of Debussy prepared the way for "Pelléas." Wagner's mature style was the result of evolution; likewise Beethoven's and Bach's. But "Le Sacre" in its impression upon earlier listeners, was revolution. It was thus hailed in many quarters as the beginning of a musical era unprecedented in the advances to be made. Actually, this beginning was also the end. True, no work or style has been as much imitated since Wagner. But these imitations have gone, long since, the way of imitations generally; while Stravinsky himself has been shrewd enough to see that the tool of "Le Sacre" was a tool too keen-edged to be used more than once.

The third paradox may be briefly stated. "The Rite of Spring" is harsh enough to have been considered by many who had a right to speak, as lying entirely outside the pale of music. Yet, it fulfills with a completeness rarely to be found, the most fundamental requirement of music—the expression of that which transcends the scope and power of words.

The Idea Behind

André Schaeffner, in his "Stravinsky" (Editions Rieder, Paris, 1931) presents a version of the origin of "The Rite" which is the diametric opposite of Stravinsky's often quoted words that the "idea came from the music; the music did not come from the idea. My work is architectonic, not anecdotal: objective, not descriptive, construction." Schaeffner writes:

"It was while completing the instrumentation of 'The Firebird,' at Petersburg, toward the end of April or the beginning of May, 1910, that the idea of 'Le Sacre du Printemps' came to Stravinsky. Contrary to what has been pretended, this first idea was not musical, but entirely plastic. It came to him in a dream. A ballet unfolded before him, which was made of the single dance of a young girl before a group of emaciated, almost ossified old dotards of fabulous age. She danced to the very point of exhaustion. Actually the suggestion of this dream became the matter not of the entire ballet, but of the final scene of 'Le Sacre,' in which the Chosen One, until then immobile and rigid, looses herself for a Sacrificial Dance before the stupid group of Ancestors. Later Stravinsky merely blended the solitary dance of the young girl before the old relics of manhood, with the mechanism of spring. The simple coincidence of the dream with the spring led Stravinsky to see in this savage dance of the young girl the very image of the troublesome problem the awakening season had set astir in his mind. This problem was the phenomenon of the tender bud piercing each year the hard substance which is the wood of the tree. The young girl—pretty, fresh, tender—symbolized for Stravinsky the forces which were destined to perpetuate life, in the face of the forces of death which the old wrecks of men so strongly suggested."

Schaeffner also discusses the title of the work, which he believes might better have been "Printemps Sacré"; or in German. "Frühling, der heilige," or as we might render it in English: "Spring, Sacred Spring." But he says in the next sentence that two ideas are superimposed in the work: That of the holy, hallowed Spring and that of the necessity for the consecration and the sacrifice of a human being to the Forces of Spring. To make this idea compelling, Stravinsky cast it in the milieu in which it would naturally find most elemental, most unmixed manifestation—in the prehistoric time when the existence of whole tribes might be conditioned upon Spring doing its work; when the failure of the fertilizing and generating activities of nature might well mean entire extinction.

Because he was a Russian, Stravinsky laid the scene in prehistoric Russia rather than elsewhere. Because the scene might just as well have been laid in any other prehistoric land, "Le Sacre" has become universal. To work out his idea, Stravinsky then collaborated with the painter, traveller and archæologist, Nicholas Roerich. Roerich drew upon his archæological and ethnological knowledge to suggest a sequence of scenes and ceremonies and rituals among pagan Russians, such as might give complete expression to this motif of the propitiation of the germinating, holy Spring. Roerich also sketched the stage-pictures for the projected ballet. But he left the whole indefinite enough not to hamper the future choreographer, Vaslav Nijinsky. Following this, in 1911 (still according to Schaeffner) Stravinsky conceived the first musical germ of the whole work—the polyharmonic chord which begins the number immediately following the introduction to the first part, the number entitled "Harbingers of Spring." Composition followed, with a view to initial performance in 1912. "Le Sacre" was actually finished toward the end of March, 1913.

Ineffable Igor

Stravinsky in the Year of "Le Sacre"

From a Photograph Taken by Gerschel at Paris in 1913 and Here Reproduced by Permission of "Les Editions Rieder"

Tribes and Rites

If it be true that a hearing of "Le Sacre" in concert performance fairly cries for an explanation of these soul shaking rhythms and these harmonies of granitic hardness, it is also true that the best preparation for such a hearing is to be found in the scenario of Roerich and the abandoned choreography of Nijinsky. The purport of "The Rite" was then disclosed in the actions of the figures on the stage, which corresponded gesture by gesture, inflection by inflection, with the rhythm of the music; which seemed to give meaning to the most outré effects in the score. The main sources of the following description are an article by Levinson in Theater Arts Monthly for November, 1924 and an account of Nijinsky's choreography in Geoffrey Whitworth's "The Art of Nijinsky" (McBride, Nast & Co., New York, 1914).

"The Rite of Spring" falls into two parts: "The Adoration of the Earth" and "The Sacrifice." Mr. E. V. White, in his "Stravinsky's Sacrifice to Apollo" describes the introduction to the first part as "an excellent piece of impressionistic writing, though hardly in the style of Debussy. It consists of a number of simple little folktunes [Schaeffner finds the opening bassoon-solo derived from a Lithuanian folk-song], some of which break into trills and arpeggios. These enter singly, but are soon gathered together in an astonishing piece of writing, where thirteen separate parts, excluding the ostinato accompaniment move quite independently and etch an acid and disquieting impression of all the pubescent and most secret business of spring: sap rising in trees, flowers preparing to put forth their buds, birds trying out their songs."

Let Mr. Whitworth continue: "With the simple directness of great art, 'Le Sacre du Printemps' points the imagination not away to an imaginary world of sentiment or ideal emotion, but back to a time when man was still at hostile grips with nature, when the struggle between rich and poor had not begun, but when rich and poor alike were ranged together in a common strife with the winds and the waters. It was the life of the herd, and if we have ever glibly used the phrase 'herd-instinct' without realizing what it meant, here it is realized before our very eyes.

"Primarily, we have said, this early life of man was a life of fear; but also it was a life of ecstasy and, now and then, of a strange communion with nature such as we of today can never know. For not always was nature unkind. At certain times and seasons, how, why, man knew not, she would take to herself the aspect of a most kindly goddess, and then would man feel himself to be so near to her and so grateful that nothing, it seemed, could be too great or too fearful a sacrifice if only he might attain again to that delight. And it was found that the favor of the goddess could indeed be gained, were she propitiated with fitting rites, so that after cruellest winter, from every shoot and tendril the sap would rise, and the brown earth bring forth its secrets, and man once more be warm, and children play in the sun. This is the holy rite of prayer and sacrifice which is celebrated in 'Le Sacre du Printemps.' There is no other plot, and we need only sit and watch, with a kind of grim but simple wonder, the gradual completion of the ceremony.

"On a luminous spring evening the young men of the tribe are being instructed in the appointed incantations" (Dance of the Adolescents). "Soon a bevy of girls approach" and we come to the Jeux du Rapt (Games of Abduction), the "ritual act which is the symbol of the clan's desire for fruitfulness, for sturdy sons and daughters to assure the safety in old age of those now at their prime. Then, huddled together in little fumbling groups, these strange worshippers begin to pay their homage to the powers of the earth and of the stars. To a weird music they perform what is due, to a rhythm of unwearying persistence that throbs through all the festival, so that at last the whole broad earth seems to be throbbing, throbbing to the beats of it." The elements of this ritual are the dancing of the Games of Spring; the simulated conflict with "rival" tribes; the pompous Entrance of the Sage; the ceremony of the Adoration of the Earth by the Sage, who pronounces his blessing by spreading himself face downward upon the earth. But in the Dance of the Earth, which immediately follows, all now face the sun, fearing its jealousy of the earth. A sacrifice is necessary to appease this jealousy. It forms the subject matter of the Second Part.

Sacrifice and Conclusion

Again there is impressionist introduction, which Stravinsky is reported to call "Pagan Night." Between sunset and sunrise must the sacrifice be made. Let Mr. White again describe the introduction: "The details of nature are forgotten. All that remains is the faint outline of the hills. The air is still shiveringly cold; for the ice has not yet broken in the river; but now and then harmonics in the violins bring a hint of something carried by a quiet breeze from over the hills. A hint of what? Before the answer is given, there is silence, and a new, unsuspected activity is heard in the earth. It becomes clearer and clearer. Everything in the earth is pushing. The seeds are pushing through the soil; the sap is pushing out the hidden buds in the trees; the water deep in the river is pushing at the ice. There is a sudden break, and the theme that was blown over the land on the harmonics of the violins is heard played by muted horns—the horns of spring."

Mr. Levinson's description of the Second Part may best be used: "Young girls, shoulder to shoulder, dance an old round with the angelic affectation of Byzantine saints. (Mysterious Circles of the Adolescents.) They single out [*by the evolutions of their dance*] and greet the Virgin, the Chosen One, to be the victim of the holy rite." They dance round her glorifying her, then depart. The Ancients surround her and invest her with sacrificial robes. Then, in this magic circle, the victim, until that moment motionless, wan under her white fillet, begins the Death Dance. And I recall Marie Piltz. . . . She seemed to dream her knees turned inward, the heels pointing out, inert. A sudden spasm shook her body out of its corpse-like rigor. At the fierce onward thrust of the rhythm, she trembled in ecstatic, irregular jerks. This primitive hysteria . . . completely seized and overwhelmed the spectator." To the final exhaustion it went. The sacrifice to Iarbe, the sun-god, was complete.

Above All, Rhythm

Mr. Levinson may also describe the one underlying force of "The Rite," which more than anything else is cause for the effect the music produces: "As though hypnotized by some hidden force, the dancers repeated over and over the same movements—rough-hewn, stumbling, sinister—until suddenly a shudder ran through them and changed this fixed, monotonous unity of motion. Bereft of all personality and of all individual desire, these groups of liturgic dancers, pressing close upon each other, changed places, turning and winding, dominated by an overwhelming compulsion that seemed almost to disjoint their limbs and to weigh heavily upon their bent necks. One positively had the feeling that more harmonious, freer motions would be blasphemous.

"Whence comes the cruel magic of this piece that forces the Russian dancers, the most sensitive of modern artists, to obey its imperious commands, that grafts upon their Slavic sensibilities the pathetic and enthralled souls of primitive man? It is the demon of the music; the piercing quality different from any other sound; the heavy, implacable rhythm that shakes this bewildered, terrorized, subjugated multitude into motion. The re-creation of this barbaric world is a tremendous feat of the will. . . .

"It is interesting to see what Nijinsky made of this music, defying as it does, all attempts at plastic transcription. The sole aim of the dance movements he originated for the production was the realization of the rhythm. He thought of this rhythm as a gigantic force, the only thing capable of dominating the primitive soul of man. The dancers, by very simple means, became an incarnation of the various elements of the music, the respective duration and force of the sound, its quality and quantity, the speeding-up and slowing-down of the pace." Which is to pay homage to the dominance of rhythm in "The Rite of Spring." . . . But the reader who has patiently read this far may nevertheless prefer the verse of Siegfried Sassoon which Mr. White prints in his book:

"I am frantic
With corybantic rupturing of laws.
Lynch the conductor! Jugulate the
drums!
Butcher the brass! Ensanguinate the
strings!
Throttle the flutes! . . . Stravinsky's
April comes
With pitiless pomp and pain of sacred
springs."

A. H. M.

The new Sinfonietta of Professor Edward Burlingame Hill of Harvard is announced for production at the Symphony Concerts of March 10 and 11. It is modernistically concise, running no more than eleven minutes.

Pension Fund Concert
Feb 26 - 1933

Music and Musicians

The Stirring Week-End At Symphony Hall

TRANS FEB 27

Miss Hess and Koussevitzky In Schumann's Concerto, "Le Sacre" Repeated

IN the forefront of pianists in these days, Miss Hess excels in particular with the music of the nineteenth-century romantics, Beethoven, Brahms, Schumann. Many times Dr. Koussevitzky has proved his sympathetic flair for Schumann's pages; while as sensitive, reciprocating conductor in concertos no predecessor at Symphony Hall, even Dr. Muck, has surpassed him. The care that he bestows upon a symphony or a tone-poem, he does not spare when a concerto is in hand. For one reason or another, at concerts for its Pension Fund the Symphony Orchestra often plays above its best and familiar self. The triple outcome on Sunday afternoon was a performance of Schumann's Piano-Concerto that missed nothing in content; to substance added mood, atmosphere, style; animated and enhanced whatever it touched; held hearers rapt; finally filled stage and auditorium with an excitement comparable to that generated the evening before by Stravinsky's "Rite of Spring" in no less vivid performance. (Our right wing of conservatives will growl at this association of a piece they cherish with a piece they dislike.) For a master-work of the romantic period, played to the full, may make not a whit less effect in this February of 1933 than a modernistic masterpiece recalled after six years on the library shelves. (Our left wing of radicals may now resent this mating.) The truth is, though extremists will never believe it, that the intelligent listener is usually catholic listener as well.

Less one respect, the occasion could hardly have been more auspicious. Through six years Schumann's Piano-Concerto has not been played at a concert of the Symphony Orchestra. To some it excels all his other music of symphonic dimensions. In it he rounds his musical design and fulfills his poetizing purpose. For once he handles the orchestra with both confidence and effect. A music largely scaled exhibits hardly a trace of a master of relative miniatures. Through the Concerto the creative impulse burns high; it is also an impulse mentally controlled.

As for Miss Hess, here she was in the place to which her abilities, her prime, her generally acknowledged rank as pianist and musician, richly entitle her. Before a musically minded audience she was playing a masterpiece of romantic music in the company of an eminent conductor and an orchestra of the first rank. She was as far as possible from the parlor-pianist, amusing an audience of "nice people," through a Saturday afternoon, to which unworthy lot a considerable portion of her Bostonian public would reduce her. Feeling the stimulus of an occasion to which she had given her services, she played at the top of her divining and communicating powers. The conductor answered to similar spur. The orchestra was at one with both. An audience, holden and translated through the course of the Concerto, burst at the close into floods of long-continued applause. The only flaw in the crystal was its numbers—to capacity in the upper balcony, nearly to capacity in the balcony below; leaving too many gaps in the costlier parts of the parquet. These hoarding and economizing times may be sufficient explanation.

Along the Course

Through the expansive first movement, from composer, pianist, conductor and orchestra, there was reason to praise the largeness of design, the propulsive ardor, the union of the utmost plasticity with unfailing continuity; within this frame the warmth and breadth of phrase and period; the vigor of rhythmic accent, the instant interplay of piano and orchestra; the imparted sense of a rich, full-flowing, full-freighted, music. These heroical moods, this bold proclamation, these graphic contrasts of tonal light and shadow, missed none of the intensity with which a romantic time conceived, uttered and heard them. The tone of Miss Hess, the orchestral voices as well, deepened it into beauty; enlarged it into power. What had long been familiar now sounded fresh and strange. In a just pride in the music of our own time, we talk of "the romantic twilight"; but here went the romantic splendor renewed. Through the slow movement the sensuous ear divided itself as best it might between the edgeless euphonies of the orchestra, the transparent loveliness of the pianist's tone. From both flowed, unflawed and truly measured, the simple poetry of Schumann's song. For these romantics could evoke touching simplicities as well as driving intensities.

So to the finale, with its bravura of imagination as well as of display, its syncopations that surprised the forties and that Miss Hess and Dr. Koussevitzky now took in their stride; the impetuous, outflinging improvisation (as it seems) of the whole. Once more a romantic of the romantics struck sparks into fire. Pianist, conductor and orchestra were not only recalling a concerto to intensive life. They were re-animating a composer and an epoch, a temperament and a style. There were kings, as our youngest know, before the best of our Agamemnons. The truest service to the classics is to recall them not "reverently"—which is merely the holy name for stale routine—but vividly to their first, puissant life. A week ago it was the Ninth Symphony of Beethoven; yesterday it was Schumann's Piano-Concerto. Time and again, in their several paths, Miss Hess and Dr. Koussevitzky have done "the masters" this saving service. For most that listen it is irresistible re-creation.

And Chaikovsky

Two other numbers filled out the concert—the familiar Serenade of Mozart, "Eine kleine Nachtmusik"; the Fifth Symphony of Chaikovsky—first return of the conductor, this season, to a composer with whom he can release himself at flood. For the little Serenade he reduced the string choir; playing, it deployed the usual finesse and felicity of tone; yet once and again the lightest hands seemed too heavy for a music so delicately traced and accented; the hall too large. For salon music as the age of patrons glorified it, the salon. But there the public, whom it now delights, would be excluded, upon which dilemma conductor, composer and our listening selves together stand. . . .

Through the Symphony Dr. Koussevitzky tempered power with measure in a fashion that lifted a personal and Slavic, into a universal, music. Seldom has the long-drawn melody of the slow movement, at entrance and in reiteration, been so free of drugging sentimentality. Not once did the scherzo-waltz languish. Passion, as well as tumult, infused the finale. Best of all, from beginning to end, whenever the measures of fate sounded, the conductor and the instrumental voices made them portentous. So doom strides out of the darkness that we are threading by the "brief candle" of our lives. All of which is to say that Dr. Koussevitzky, who seldom plays Chaikovsky twice alike, dramatized rather than sentimentalized the composer's best sustained sympathy; de-personalized and so enlarged it. No longer was Chaikovsky torturing and emptying himself before a public held spellbound by such an unwonted tonal exhibition. Instead, he was writing music of the breed of men who by this evasion and that fancy fondly that they can muffle the voice of destiny.

"Le Sacre" by Night

Trust the audience of Saturday evening at the Symphony Concerts, which is youngish, open-minded, high-spirited, and there because it likes to be, to give "Le Sacre" its due. Nobody departed observably in the preceding intermission. Nobody rose and went in displayful dudgeon at the pause between the two parts of "the picture." At the end came the hesitant moment when every stirred hearer, would throw off the possession that is upon him, wondering whether haste into the outer air or burst into applause is readier and surer release. The applausive impulse is usually the stronger; on Saturday, it prevailed until orchestra and conductor had been largely rewarded. Few that watched and remembered the reactions to Mr. Monteux's production of "Le Sacre" at Symphony Hall in 1924 could reasonably doubt the undiminished potency, the grip and spell upon the rising generation that holds in its hands the future of these concerts.

A few alleged on Saturday that in comparison with certain other conductors Dr. Koussevitzky softens the impact of Stravinsky's fiercest measures. Possibly they deceive themselves, since repetition and recollection have inevitably lessened the first overwhelming sensation of these pages. Moreover, Dr. Koussevitzky, like Stravinsky himself when he conducts in the piece, gives just place and true voice to the more sensitive and poetizing passages that now and again glide between ritual ceremony and tribal frenzy. After all, the sonorities of Stravinsky are seldom blatant; this side of epilepsy his rhythms stay their beat. Though he drives conductor and orchestra, he knows when to relax the nervous strain—upon hearers as well. . . . As it seems, finally, repetitions of "Le Sacre" are in the air. Next month Mr. Stowkowski will replay it in both Philadelphia and New York.

On Tour

On tour this week, Dr. Koussevitzky and the Symphony Orchestra will be heard at Northampton and Smith College tomorrow; at New Haven and Yale on Wednesday; in New York on Thursday evening and Saturday afternoon; in Brooklyn on Friday evening. In Northampton and New York, "Le Sacre" will be repeated. In a version shortened by the composer himself, Mr. Gruenberg's Symphony, heard here a fortnight ago, will be replayed in New York. In Brooklyn Mr. Burgin will take the solo-part in Glazunov's Violin-Concerto.

In Prospect

There is revived and welcome prospect that in the spring Mr. Fiedler and his Sinfonietta may give a concert of modernist music in the smaller forms. . . . Report also goes that Dr. Koussevitzky will add "Gigues" and "Rondes de Printemps" to the active Debussyan repertory at Symphony Hall. In neither has the conductor been heard there.

H. T. P.

Concert Is Given for Pension Fund

Trans Feb 27

A large audience paid tribute to the Boston Symphony Orchestra and its noted conductor, Dr. Serge Koussevitzky, yesterday afternoon by attending the 66th concert in aid of the orchestra's pension fund. Wretched weather kept but few away, and these unfortunates missed a concert that drew prolonged applause and, at times, even the stamping of feet.

The program included the "Eine Kleine Nachtmusik" serenade for string orchestra by Mozart; the concerto in A minor for pianoforte and orchestra by Schumann, and Tchaikovsky's fifth symphony. The soloist was Myra Hess, well known English pianist, who generously gave her services.

The Mozart serenade, though played understandingly by the stringed section of the orchestra, failed to impress. The light, sometimes joyful music did not satisfy the people who apparently came to hear something more on the grand scale. Myra Hess and the orchestra, playing Schumann's concerto, were more to their liking.

In this concerto the pianist gave her all, striving ardently to achieve the touch, the technique demanded by Schumann's work. She was spectacular with her hands. Her interpretation was heavy and often forced. Yet there were moments when her determined playing had both charm and grace. These intervals were sufficient to please the audience, and the applause was long and loud.

Most fittingly the last was by far the best. Dr. Koussevitzky and the orchestra gave a sweeping grandness and feeling to the Tchaikovsky symphony. There was complete mastery from the beginning of the slow, almost solemn andante until the very last vibrant, pounding note of the allegro vivace. The playing was magnificent in its intensity and clearness of tonal quality.

W. T. C. JR.

SYMPHONY INSPIRED AT PENSION

Audience Aroused to Ovation by Superb Concert

BY WARREN STOREY SMITH

The reviewer given to rhapsody would find ample opportunity for the display of his talents in discussing the Boston Symphony Orchestra's concert of yesterday afternoon in aid of its Pension Fund, at which Myra Hess was the assisting pianist.

RECALLS FOR MISS HESS

For her piece Miss Hess had chosen the Concerto of Schumann, a work that has been peculiarly associated with her ever since her performance of it at a pair of subscription concerts some half-dozen years ago. In lieu of purple phrases let it be said that there is no conceivable respect in which the performance of this Concerto yesterday could have been surpassed, and this applies as much to Dr. Koussevitzky and the orchestra as to the inspired playing of Miss Hess herself.

At the end came a demonstration of enthusiasm such as Symphony Hall has not often witnessed, with recalls uncounted for the soloist, with a final appearance of Dr. Koussevitzky and a bow from the whole orchestra.

Tchaikovsky's Fifth

As pleasant and altogether suitable curtain-raiser to the Concerto there came yesterday a finished and tasteful performance of Mozart's Serenade for Strings, "Eine Kleine Nachtmusik." The remaining number on the programme was the Fifth Symphony of Tchaikovsky.

The performance of the Symphony was of a nature to persuade doubters and scoffers, of whom this reviewer has on occasions been one, that this Symphony, for all its lush sentimentality, its occasional triteness and its blatantly vulgar close, is still music to be reckoned with.

Ovation for Conductor

Yesterday Dr. Koussevitzky's ardor and the responding fervor of his players seemed to burn away the dross that is in the music, and what remained, if not pure gold, was for the time being an acceptable substitute.

At the end an audience that had been gripped and stirred and finally aroused gave vent to its emotions in an ovation for the conductor and the band that rivalled that previously accorded Miss Hess.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Boston Symphony Orchestra played in Symphony Hall yesterday afternoon its second concert this season for the benefit of its Pension Fund. This fund is used to provide financial assistance for retired members of the orchestra. All who appeared gave their services.

Dr Koussevitzky conducted three familiar numbers, Mozart's "Eine Kleine Nachtmusik"; Tschaikowsky's Fifth Symphony, in E minor; and Schumann's A minor Piano Concerto. Myra Hess was soloist. In spite of the bad weather the hall was virtually filled. Nothing short of catastrophe, apparently, can deter Symphony concert-goers from hearing the orchestra that is Boston's musical glory.

Mozart's "Eine Kleine Nachtmusik," especially the first and last movements, is one of the daintiest, most delightful miniatures that ever came from the master. When played lightly, gaily, as it was yesterday, the music sets feet to tapping, and for some time afterward one has an uncontrollable desire to whistle the leading themes. Present in this score is that mysterious underlying emotional seriousness that characterizes all of Mozart's greatest music and much of the lesser.

Miss Hess' playing of Schumann's substantial concerto was such as to bring fresh beauty out of familiar material. There were the mellow tone, the clean articulation, the irreproachable taste to be expected from this distinguished English musician, as well as her familiar ardor. But what gave freshness to pages that have seemed a trifle dull under less skillful hands. were a sense of reserve physical power and the impression that an unusual intellect was guiding the interpretation. When Miss Hess finished she was greeted with handclapping, stamping, and flowers. No less than seven times did she have to return to the stage.

It seems a pity that Tschaikowsky did not maintain throughout his Fifth Symphony the level of melodic inspiration and the variety of thematic alteration that set apart the first two movements. Thematic "alteration" is the word, by the way, not "development." He starts out well, with an impressive chief theme. There are refreshing rhythmic and harmonic alterations, and eventually he introduces one of those irresistible, passionate melodies that only he could write so well. In the slow movement he brings forth two more distinguished and very personal melodies; he achieves a certain complexity of texture. From that point on, the work lessens in merit. The waltz music is superficial—even that in Berlioz' "Fantastic" Symphony is superior—and the last movement, to one listener, is bombastic and monotonous.

Dr Koussevitzy's interpretations of Tschaikowsky's music are too familiar to need description. They are emotionally incandescent, tonally opulent. They are recreative of the composer's evident desires, in the literal sense of the term.

C. W. D.

MUSIC

Herald Feb 27

PENSION FUND CONCERT

A concert in aid of the pension fund was given yesterday afternoon by the Boston Symphony orchestra, Serge Koussevitzky conducting. Myra Hess, English pianist, was the assisting soloist. This was the program:

Mozart...Eine Kleine Nachtmusik (K.525)
Schumann....Concerto in A minor for pianoforte and orchestra, Op. 54.
Tchaikovsky...Symphony No. 5 in E minor, op. 64

The Mozart serenade opened the concert with grace and graciousness. The rich tone, expressiveness and unusual virtuosity of the string section of the Boston Symphony orchestra are worth exploiting and Dr. Koussevitzky does so with deftness and sympathy, to the good fortune of his audiences. The depth and sonority of the tone lavished on the Mozart may not be historically justified—Mozart wrote before the days of the modern symphony, with its hand-picked, highly-trained, numerous players—but Mozart the musician would not have objected to letting the music speak out as much augmented as it was yesterday. The transparency, the spare grace of the Mozartian style need not be slavishly adhered to as a rule. Dr. Koussevitzky's tempi and phrasing eminently suit the special combination of music and performers he has to work with, and as such could not be improved on.

Myra Hess, assisting soloist in the Schumann concerto, seemed to labor for the right mood at the beginning, for the right tempo and tone. But before the first movement had flowed away under her facile fingers she found herself, and from then on the concerto was unceasingly charming. After those first uncertainties she fused with the orchestra, followed the admirable conducting of Dr. Koussevitzky with understanding, gave the concerto a rushing rhythm, a delicate polish and a tenderness that roused the appreciation of the audience. She was accorded a remarkably warm demonstration of approval and recalled many times.

The concert closed with a securely built up and electrifying performance of the Tchaikovsky fifth symphony. The stamp of race is always admirable on any article; this symphony is Russian in emotion, in that strange combination of a rebellious and a fatalistic spirit which is typically Slavic, in tunes, in contrasts.

E. B.

Music

Feb 27

Pension Fund Concert

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, gave a concert yesterday afternoon in Symphony Hall in aid of its pension fund. The program consisted of Mozart's "Eine Kleine Nachtmusik," Schumann's Piano Concerto and Tchaikovsky's Fifth Symphony. Miss Myra Hess, the soloist, gave her services.

The concert was a tremendous popular and artistic success. Mozart's Serenade served once more to display the unsurpassed tonal beauty and flexibility of the Boston string choirs; the performance was a delight. Miss Hess responded with the utmost sensitiveness to the Schumann's music, and the orchestra seconded her sympathetically. At the close there was an ovation such as one does not remember to have heard in Symphony Hall since Heifetz played the Brahms Violin Concerto several seasons ago. Again and again the soloist was recalled, and twice she brought back Dr. Koussevitzky, who invited the instrumentalists to share the tribute. Tchaikovsky's Fifth Symphony is dear to the conductor's heart, and its interpretation is one of his most successful achievements. Yesterday's thrilling performance was characteristic, and led to an ovation that rivaled that which the concerto had provoked. Altogether an exciting afternoon.

L. A. S.

Fiedler Prefers Popular Music of Today to the Old

HERALD FEB 26

Says Conducting Symphony Is Hard Work

By CARL WARTON

The answers made by Arthur Fiedler, symphony conductor, to some of the questions put to him during the Herald Headliner broadcast from station WBZ, last Tuesday night, must have come as something of a surprise to a large number of people. His reputation as a musician has long been firmly established even though he is only in his late 30's, but few apparently were aware of the great diversity of his interests. They will feel that they know him better now. The tremendous success he had with the popular concerts on the Esplanade last summer will be more readily understood.

Mr. Fiedler's fondness for sports and his aptitude for roughing it whenever the opportunity presents gave us a new and interesting slant on him. He is the artist first. That goes without saying. But, at the same time, there is about him the aura of modern enterprise. Perhaps you would boil it all down by calling him intensely human.

In the first place, he is quite a wrestling fan. Henri DeGlane, the former champion, he numbers among his most valued friends. He met him while attending a bout and found that he had a keen appreciation of good music. The wrestler acquired this in France, it seems. While doing his stint in military service he was assigned to the Paris Opera House night after night. In that way he came to know good music, and to love it. The two have been fast friends ever since.

As you watch Mr. Fiedler conduct, always meticulous as to attire, it is hard to picture him shoveling coal on a collier and scrubbing the decks. He didn't tell us about that on the air, but we drew the facts from him in a subsequent interview. He has been abroad every year since the war. He loves to travel, but he rarely follows the beaten path, and that is how he came to speak of the trip in a collier.

"A few years ago," he explained, "Waldo Mayo, my old friend and classmate at the Royal Academy, and I decided to take a trip together. Mayo's father had an interest in a freight line and so the thing was fixed up for us. I had traveled on about all lines, but this was something new.

"We were carrying coal from Norfolk to Rotterdam. We took a trunkful of books along, figuring on just lying around the decks and not doing much of anything but eat and sleep and read. We wore old clothes and didn't even bother to shave. It turned out that a day or two of that was enough. I have always been pretty active. I like to play tennis, ride horseback, hike—almost anything that's good exercise. So we 'n't been at sea long before I craved [illegible]. They gave us plenty. We [illegible] coal and scrubbed the decks along with the crew, and by the time we got across we felt like full-fledged sailors. That's the sort of trip I like. It keeps you in trim."

ARTHUR FIEDLER

Just why a symphony conductor should find it necessary to be in especially good physical condition, we didn't quite grasp at first. But according to Mr. Fiedler, there is considerable physical strain on the conductor.

"It is much greater that the public supposes," said he. "Of course, conductors vary, according to their temperaments. Some employ the large sweeping beat in which they give their physical all, while others appear to be taking it easier. But in either case it is a strain. That is why most conductors have to change their clothing during intermission. It is hard on the leg—standing on your feet two or three hours at a time—and you would be surprised to know how it develops the arms and shoulders. During the concert season I stop smoking. As a matter of fact I try to take a three or four-mile walk every morning, but it isn't always possible."

Mr. Fiedler explained that when vacationing abroad walking is one of his pet diversions. He has tramped all over the Black Forest, and at one time he hiked from Paris to Tour, about 175 miles, in a week with nothing but a toothbrush to keep him company. On those journeys he takes things as he finds them and enjoys it all. On one occasion he picked midsummer to go to North Africa. Temperatures seem to mean nothing to him. On this pilgrimage one of his incidental interests was to study the music there, and in the course of that his travels took him overy every inch of ground in Tunis and Algiers.

Discussing music in a broad and general way, Mr. Fiedler paid the American people quite a compliment when he said that he doubted if any city in Europe of the size of Boston would draw nearly as large an audience as did the popular concerts on the Esplanade last year, if the conditions

Likes to Rough It on Trips Abroad

were the same there as here—that is, no beer. There is none of the beer-garden complexion to the out-of-door concerts, but they were thronged just the same. Mr. Fiedler thinks it likely that the return of beer would make these concerts even more popular. As to the normal American appetite for good music, he feels that America is very musical; he even goes so far as to say the American people are actually hungry for good music.

The manner in which Bostonians reacted to the Esplanade concerts has caused the conductor to decide on a further step by way of educating the public to good music. "Last year," he said, "we started with one or two movements of symphony, to give them something of the really classical. This year we will give an entire symphony each night."

Of course, we couldn't get through the interview without bringing up the subject of jazz music, because there seems to be an endless debate between the fox trotters of today and the two-steppers of yesterday as to the comparative merits of jazz today and the ragtime of 25 or 30 years ago.

"In my opinion," he replied, "the modern, popular music is an improvement over the old, at least from the artistic point of view, in the sense that we have got away from the simple harmonies and gone in for more instrumental coloring. The rhythms are more exciting, more subtle; they tickle the nerves. And, of course, they are in keeping with the times. As to jazz music itself, I enjoy it if it is artistic. You see, a serious-minded musician can enjoy jazz just as a painter can enjoy a clever caricature or cartoon.

"Even the modern classics have become mechanized," he pursued. "The Soviet Iron Foundry," which portrays the various rhythms in a factory running at full blast, and which I played many times last season, was one of the few ultra-modern compositions accepted by the Pops audience. They got it at once and liked it."

Mr. Fiedler, naturally, is intensely interested in improving the public appetite for good music. He believes the radio can be a very effective agency toward that end.

"I am very keen about the radio," he said. "You never know who may be listening in and you feel that the burden is on you to give the very best effort you can. I think that when people like a program they should express their approval to the station. If they like good music they should not hesitate to express themselves. It would go far to improve the standard of music."

Mr. Fiedler is making no European trip this year. He is being kept too busy in a variety of activities. He has now accepted the musical chairmanship of the city wide emergency committe on health and recreation. He has three orchestra groups and four choral groups to direct, and that is a job all in itself.

However, he has an abundance of energy. Any man whose ideas of a good time is to shovel coal and wash decks on a collier should find a task like that quite simple.

---

out of town concerts and notices
February 1933

THIS CLIPPING FROM
BALTIMORE, MD.
SUN

FEB 5 - 1933

More Visits By Boston Symphony?

Famous Orchestra Is Now Considering Three Appearances In City Next Season

CURRENT reports from New York confirm the earlier forecasts that this will be the last Baltimore season for the New York Philharmonic Orchestra. The final performance for 1933 and probably for some years to come will be given next month.

Baltimore's loss of this distinguished organization, which for a number of years has been giving four concerts a year at the Lyric, of course, is a serious one. The other first-quality visting orchestras are the Philadelphia, which likewise has been giving four concerts a season, and the Boston Symphony, which latterly has given a single performance a year, its New England schedule barring it from more frequent distant road trips.

CHANCE TO IMPROVE

This situation now has a fair chance of betterment, for the Boston management is now considering more extensive journeys into the provinces. Specifically, there is a proposal for three Baltimore appearances next season and formal negotiations in that direction were started during the past week, when Dr. Koussevitzky was in town. Should that proposal work out and should the Philadelphia Orchestra continue its four-a-season plan as hoped, Baltimore will have a yearly total of seven performances by visiting orchestras, as contrasted with the nine of recent years.

BOSTON'S POPULARITY

Time was when the Boston Orchestra appeared here frequently before a clientele as loyal as that in Boston itself. The interruption in schedule due to the orchestra's war-time troubles and its subsequent deterioration broke up the old relations, but the eminence it has been regaining year by year under Koussevitzky has pulled in larger and larger crowds of late, here as elsewhere. With three appearances a year, instead of one, there is reason to believe it will fill completely the gap left by the Philharmonic's departure from the local scene.

There is indication that the Philharmonic (merged only a few years ago from the old New York Symphony of Damrosch and the Philharmonic Orchestra of honored memory) will be forced to make radical economies henceforth. The long road tours are to be dropped altogether and (as was done this year in the case of the Chicago Symphony Orchestra) the outlay on its own home programs must be sharply cut owing to the withdrawal of aid previously given on a lavish scale by some of the guarantors.

THIS CLIPPING FROM
New York Herald-Tribune

FEB 5 1933

Boston Symphony Has Beata Malkin As Matinee Soloist

German Singer Makes Debut Here in Converse Work Written for Her

By Jerome D. Bohm

It was a somewhat meager musical repast that Mr. Koussevitzky and the Boston Symphony Orchestra provided at Carneigie Hall yesterday afternoon. Delius's English rhapsody, "Brigg Fair," which topped the program, is typical of the composer's works. Its gently melancholy mood is that of the retrospective thinker, a Proustian delving into the past. But it is wanting in substance and not a little derivative in its thematic material and development.

Sibelius's fifth symphony, which followed, is one of the Finnish master's weaker efforts in this form and does little to substantiate the claims of those who would rank Sibelius with Beethovan. The subject matter of the three movements is trivial and that of the final allegro molto, heard first in the brasses, recalls the trite ballad "Oh, Dry Those Tears." Nor does the instrumentation of the work bear the imprint of the composer's individuality which, even in his less-inspired composition, is ordinarily evident.

New here was Frederick S. Converse's "Prophecy," as tone-poem for soprano and orchestra, written for Beata Malkin, who made her local debut in the solo part. The text, compiled from the thirty-fourth and thirty-fifth chapters of the Book of Isaiah, has been set by Mr. Converse to pretentious, empty epiginous music. Mme. Malkin, a familiar figure in the operatic life of Berlin, voiced the part with powerful, poorly focused and often strident tones and frequent deviations from the pitch. She was warmly received by the audience and numerous cries of "bravo" were heard.

The closest approximation to a musical masterpiece on the program was Strauss's "Tod und Verklaerung."

Throughout the concert, the tone of the orchestra was an unfailing source of pleasure and Mr. Koussevitzky labored conscientiously to give correct readings of the works presented.

THIS CLIPPING FROM
PORTLAND, ORE.
OREGONIAN

FEB . 1933

Sibelius' Symphony Not Available Yet

Sibelius' eighth symphony with which the program makers of the Boston Symphony orchestra hoped to play soon, may not be available for performance this season. The Philharmonic society in London announced it for a spring concert but latterly has received this reply from Sibelius:

> I thank you for your kind letter. As I, unfortunately, cannot with certainty inform you about the time when I shall publish my eighth symphony, it will be best not to announce it definitely. At any rate the work will not be let for sale before the Royal Philharmonic society has performed it.

The London Daily Telegraph says:

> The advent of this new symphony has excited world-wide interest. Last summer Basil Cameron saw Sibelius when he was in Helsingfors, and the composer told him that the symphony was complete—in his head. He had not, however, at that time written any of it down, but he hoped that he would get it on paper after he returned from his summer holiday.

THIS CLIPPING FROM
N. Y. AMERICAN

FEB 5 - 1933

3 CONCERTS DRAW CAPACITY CROWDS TO CARNEGIE HALL

By GRENA BENNETT.

Serge Koussevitzky ascended the podium in mid-afternoon when the Boston Symphony orchestra played for its enthusiastic and fashionable following.

The feature number was Converse's "Prophecy" tone poem containing a solo soprano part, introduced by Beata Malkin. Mr. Converse was responsible for "The Pipe of Desire" an opera produced at the Metropolitan early in this century.

The program had a cosmopolitan character, beginning with the Fritish Delius' "Brigg Fair" rhapsody which was followed by the Finnish Sibelius' Fifth symphony and after the American novelty already mentioned ended with the German Strauss' "Tod und Verklarung."

[illegible] was the baton-

THIS CLIPPING FROM THE
LOWELL, MASS.
TELEGRAM

FEB 5 - 1933

MISS HEATHCOCK TO BE PIANO SOLOIST

Lowell Girl Invited To Assist in Concert By Boston Symphony Orchestra.

Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra, has invited Gladys F. Heathcock, 19-year old daughter of Mr. and Mrs. Victor Heathcock, of this city, to play as pianoforte soloist with the orchestra at its concert in Cambridge Thursday evening, Feb. 23. She will be heard in the Liszt Concerto in E flat.

Miss Heathcock who began playing in Lowell and the vicinity as a child was the winner on April 27 last of the 23rd annual competition at the New England Conservatory of Music, Boston, for the Mason and Hamlin prize of a grand pianoforte, the judges being Dr. Koussevitzky, Lee Pattison and Richard Aldrich. She was graduated from the Conservatory a few weeks later, with honors and with a place on the program of the commencement concert at which she played two movements from the Beethoven concerto in C minor. During the present season Miss Heathcock is continuing her studies at the Conservatory as a candidate for graduation as a pianoforte soloist in 1933 and from the collegiate department with the degree of bachelor of music in 1934. She has been ever since she entered the Conservatory a pianoforte pupil of Louis Cornell.

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

FEB 5 - 1933

MISS HEATHCOCK TO BE PIANO SOLOIST

Lowell Girl Invited To Assist in Concert By Boston Symphony Orchestra.

Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra, has invited Gladys F. Heathcock, 19-year old daughter of Mr. and Mrs. Victor Heathcock, of this city, to play as pianoforte soloist with the orchestra at its concert in Cambridge Thursday evening, Feb. 23. She will be heard in the Liszt Concerto in E flat.

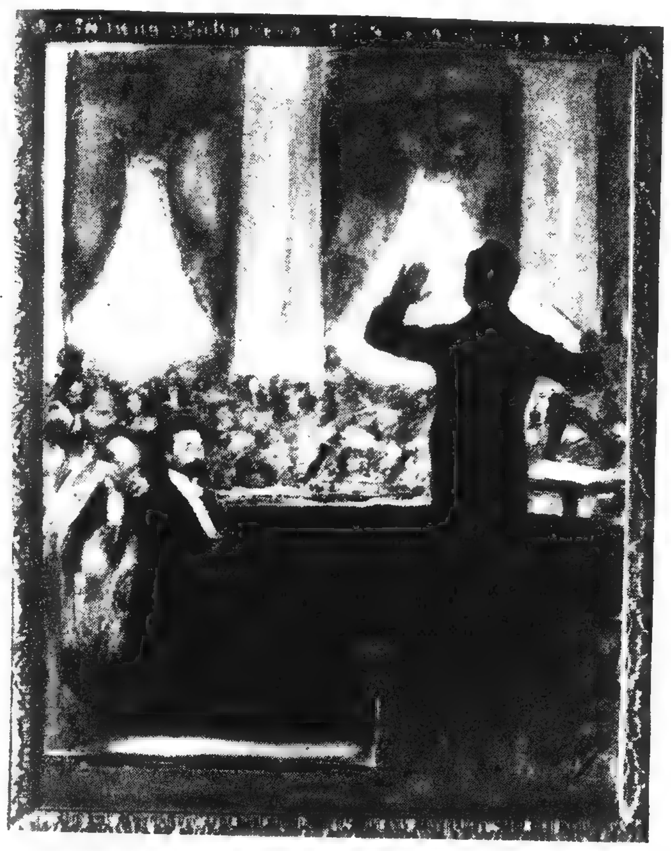
Miss Heathcock who began playing in Lowell and the vicinity as a child was the winner on April 27 last of the 23rd annual competition at the New England Conservatory of Music, Boston, for the Mason and Hamlin prize of a grand pianoforte, the judges being Dr. Koussevitzky, Lee Pattison and Richard Aldrich. She was graduated from the Conservatory a few weeks later, with honors and with a place on the program of the commencement concert at which she played two movements from the Beethoven concerto in C minor. During the present season Miss Heathcock is continuing her studies at the Conservatory as a candidate for graduation as a pianoforte soloist in 1933 and from the collegiate department with the degree of bachelor of music in 1934. She has been ever since she entered the Conservatory a pianoforte pupil of Louis Cornell.

"It would have delighted Ravel to hear how the woodwinds and brasses gave the exact tang to his ideas, how the strings sang the broad, flowing melodies, and how climaxes were established unerringly and with striking culminating effect."—*N.Y. Times.*

TWO REMAINING PHILHARMONIC CONCERTS
BY THE

BOSTON SYMPHONY ORCHESTRA

FRIDAY EVENING MARCH 3
8:15



Photograph of a painting showing Koussevitzky during the early Russian days conducting his orchestra in Moscow in the first performance of Scriabin's "Prometheus." The composer himself is shown playing the piano part, and the Koussevitzky back and shoulders are easily recognized.

FRIDAY EVENING APRIL 7
8:15

SERGE **KOUSSEVITZKY**
CONDUCTOR

OPERA HOUSE

$1.25, $1.75, $2.25, $2.75

TICKETS NOW ON SALE

ACADEMY OF MUSIC

Boxes, $2.50, $3.00. No Tax

THIS CLIPPING FROM
N. Y. TELEGRAPH

FEB 5 - 1933

Given a Quiet Reception

Brahms' 3rd Symphony and Moussorgsky-Ravel "Pictures" Acclaimed.

by **Walter D. Shackleton**

Dr. Serge Koussevitzky and his Boston Symphony orchestra, as is quite a ~~custom of~~ his, introduced another composition to New York Friday evening at Carnegie Hall, the third visit this season of the orchestra. The introduction was Beck's Innominata.

From the usually copiously detailed program notes of the venerable Philip Hale, there was little to be learned of the composer. Therefore, there is little known about him. He is a young Swiss, 32 years old, still living, of course, and believed to have been a student of Honegger. His composition to this mind indicates an absorption to a great degree of the Honegger style. Yet, in all truth, the Innominata shows a definite development of an individualism on the part of the composer. The work is less harshly defined than Honegger's compositions are. It has a definite touch of softness and it possesses a greater fluidity of line. Also it has virility and force to a marked degree, as Honegger's has, but Beck is more subtle in the telling and expansion of his theme, whereas Honegger has almost a brutal directness in his delineations. The Innominata's pattern is highly involved, intricate contrapuntal.

Somewhat of Shock

In that the work opened the program, its dissonances probably came as somewhat of a shock to the audience, still in the main accustomed to softer, melodic phrases, and it was not as well received as it could have been later in the program. But the program being what it was, it could not have been in any other position.

Brahms' Third Symphony was the second number of the program. Brahms flew into a bit of a huff when someone termed it his best, but in that it was only his third, and six years had elapsed since his second, there is every reason to believe that it was his best up to that time. There is no doubt that there is a vast improvement, a delightful progress in his artistry, over his second, and it is doubtful, from a judgment of his later works, that he ever rose beyond his third. There are many themes in it that possess the beauty, the richness he never again displayed as integral parts of a whole composition.

The thematic treatment of its melodies throughout is ingenious and infinitely more marked than in his first two symphonies. For instance, the finale is tremendous in its summation of the first three movements. All the varying warps and woofs are here interwoven, and yet their patterns are not destroyed, but contrasted to their greater delectation. And it is here that Brahms' weird moodiness, almost uncanny, darkly tragic and intensely dramatic, is felt keenly. Yet it has a loftiness of motive and, strangely enough, is lifting rather than depressing, as may be imagined.

Ravel Closes Evening

Selections from Moussorgsky's "Pictures at an Exhibition," pianoforte pieces arranged for orchestra by Maurice Ravel, closed the evening. These are highly realistic and are actually musical delineations of forms and gestures. In a number Moussorgsky has shown a keen sense of humor. The absolute atmosphere of the pictures has been caught. It is hardly necessary to have the titles, so descriptive is the music. Of course, the pictures are those of Moussorgsky's beloved friend, Hartmann, and the exhibition was after Hartmann's death, and there is no doubt Moussorgsky felt them poignantly, more so than he would have were his friend alive and there with him, as is indicated in a letter after Hartmann's death, when Moussorgsky catechized himself for his careless attitude in his friend's illness.

Dr. Koussevitzy again was his inimitable sensitive self. It seemed in this opinion that he surpassed his extraordinary fineness of interpretation with the Brahms' Symphony, and his Moussorgsky pictures lived to a glorification of the composer.

THIS CLIPPING FROM
N. Y. World-Telegram

FEB 6 - 1933

Music Notes

AT Carnegie Hall, Saturday afternoon the Boston Symphony Orchestra gave the second Manhattan concert of its visiting week. The distinguished orchestra, led by Serge Koussevitzky, offered the "Brigg Fair" of Delius, the fifth symphony of Sibelius, a novelty of the name of "Prophecy," by Frederick S. Converse, the Boston composer, and the "Death and Transfiguration" of Richard Strauss.

"Prophecy" is a tone poem for soprano and orchestra, employing as text selections from the thirty-fourth and thirty-fifth chapters of Isaiah. The words were voiced by Mme. Beata Malkin, a singer who is well known in Berlin. Mr. Converse bowed his acknowledgments from a box.

* * *

David

THIS CLIPPING FROM
N. Y. EVENING POST

FEB 6 - 1933

Mr. Converse was present at Carnegie Hall on Saturday and must have been gratified by the fairly tumultuous applause following his "Prophecy." It is a little unfair to attempt any estimate of such a piece after one hearing, unless one is profoundly impressed. Certainly the music is well suited to the spacious, full voice of Miss Malkin, although her top notes were not so pleasant.

The orchestra of Serge Koussevitzky was in the usual state of virtuosity, so that the entire program went with a tonal magnificence and precision which were highly enjoyable in themselves. The Fifth Symphony of Sibelius was especially well performed. Whereas Beethoven's symphonies suggest a mind strangely attuned to elemental forces in nature, the symphonies of Sibelius rather suggest a mind in contact with a state of nature, so that one has an impression of expansive landscapes, with bare cliffs and bleak, desolate plains. The music has an austere serenity, a great reserve power. *HENRY BECKETT.*

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 11 1933

THIRD CONCERT ANNOUNCED OF BOSTON SYMPHONY

Wagner Holds Major Place on Program Here Feb. 21.

The Boston Symphony Orchestra will give the third concert of the season in Providence in the Albee Theatre on Tuesday evening, Feb. 21. Dr. Serge Koussevitzky announces a Mozart, Beethoven and Wagner program for this occasion.

The coming week marks the 50th anniversary of Richard Wagner's death, an event which is being recognized all over the musical world by performances of Wagners' works. Dr. Koussevitzky in Boston is giving an all Wagner program on Monday, Feb. 13, which is the date of Wagner's death in 1883. On Friday and Saturday in Boston he is playing excerpts from "Parsifal."

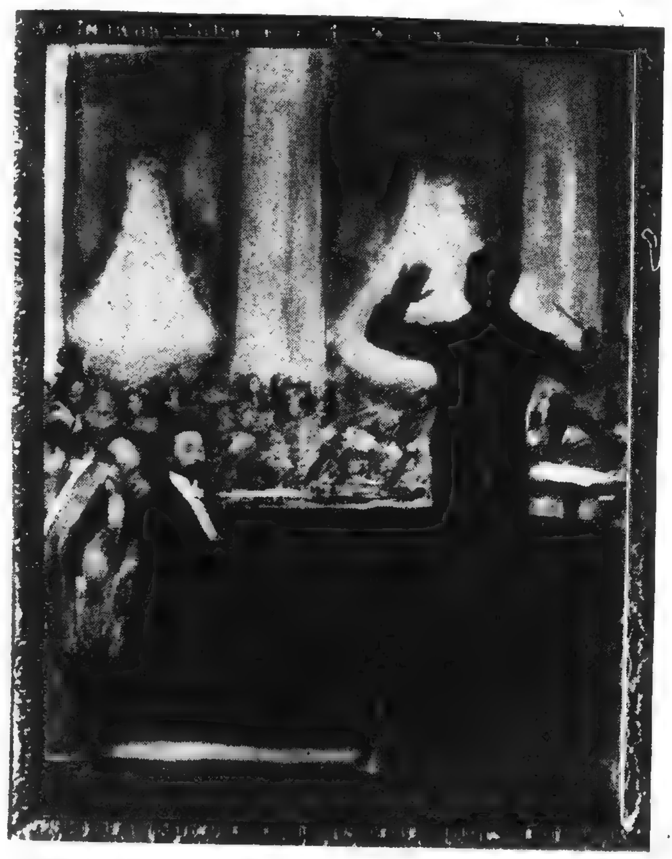
The last half of the Providence program will be fittingly devoted to the music of Wagner. The Death Music of Sieffried from "Gotterdammerung" will be played; also the Forest Murmurs from "Siegfried," and the Overture to "Tannhauser." The first part of the program will consist of Mozart's Little Serenade, "Eine Kleine Nacht Musik," and the Seventh Symphony of Beethoven in A major.

"It would have delighted Ravel to hear how the woodwinds and brasses gave the exact tang to his ideas, how the strings sang the broad, flowing melodies, and how climaxes were established unerringly and with striking culminating effect."—*N.Y. Times.*

TWO REMAINING PHILHARMONIC CONCERTS
BY THE

BOSTON SYMPHONY ORCHESTRA

FRIDAY
EVENING
MARCH 3
8:15



Photograph of a painting showing Koussevitzky during the early Russian days conducting his orchestra in Moscow in the first performance of Scriabin's "Prometheus." The composer himself is shown playing the piano part, and the Koussevitzky back and shoulders are easily recognized.

FRIDAY
EVENING
APRIL 7
8:15

SERGE KOUSSEVITZKY
CONDUCTOR

OPERA HOUSE — **ACADEMY OF MUSIC**

TICKETS NOW ON SALE

$1.25, $1.75, $2.25, $2.75

Boxes, $2.50, $3.00. No Tax

THIS CLIPPING FROM
N. Y. TELEGRAPH

FEB 5 - 1933

Given a Quiet Reception

Brahms' 3rd Symphony and Moussorgsky-Ravel "Pictures" Acclaimed.

by Walter D. Shackleton

Dr. Serge Koussevitzky and his Boston Symphony orchestra, as is quite a ~~custom of~~ his, introduced another composition to New York Friday evening at Carnegie Hall, the third visit this season of the orchestra. The introduction was Beck's Innominata.

From the usually copiously detailed program notes of the venerable Philip Hale, there was little to be learned of the composer. Therefore, there is little known about him. He is a young Swiss, 32 years old, still living, of course, and believed to have been a student of Honegger. His composition to this mind indicates an absorption to a great degree of the Honegger style. Yet, in all truth, the Innominata shows a definite development of an individualism on the part of the composer. The work is less harshly defined than Honegger's compositions are. It has a definite touch of softness and it possesses a greater fluidity of line. Also it has virility and force to a marked degree, as Honegger's has, but Beck is more subtle in the telling and expansion of his theme, whereas Honegger has almost a brutal directness in his delineations. The Innominata's pattern is highly involved, intricate contrapuntal.

Somewhat of Shock

In that the work opened the program, its dissonances probably came as somewhat of a shock to the audience, still in the main accustomed to softer, melodic phrases, and it was not as well received as it could have been later in the program. But the program being what it was, it could not have been in any other position.

Brahms' Third Symphony was the second number of the program. Brahms flew into a bit of a huff when someone termed it his best, but in that it was only his third, and six years had elapsed since his second, there is every reason to believe that it was his best up to that time. There is no doubt that there is a vast improvement, a delightful progress in his artistry, over his second, and it is doubtful, from a judgment of his later works, that he ever rose beyond his third. There are many themes in it that possess the beauty, the richness he never again displayed as integral parts of a whole composition.

The thematic treatment of its melodies throughout is ingenious and infinitely more marked than in his first two symphonies. For instance, the finale is tremendous in its summation of the first three movements. All the varying warps and woofs are here interwoven, and yet their patterns are not destroyed, but contrasted to their greater delectation. And it is here that Brahms' weird moodiness, almost uncanny, darkly tragic and intensely dramatic, is felt keenly. Yet it has a loftiness of motive and, strangely enough, is lifting rather than depressing, as may be imagined.

Ravel Closes Evening

Selections from Moussorgsky's "Pictures at an Exhibition," pianoforte pieces arranged for orchestra by Maurice Ravel, closed the evening. These are highly realistic and are actually musical delineations of forms and gestures. In a number Moussorgsky has shown a keen sense of humor. The absolute atmosphere of the pictures has been caught. It is hardly necessary to have the titles, so descriptive is the music. Of course, the pictures are those of Moussorgsky's beloved friend, Hartmann, and the exhibition was after Hartmann's death, and there is no doubt Moussorgsky felt them poignantly, more so than he would have were his friend alive and there with him, as is indicated in a letter after Hartmann's death, when Moussorgsky catechized himself for his careless attitude in his friend's illness.

Dr. Koussevitzy again was his inimitable sensitive self. It seemed in this opinion that he surpassed his extraordinary fineness of interpretation with the Brahms' Symphony, and his Moussorgsky pictures lived to a glorification of the composer.

THIS CLIPPING FROM
N. Y. World-Telegram

FEB 6 - 1933

Music Notes

AT Carnegie Hall, Saturday afternoon the Boston Symphony Orchestra gave the second Manhattan concert of its visiting week. The distinguished orchestra, led by Serge Koussevitzky, offered the "Brigg Fair" of Delius, the fifth symphony of Sibelius, a novelty of the name of "Prophecy," by Frederick S. Converse, the Boston composer, and the "Death and Transfiguration" of Richard Strauss.

"Prophecy" is a tone poem for soprano and orchestra, employing as text selections from the thirty-fourth and thirty-fifth chapters of Isaiah. The words were voiced by Mme. Beata Malkin, a singer who is well known in Berlin. Mr. Converse bowed his acknowledgments from a box.

* * *

David

THIS CLIPPING FROM
N. Y. EVENING POST

FEB 6 - 1933

Mr. Converse was present at Carnegie Hall on Saturday and must have been gratified by the fairly tumultuous applause following his "Prophecy." It is a little unfair to attempt any estimate of such a piece after one hearing, unless one is profoundly impressed. Certainly the music is well suited to the spacious, full voice of Miss Malkin, although her top notes were not so pleasant.

The orchestra of Serge Koussevitzky was in the usual state of virtuosity, so that the entire program went with a tonal magnificence and precision which were highly enjoyable in themselves. The Fifth Symphony of Sibelius was especially well performed. Whereas Beethoven's symphonies suggest a mind strangely attuned to elemental forces in nature, the symphonies of Sibelius rather suggest a mind in contact with a state of nature, so that one has an impression of expansive landscapes, with bare cliffs and bleak, desolate plains. The music has an austere serenity, a great reserve power. *HENRY BECKETT.*

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 11 1933

THIRD CONCERT ANNOUNCED OF BOSTON SYMPHONY

Wagner Holds Major Place on Program Here Feb. 21.

The Boston Symphony Orchestra will give the third concert of the season in Providence in the Albee Theatre on Tuesday evening, Feb. 21. Dr. Serge Koussevitzky announces a Mozart, Beethoven and Wagner program for this occasion.

The coming week marks the 50th anniversary of Richard Wagner's death, an event which is being recognized all over the musical world by performances of Wagners' works. Dr. Koussevitzky in Boston is giving an all Wagner program on Monday, Feb. 13, which is the date of Wagner's death in 1883. On Friday and Saturday in Boston he is playing excerpts from "Parsifal."

The last half of the Providence program will be fittingly devoted to the music of Wagner. The Death Music of Sieffried from "Gotterdammerung" will be played; also the Forest Murmurs from "Siegfried," and the Overture to "Tannhauser." The first part of the program will consist of Mozart's Little Serenade, "Eine Kleine Nacht Musik," and the Seventh Symphony of Beethoven in A major.

THIS CLIPPING FROM
NEW YORK TIMES

FEB 5 1933

MUSIC IN REVIEW

Boston Symphony, Under Koussevitzky, Gives an Inspired Performance of Delius's "Brigg Fair."

By OLIN DOWNES.

The poetry of Frederick Delius's "Brigg Fair," and one of the greatest of the symphonies—the Fifth—of Jean Sibelius; a new work by Frederick S. Converse of Boston, "Prophecy," for soprano and orchestra, and Richard Strauss's "Death and Transfiguration," made the engrossing program given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, yesterday afternoon in Carnegie Hall. The soloist was Beata Malkin, soprano of the Berlin Opera and previously of La Scala at Milan, who sang Mr. Converse's music, new to this city. Composition and performance were warmly received.

"Brigg Fair" is comparatively early Delius, but not so early as to represent Delius before he had found himself as a composer or gained coherent mastery of his ideas and medium. The melody upon which it is based is an old English folk-tune of a modal character. The tune was given Delius by Percy Grainger. The distinction of the composer's method of expression is his free use of the variation form and the manner in which the variations exfoliate from the principal idea.

The performance was an inspired on, sensitively in consonance with the poet's thought, and the distinctions of the performance were not only those of the beautiful flute playing of Mr. Laurent.

The first movement of Sibelius's symphony might have been inspired by Thomas Hardy's description of Egdon Heath. The theme of the slow movement at first seems unpromising, but once again we are ushered into a new world, in which man is small and nature all-compassing. The finale balances the first movement in its proportions and its strength, and the ending is as magnificent as the sunrise.

Mr. Kousevitzsky's reading of this symphony was a masterpiece of clarity, insight and imagination.

Mr. Converse's tone poem for soprano voice and orchestra employs a text which the composer himself compiled from the thirty-fourth and thirty-fifth chapters of the book of Isaiah. They are lines of prophecy and admonition, warning of the Lord's vengeance, hailing of the day when the eyes of men shall be opened. "They shall obtain joy and gladness, and sorrow and sighing shall flee away."

This setting of Mr. Converse is concert form but cast in dramatic terms. The music employs modern orchestral devices in a way that makes very heavy demands upon the solo singer.

Miss Malkin sang this music with breadth, with prophetic fervor. When her tones were not forced they had a warm and sensuous quality which served her well. But in passages of high tessitura, singnig against the heavy instrumentation, there was unsteadiness and a tendency to shrillness. In spirit and as a musician, she gave Mr. Converse's work eloquent interpretation. After the performance the singer was repeatedly called back to the stage, and, almost as often, Mr. Converse bowed from his box.

The performance of Strauss's flaming tone-poem by Mr. Koussevitzky was very dramatic and there was virtuoso playing on the part of the orchestra.

Milstein Plays for Students.

The Students' Concert of the Philharmonic-Symphony concert last night in Carnegie Hall offered Mozart's "Heffner" symphony in D major; Debussy's beautiful and too infrequently played "Iberia," Carl Goldmark's A minor concerto for violin with Nathan Milstein as soloist, and Strauss's "Till Eulenspiegel."

Mr. Milstein gave the work an excellent reading. No violinist of the present season has surpassed him in brilliance of clean technique, but he adds to virtuosity a warm, finely shaded tone, and a temperament liberally endowed with passion. His singing is more eloquent in dramatic than in essentially lyric passages, which were sensitive rather than tender. His tone is rounder in lower than in upper middle registers. But his perfarmance in general would be difficult to excel.

Mr. Walter was at his finest vein in the Mozart, wherein crispness of pattern, virility and a delicate warmth were admirably blended, and in his evocation of the subtle strands of orchestral voices that weave such a lovely and haunting tonal web in the second movement of the Debussy "Odors of the Night." Not a shade of its miraculous transformation of thematic material escaped him. The first movement, however, was too slow, and hence too heavy—the last adjective to be associated with anything Debussy wrote. The last movement, while again finely articulated as to voices, was if anything too carefully treated; its climaxes had none of the delirious abandon that should attend this "Morning of a Fête Day."

One should especially commend, however, the treatment accorded the Goldmark, its robust breadth, its fine pianissimi and the excellent balance maintained between soloist and orchestra. Mr. Milstein and the conductor were vigorously applauded by a large audience.

H. H.

THIS CLIPPING FROM
NEW YORK SUN

FEB 6 - 1933

Boston Symphony Plays Converse's 'Prophecy'

Four compositions from as many countries constituted the program of the Boston Symphony at Carnegie Hall on Saturday afternoon, all of them works by contemporary musicians. For this occasion Serge Koussevitzky had saved the most recent work of the New Englander, Frederick Converse, a settling titled "Prophecy," of chapters 34 and 35 of the Book of Isaiah, which the composer has described as a "tone poem for soprano and orchestra." Written for Beata Malkin, who was the soloist in this performance, it did not seem anything more startling, formally, than a cantata in which the orchestration was rather elaborate; the voice is still the dominating element in the plan. Mr. Converse has here attempted a tonal evocation of the Day of Accounting; his treatment and illumination of the subject reflect the competence that is suggested from his position as dean of the New England Conservatory of Music, together with the lack of experimental tendencies that is also indicated. More cause for reflection could be found in the use of an English text for a singer who was plainly at a disadvantage in that tongue, and the numerous G sharps and A's in a score especially written for the vocalist, whose faulty production placed them beyond accuracy and ease. Mlle. Malkin possesses a vocal organ capable of much brilliant tone, but her use of it was forced and insecure, her intonations often at variance with that of the trustworthy Boston ensemble.

The symphony of the afternoon was the fifth of Sibelius (in E flat), for whom Mr. Koussevitzky has repeatedly testified his devotion this season. As the work of a man familiarly described as dour and remote, the qualities of this composition are light, almost transparent. The forbidding Finnish landscape is here touched with something approaching a Cote d'Azur sunniness. Through the four movements the scheme of development seems to be one of variation rather than expansion in the customary symphonic sense, imparting an effect curiously static and unprogressive. This is relieved somewhat in the simple charm of the andante's principal subject, though the treatment reappears in its subsequent elaboration. The orchestral features of the score are less striking than in other of his works.

A rare opportunity for hearing the fanciful and delicate "Briggs Fair" of Delius was enhanced considerably by the excellence of the orchestra's solo wood-wind performers, particularly Messrs. Laurent and Gillet, flautist and oboist respectively. Similar virtuosity of execution distinguished the concluding "Tod und Verkeaerung."

I. K.

THIS CLIPPING FROM
MIDDLETOWN, N. Y.
TIMES HERALD

FEB 7 - 1933

BATON GIVES MAGIC EFFECT TO AUDIENCE

But Leader of the Boston Symphony Orchestra Is Technician, Not Magician

BOSTON — Serge Koussevitzky's baton is a wand which creates magic effects in the imagination of those who hear the Boston Symphony Orchestra.

It is not magic, of course, Koussevitzky is a technician. In rehearsal no conductor can be more relentlessly exacting than he, down to the smallest detail of rhythm, or nuance, whether of a single instrument or the 110-piece ensemble. For the sake of the development of a single interpretative effect, he will break his own back or anyone's, until endless repetitions, halts, explanations, and exhortations have been made.

But the technique of Koussevitzky is formed from the emotions as well as from skill and musical learning. He has sometimes halted in rehearsal to lay down his stick and expostulate. "Please! We must be correct, yes. But also we must play with the heart, with the soul, always."

To those out in front in Symphony Hall, the gestures and bodily attitudes by which Koussevitzky signals his orchestra constitute something close to musical art — compositions in line and motion. Expressive though his back be, listeners miss the wonderful play of dramatic expression which his face presents to his musicians. His features are comparable to those of a sensitive actor-stage-director, whose expression instinctively varies with the sentiments registered by each player before him.

If in performance something is not quite as intended, Koussevitzky is philosophic rather than fretful. He may, very likely, make a sour face at the offending individual or group. But it is in a spirit of "Well, I never expected anything so funny from you." And if the composition has been unfamiliar, or especially difficult, he will follow at the end by pantomiming with his face some such expression as "Good work."

THIS CLIPPING FROM TH
COLUMBIA, S. C.
RECORD

FEB 13 1933

The Columbia Day Book

Relapse

The music of the Boston Symphony orchestra might be the ultimate of perfection to many but to Roland Williamson, 1620 Green street, it's just a jumble of so many discordant notes...Mr. Williamson tells this on himself....Saturday night he arose from his bed, where he had been confined for several days suffering an attack of influenza, to tune in his radio....Having heard nothing to the contrary he supposed that Rudy Vallee might have agreed to broadcast his concert in the auditorium over WIS.... Luck was with him, he said, for as the radio gathered volume sure enough there was the orchestra tuning up....Mr. Williamson reports that he heard each instrument separately go through the ordeal of attaining the proper pitch then heard them all in unison making a test....Something was queer. ...Maybe it was the rarified southern atmosphere that confused Vallee and his Connecticut Yankees, for they labored full 20 minutes with unhappy results....Came a pause ... "Now," thought Mr. Williamson, elated that his martyrdom had not been in vain....Then this announcement:..."Ladies and gentlemen through the courtesy of the National Broadcasting company for the past 30 minutes you have been entertained by the music of the Boston Symphony orchestra" ... Mr. Williamson suffered a relapse.

* * * * * *

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS-TRIBUNE

18 1933

Boston Symphony To Give Concert Here on Tuesday

Next Tuesday evening in the RKO Albee Theatre the Boston Symphony Orchestra will make its third visit and last but one of the season to Providence.

The last part of the program Dr. Serge Koussevitzky will devote to excerpts from the music dramas of Richard Wagner, the 50th anniversary of whose death has been observed in many parts of the world in the week past. The Boston Symphony Orchestra has given three Wagnerian concerts in Boston this week. For Providence, Dr. Koussevitzky will appropriately conduct the death music of Siegfried from the third act of "Gotterdammerung," the famous episode where in a sort of elegaic panorama Wagner reviews the life of the hero. Siegfried. This great music, so far as available records show, will then be heard in Providence for the first time.

The program will open with Mozart's "Eine Kleine Nachtmusik," a little serenade in four movements for a reduced string orchestra.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

FEB 1 1933

THIRD CONCERT ANNOUNCED OF BOSTON SYMPHONY

Wagner Holds Major Place on Program Here Feb. 21.

The Boston Symphony Orchestra will give the third concert of the season in Providence in the Albee Theatre on Tuesday evening, Feb. 21. Dr. Serge Koussevitzky announces a Mozart, Beethoven and Wagner program for this occasion.

The coming week marks the 50th anniversary of Richard Wagner's death, an event which is being recognized all over the musical world by performances of Wagners' works. Dr. Koussevitzky in Boston is giving an all Wagner program on Monday, Feb. 13, which is the date of Wagner's death in 1883. On Friday and Saturday in Boston he is playing excerpts from "Parsifal."

The last half of the Providence program will be fittingly devoted to the music of Wagner. The Death Music of Sieffried from "Gotterdammerung" will be played; also the Forest Murmurs from "Siegfried," and the Overture to "Tannhauser." The first part of the program will consist of Mozart's Little Serenade, "Eine Kleine Nacht Musik," and the Seventh Symphony of Beethoven in A major.

THIS CLIPPING FROM
PHILADELPHIA, PA.
PUBLIC LEDGER

FEB 12 1933

Sings in Boston

ROBERT STEEL

Operatic tenor, of Lansdowne, who has been engaged as a soloist for the Boston Symphony Orchestra's two performances of Beethoven's Ninth Symphony next Friday and Saturday, under the baton of Serge Koussevitzky.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

FEB 11 1933

Boston Symphony.

The Boston Symphony Orchestra will give the third concert of the season in Providence in the Albee Theatre on Tuesday evening, Feb. 21st. Dr. Serge Koussevitsky announces a Mozart, Beethoven and Wagner programme for this occasion.

The coming week marks the 50th anniversary of Richard Wagner's death, an event which is being recognized all over the musical world by performances of Wagner's works. Dr. Koussevitsky in Boston is giving an all-Wagner programme on Monday, Feb. 13, which is the date of Wagner's death in 1883. On Friday and Saturday in Boston he is playing excepts from "Parsifal."

The last half of the Providence programmes will be fittingly devcted to the music of Wagner. The death music of Siegfried from "Gotterdammerung" will be played; also the forest murmurs from "Siegfried," and the overture to "Tannhauser." The first part of the programme will consist of Mozart's little seranade, "Eine Kleine Nacht Musik," and the seventh symphony of Beethoven in A major.

THIS CLIPPING FROM
N. Y. AMERICAN

FEB 21 1933

THE LOU

By Lou

Of course, there were the concerts by the Boston Symphony and the Philharmonic, but even the presence of Efrem Zimbalist did not suffice in giving the brilliance to the latter orchestra's program that customarily marks it. The Boston band did better chiefly because it dispensed for once with its discordant modernists, selected instead Wagner and Beethoven. Musically, this program was the highlight of the week-end.

THIS CLIPPING FROM
NEW YORK TIMES

FEB 19 1933

Stravinsky's "Le Sacre du Printemps," which New York has not heard since Leopold Stokowski directed it here in the Spring of 1930, will be the principal work in the Boston Symphony Orchestra's concerts in Boston next Friday afternoon and Saturday evening. Serge Koussevitzky will conduct. Other compositions on the program will be Gluck's Ballet Suite No. 2 and Schumann's First symphony.

THIS CLIPPING FROM
NEW YORK TIMES

FEB 5 1933

MUSIC IN REVIEW

Boston Symphony, Under Koussevitzky, Gives an Inspired Performance of Delius's "Brigg Fair."

By OLIN DOWNES.

The poetry of Frederick Delius's "Brigg Fair," and one of the greatest of the symphonies—the Fifth—of Jean Sibelius; a new work by Frederick S. Converse of Boston, "Prophecy," for soprano and orchestra, and Richard Strauss's "Death and Transfiguration," made the engrossing program given by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, yesterday afternoon in Carnegie Hall. The soloist was Beata Malkin, soprano of the Berlin Opera and previously of La Scala at Milan, who sang Mr. Converse's music, new to this city. Composition and performance were warmly received.

"Brigg Fair" is comparatively early Delius, but not so early as to represent Delius before he had found himself as a composer or gained coherent mastery of his ideas and medium. The melody upon which it is based is an old English folk-tune of a modal character. The tune was given Delius by Percy Grainger. The distinction of the composer's method of expression is his free use of the variation form and the manner in which the variations exfoliate from the principal idea.

The performance was an inspired on, sensitively in consonance with the poet's thought, and the distinctions of the performance were not only those of the beautiful flute playing of Mr. Laurent.

The first movement of Sibelius's symphony might have been inspired by Thomas Hardy's description of Egdon Heath. The theme of the slow movement at first seems unpromising, but once again we are ushered into a new world, in which man is small and nature all-compassing. The finale balances the first movement in its proportions and its strength, and the ending is as magnificent as the sunrise.

Mr. Kousevitzsky's reading of this symphony was a masterpiece of clarity, insight and imagination.

Mr. Converse's tone poem for soprano voice and orchestra employs a text which the composer himself compiled from the thirty-fourth and thirty-fifth chapters of the book of Isaiah. They are lines of prophecy and admonition, warning of the Lord's vengeance, hailing of the day when the eyes of men shall be opened. "They shall obtain joy and gladness, and sorrow and sighing shall flee away."

This setting of Mr. Converse is concert form but cast in dramatic terms. The music employs modern orchestral devices in a way that makes very heavy demands upon the solo singer.

Miss Malkin sang this music with breadth, with prophetic fervor. When her tones were not forced they had a warm and sensuous quality which served her well. But in passages of high tessitura, singnig against the heavy instrumentation, there was unsteadiness and a tendency to shrillness. In spirit and as a musician, she gave Mr. Converse's work eloquent interpretation. After the performance the singer was repeatedly called back to the stage, and, almost as often, Mr. Converse bowed from his box.

The performance of Strauss's flaming tone-poem by Mr. Koussevitzky was very dramatic and there was virtuoso playing on the part of the orchestra.

Milstein Plays for Students.

The Students' Concert of the Philharmonic-Symphony concert last night in Carnegie Hall offered Mozart's "Heffner" symphony in D major; Debussy's beautiful and too infrequently played "Iberia," Carl Goldmark's A minor concerto for violin with Nathan Milstein as soloist, and Strauss's "Till Eulenspiegel."

Mr. Milstein gave the work an excellent reading. No violinist of the present season has surpassed him in brilliance of clean technique, but he adds to virtuosity a warm, finely shaded tone, and a temperament liberally endowed with passion. His singing is more eloquent in dramatic than in essentially lyric passages, which were sensitive rather than tender. His tone is rounder in lower than in upper middle registers. But his perfarmance in general would be difficult to excel.

Mr. Walter was at his finest vein in the Mozart, wherein crispness of pattern, virility and a delicate warmth were admirably blended, and in his evocation of the subtle strands of orchestral voices that weave such a lovely and haunting tonal web in the second movement of the Debussy "Odors of the Night." Not a shade of its miraculous transformation of thematic material escaped him. The first movement, however, was too slow, and hence too heavy—the last adjective to be associated with anything Debussy wrote. The last movement, while again finely articulated as to voices, was if anything too carefully treated; its climaxes had none of the delirious abandon that should attend this "Morning of a Fête Day."

One should especially commend, however, the treatment accorded the Goldmark, its robust breadth, its fine pianissimi and the excellent balance maintained between soloist and orchestra. Mr. Milstein and the conductor were vigorously applauded by a large audience.

H. H.

THIS CLIPPING FROM
NEW YORK SUN

FEB 6 - 1933

Boston Symphony Plays Converse's 'Prophecy'

Four compositions from as many countries constituted the program of the Boston Symphony at Carnegie Hall on Saturday afternoon, all of them works by contemporary musicians. For this occasion Serge Koussevitzky had saved the most recent work of the New Englander, Frederick Converse, a settling titled "Prophecy," of chapters 34 and 35 of the Book of Isaiah, which the composer has described as a "tone poem for soprano and orchestra." Written for Beata Malkin, who was the soloist in this performance, it did not seem anything more startling, formally, than a cantata in which the orchestration was rather elaborate; the voice is still the dominating element in the plan. Mr. Converse has here attempted a tonal evocation of the Day of Accounting; his treatment and illumination of the subject reflect the competence that is suggested from his position as dean of the New England Conservatory of Music, together with the lack of experimental tendencies that is also indicated. More cause for reflection could be found in the use of an English text for a singer who was plainly at a disadvantage in that tongue, and the numerous G sharps and A's in a score especially written for the vocalist, whose faulty production placed them beyond accuracy and ease. Mlle. Malkin possesses a vocal organ capable of much brilliant tone, but her use of it was forced and insecure, her intonations often at variance with that of the trustworthy Boston ensemble.

The symphony of the afternoon was the fifth of Sibelius (in E flat), for whom Mr. Koussevitzky has repeatedly testified his devotion this season. As the work of a man familiarly described as dour and remote, the qualities of this composition are light, almost transparent. The forbidding Finnish landscape is here touched with something approaching a Cote d'Azur sunniness. Through the four movements the scheme of development seems to be one of variation rather than expansion in the customary symphonic sense, imparting an effect curiously static and unprogressive. This is relieved somewhat in the simple charm of the andante's principal subject, though the treatment reappears in its subsequent elaboration. The orchestral features of the score are less striking than in other of his works.

A rare opportunity for hearing the fanciful and delicate "Briggs Fair" of Delius was enhanced considerably by the excellence of the orchestra's solo wood-wind performers, particularly Messrs. Laurent and Gillet, flautist and oboist respectively. Similar virtuosity of execution distinguished the concluding "Tod und Verkeaerung."

I. K.

THIS CLIPPING FROM
MIDDLETOWN, N. Y.
TIMES HERALD

FEB 7 - 1933

BATON GIVES MAGIC EFFECT TO AUDIENCE

But Leader of the Boston Symphony Orchestra Is Technician, Not Magician

BOSTON — Serge Koussevitzky's baton is a wand which creates magic effects in the imagination of those who hear the Boston Symphony Orchestra.

It is not magic, of course, Koussevitzky is a technician. In rehearsal no conductor can be more relentlessly exacting than he, down to the smallest detail of rhythm, or nuance, whether of a single instrument or the 110-piece ensemble. For the sake of the development of a single interpretative effect, he will break his own back or anyone's, until endless repetitions, halts, explanations, and exhortations have been made.

But the technique of Koussevitzky is formed from the emotions as well as from skill and musical learning. He has sometimes halted in rehearsal to lay down his stick and expostulate. "Please! We must be correct, yes. But also we must play with the heart, with the soul, always."

To those out in front in Symphony Hall, the gestures and bodily attitudes by which Koussevitzky signals his orchestra constitute something close to musical art — compositions in line and motion. Expressive though his back be, listeners miss the wonderful play of dramatic expression which his face presents to his musicians. His features are comparable to those of a sensitive actor-stage-director, whose expression instinctively varies with the sentiments registered by each player before him.

If in performance something is not quite as intended, Koussevitzky is philosophic rather than fretful. He may, very likely, make a sour face at the offending individual or group. But it is in a spirit of "Well, I never expected anything so funny from you." And if the composition has been unfamiliar, or especially difficult, he will follow at the end by pantomiming with his face some such expression as "Good work."

THIS CLIPPING FROM TH
COLUMBIA, S. C.
RECORD

FEB 13 1933

The Columbia Day Book

Relapse

The music of the Boston Symphony orchestra might be the ultimate of perfection to many but to Roland Williamson, 1620 Green street, it's just a jumble of so many discordant notes...Mr. Williamson tells this on himself....Saturday night he arose from his bed, where he had been confined for several days suffering an attack of influenza, to tune in his radio....Having heard nothing to the contrary he supposed that Rudy Vallee might have agreed to broadcast his concert in the auditorium over WIS.... Luck was with him, he said, for as the radio gathered volume sure enough there was the orchestra tuning up....Mr. Williamson reports that he heard each instrument separately go through the ordeal of attaining the proper pitch then heard them all in unison making a test....Something was queer. ...Maybe it was the rarified southern atmosphere that confused Vallee and his Connecticut Yankees, for they labored full 20 minutes with unhappy results....Came a pause ... "Now," thought Mr. Williamson, elated that his martyrdom had not been in vain....Then this announcement:..."Ladies and gentlemen through the courtesy of the National Broadcasting company for the past 30 minutes you have been entertained by the music of the Boston Symphony orchestra" ... Mr. Williamson suffered a relapse.

* * * * * *

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS-TRIBUNE

B 18 1933

Boston Symphony To Give Concert Here on Tuesday

Next Tuesday evening in the RKO Albee Theatre the Boston Symphony Orchestra will make its third visit and last but one of the season to Providence.

The last part of the program Dr. Serge Koussevitzky will devote to excerpts from the music dramas of Richard Wagner, the 50th anniversary of whose death has been observed in many parts of the world in the week past. The Boston Symphony Orchestra has given three Wagnerian concerts in Boston this week. For Providence, Dr. Koussevitzky will appropriately conduct the death music of Siegfried from the third act of "Gotterdammerung," the famous episode where in a sort of elegaic panorama Wagner reviews the life of the hero, Siegfried. This great music, so far as available records show, will then be heard in Providence for the first time.

The program will open with Mozart's "Eine Kleine Nachtmusik," a little serenade in four movements for a reduced string orchestra.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

FEB 11 1933

THIRD CONCERT ANNOUNCED OF BOSTON SYMPHONY

Wagner Holds Major Place on Program Here Feb. 21.

The Boston Symphony Orchestra will give the third concert of the season in Providence in the Albee Theatre on Tuesday evening, Feb. 21. Dr. Serge Koussevitzky announces a Mozart, Beethoven and Wagner program for this occasion.

The coming week marks the 50th anniversary of Richard Wagner's death, an event which is being recognized all over the musical world by performances of Wagners' works. Dr. Koussevitzky in Boston is giving an all Wagner program on Monday, Feb. 13, which is the date of Wagner's death in 1883. On Friday and Saturday in Boston he is playing excerpts from "Parsifal."

The last half of the Providence program will be fittingly devoted to the music of Wagner. The Death Music of Sieffried from "Gotterdammerung" will be played; also the Forest Murmurs from "Siegfried," and the Overture to "Tannhauser." The first part of the program will consist of Mozart's Little Serenade, "Eine Kleine Nacht Musik," and the Seventh Symphony of Beethoven in A major.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

FEB 11 1933

Boston Symphony.

The Boston Symphony Orchestra will give the third concert of the season in Providence in the Albee Theatre on Tuesday evening, Feb. 21st. Dr. Serge Koussevitsky announces a Mozart, Beethoven and Wagner programme for this occasion.

The coming week marks the 50th anniversary of Richard Wagner's death, an event which is being recognized all over the musical world by performances of Wagner's works. Dr. Koussevitsky in Boston is giving an all-Wagner programme on Monday, Feb. 13, which is the date of Wagner's death in 1883. On Friday and Saturday in Boston he is playing excepts from "Parsifal."

The last half of the Providence programmes will be fittingly devcted to the music of Wagner. The death music of Siegfried from "Gotterdammerung" will be played; also the forest murmurs from "Siegfried," and the overture to "Tannhauser." The first part of the programme will consist of Mozart's little seranade, "Eine Kleine Nacht Musik," and the seventh symphony of Beethoven in A major.

THIS CLIPPING FROM
PHILADELPHIA, PA.
PUBLIC LEDGER

FEB 12 1933

Sings in Boston

ROBERT STEEL

Operatic tenor, of Lansdowne, who has been engaged as a soloist for the Boston Symphony Orchestra's two performances of Beethoven's Ninth Symphony next Friday and Saturday, under the baton of Serge Koussevitzky.

THIS CLIPPING FROM
N. Y. AMERICAN

FEB 21 1933

THE LOU

By Lou

Of course, there were the concerts by the Boston Symphony and the Philharmonic, but even the presence of Efrem Zimbalist did not suffice in giving the brilliance to the latter orchestra's program that customarily marks it. The Boston band did better chiefly because it dispensed for once with its discordant modernists, selected instead Wagner and Beethoven. Musically, this program was the highlight of the week-end

---

THIS CLIPPING FROM
NEW YORK TIMES

FEB 19 1933

Stravinsky's "Le Sacre du Printemps," which New York has not heard since Leopold Stokowski directed it here in the Spring of 1930, will be the principal work in the Boston Symphony Orchestra's concerts in Boston next Friday afternoon and Saturday evening. Serge Koussevitzky will conduct. Other compositions on the program will be Gluck's Ballet Suite No. 2 and Schumann's First symphony.

THIS CLIPPING FROM
NEW YORK TIMES

FEB 12 1933

PROGRAM MAKING

To the Music Editor:

A letter "On Making Programs" in the Sunday TIMES prompts me to add another voice asking for more original planning in the New York Philharmonic-Symphony concerts which we hear over the radio Sunday afternoons.

I have long noticed that the Philadelphia and Boston Orchestras almost always ~~have far~~ more interesting and generally worth-while programs than our New York orchestras.

Now that we have on the radio the incomparable Boston Symphony practically every Saturday night, things look a lot brighter; but why should we have had to wait years with hardly any Sibelius or Vaughan Williams (to name only two significant omissions from most of the Philharmonic seasons since 1924)? Why not an occasional Holst, such as "The Planets"? Why not a Sibelius cycle instead of yet another Beethoven cycle, as is now announced for five Sunday afternoons. Strauss's "Zarathustra" or "Domestic Symphony" could with profit, not to say variety, be sometimes played in place of another and yet another "Till" or "Don Juan." What a treat it was to hear Debussy's "Iberia" yesterday instead of the usual "Oberon" overture or Franck symphony!

How long shall we have to wait, I wonder, to hear "Le Sacre du Printemps," "Brigg Fair," Sibelius's Second and following symphonies; Vaughan Williams's "London" symphony, d'Indy's symphony, any Elgar save the "Enigma Variations," a little (if that is possible) Mahler, a "Poem of Ecstasy," "El Amor Brujo," a Bax symphony, played by our own orchestra?

I have only touched the surface here of the possibilities awaiting the attention of the Philharmonic, possibilities which have long been translated into facts, into lovely and stirring music by the Boston Symphony Orchestra.

With all these complaints go my deep appreciation of the good things we do get, from time to time, in the way of original program planning, from the Philharmonic.

I do not want this to be interpreted as wishing to do away with Beethoven, Brahms and the familiar classics. They are our bread and butter. We need them. But not, in this writer's opinion, so many times every season, to the exclusion of important, and indeed great, modern music that Boston, London and Paris are familiar with.

JOHN C. W. BIRD.
Bloomfield, N. J., Feb. 6, 1933.

THE SIBELIUS SYMPHONIES.

To the Music Editor:

The recent performance of the powerful Fifth symphony of Sibelius by Mr. Koussevitzky and the Boston Symphony Orchestra leaves one speculating again about a curious mystery. Here is an engrossing score, certainly one of the most important composed in the past quarter-century. Yet our Philhar-

monic Orchestr
once. That pe
nearly twelve y
The only otl
New York that
was by Mr.
Philadelphia Or
that time the
was so favoral
repeated the w
season. Since t
in vain for a re
harmonic.
This is by n
Sibelius sympho
chestra has unre
Since the 1921
played only two
Mr. Toscanini
formance of the
Stokowski (as
played the First.
are at least fou
nies that have
by the Philharm
Mr. Toscanini
ductor of the o
not responsible
who is? In his
(during which h
for but one Sibe
has played great
from men like
nuovo-Tedesco, d
Wetzler, Kodály
He has even
corpses by Saint
tucci, Busoni, Ro
in vain for eith
insight to justi
making.
There is no do
ought to be don
Philharmonic ré
present wretche
siderable doubt
ever be done by
RICHA
New York, Fel

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 16 1933

DR. CHAPMAN WILL GIVE SYMPHONY TALK

The third in the series of free lectures on the Boston Symphony programs by Dr. W. Louis Chapman, music critic of the Providence Journal and the Evening Bulletin, will be given Sunday afternoon at 4 o'clock in the children's room of the Providence Public Library.

Dr. Chapman will speak on the program for Tuesday evening's concert. He will discuss the lives and works of Mozart, Beethoven and Wagner, the composers represented on this program, taking on works by them which the orchestra will play.

Most of the program is devoted to Wagner, this week marking the 50th anniversary of his death. The lecture will be illustrated at the piano and on other instruments, and is under the auspices of the Monday Morning Musical Club. Ushers will be Miss Lydia Bell and Miss Louise Waterman. The public is invited.

The club's library committee in charge of arrangements comprises Miss Sarah E. Wheelwright, chairman; Mrs. Ada Holding Miller, Mrs. Marguerite Watson Shaftoe and Mrs. Mary Colt Cross.

THIS CLI
COLU
STATE J

The Boston Sy
was heard in C
this week. The u
audience was out
Koussevitzky pr
and interesting pr
"Brigg Fair," an
by Frederick De
English compose
dedicated to Per
found the folk so
Delius. It is musi
and the orchestra
cacy of tone.
Sibelius' Symph
major place on t
interesting numbe
was the first per
Frederick Convers
tone poem for so
orchestra. For te
drew upon the t
thirty-fifth chapte
solo part was sun
Malkin, for whom
composed.
Mr. Converse, w
the New England
Music, was in t
bowed his acknowl
first tier box. T
brought to a close
rendition of Richar
tone poem, "Death
ration." It seemed
be just about the
of this music he
virtuoso performan
by the Boston p
Koussevitzky's im
ducting of it arous
asm as to recall t
the stage many tim
have the entire orc

NEW YORK SUN

FEB 18 1933

THIS CLIPPING FROM
VIDENCE, R. I.
OURNAL

FEB 19 1933

Music and Musicians

By W. J. HENDERSON

As the date for the observance of the centenary of the birth of Brahms approaches the concert world grows active with performances of his music. Yet at no time in recent years have opportunities been wanting to those who wished to ponder the art of this musician. His symphonies are played frequently and at every repetition the commentators engage in controversy as to the correctness or incorrectness of readings. Probably no other composer in the history of music has been so mercilessly subjected to personal opinions as Brahms. Every wielder of the baton seems to have his own conceptions, which must never resemble those of any other conductor.

All of which should be regarded as a singular demonstration of the vanity of musicians. For surely a composer who died so recently as 1897 cannot have become a riddle of the ages. His scores were all published in the course of his lifetime. He probably read the proofs himself. The notes on the staves are without doubt those which Brahms wrote in his manuscripts. The tempo indications and marks of expression should be accepted as those placed on the pages by the hand of the composer. We have as yet no need of a Brahms Gesellschaft to collect, edit and generally misrepresent the master in imposing set volumes of Gesammelte Schriften.

Nevertheless when Toscanini conducts a Brahms symphony we are told by the authorities that it sounds entirely different from the same symphony when conducted by Koussevitzky, and that when the Philadelphia version is heard we are in the presence of a totally new and original interpretation of the gospel. Just how there can be such differences between performances of the same composition no one has adequately explained. Yet there they are. The C minor symphony alone stands unshaken on its well-planted feet. Through the storms of fifty-six winters it has remained strong and valiant. It has withstood all the blasts of fiery inspirations which have attacked it and has continued to be fresh and fragrant through icy indifference and dogged misunderstanding. The greatest conductors cannot make it greater than it is; the best do not try to do so. The incompetents cannot rob it of its divinity. It speaks always with the Jovian accent of Olympus.

It may therefore seem strange to the younger generation of music lovers that in the closing years of the nineteenth century the debate about Brahms was still in the heat of its agitation. Men were still demanding proof that he was a composer of significance.

* * *

Pleading for Brahms's Art.

In 1898 a local writer on music was impelled to make a plea for the recognition of Brahms. He begged music lovers not to set this man aside because, instead of composing in the free patterns of the admired romanticists, he had revived the vigor of the classic sonata form. "A man," said this writer, "is not necessarily a mere formalist because he clings to the old-fashioned sonata form. Brahms's compositions show a completeness of architectonic detail, superimposed upon a symmetrical and organic development, such as are to be found in those of no other symphonist except Beethoven. Why deny to the late Viennese master depth of feeling because he fashioned the expression of that feeling with all the force of a gigantic musical intellect? Brahms's music grows slowly in popular favor because it is not easy for the careless hearer to grasp its inner spirit. But it is not true that music to be real music demands a Swinburnian diction."

The writer then made a quotation from Swinburne and followed it with one from Milton, asserting that the lyricism of the first resembled that of Chopin and Schumann and the grand diapason of the second the music of Brahms. Then he continued: "Some day, I think, if not soon, the world will see how profoundly representative of his nation and his time Brahms was, and he will be hailed, as Milton was, an organ voice of his country. The irresistible seriousness of Germany has never spoken with more convincing accent than in the music of Brahms. There is a feeling in this music which is far removed from any possibility of a purely sensuous embodiment. It may take time for the entire musical world to come under the spell of this austere utterance, but Brahms had the happiness of knowing ere he died that wherever music was cultivated, his individuality had at least made itself known."

Those words read strangely in this day of the reign of Brahms. In so short a span of years the attitude of the musical world toward the composer has altered. Huneker believed he had to strive to persuade men that Brahms was not a "bonze." We all felt that way in 1897. In that era music lovers were likewise much in the dark about Bach. The Wagner question had ceased to vex a wearied community.

The famous vocalization of "Tristan und Isolde" by the de Reszkes and Nordica had converted the unbelievers. They confessed that Wagner could be sung and that his music was supreme art. But they realized that it flamed with passion. Brahms and Bach were still inaccessible intellectuals, phychologists, philosophers, even perhaps meta-physicians, recluses of the mind who dwelt in solitude, wrapped in speculations beyond the ken of common souls. Today Brahms sits in the circle of the gods and his music is accepted as the lyric medium for the publication of emotions quite worthy to throb beside those of the romanticists.

* * *

The Romantic Classicist.

Curiously enough this juggling of the terms "classic" and "romantic" cannot cease. It is an obstacle to the clarity of musical conceptions that the term "classic" was ever applied to works written in the sonata form. Beethoven, who perfected that form, was indisputably a romanticist, writing in the midst of the tremendous upheaval of human thought begun in the eighteenth century, reaching its climax in the French Revolution, continuing through the revolution of 1848 and forward to the dawn of the materialistic era, which we have dubbed the machine age, and to the advent of its pitifully soulless and mechanized music.

If any man can prove that there was ever a period in the history of music when there was no romantic impulse, he should hasten to do so. It would be interesting news. "Two special powers," said Henri Taine, "have moved mankind—impulse and idea." Those powers were active even when the infant church was utilizing music as the chosen medium for impersonal communication of the thought of a liturgy. They are active now, and all attempts to eliminate emotional quality from music have failed. It was the confusion of mind caused by the rigid application of the terms "classic" and "romantic" that obscured the true significance of Brahms. Hidebound theorists placed him in the classic list because he wrote great works in sonata form. To them he could not be also a romanticist and hence his music must be purely intellectual and devoid of that emotional power to be discovered only in products of the inspired imagination.

Fortunately, the dust raised by the conflict of the defunct wise men is no longer in the eyes of the world. Brahms wrote not only the four overworked symphonies, but also some of the deathless songs of humanity, piano music which brought new thought and new language to the keyboard, quartets, quintets and trios which added to the dignity of chamber music. He is no more a topic for debate. He is settled among the canonized of art.

* * *

Wanted, a Biography.

Writing about the position of Brahms cannot be anything but a gesture, made in deference to the custom of observing anniversaries. There is something much more desirable than the rhetoric of essayists, addressed to a public whose convictions were long ago formed. There is yet no definite life of Brahms. It is possible that none can be written until every possible source of new information is exhausted. To be sure, there are several useful works. Florence May's holds its place well in spite of later publications. Walter Niemann's is the best of the more recent works. There is also the authoritative biography of Kalbeck, but this is not accessible to students unacquainted with German. Among the convenient books for musical students are "Johannes Brahms, sa vie et son oeuvre," by H. Imbert, and "Brahms," by H. C. Colles, of the London Times. These furnish short studies of the compositions.

But it is certain that much material has been left untouched. For this reason the writer is glad to know that Robert Haven Schauffler has decided to devote the next few years of his life to the preparation of a Brahms biography, in which all the available material will be used. Mr. Schauffler has already proved himself well qualified for his self-appointed task by writing his "Beethoven, the Man Who Freed Music," a work of singular acumen and engaging interest. He intends to spend two years in Europe examining all the sources, letters and other records from which new light may be obtained. It is a matter for felicitation that such a labor is to be undertaken by a trained investigator and a competent literary craftsman.

It is well, too, that the work should be done while people who knew Brahms are still living. There are none too many of them, to be sure, but there are some. Even now legends are gathering around the life and work of the illustrious composer. It is easier to get rid of them now than it will be fifty years hence. No one but the historian and biographer can realize how persistent error is when once it has found its way into print under the name of some supposed authority. Every day, it seems, some one is exposing the historical blunders which have marched unmolested along the highways of time from the period of the Renaissance or even earlier. When one contemplates the mass of misinformation which was officially put forward about Wagner and which it has required herculean labor to untangle one can well hope that Mr. Schauffler will clear up all Brahms uncertainties.

Goes

apman

ry Hearers From
Seventh to
agner.

ontinues throughout the
is is one of the great sim-
music. That its scheme is
d a spondee does not in-
, but we are profoundly
e genius of composition
very simple musical ma-
tentious beauty and ex-
reat qualities of sincerity
in such a way that it
ention and admiration of
n music as well as the
nd learned.
ly grand music suddenly
he "Presto" of the third
the upbuilding of tonal
the interpolation of a
nn-like character. This
es one think of the long-
and overburdened spirit
ch it is not allowed to
In this part of the sym-
en paints with glowing
with masterly play of
ations. It is dramatic
s in all grades of tonal
d contrasts, compelling
ssive harmonies.
ment is wildly Baccha-
ter. It is like a whirl-
as Beethoven rarely
terpolation of an Irish
ora Creina." Without
composer shapes his
through many changes
frequent abrupt and
of rhythm and tonal
ithout reason is this
nd dear to those who
hoven symphonies.

Works Immortal

now something of the
ner's character feel sure
shrink from following
a program only from a
thiness. But time has
works of Richard Wag-
and imperishable, and
y to be upon any pro-
omposer. Although of
s and highly exemplary
annot be said that the
hosen for this anniver-
e greatest musical and
of his colossal powers.
our imaginations, add
Liebestod" from "Tris-
erture to "Die Meister-
iven by this orchestra
n" from "Siegfried" is
e" music. It was one
ositions which led to
having distinct and
associated with the
s of this feature of our
have been already
olumn. Siegfried has
and a drop of blood
urns like fire. In a
he puts it to his lips
him the power to
eech of birds and the
st.

land Murmurs

spering violin figures
hs depicts "woodland
are so real and truly
ey make a beautiful
n without the rock-
shadowy scenery of
. No other composer
sful in pictorial illu-
ons as Wagner.
arch of Siegfried" is
ny as the greatest
e in all music. The
nourning" is followed
ate," the "sword mo-
d's Horn Call" share
life over death in a
ping tone poem of
s and tonal breadth.
"Tannhaeuser" is a
concert piece. Its
nt, its musical mate-
olved, and its variety
its complexity that
to reveal new beau-
Notwithstanding the
of music and its
Wagner's time, this
s monumental and
f musical material
rs have taken much
ses, thereby increas-
ssening its musical

Boston Symphony Music at Library

All of the selections on the program to be played by the Boston Symphony Orchestra at its concert Tuesday night are to be found in the music collection at the Providence Public Library and, as is customary, this music has been assembled with books that may aid in the appreciation of the concert. Mozart's serenade, "Eine Kleine Nachtmusik," is available in the following arrangements:

A conductor's score, parts for two violins, viola, violoncello and bass, and piano solo. Beethoven's Seventh Symphony is as follows: Conductor's orchestral score, miniature orchestral score, piano solo, piano, four hands, and two pianos, eight hands. The Wagner selections, "Forest Murmurs," "Death Music of Siegfried" and the overture to "Tannhauser," are available in various arrangements for piano solos. There is also a four-hand arrangement of the Tannhauser overture.

As selections from Wagner's works are now being performed in observance of the 50th anniversary of his death, which occurred Feb. 13, 1883. It is an appropriate time to read about his life, as well as to become familiar with his music. The literature concerning Wagner has been generously added to during the past two or three years and a number of volumes will be found on the library's shelves from which to choose.

Some of the more recent biographies include such titles as "Richard Wagner, His Life and His Work," by Bekker; "Richard Wagner, a Critical Biography," by Hight; "The Women in Wagner's Life," by Kapp; "Letters of Richard Wagner to Anton Pusinelli," by Lenrow; "The Truth About Wagner," by Hurn and Root, and "Fact and Fiction About Wagner," by Newman.

Recent titles in connection with the Wagner music for this program are "The Musical Design of the Ring," by Dickinson; "Story of Siegfried," by Diller, and "Wagner's Music Drama of the Ring," by Leroy.

THIS CLIPPING FROM THE
LOWELL, MASS.
EVE. LEADER

FEB 20 1933

MISS HEATHCOCK TO PLAY WITH SYMPHONY

Lowell Pianist Appears With Boston Organization On Thursday.

The complete program has been announced of the sixth concert of the Boston Symphony orchestra, Dr. Sergê Koussevitzky, conductor, next Thursday evening, Feb. 23, in Sanders theatre, Harvard university, Cambridge, at which Gladys Heathcock, of Lowell, will be the pianoforte soloist. As winner in April last of the Mason & Hamlin pianoforte prize at the New England Conservatory of Music Miss Heathcock's playing received special commendation from Dr. Koussevitzky, who was one of the judges and who in January last invited the young pianist to play at his February concert in Cambridge.

The program follows:

Symphony in G major, The Surprise (B. & H. No. 6) ....Haydn
I. Adagio; Allegro assai
II. Andante
III. Menuetto
IV. Allegro di molto
Concerto for Pianoforte in E flat, No. 1 ....Liszt
Soloist, Miss Heathcock
Symphony in D Minor ......Franck
I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

The soloist at this concert is the 19-year-old daughter of Mr. and Mrs. Sidney T. Heathcock of 83 Hawthorne street. She has been throughout her musical study a pupil of Louis Cornell, of the New England Conservatory faculty. She was graduated as a pianist last June. She is now registered as a third-year pupil in the conservatory collegiate department as a candidate for the degree of bachelor of music, which she will normally be awarded in 1934.

THIS CLIPPING FROM
NEW YORK TIMES

FEB 12 1933

PROGRAM MAKING AGAIN

To the Music Editor:

A letter "On Making Programs" in the Sunday TIMES prompts me to add another voice asking for more original planning in the New York Philharmonic-Symphony concerts which we hear over the radio Sunday afternoons.

I have long noticed that the Philadelphia and Boston Orchestras almost always have far more interesting and generally worth-while programs than our New York orchestras.

Now that we have on the radio the incomparable Boston Symphony practically every Saturday night, things look a lot brighter; but why should we have had to wait years with hardly any Sibelius or Vaughan Williams (to name only two significant omissions from most of the Philharmonic seasons since 1924)? Why not an occasional Holst, such as "The Planets"? Why not a Sibelius cycle instead of yet another Beethoven cycle, as is now announced for five Sunday afternoons. Strauss's "Zarathustra" or "Domestic Symphony" could with profit, not to say variety, be sometimes played in place of another and yet another "Till" or "Don Juan." What a treat it was to hear Debussy's "Iberia" yesterday instead of the usual "Oberon" overture or Franck symphony!

How long shall we have to wait, I wonder, to hear "Le Sacre du Printemps," "Brigg Fair," Sibelius's Second and following symphonies; Vaughan Williams's "London" symphony, d'Indy's symphony, any Elgar save the "Enigma Variations," a little (if that is possible) Mahler, a "Poem of Ecstasy," "El Amor Brujo," a Bax symphony, played by our own orchestra?

I have only touched the surface here of the possibilities awaiting the attention of the Philharmonic, possibilities which have long been translated into facts, into lovely and stirring music by the Boston Symphony Orchestra.

With all these complaints go my deep appreciation of the good things we do get, from time to time, in the way of original program planning, from the Philharmonic.

I do not want this to be interpreted as wishing to do away with Beethoven, Brahms and the familiar classics. They are our bread and butter. We need them. But not, in this writer's opinion, so many times every season, to the exclusion of important, and indeed great, modern music that Boston, London and Paris are familiar with.

JOHN C. W. BIRD.
Bloomfield, N. J., Feb. 6, 1933.

THE SIBELIUS SYMPHONIES.

To the Music Editor:

The recent performance of the powerful Fifth symphony of Sibelius by Mr. Koussevitzky and the Boston Symphony Orchestra leaves one speculating again about a curious mystery. Here is an engrossing score, certainly one of the most important composed in the past quarter century. Yet our Philharmonic Orchestra has played it but once. That performance occurred nearly twelve years ago, in 1921.

The only other performance in New York that the writer knows of was by Mr. Stokowski and the Philadelphia Orchestra in 1925. At that time the impression created was so favorable that Stokowski repeated the work later the same season. Since then we have waited in vain for a repetition by the Philharmonic.

This is by no means the only Sibelius symphony which our orchestra has unreasonably neglected. Since the 1921 performance it has played only two of these fine works: Mr. Toscanini has given a performance of the Fourth, and Mr. Stokowski (as guest conductor) played the First. That is all. There are at least four Sibelius symphonies that have never been played by the Philharmonic!

Mr. Toscanini is the regular conductor of the orchestra. If he is not responsible for its répertoire, who is? In his past seven seasons (during which he has found room for but one Sibelius symphony) he has played great quantities of music from men like Respighi, Castelnuovo-Tedesco, de Sabata, Pizzetti, Wetzler, Kodály and Tommasini. He has even revived long-cold corpses by Saint-Saëns, Raff, Martucci, Busoni, Rossini. One searches in vain for either logic or artistic insight to justify such program making.

There is no doubt that something ought to be done soon to raise the Philharmonic répertoire from its present wretched state. But considerable doubt exists that this will ever be done by Mr. Toscanini.

RICHARD LEONARD.
New York, Feb. 7, 1933.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 16 1933

DR. CHAPMAN WILL GIVE SYMPHONY TALK

The third in the series of free lectures on the Boston Symphony programs by Dr W. Louis Chapman, music critic of the Providence Journal and the Evening Bulletin, will be given Sunday afternoon at 4 o'clock in the children's room of the Providence Public Library.

Dr. Chapman will speak on the program for Tuesday evening's concert. He will discuss the lives and works of Mozart, Beethoven and Wagner, the composers represented on this program, taking on works by them which the orchestra will play.

Most of the program is devoted to Wagner, this week marking the 50th anniversary of his death. The lecture will be illustrated at the piano and on other instruments, and is under the auspices of the Monday Morning Musical Club. Ushers will be Miss Lydia Bell and Miss Louise Waterman. The public is invited.

The club's library committee in charge of arrangements comprises Miss Sarah E. Wheelwright, chairman; Mrs. Ada Holding Miller, Mrs. Marguerite Watson Shaftoe and Mrs. Mary Colt Cross.

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

FEB 18 1933

The Boston Symphony Orchestra was heard in Carnegie Hall here this week. The usual near capacity audience was out for this event. Mr. Koussevitzky provided a varied and interesting program. First came "Brigg Fair," an English Rhapsody by Frederick Delius, the talented English composer. The work is dedicated to Percy Grainger, who found the folk song and gave it to Delius. It is music of great charm and the orchestra played with delicacy of tone.

Sibelius' Symphony No. 5 held a major place on the program. An interesting number of the program was the first performance here of Frederick Converse's "Prophecy," a tone poem for soprano voice and orchestra. For text Mr. Converse drew upon the thirty-fourth and thirty-fifth chapters of Isaiah. The solo part was sung by Mlle. Beata Malkin, for whom the work was composed.

Mr. Converse, who is the dean of the New England Conservatory of Music, was in the audience and bowed his acknowledgments from a first tier box. The concert was brought to a close with a colorful rendition of Richard Strauss's great tone poem, "Death and Transfiguration." It seemed to the writer to be just about the finest exposition of this music he ever heard. The virtuoso performance of this music by the Boston players and Mr. Koussevitzky's impassioned conducting of it aroused such enthusiasm as to recall the conductor to the stage many times and finally to have the entire orchestra to its feet.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

B 19 1933

As Music Goes

By Dr. W. Louis Chapman

Symphony Program Tuesday to Carry Hearers From Sterling Merits of Beethoven's Seventh to Elegiac Appreciation of Wagner.

Next Tuesday evening the Boston Symphony Orchestra will give the third concert of its series in the Albee Theatre. The program will contain two works from the "old masters" and in commemoration of the 50th anniversary of Wagner's death three selections from his works. It might seem that so important an event deserved a greater tribute,—that the program might have been composed entirely of Wagnerian numbers, so large is the public that worships at his shrine, so ample is the literature from which to select.

It must then be considered as two concerts separated by an intermission during which time the mind may turn from the sterling merits of Beethoven's Seventh Symphony to elegiac appreciation of one who learned much from Beethoven and carried on the great work of musical evolution profoundly influenced by him. Wagner himself tells us that he delighted in conducting Beethoven's symphonies. Certain melodic figures of Beethoven evoked emotion in Wagner's mind and he made use of material which he found in Beethoven's trios, sonatas and symphonies.

It may be that this fondness of Wagner for Beethoven's works caused Dr. Koussevitzky to place the seventh symphony upon this program. This is one of the great symphonies of Beethoven, the third, fifth, seventh and ninth symphonies being considered of greater inspiration and merit than the other five. This symphony marks the end of the second period of Beethoven's creative work when his powers were at their inspirational heights but when his deafness was rapidly gaining mastery. Indeed, stories are current that he never really heard this symphony except when aided by his imagination.

Changes of Musical Mood

It also marks a period in his development when he more completely abandoned the hard and fast rules of harmony and counterpoint then prevailing, than at any time in his career. Odd changes of key, unusual and abrupt changes of musical mood and deliberate discords are still at variance with usual methods of musical expression. They were not prophetic of present day modernism, but were evidences of his mental restlessness and creative genius. With all these besetting obstacles the dominant thought of the symphony is one of cheerful freshness and exuberance of spirit.

The first movement begins with forte chords which punctuate a very deliberate measure by the oboe, then by the clarinet and horn. Sonorous scale passages lead again to the voice of the oboe, of which Beethoven was very fond, and the movement leads to the cheerful and rhythmic "Allegro" which is saturated with a stateliness and dignity which struggles for mastery with the less serious thoughts of the movement.

Genius of Composition

The celebrated "Allegrette" would be mournful were it not for the dynamic and pulsating urge of throbbing emotion which continues throughout the movement. This is one of the great simple pieces of all music. That its scheme is of a dactyl and a spondee does not interest us at all, but we are profoundly affected by the genius of composition which invests very simple musical material with portentious beauty and exemplifies the great qualities of sincerity and simplicity in such a way that it claims the attention and admiration of the beginner in music as well as the most erudite and learned.

This massively grand music suddenly gives way to the "Presto" of the third movement, to the upbuilding of tonal climaxes and the interpolation of a subject of hymn-like character. This movement makes one think of the longing of a restless and overburdened spirit for repose, which it is not allowed to find or enjoy. In this part of the symphony Beethoven paints with glowing animation and with masterly play of orchestral colorations. It is dramatic and vital, it plays in all grades of tonal powers with vivid contrasts, compelling rhythms and massive harmonies.

The last movement is wildly Bacchanalian in character. It is like a whirlwind employing, as Beethoven rarely does, a frank interpolation of an Irish folk song, the "Nora Creina." Without being erratic the composer shapes his melodic material through many changes of key and with frequent abrupt and energetic changes of rhythm and tonal vesture. Not without reason is this symphony near and dear to those who admire the Beethoven symphonies.

Wagner's Works Immortal

Those who know something of the nobilities of Wagner's character feel sure that he would shrink from following Beethoven upon a program only from a sense of unworthiness. But time has decreed that the works of Richard Wagner are immortal and imperishable, and that he is worthy to be upon any program with any composer. Although of intrinsic greatness and highly exemplary of his genius it cannot be said that the three numbers chosen for this anniversary represent the greatest musical and dramatic heights of his colossal powers. So we must, in our imaginations, add the "Vorspiel and Liebestod" from "Tristan" and the overture to "Die Meistersinger," already given by this orchestra here this season.

The "Waldweben" from "Siegfried" is highly "descriptive" music. It was one of the first compositions which led to "program music," having distinct and definite thoughts associated with the music. The merits of this feature of our musical evolution have been already discussed in this column. Siegfried has killed the Dragon and a drop of blood upon his hand burns like fire. In a most natural way he puts it to his lips which imparts to him the power to understand the speech of birds and the sounds of the forest.

The Woodland Murmurs

Wagner in whispering violin figures of thirds and sixths depicts "woodland murmurs" which are so real and truly imitative that they make a beautiful concert piece even without the rock-ridden forest and shadowy scenery of the operatic stage. No other composer has been so successful in pictorial illusions and suggestions as Wagner.

The "Funeral March of Siegfried" is considered by many as the greatest threnodic utterance in all music. The musical "figure of mourning" is followed by the "motive of fate," the "sword motive" and "Siegfried's Horn Call" share in the triumph of life over death in a tremendously gripping tone poem of immense proportions and tonal breadth.

The Overture to "Tannhaeuser" is a frequently heard concert piece. Its score is so magnificent, its musical material so rich and involved, and its variety so bewildering in its complexity that each hearing seems to reveal new beauties and interests. Notwithstanding the enormous progress of music and its composition since Wagner's time, this work still stands as monumental and serves as a fund of musical material from which composers have taken much for their own purposes, thereby increasing rather than lessening its musical value.

Boston Symphony Music at Library

All of the selections on the program to be played by the Boston Symphony Orchestra at its concert Tuesday night are to be found in the music collection at the Providence Public Library and, as is customary, this music has been assembled with books that may aid in the appreciation of the concert. Mozart's serenade, "Eine Kleine Nachtmusik," is available in the following arrangements:

A conductor's score, parts for two violins, viola, violoncello and bass, and piano solo. Beethoven's Seventh Symphony is as follows: Conductor's orchestral score, miniature orchestral score, piano solo, piano, four hands, and two pianos, eight hands. The Wagner selections, "Forest Murmurs," "Death Music of Siegfried" and the overture to "Tannhauser," are available in various arrangements for piano solos. There is also a four-hand arrangement of the Tannhauser overture.

As selections from Wagner's works are now being performed in observance of the 50th anniversary of his death, which occurred Feb. 13, 1883. It is an appropriate time to read about his life, as well as to become familiar with his music. The literature concerning Wagner has been generously added to during the past two or three years and a number of volumes will be found on the library's shelves from which to choose.

Some of the more recent biographies include such titles as "Richard Wagner, His Life and His Work," by Bekker; "Richard Wagner, a Critical Biography," by Hight; "The Women in Wagner's Life," by Kapp; "Letters of Richard Wagner to Anton Pusinelli," by Lenrow; "The Truth About Wagner," by Hurn and Root, and "Fact and Fiction About Wagner," by Newman.

Recent titles in connection with the Wagner music for this program are "The Musical Design of the Ring," by Dickinson; "Story of Siegfried," by Diller, and "Wagner's Music Drama of the Ring," by Leroy.

THIS CLIPPING FROM THE
LOWELL, MASS.
EVE. LEADER

FEB 20 1933

MISS HEATHCOCK TO PLAY WITH SYMPHONY

Lowell Pianist Appears With Boston Organization On Thursday.

The complete program has been announced of the sixth concert of the Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor, next Thursday evening, Feb. 23, in Sanders theatre, Harvard university, Cambridge, at which Gladys Heathcock, of Lowell, will be the pianoforte soloist. As winner in April last of the Mason & Hamlin pianoforte prize at the New England Conservatory of Music Miss Heathcock's playing received special commendation from Dr. Koussevitzky, who was one of the judges and who in January last invited the young pianist to play at his February concert in Cambridge.

The program follows:

Symphony in G major, The Surprise
(B. & H. No. 6) ....Haydn
I. Adagio; Allegro assai
II. Andante
III. Menuetto
IV. Allegro di molto
Concerto for Pianoforte in E flat, No. 1 ....Liszt
Soloist, Miss Heathcock
Symphony in D Minor ......Franck
I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

The soloist at this concert is the 19-year-old daughter of Mr. and Mrs. Sidney T. Heathcock of 83 Hawthorne street. She has been throughout her musical study a pupil of Louis Cornell, of the New England Conservatory faculty. She was graduated as a pianist last June. She is now registered as a third-year pupil in the conservatory collegiate department as a candidate for the degree of bachelor of music, which she will normally be awarded in 1934.

12

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

FEB 20 1933

Pianoforte Soloist with the Boston Symphony

MISS GLADYS HEATHCOCK

The complete program has been announced of the sixth concert of the Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor, next Thursday evening, Feb. 23, in Sanders theatre, Harvard university, Cambridge, at which Gladys Heathcock, of Lowell, will be the pianoforte soloist. As winner in April last of the Mason & Hamlin pianoforte prize at the New England Conservatory of Music Miss Heathcock's playing received special commendation from Dr. Koussevitzky, who was one of the judges, and who in January last invited the young pianist to play at his February concert in Cambridge.

The program follows:

Symphony in G major, The Surprise (B. & H. No. 6) ....Haydn
- I. Adagio; Allegro assai
- II. Andante
- III. Menuetto
- IV. Allegro di molto

Concerto for Pianoforte in E flat, No. 1.
Soloist, Miss Heathcock

Symphony in D Minor ......Franck
- I. Lento; Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

The soloist at this concert is the 19-year-old daughter of Mr. and Mrs. Sidney T. Heathcock of 83 Hawthorne street. She has been throughout her musical study a pupil of Louis Cornell, of the New England Conservatory faculty. She was graduated as a pianist last June. She is now registered as a third-year pupil in the conservatory collegiate department as a candidate for the degree of bachelor of music, which she will normally be awarded in 1934.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

FEB 25 1933

Boston Symphony Orchestra To Give Fourth Concert Here

The Department of Music of the Brooklyn Institute of Arts and Sciences will present the fourth in a series of five Philharmonic concerts by the Boston Symphony Orchestra, directed by Serge Koussevitzky, on Friday evening, March 3, at 8:15, in the opera house of the Brooklyn Academy of Music.

The program will be as follows: Haydn, Symhpony in G Major ("Surprise"); Richard Strauss, "Tod und Verklarung," tone poem, Opus 4; Mozart, Concerto for Violin in A Mapor, No. 5 (Richard Burgin, soloist); Johann Strauss, Fruhling Stimmen, waltzes.

Music

Feb 22.

Last evening the Boston Symphony Orchestra gave its third concert of the current Providence season in the Albee Theatre, Dr. Serge Kussevitsky conducting. A considerable part of the program was devoted to the music of Richard Wagner.

The program opened with the "Eine Kleine Nachtmusik" of Mozart. Being scored for strings alone, they did their customarily capable best. It has always seemed to me that Koussevitsky attains a rare degree of intimacy in these small groups which I like to think is akin to the small orchestras formerly employed by the nobility of the 17th and 18th Centuries. This Mozart seems to me to be of a rather "nervous" nature, always hurrying along to its conclusion, almost before its time. The symphony of the evening was Beethoven's Seventh in A major, written by him in the year 1812 and played for the first time in 1813. The second well done, probably because of the fact that it gave opportunity for the movement of this seemed especially orchestra to demonstrate again its ability to play from the most delecate pianissimos to the robust fortes, with evenness of modulation.

First in the second half was heard the arrangement from the second act of "Seigfried" by Wagner which was to be played as a separate orchestral work, "Forest Murmurs". In this we find Siegfried playing on a pipe of reeds or straws in the forest while the birds twitter, the whole being finally distrupted by the appearance of the dragon. Following was the Funeral Music from "Gotterdammerung" also by Wagner. The shades of Death were well portrayed by the low strings and woodwinds. It was followed by the piece for which Wagner is known to the majority of people, the Overture to "Tannhauser". Beginning with the Pilgrims' Song, being moved to Venusburg with all its pleasures and back again with the Song of the Faithful ever triumphant, we were captivated by the outstanding rendition which the Orchestra gave this masterpiece.

J. E. F., Jr.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

FEB 26 1933

BOSTON SYMPHONY AT SMITH TUESDAY

Koussevitzky Will Lead Orchestra in Sixth Concert at the College

Northampton, Feb. 25—The Boston Symphony orchestra under the direction of Sergei Koussevitzky will appear at John M. Greene hall, Smith college, Tuesday night at 8. This concert will be the sixth in the Smith college concert course. The program follows:—

Handel—Concerto Grosso in D minor for string orchestra, opus 6, No 10 (Seiffert edition.)
1. Overture: Grave-Allegro
2. Air
3. Allegro moderato
4. Allegro

Stravinsky—"Le Sacre du Printemps ("The Rite of Spring.") A picture of pagan Russia.
1. The Adoration of the Earth
   Introduction, Harbingers of Spring, Dance of the Adolescents, Abduction, Spring Rounds, Games of the Rival Cities, The Procession of the Wise Men, The Adoration of the Earth (The Wise Man), Dance of the Earth.
2. The Sacrifice
   Introduction, Mysterious Circles of the Adolescents, Glorification of the Chosen One, Evocation of the Ancestors, Ritual of the Ancestors, The Sacrificial Dance of the Chosen One.

Intermission

Wagner—"Forest Murmurs" from "Siegfried," "Siegfried Idyl," Prelude to "Die Meistersinger von Nurnberg."

---

10 Prov Journal (Feb 22

IN TERMS OF MUSIC, Comment in Season

Boston Symphony Orchestra Gives Third of Season's Concerts Before Packed House at Albee.—Three Selections From Wagner Offered

The Boston Symphony Orchestra last night gave the third of its season's concerts before a packed house in the Albee Theatre. The program was composed of a little symphony by Mozart, a grander one by Beethoven and three selections from the works of Richard Wagner, played in commemoration of the 50th anniversary of his death.

If mourning and anniversary celebrations are to be counted in decades, half and whole centuries, then a half-century memorial is of very great importance, for in that not inconsiderable span the world has time to evaluate the true worth of the composer whose thoughts come nearest and dearest to the heart. Interest in the concert therefore centred particularly around the memory of Richard Wagner.

One notes with curious interest the material that has been offered by various speakers and writers upon Wagner and the structure of this program. Wagner's worthip of Beethoven is well known. He tells many times in his own biography of his delight in conducting the Beethoven symphonies and his particular admiration of the Ninth. The offering of Beethoven's Seventh Symphony is doubtless because of Wagner's fondness for Beethoven, and probably the use of "Einekleine Nachtsmusic" reflects Beethoven's admiration of Mozart.

The "Nachtmusik," although usually called a "serenade," is in reality a little symphony of classis form. It is ever popular and, as placed in this program, serves as a quiet and pleasing introduction or overture to more profound musical thoughts expressed in tonal grandeurs. Mozart wrote many pieces in light though not superficial mood, and this is one of the most charming of them all. The strings delighted with their crisp and agile fluency, tonal balance was maintained with most artistic perfection. The bowing was good to see. Mozart again left the impression of the airy lightheartedness that is so evident in many of his works.

Although preambled by firmness and austerity through which peer rays of melodic beauty, the first movement of the "Seventh Symphony"—there is no other name for it,—is of undisguised cheerfulness but remote from the prettiness of Mozart. This movement affords many opportunities for the woodwind which, as always, showed that beauty of orchestral speech which has contributed so largely to the success of the Boston Symphony Orchestra. The sonority of the basses, a quality which has served as an example to all the other orchestras, was highly in evidence and their message, far lower in the musical scale than most people think in, was given with the clarity of articulation often reserved for instruments of higher tessitura. The "Allegretto" is an exquisite threnody of great nobility of character. Its presentation was devout, its tempo slow, its religious nature most beautifully revealed.

That such simple music can be so great is no more remarkable than that conductor and orchestra so often in the heights of orchestral expression can become as little children and make such appealing poetry of the music. We know of no more poignant phrases in all Beethoven than this "little allegro." Then to the "Presto" with its tremendous brasses, its resounding chords and purposeful discords. The kaleidoscopic changes of musical mood in this symphony are as brilliant and as full of contrast as in any of the great master's nine.

If Beethoven warned us of approaching "program music" in his plea "Mehr Ausdruck der Empfindung als Malerei," this suggestion was not heeded by Wagner, who was most definite and descriptive in his "leit motiven" and in his "Waldweben," or relation of "forest sounds." As played by this orchestra it was a thing of rare beauty and a veritable triumph of orchestral expression over any other form of thought conveyance. Our recent hearing of "Tapiola" by Sibelius must be compared with this as far simpler though hardly less effective orchestration. The familiar "Bird Call" by flute and clarinet recalled the legendary gift of Siegfried of magic power to understand the speech of birds and the sounds of the forest.

In the dignified immensities of "Siegfried's Funeral March" Koussevitzsky gave a most exalted portrayal of what is considered by many as the greatest elegiac sentiment in all music. The association of conductor and performers in this threnody was most complete. Even without the association of the stage picture, lacking a knowledge of the story of Siegfried, the import of this soulful work is evident and its heroic proportions made apparent. Percussion lent assistance in the tremendous fortes with just and perfect intonation, the brass choir added its tonal richness to the ensemble and plant strings in perfect accord of intonation and unity gave massive richness of orchestral texture. A glorious bass clarinet was heard, such as would have delighted him whose memory was revered in this most solemn music.

The "Overture to Tannhauser" came as a fitting climax to these orchestral wonders. Its lessons of repentance and forgiveness are not surpassed in the entire literature of religious music, and this library is large. If instruments ever speak with lucid and prophetic voices it is in this superb overture which whets the appetite for more and leaves in the memory thoughts of the prayer of pilgrims, of the futility of a life of sin and glorious redemption through repentance.

Wagner wished us to associate his music with these thoughts. He has invoked his genius of orchestration that they might be so united. Until more fitting musical devices became available this method of expression must stand as exemplary and monumental. Wagner's dream of realism in music is fulfilled. His greatness is now acknowledged by the entire musical world and it is doubtful whether it will ever be surpassed. Yet it is only by a large orchestra of musicians equipped with able technique and above all with personal esthetic appreciation of the musical values of the composition that these grandeurs are made manifest to us. Such an assembly is this Boston orchestra, which has made a study of tone qualities and dynamic values, and through constant artistic association has been welded into a perfect tonal unit. Fortunately the "guest conductor" idea has not as yet taken firm hold of this band. But one conductor has made his imprint upon the band, and the divers interpretative idiosyncrasies of a variety of musical minds have not disturbed or interfered. Upon this, both public and orchestra are to be congratulated. Such unity of purpose and soundness of interpretation have a direct bearing upon the perfection of this great orchestra. Again it leaves with the impression of the artistic excellence of its personnel and the fine interpretative powers of its conductor.

The program:

Mozart .... "Eine Kleine Nachtmusik"
Serenade for String Orchestra (K. 525)
- I. Allegro.
- II. Romanza: Andante.
- III. Menuetto: Allegretto.
- IV. Rondo: Allegro.

Beethoven ... Symphony No. 7 in A major, Op. 92.
- I. Poco sostenuto: Vivace.
- II. Allegretto.
- III. Presto: Assai meno presto: Tempo primo.
- IV. Allegro con brio.

Wagner—"Forest Murmurs" from "Siegfried"
Wagner..Death Music of Siegfried from "Gotterdammerung"
Wagner..........Overture to "Tannhauser"

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

FEB 23 1933

It is a matter for local pride that a young Lowell musician, Miss Gladys F. Heathcock, should have been chosen to play as pianoforte soloist with the Boston Symphony orchestra in Sanders Theatre, Cambridge, this evening. Dr. Koussevitzky, conductor of the orchestra, has done much to encourage American composers and musicians. But properly he requires a high standard of ability for the inclusion of their works or for their participation in performance at the concerts of the orchestra. Of Miss Heathcock's talent he had opportunity to form an opinion as one of the judges in the Conservatory competition last year when the Lowell girl won the prize award. Hopefully before long there will be the opportunity to hear Miss Heathcock in her own city.

1 126

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

FEB 20 19

Pianoforte Soloist with the Boston Symphony

MISS GLADYS HEATHCOCK

The complete program has been announced of the sixth concert of the Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor, next Thursday evening, Feb. 23, in Sanders theatre, Harvard university, Cambridge, at which Gladys Heathcock, of Lowell, will be the pianoforte soloist. As winner in April last of the Mason & Hamlin pianoforte prize at the New England Conservatory of Music Miss Heathcock's playing received special commendation from Dr. Koussevitzky, who was one of the judges, and who in January last invited the young pianist to play at his February concert in Cambridge.

The program follows:

Symphony in G major, The Surprise (B. & H. No. 6) ....Haydn
- I. Adagio; Allegro assai
- II. Andante
- III. Menuetto
- IV. Allegro di molto

Concerto for Pianoforte in E flat, No. 1.
Soloist, Miss Heathcock

Symphony in D Minor ......Franck
- I. Lento; Allegro non troppo
- II. Allegretto
- III. Allegro non troppo

The soloist at this concert is the 19-year-old daughter of Mr. and Mrs. Sidney T. Heathcock of 83 Hawthorne street. She has been throughout her musical study a pupil of Louis Cornell, of the New England Conservatory faculty. She was graduated as a pianist last June. She is now registered as a third-year pupil in the conservatory collegiate department as a candidate for the degree of bachelor of music, which she will normally be awarded in 1934.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

FEB 25 1933

Boston Symphony Orchestra To Give Fourth Concert Here

The Department of Music of the Brooklyn Institute of Arts and Sciences will present the fourth in a series of five Philharmonic concerts by the Boston Symphony Orchestra, directed by Serge Koussevitzky, on Friday evening, March 3, at 8:15, in the opera house of the Brooklyn Academy of Music.

The program will be as follows: Haydn, Symhpony in G Major ("Surprise"); Richard Strauss, "Tod und Verklarung," tone poem, Opus 4; Mozart, Concerto for Violin in A Mapor, No. 5 (Richard Burgin, soloist); Johann Strauss, Frubling Stimmen, waltzes.

Brown Herald

Music

Feb 22. Prov. Hu

Last evening the Boston Symphony Orchestra gave its third concert of the current Providence season in the Albee Theatre, Dr. Serge Kussevitsky conducting. A considerable part of the program was devoted to the music of Richard Wagner.

The program opened with the "Eine Kleine Nachtmusik" of Mozart. Being scored for strings alone, they did their customarily capable best. It has always seemed to me that Koussevitsky attains a rare degree of intimacy in these small groups which I like to think is akin to the small orchestras formerly employed by the nobility of the 17th and 18th Centuries. This Mozart seems to me to be of a rather "nervous" nature, always hurrying along to its conclusion, almost before its time. The symphony of the evening was Beethoven's Seventh in A major, written by him in the year 1812 and played for the first time in 1813. The second well done, probably because of the fact that it gave opportunity for the movement of this seemed especially orchestra to demonstrate again its ability to play from the most delecate pianissimos to the robust fortes, with evenness of modulation.

First in the second half was heard the arrangement from the second act of "Seigfried" by Wagner which was t o be played as a separate orchestral work, "Forest Murmurs". In this we find Siegfried playing on a pipe of reeds or straws in the forest while the birds twitter, the whole being finally distrupted by the appearance of the dragon. Following was the Funeral Music from "Gotterdammerung" also by Wagner. The shades of Death were well portrayed by the low strings and woodwinds. It was followed by the piece for which Wagner is known to the majority of people, the Overture to "Tannhauser". Beginning with the Pilgrims' Song, being moved to Venusburg with all its pleasures and back again with the Song of the Faithful ever triumphant, we were captivated by the outstanding rendition which the Orchestra gave this masterpiece.

J. E. F., Jr.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

FEB 26 1933

BOSTON SYMPHONY AT SMITH TUESDAY

Koussevitzky Will Lead Orchestra in Sixth Concert at the College

Northampton, Feb. 25—The Boston Symphony orchestra under the direction of Sergei Koussevitzky will appear at John M. Greene hall, Smith college, Tuesday night at 8. This concert will be the sixth in the Smith college concert course. The program follows:—

Handel—Concerto Grosso in D minor for string orchestra, opus 6, No 10 (Seiffert edition.)
1. Overture: Grave-Allegro
2. Air
3. Allegro moderato
4. Allegro

Stravinsky—'Le Sacre du Printemps ("The Rite of Spring.") A picture of pagan Russia.
1. The Adoration of the Earth
   Introduction, Harbingers of Spring, Dance of the Adolescents, Abduction, Spring Rounds, Games of the Rival Cities, The Procession of the Wise Men, The Adoration of the Earth (The Wise Man), Dance of the Earth.
2. The Sacrifice
   Introduction, Mysterious Circles of the Adolescents, Glorification of the Chosen One, Evocation of the Ancestors, Ritual of the Ancestors, The Sacrificial Dance of the Chosen One.

Intermission

Wagner—"Forest Murmurs" from "Siegfried," "Siegfried Idyl," Prelude to "Die Meistersinger von Nurnberg."

---

10 Prov Journal Feb 22

IN TERMS OF MUSIC, Comment in Season

Boston Symphony Orchestra Gives Third of Season's Concerts Before Packed House at Albee.—Three Selections From Wagner Offered

The Boston Symphony Orchestra last night gave the third of its season's concerts before a packed house in the Albee Theatre. The program was composed of a little symphony by Mozart, a grander one by Beethoven and three selections from the works of Richard Wagner, played in commemoration of the 50th anniversary of his death.

If mourning and anniversary celebrations are to be counted in decades, half and whole centuries, then a half-century memorial is of very great importance, for in that not inconsiderable span the world has time to evaluate the true worth of the composer whose thoughts come nearest and dearest to the heart. Interest in the concert therefore centred particularly around the memory of Richard Wagner.

One notes with curious interest the material that has been offered by various speakers and writers upon Wagner and the structure of this program. Wagner's worthip of Beethoven is well known. He tells many times in his own biography of his delight in conducting the Beethoven symphonies and his particular admiration of the Ninth. The offering of Beethoven's Seventh Symphony is doubtless because of Wagner's fondness for Beethoven, and probably the use of "Einekleine Nachtsmusic" reflects Beethoven's admiration of Mozart.

The "Nachtmusik," although usually called a "serenade," is in reality a little symphony of classis form. It is ever popular and, as placed in this program, serves as a quiet and pleasing introduction or overture to more profound musical thoughts expressed in tonal grandeurs. Mozart wrote many pieces in light though not superficial mood, and this is one of the most charming of them all. The strings delighted with their crisp and agile fluency, tonal balance was maintained with most artistic perfection. The bowing was good to see. Mozart again left the impression of the airy lightheartedness that is so evident in many of his works.

Although preambled by firmness and austerity through which peer rays of melodic beauty, the first movement of the "Seventh Symphony"—there is no other name for it,—is of undisguised cheerfulness but remote from the prettiness of Mozart. This movement affords many opportunities for the woodwind which, as always, showed that beauty of orchestral speech which has contributed so largely to the success of the Boston Symphony Orchestra. The sonority of the basses, a quality which has served as an example to all the other orchestras, was highly in evidence and their message, far lower in the musical scale than most people think in, was given with the clarity of articulation often reserved for instruments of higher tessitura. The "Allegretto" is an exquisite threnody of great nobility of character. Its presentation was devout, its tempo slow, its religious nature most beautifully revealed.

That such simple music can be so great is no more remarkable than that conductor and orchestra so often in the heights of orchestral expression can become as little children and make such appealing poetry of the music. We know of no more poignant phrases in all Beethoven than this "little allegro." Then to the "Presto" with its tremendous brasses, its resounding chords and purposeful discords. The kaleidoscopic changes of musical mood in this symphony are as brilliant and as full of contrast as in any of the great master's nine.

If Beethoven warned us of approaching "program music" in his plea "Mehr Ausdruck der Empfindung als Malerei," this suggestion was not heeded by Wagner, who was most definite and descriptive in his "leit motiven" and in his "Waldweben," or relation of "forest sounds." As played by this orchestra it was a thing of rare beauty and a veritable triumph of orchestral expression over any other form of thought conveyance. Our recent hearing of "Tapiola" by Sibelius must be compared with this as far simpler though hardly less effective orchestration. The familiar "Bird Call" by flute and clarinet recalled the legendary gift of Siegfried of magic power to understand the speech of birds and the sounds of the forest.

In the dignified immensities of "Siegfried's Funeral March" Koussevitzky gave a most exalted portrayal of what is considered by many as the greatest elegiac sentiment in all music. The association of conductor and performers in this threnody was most complete. Even without the association of the stage picture, lacking a knowledge of the story of Siegfried, the import of this soulful work is evident and its heroic proportions made apparent. Percussion lent assistance in the tremendous fortes with just and perfect intonation, the brass choir added its tonal richness to the ensemble and plant strings in perfect accord of intonation and unity gave massive richness of orchestral texture. A glorious bass clarinet was heard, such as would have delighted him whose memory was revered in this most solemn music.

The "Overture to Tannhauser" came as a fitting climax to these orchestral wonders. Its lessons of repentance and forgiveness are not surpassed in the entire literature of religious music, and this library is large. If instruments ever speak with lucid and prophetic voices it is in this superb overture which whets the appetite for more and leaves in the memory thoughts of the prayer of pilgrims, of the futility of a life of sin and glorious redemption through repentance.

Wagner wished us to associate his music with these thoughts. He has invoked his genius of orchestration that they might be so united. Until more fitting musical devices became available this method of expression must stand as exemplary and monumental. Wagner's dream of realism in music is fulfilled. His greatness is now acknowledged by the entire musical world and it is doubtful whether it will ever be surpassed. Yet it is only by a large orchestra of musicians equipped with able technique and above all with personal esthetic appreciation of the musical values of the composition that these grandeurs are made manifest to us. Such an assembly is this Boston orchestra, which has made a study of tone qualities and dynamic values, and through constant artistic association has been welded into a perfect tonal unit. Fortunately the "guest conductor" idea has not as yet taken firm hold of this band. But one conductor has made his imprint upon the band, and the divers interpretative idiosyncrasies of a variety of musical minds have not disturbed or interfered. Upon this, both public and orchestra are to be congratulated. Such unity of purpose and soundness of interpretation have a direct bearing upon the perfection of this great orchestra. Again it leaves with the impression of the artistic excellence of its personnel and the fine interpretative powers of its conductor.

The program:

Mozart.......... "Eine Kleine Nachtmusik"
Serenade for String Orchestra (K. 525)
- I. Allegro.
- II. Romanza: Andante.
- III. Menuetto: Allegretto.
- IV. Rondo: Allegro.

Beethoven ... Symphony No. 7 in A major, Op. 92.
- I. Poco sostenuto: Vivace.
- II. Allegretto.
- III. Presto: Assai meno presto: Tempo primo.
- IV. Allegro con brio.

Wagner—"Forest Murmurs" from "Siegfried"
Wagner..Death Music of Siegfried from "Gotterdammerung"
Wagner..........Overture to "Tannhauser"

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

FEB 23 1933

It is a matter for local pride that a young Lowell musician, Miss Gladys F. Heathcock, should have been chosen to play as pianoforte soloist with the Boston Symphony orchestra in Sanders Theatre, Cambridge, this evening. Dr. Koussevitzky, conductor of the orchestra, has done much to encourage American composers and musicians. But properly he requires a high standard of ability for the inclusion of their works or for their participation in performance at the concerts of the orchestra. Of Miss Heathcock's talent he had opportunity to form an opinion as one of the judges in the Conservatory competition last year when the Lowell girl won the prize award. Hopefully before long there will be the opportunity to hear Miss Heathcock in her own city.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

FEB 22 1933

Symphony Group in Third Offering

Boston Players Present Mozart, Beethoven, Wag- in Providence.

Only four times in a season the great Boston Symphony orchestra comes to Rhode Island. Last evening in the Albee Theatre, Providence, the third of the series of concerts was played before an audience that filled the ample theatre, and the orchestra brought to a throng of highly appreciative listeners the beauty and grandeur of three of the greatest minds in all musical history. Beginning with Mozart's serenade for strings, "Eine Kleine Nachtmusik," it followed with the glorious Seventh Symphony of Beethoven, and three Wagner numbers closed the concert.

It was appropriately gracious on the part of Dr. Koussevitzky that in this period of the observance of the 50th anniversary of Wagner's death he should include three of the great German's numbers in this programme. Perhaps, before the programme was announced, some of the regular symphony patrons hoped for a Wagner symphony, but surely there could be no happier arrangement than a list of numbers beginning with the beauties of Mozart, continuing with the sonorous glories of the Beethoven seventh, and thus leading to the great master of the 19th century. It was in every respect a magnificent offering, and under the inspired direction of Dr. Koussevitzky was magnificently played. To those who heard this concert there shall always remain the memory of the thoroughly inspired playing of the symphony and of the Wagner numbers.

No finer conception of Wagner could be asked for than that of the eminent Russian who has conducted the Boston Symphony orchestra in recent years and who has stamped his personality all over it. Koussevitzky is a lover of the music produced by his own nation, but he is a music master first of all, and his fealty to his art is too thorough to permit him to miss any single point of greatness in a composition of any nation. Thus he is one of the greatest of all interpreters of Richard Wagner, and no living director is more fully capable of revealing in its fullest extent the greatness of that marvellous genius. The concert which he closed last evening with the glorious and impressive beauties of the "Tannhauser" overture shall not be forgotten by the Wagner admirer who was fortunate enough to have heard it. The programme follows:

Mozart ..."Eine Kleine Nachtmusik"
Serenade for string orchestra (K. 525)
(1) Allegro.
(2) Romanza: Andante.
(3) Menuetto: Allegretto.
(4) Rondo; Allegro.
Beethoven ....
..Symphony No. 7 in A Major, Op. 92
(1) Poco sostenuto; Vivace.
(2) Allegretto.
(3) Presto: Assai meno presto: Tempo primo.
(4) Allegro con brio.
Wagner ....
.."Forest Murmurs" from "Siegfried"
Wagner ....
"Death Music of Siegfried" from "Gotterdammerung"
Wagner ....Overture to "Tannhauser"

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

FEB 22 1933

IN TERMS OF MUSIC, Comment in Season

Boston Symphony Orchestra Gives Third of Season's Concerts Before Packed House at Albee.—Three Selections From Wagner Offered

The Boston Symphony Orchestra last night gave the third of its season's concerts before a packed house in the Albee Theatre. The program was composed of a little symphony by Mozart, a grander one by Beethoven and three selections from the works of Richard Wagner, played in commemoration of the 50th anniversary of his death.

If mourning and anniversary celebrations are to be counted in decades, half and whole centuries, then a half-century memorial is of very great importance, for in that not inconsiderable span the world has time to evaluate the true worth of the composer whose thoughts come nearest and dearest to the heart. Interest in the concert therefore centred particularly around the memory of Richard Wagner.

One notes with curious interest the material that has been offered by various speakers and writers upon Wagner and the structure of this program. Wagner's worthip of Beethoven is well known. He tells many times in his own biography of his delight in conducting the Beethoven symphonies and his particular admiration of the Ninth. The offering of Beethoven's Seventh Symphony is doubtless because of Wagner's fondness for Beethoven, and probably the use of "Einekleine Nachtsmusic" reflects Beethoven's admiration of Mozart.

The "Nachtmusik," although usually called a "serenade," is in reality a little symphony of classis form. It is ever popular and, as placed in this program, serves as a quiet and pleasing introduction or overture to more profound musical thoughts expressed in tonal grandeurs. Mozart wrote many pieces in light though not superficial mood, and this is one of the most charming of them all. The strings delighted with their crisp and agile fluency, tonal balance was maintained with most artistic perfection. The bowing was good to see. Mozart again left the impression of the airy lightheartedness that is so evident in many of his works.

Although preambled by firmness and austerity through which peer rays of melodic beauty, the first movement of the "Seventh Symphony"—there is no other name for it,—is of undisguised cheerfulness but remote from the prettiness of Mozart. This movement affords many opportunities for the woodwind which, as always, showed that beauty of orchestral speech which has contributed so largely to the success of the Boston Symphony Orchestra. The sonority of the basses, a quality which has served as an example to all the other orchestras, was highly in evidence and their message, far lower in the musical scale than most people think in, was given with the clarity of articulation often reserved for instruments of higher tessitura. The "Allegretto" is an exquisite threnody of great nobility of character. Its presentation was devout, its tempo slow, its religious nature most beautifully revealed.

That such simple music can be so great is no more remarkable than that conductor and orchestra so often in the heights of orchestral expression can become as little children and make such appealing poetry of the music. We know of no more poignant phrases in all Beethoven than this "little allegro." Then to the "Presto" with its tremendous brasses, its resounding chords and purposeful discords. The kaleidoscopic changes of musical mood in this symphony are as brilliant and as full of contrast as in any of the great master's nine.

If Beethoven warned us of approaching "program music" in his plea "Mehr Ausdruck der Empfindung als Malerei," this suggestion was not heeded by Wagner, who was most definite and descriptive in his "leit motiven" and in his "Waldweben," or relation of "forest sounds." As played by this orchestra it was a thing of rare beauty and a veritable triumph of orchestral expression over any other form of thought conveyance. Our recent hearing of "Tapiola" by Sibelius must be compared with this as far simpler though hardly less effective orchestration. The familiar "Bird Call" by flute and clarinet recalled the legendary gift of Siegfried of magic power to understand the speech of birds and the sounds of the forest.

In the dignified immensities of "Siegfried's Funeral March" Koussevitzky gave a most exalted portrayal of what is considered by many as the greatest elegiac sentiment in all music. The association of conductor and performers in this threnody was most complete. Even without the association of the stage picture, lacking a knowledge of the story of Siegfried, the import of this soulful work is evident and its heroic proportions made apparent. Percussion lent assistance in the tremendous fortes with just and perfect intonation, the brass choir added its tonal richness to the ensemble and plant strings in perfect accord of intonation and unity gave massive richness of orchestral texture. A glorious bass clarinet was heard, such as would have delighted him whose memory was revered in this most solemn music.

The "Overture to Tannhauser" came as a fitting climax to these orchestral wonders. Its lessons of repentance and forgiveness are not surpassed in the entire literature of religious music, and this library is large. If instruments ever speak with lucid and prophetic voices it is in this superb overture which whets the appetite for more and leaves in the memory thoughts of the prayer of pilgrims, of the futility of a life of sin and glorious redemption through repentance.

Wagner wished us to associate his music with these thoughts. He has invoked his genius of orchestration that they might be so united. Until more fitting musical devices became available this method of expression must stand as exemplary and monumental. Wagner's dream of realism in music is fulfilled His greatness is now acknowledged by the entire musical world and it is doubtful whether it will ever be surpassed. Yet it is only by a large orchestra of musicians equipped with able technique and above all with personal esthetic appreciation of the musical values of the composition that these grandeurs are made manifest to us. Such an assembly is this Boston orchestra, which has made a study of tone qualities and dynamic values, and through constant artistic association has been welded into a perfect tonal unit. Fortunately the "guest conductor" idea has not as yet taken firm hold of this band. But one conductor has made his imprint upon the band, and the divers interpretative idiosyncrasies of a variety of musical minds have not disturbed or interfered. Upon this, both public and orchestra are to be congratulated. Such unity of purpose and soundness of interpretation have a direct bearing upon the perfection of this great orchestra. Again it leaves with the impression of the artistic excellence of its personnel and the fine interpretative powers of its conductor.

The program:

Mozart .... "Eine Kleine Nachtmusik"
Serenade for String Orchestra (K. 525)
I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.
Beethoven ... Symphony No. 7 in A major, Op. 92.
I. Poco sostenuto: Vivace.
II. Allegretto.
III. Presto: Assai meno presto: Tempo primo.
IV. Allegro con brio.
Wagner—"Forest Murmurs" from "Siegfried"
Wagner..Death Music of Siegfried from "Gotterdammerung"
Wagner..........Overture to "Tannhauser"

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

FEB 22 1933

Boston Symphony Orchestra Gives Third in Concert Series

Program Composed of Little Symphony by Mozart, a Grander One by Beethoven and Three Selections From Works of Richard Wagner, Played in Observance of 50th Anniversary of His Death.

The Boston Symphony Orchestra last night gave the third of its season's concerts before a packed house in the Albee Theatre. The program was composed of a little symphony by Mozart, a grander one by Beethoven and three selections from the works of Richard Wagner, played in commemoration of the 50th anniversary of his death.

The "Nachtmusik," although usually called a "serenade," is in reality a little symphony of classis form. It is ever popular and, as placed in this program, serves as a quiet and pleasing introduction or overture to more profound musical thoughts expressed in tonal grandeurs. Mozart wrote many pieces in light though not superficial mood, and this is one of the most charming of them all. The strings delighted with their crisp and agile fluency, tonal balance was maintained with most artistic perfection. The bowing was good to see. Mozart again left the impression of the airy lightheartedness that is so evident in many of his works.

Although preambled by firmness and austerity through which peer rays of melodic beauty, the first movement of the "Seventh Symphony"—there is no other name for it,—is of undisguised cheerfulness but remote from the prettiness of Mozart. This movement affords many opportunities for the woodwind which, as always, showed that beauty of orchestral speech which has contributed so largely to the success of the Boston Symphony Orchestra. The sonority of the basses, a quality which has served as an example to all the other orchestras, was highly in evidence and their message, far lower in the musical scale than most people think in, was given with the clarity of articulation often reserved for instruments of higher tessitura. The "Allegretto" is an exquisite threnody of great nobility of character. Its presentation was devout, its tempo slow, its religious nature most beautifully revealed.

If Beethoven warned us of approaching "program music" in his plea "Mehr Ausdruck der Empfindung als Malerei," this suggestion was not heeded by Wagner, who was most definite and descriptive in his "leit motiven" and in his "Waldweben," or relation of "forest sounds." As played by this orchestra it was a thing of rare beauty and a veritable triumph of orchestral expression over any other form of thought conveyance.

In the dignified immensities of "Siegfried's Funeral March" Koussevitzky gave a most exalted portrayal of what is considered by many as the greatest elegiac sentiment in all music. The association of conductor and performers in this threnody was most complete. Even without the association of the stage picture, lacking a knowledge of the story of Siegfried, the import of this soulful work is evident and its heroic proportions made apparent. Percussion lent assistance in the tremendous fortes with just and perfect intonation, the brass choir added its tonal richness to the ensemble and plant strings in perfect accord of intonation and unity gave massive richness of orchestral texture. A glorious bass clarinet was heard, such as would have delighted him whose memory was revered in this most solemn music.

The "Overture to Tannhauser" came as a fitting climax to these orchestral wonders. Its lessons of repentance and forgiveness are not surpassed in the entire literature of religious music, and this library is large. If instruments ever speak with lucid and prophetic voices it is in this superb overture which whets the appetite for more and leaves in the memory thoughts of the prayer of pilgrims, of the futility of a life of sin and glorious redemption through repentance.

The program:

Mozart .... "Eine Kleine Nachtmusik"
Serenade for String Orchestra (K. 525)
I. Allegro.
II. Romanza: Andante.
III. Menuetto: Allegretto.
IV. Rondo: Allegro.
Beethoven ... Symphony No. 7 in A major Op. 92.
I. Poco sostenuto: Vivace.
II. Allegretto.
III. Presto: Assai meno presto: Tempo primo.
IV. Allegro con brio.
Wagner—"Forest Murmurs" from "Siegfried"
Wagner..Death Music of Siegfried from "Gotterdammerung"
Wagner..........Overture to "Tannhauser"

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

FEB 26 1933

Boston Symphony to Play "Le Sacre" at Northampton

Dr Koussevitzky to Direct Important Work By Stravinsky at Greene Hall Tuesday Night In First Performance In This Area—Program Also Includes Selections By Gluck and Wagner

THE Boston Symphony orchestra under the direction of Dr Serge Koussevitzky will perform at Green hall, Northampton, on Tuesday night at 8 what will probably be one of the most interesting and significant concerts to be given in this vicinity during the present season. The concert is offered in the Smith college series.

In place of the usual symphony, the orchestra will play one of the most important works of modern times, Stravinsky's "Le Sacre du Printemps" for the first time in the area. A work a little more than 20 years ago, the "Sacre" has been performed in most of the capitals of Europe, at New York city and at Boston, but seldom is it heard in the provinces, and for that reason its rendition at Northampton on Tuesday night will be of prime interest.

Few works have created so profound a sensation in recent years. First performed at Paris, it aroused a furore, and as it was introduced to other cities, it never failed to stimulate vast audiences. The "Sacre" was originally written to be performed as a ballet, but was not given as such in this country until a few years ago, when Leopold Stokowski and the Philadelphia Symphony orchestra with a large group of dancers appeared in performances at Philadelphia and New York city. As an orchestra composition has been played many times by the Boston Symphony orchestra.

The Stravinsky work will be preceded by the Ballet Suite No 2 of Gluck, arranged by Mottil, and followed by three selections by Wagner. These will include the "Forest Murmurs" from "Siegfried," "A Siegfried Idyl" and the Overture to "Tannhaeuser."

The complete program follows:—

Ballet Suite No 2 .... Gluck-Mottil
In three movements
"Le Sacre du Printemps" ...... Stravinsky
1. The Adoration of the Earth: Introduction; Harbingers of Spring; Dance of the Adolescents; Abduction; Spring Rounds; Games of the Rival Cities; The Procession of the Wise Men; Adoration of the Earth (the Wise man); Dance of the Earth.
11. The Sacrifice: Introduction; Mysterious Circles of the Adolescents; Glorification of the Chosen One; Evocation of the Ancestors; Ritual of the Ancestors; the Sacrificial Dance of the Chosen One.

Intermission

"Forest Murmurs" from "Siegfried," Wagner
"A Siegfried Idyl" .... Wagner
"Overture to "Tannhaeuser" ...... Wagner

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE

FEB 25 1933

BOSTON SYMPHONY TO PLAY TUESDAY NIGHT

Dr. Serge Koussevitzky Will Conduct Program in John Morton Greene Hall

The Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky will give the sixth concert in the Smith college concert series on Tuesday evening, Feb. 28, at 8 o'clock in John Morton Greene hall. The program follows.

Ballet Suite, No. 2 Gluck-Mott
Le Sacre du Printemps (The Rite of Spring Stravinsky
A Picture of Pagan Russia
1. The Adoration of the Earth
Introduction — Harbingers of Spring, Dance of the Adolescents, Abduction, Spring Rounds, Games of the Rival Cities, The Procession of the Wise Men, The Adoration of the Earth (The Wise Man), Dance of the Earth
2. The Sacrifice
Introduction, Mysterious Circles of the Adolescents, Glorification of the Chosen One—Evocation of the Ancestors, Ritual of the Ancestors, The Sacrifical Dance of the Chosen One
Forest Murmurs from Siegfried Wagner
A Siegfried Idyl Wagner
Prelude to Die Meistersinger von Nurnberg Wagner

There will be an intermission of ten minutes after Stravinsky's "Le Sacre du Printemps."

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS-TRIBUNE

FEB 22 1933

-:- MUSIC -:-

MOZART, BEETHOVEN, WAGNER

Dr. Koussevitzky led the Boston Symphony ~~Orchestra~~ at the Albee Theatre last night through as emotionally varied a programme as has been heard here for a very long time. Beginning with the well-known "Eine Kleine Nachtmusic" (for strings only) with its typical Mozartian delicacy and charm, he ended with the even better known "Tannhauser" overture of Wagner with its tonal burden of sin, repentance and miraculous deliverance. In between he gave us Beethoven's "Seventh Symphony," a creation out of many contrasted moods, the lovely "Forest Murmurs" from Wagner's "Siegfried" and the majestic "Funeral Music" from the same work.

Thus, the conductor provided a most difficult test for himself and his players. In the opening number the strings were fascinating, so lovely was their tone, clear in phrasing and intriguingly Mozartian in interpretation. When Dr. Koussevitzky chooses to be the virtuoso, no one can be more truly so—and this was a real achievement in virtuosity. But—and here's the rub!—the virtuosity was thus so well-established that not until well into the second movement of the "Seventh Symphony" was it laid aside. We have heard Dr. Koussevitzky play the "Seventh" more than a few times, and we have heard him play it better than he played it last night—from our point of view. For we prefer a broader and stronger interpretation of it than he gave us while in this mood of virtuosity. But if he failed to rouse us as much as usual emotionally, he did delight us mentally. He seemed to be giving his men, too, a sense of a new adventure, though not to be always quite sure of getting from them just what he wanted. But it was all admirable to watch as another illustration of what a man may do who is a master of his craft as well as of his art.

The "Forest Murmurs" was played as beautifully as we have ever heard it played; it is one of those compositions which, though "programme music," reveal what a great master of "absolute music" the irrepressible Richard also was. For it is not in the least necessary to know that this music portrays the fascination of the forest in order to enjoy it. By any other name, or by no name, it would sound as sweet.

So, too, with the great "Funeral Music." To anyone who has seen and heard "Siegfried" it remains, of course, imperishably linked with that masterpiece. Yet it might just as well have been called the "Death of a Hero" or it might have been called simply "tone poem" and it would have been just convincing. The essence of it is unmistakably heroic tragedy and it burst on us again last night with all its grandeur of feeling and its magnificence of phrasing, seeming to create almost before our eyes a mystical bridge between mortal life and spiritual immortality.

CHRONOS.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

FEB 28 1933

Boston Symphony at Smith Tonight

Prof. Welch Will Discuss Program at Lecture This Afternoon.

NORTHAMPTON, Feb. 28 — The Boston Symphony Orchestra under the direction of Serge Koussevitzky will give the sixth concert in the Smith College concert series this evening at 8 o'clock in John M. Greene Hall.

The program will be discussed late this afternoon in Sage Hall auditorium, by Prof. Roy D. Welch of the department of music. He will be assisted by Leland Hall, and Miss Doris Silbert, who will give piano arrangements of some of the numbers especially "Le Sacre du Printemps," by Stravinsky, which will be played in Northampton for the first time tonight.

THIS CLIPPING FROM
Brooklyn, N. Y., Eagle

FEB 26 1933

Boston Symphony Orchestra To Give Fourth Concert at Academy of Music on Friday

The Boston Symphony Orchestra, Serge Koussevitsky conducting, will give the fourth concert of the season on Friday evening under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn and the citizens committee, of which Adrian Van Sinderen is chairman. The concert will be given in the opera house of the Academy of Music.

The vice chairmen of the committee are Frank L. Babbott, Mrs. Edward C. Blum, Judge Frederick E. Crane, Walter H. Crittenden, Mrs. H. Edward Dreier, Mrs. William H. Good, Frederick T. Aldridge, Dr. Joseph D. Allen, Juan A Almirall, Dr. Frank L. Babbott, Jr., Dr. Nathan T. Beers, Dr. William B. Brinsmade, Mrs. Charles R. Buckley, Henry A. Ingraham, Mrs. Frederic B. Pratt, Mrs. B. Herbert Smith, R. Huntington Woodman, Mrs. Glentworth R. Butler, the Rev. Dr. S. Parkes Cadman, William M. Calder, Mrs. Otis Swan Carroll, J. Norman Carpenter, Mrs. George W. Chauncey, Mrs. I. Sherwood Coffin, Mrs. Frederick L. Cranford, Judge James C. Cropsey, former Justice Norman S. Dike, the Rev. Samuel M. Dorrance, Mrs. Guy DuVal, S. Raymond Estey, Mrs. Lewis W. Francis, Theodore L. Frothingham, W. Peter Hamilton, Walter Hammitt, George Hewlett, Miss Amelia B. Hollenback, Dr. Alexander C. Howe, William T. Hunter, Darwin R. James, Dr. William A. Jewett, James H. Jourdan, Charles D. Lay.

Mrs. John Eadie Leech, Miss Hilda Loines, Mrs. Charles J. McDermott, George V. McLaughlin, Mrs. William W. Marshall, W. S. Morton Mead, Frank C. Munson, Charles F. Murphy, Mrs. George Notman, Neilson Olcott, Mrs. Frank H. Parsons, James H. Post, Charles E. Potts, Mrs. George H. Prentiss, Mrs. Benjamin Prince, Mrs. Donald Ross, Mrs. Clinton L. Rossiter Jr., H. Stavely Sammond, Mrs. Henry Spelman, Porter Steele, Mrs. Herman Stutzer, Miss Marion J. Terry, William Armour Thayer, Carl H. Tollefsen, Mrs. Walter Truslow, Paul E. Vernon, Mrs. James P. Warbasse, Mrs. Edwin Carrington Ward, Mrs. Walter F. Wells, Mrs. J. B Whitney, Eugene A. Widman, Dr. Ralph C. Williams, Surrogate George A. Wingate, Cornelius D. Wood and Mrs. William H. Ziegler.

* * *

THIS CLIPPING FROM
N. Y. TELEGRAPH

FEB 27 1933

Koussevitzky Thursday

Boston Symphony Will Be Heard Here in Next to Final of Its Series.

The Boston Symphony Orchestra will make its fourth visit to New York—and its last but one of the season—and give concerts in Carnegie Hall next Thursday evening and Saturday afternoon.

At the evening concert Serge Koussevitsky will perform Gluck's Ballet Suite No. 2, arranged by Felix Mottl; Schumann's Symphony No. 1, and Stravinsky's "Le Sacre du Printemps," a picture of Pagan Russia.

At the Saturday afternoon concert Dr. Koussevitzky will will give for the first time in New York Louis Gruenberg's symphony, which recently had its first public performance in Boston by his orchestra. Gruenberg, the composer of the opera, "Emperor Jones," is also known by his "Enchanted Isle" and his jazz suite, both of which have been played here by the Boston Symphony. Gruenberg's symphony, written some time ago, has been revised by the composer.

The program will open with Mozart's "Eine Kleine Nachtmusik," serenade for string orchestra, and close with two Wagnerian exerpts, "A Siegfried Idyl" and Overture to "Tannhaeuser."

THIS CLIPPING FROM
New York Herald-Tribune

FEB 26 1933

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, will pay its fourth New York visit of the season this week, playing on Thursday night and Saturday afternoon in Carnegie Hall and on Friday night at the Brooklyn Academy of Music. The feature of Thursday's program will be Stravinsky's "Le Sacre du Printemps" (The Rite of Spring), subtitled "A Picture of Pagan Russia." This work, which still ranks as one of the important musical achievements of this century, was first performed as a ballet by the Diaghileff company in Paris in 1913. It took nine years to reach this country, where it was first played by the Philadelphia Orchestra under Leopold Stokowski in 1922. New York had to wait until early in 1924, when it was performed by the Boston Symphony under Pierre Monteux, who repeated it later that season.

In all, "Le Sacre" has been heard here thus far seventeen times. Koussevitzky and the Boston Symphony gave it here on January 1, 1925; the Philharmonic, under Wilhelm Furtwaengler, followed suit on January 22 and 23. In 1926, Eugene Goossens con-

Symphony will be played instead of the

ducted the New York Symphony in this extraordinary work on January 7, 8 and 10; Willem van Hoogstraten ventured to offer it to a Stadium audience on July 26. Mr. Koussevitzky and the Boston Symphony repeated it on January 6, 1927; Mr. Monteux conducted it with the Philadelphia Orchestra on April 17, 1928.

In 1930, Mr. Stokowski conducted it here six times: in ballet form on April 22 and 23 at the Metropolitan, in performances given by his own orchestra in conjunction with the League of Composers, and on December 4, 5, 6 and 7 as guest conductor of the Philharmonic-Symphony.

On Saturday afternoon Mr. Koussevitzky will introduce here the first symphony of Louis Gruenberg, composer of "The Emperor Jones." This was originally composed in 1919, but quite widely revised in 1929, when various portions were newly orchestrated and a new third movement substituted for a previous Passacaglia. The symphony was first performed in Boston on February 10 and 11 of this year.

"Although classical in form," wrote Mr. Gruenberg for Philip Hale's program notes, "an attempt was made nevertheless to mold logically the entire work into more of a homogeneous whole than is usually the case in the classical symphony — by utilizing themes from the first movement into the second, themes from the first and second movements into the third, finally combining them all in the fourth. This seemed an improvement on the four unrelated compositions usually comprising a classical symphony.

"However, form can only be a fragment for a work of art, material matter alone being of enduring value."

The Boston Symphony has played two other works by Mr. Gruenberg here: "The Enchanted Isle" on November 23, 1929, and the "Jazz Suite" on March 6 and 8, 1930. The former work was also played by the Philharmonic-Symphony under Erich Kleiber in October, 1930.

Mr. Koussevitzky is offering his Brooklyn listeners a conservative program, in which Richard Burgin, concertmaster of the orchestra, will play the Glazounoff concerto.

THIS CLIPPING FROM
ROCHESTER, N. Y.
TIMES UNION

FEB 28 1933

AGAIN, why the dearth of good Saturday night programs? True we have the Boston Symphony and WHAM will ~~have its own~~ high-grade offering next Saturday, but, generally, on the whole they are rather sorry.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

FEB 26 1933

Boston Symphony To End Concert List

Serge Koussevitzky To Lead Celebrated Organization In Closing Event Of Brilliant Season Here Wednesday

DR. SERGE KOUSSEVITZKY

As the concluding event of the finest series of Woolsey Hall concerts in New Haven's musical history, the Boston Symphony Orchestra, under the leadership of its famed Russian leader, Dr. Serge Koussevitzky, comes here next Wednesday evening. One hundred and ten men comprise the great organization, and the full personel of the orchestra will participate in the forthcoming engagement. The concert wlil commence at 8:30, and as has been the case in recent years an audience that taxes every available seat in the spacious Yale University auditorium will be in attendance for the musical occasion that is annually the climax of this city's artistic schedule.

Particular interest will be aroused this season by the brilliant program that the orchestra is to present. The opening selection will be Mozart's "Eine Kleine Nachtmusik." This famous score is a serenade for string orchestra. Since its four movements —an Allegro, Romance, Minuet and Rondo—last only about 12 minutes, it has been called a symphony in miniature.

The second number will be the Brahms Third Symphony in F major, which will naturally find favor with all music-lovers.

The second half of the program will be devoted to excerpts from the music dramas of Richard Wagner. This will be done in commemoration of the 50th anniversary of Wagner's death which occured last week. The occasion has been observed in many parts of the world, and the Boston Symphony Orchestra in its own city gave two special programs. The numbers to be heard in New Haven are "The Ride of the Valkyries" from "Die Walkure", A Siefried Idyl, and the Overture to "Rienzi."

The concert by the Boston Symphony on Wednesday brings to a close the most ambitious musical schedule ever arranged by Manager Daggett M. Lee of the Woolsey Hall Concert Series. Commencing last November with a recital by Lucrezia Bori of the Metropolitan Opera, there was presented in order Josef Hofman, pianist, Lily Pons, soprano, Yehudi Menuhin, boy violinist, and Tito Schipa, tenor. Although next season's plans are far from completion at this early date, the great interest locally in fine musical events assures New Haven of another brilliant series when the schedule for 1933-34 is arranged.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

FEB 28 1933

BOSTON SYMPHONY IN WOOLSEY TOMORROW

Presenting one of the finest programs ever arranged for this city, the Boston Symphony Orchestra will be held in Woolsey Hall tomorrow evening, the occasion bringing to a brilliant climax the Woolsey Hall Concert Series of 1932-33. With a roster of 110 men, among them some of the finest musicians in this country, the orchestra will appear here in its full strength, and will be directed by Dr. Serge Koussevitzky, the famed Russian conductor, who has brought the organization to its highest point of achievement. The concert will commence at 8:30, and the usual audiences that fill Woolsey Hall to the doors when the Boston Symphony plays here will be in evidence.

The program will open with Mozart's "Eine Kleine Nachtmusik," the famous score that is a serenade for string orchestra. Its four movements take but 12 minutes, thus giving it the title of a symphony in miniature. The program continues with the Brahms Third Symphony in F major, which, as rendered by the Boston Orchestra, will be one of the most impressive symphonies ever performed here.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNION

FEB 28 1933

Smith College

Boston Symphony at Smith Tonight

Prof. Welch Will Discuss Program at Lecture This Afternoon.

NORTHAMPTON, Feb. 27 — The Boston Symphony Orchestra under the direction of Serge Koussevitzky will give the sixth concert in the Smith College concert series Tuesday evening at 8 o'clock in John M. Greene Hall.

The program will be discussed at 4 o'clock that afternoon in Sage Hall auditorium, by Prof. Roy D. Welch of the department of music. He will be assisted by Leland Hall, and Miss Doris Silbert, who will give piano arrangements of some of the numbers especially "Le Sacre du Printemps," by Stravinsky, which will be played in Northampton for the first time Tuesday night.

The lecture will be open to the public.

THIS CLIPPING FROM
Brooklyn Times Union

FEB 26 1933

The Boston Symphony Plays Today

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give the fourth concert of the season on Friday evening, under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn and the Citizens' Committee of which Adrian Van Sinderen is chairman, in the Opera House of the Brooklyn Academy of Music.

Those sponsoring this concert are: Frank L. Babbott, Mrs. Edward C. Blum, Hon. Frederick E. Crane, Walter H. Crittenden, Mrs. H. E. Dreier, Mrs. William H. Good, Frederick T. Aldridge, Dr. Jos. D. Allen, Juan A. Almirall, Dr. Frank L. Babbott, jr., Dr. Nathan T. Beers, Dr. W. B. Brinsmade, Mrs. Charles R. Buckley, Henry A. Ingraham, Mrs. Frederic B. Pratt, Mrs. B. Herbert Smith, R. Huntington Woodman, Mrs. Glentworth R. Butler, Rev. S. Parkes Cadman, D.D., Hon. William M. Calder, Mrs. Otis Swan Carroll, J. Norman Carpenter, Mrs. George W. Chauncey, Mrs. I. Sherwood Coffin, Mrs Frederick L. Cranford, Hon. James C. Cropsey, Hon. Norman S. Dike, Rev. Samuel M. Dorrance, Mrs. Guy Du Val, S. Raymond Estey, Mrs. Lewis W. Francis, Theodore L. Frothingham, Peter Hamilton, Walter Hammitt, George Hewlett, Miss Amelia B. Hollenback, Dr. Alexander C. Howe, William T. Hunter, Darwin R. James, Dr. William A. Jewett, James H. Jourdan, Charles D. Lay, Mrs. John Eadie Leech, Miss Hilda Loines, Mrs. Charles J. McDermott, Hon. George V. McLaughlin, Mrs. William W. Marshall, W. S. Morton Mead, Frank C. Munson, Charles F. Murphy, Mrs. George Notman, Neilson Olcott, Mrs. Frank H. Parsons, James H. Post, Charles E. Potts, Mrs. George H. Prentiss, Mrs. Benjamin Prince, Mrs. Donald Ross, Mrs. Clinton L. Rossiter, jr., H. Stavely Sammond, Mrs. Henry Spelman, Porter Steele, Mrs. Herman Stutzer, Miss Marion J. Terry, William Armour Thayer, Carl H. Tollefsen, Mrs. Walter Truslow, Paul E. Vernon, Mrs. James P. Warbasse, Mrs. Edwin Carrington Ward, Mrs. Walter F. Wells, Mrs. J. P. Whitney, Eugene A. Widmann, Dr. Ralph C. Williams, Hon. George A. Wingate, Cornelius D. Wood, Mrs. W. H. Ziegler.

THIS CLIPPING FROM
MERIDEN, CONN.
RECORD

FEB 27 1933

BOSTON SYMPHONY IN NEW HAVEN WEDNESDAY

As the concluding event of the finest series of Woolsey Hall concerts in New Haven's musical history, the Boston Symphony Orchestra, under the leadership of its famed Russian leader, Dr. Serge Koussevitzky, comes to the Elm City Wednesday evening. One hundred and ten men comprise the great organization, and the full personel of the orchestra will participate in the forthcoming engagement. The concert will commence at 8:30, and as has been the case in recent years an audience that fills every seat in the huge Yale University auditorium will be in attendance for the occasion that is annually the climax of New Haven's musical schedule.

Dr. Serge Koussevitzky, who will conduct the Boston Symphony Orchestra in New Haven Wednesday night.

Particular interest will be assured.

Particular interest will be aroused this season by the brilliant program that the orchestra is to present. The opening selection will be Mozart's "Eine Kleine Nachtmusik". This famous score is a serenade for string orchestra. Since its four movements — an Allegro, Romance, Minuet and Rondo —last only about twelve minutes, it has been called a symphony in miniature.

The second number will be the Brahms Third Symphony in M major, which will naturally find favor with all music-lovers.

The second half of the program will be devoted to excerpts from the music dramas of Richard Wagner. The numbers to be heard in New Haven are "The Ride of the Valkries" from "Die Walkure", A Siegfried Idyl, and the overture to "Rienzi".

The concert by the Boston Symphony on Wednesday brings to a close the most abitious musical schedule ever arranged by Manager Daggett M. Lee of the Woolsey Hall Concert Series. Commencing last November with a recital by Lucrezia Bori of the Metropolitan Opera, there was presented in order Josef Hofman, pianist, Lily Pons, soprano, Yehudi Menuhin, boy violinist, and Tito Schipa, tenor. Although next season's plans are far from completion at this early date, the great interest in the New Haven musical events assures that city of another brilliant series when the schedule for 1933-34 is arranged.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
TIMES-STAR

FEB 27 1933

Boston Symphony In New Haven, March 1

DR. GEORGE KOUSSEVITZKY

As the concluding event of the finest series of Woolsey Hall concerts in New Haven's musical history, the Boston Symphony Orchestra, under the leadership of its famed Russian leader, Dr. Serge Kousevitzy, visits New Haven Wednesday evening. One hundred and ten men comprise the great organization, and the full personel of the orchestra will participate in the forthcoming engagement. The concert will commence at 8:30, and as has been the case in recent years an audience that fills every seat in the spacious Yale University auditorium will be in attendance for the occasion that is annually the climax of New Haven's musical schedule.

Particular interest will be aroused this season by the brilliant program that the orchestra is to present. The opening selection will be Mozart's "Eine Kleine Nachtmusik." This famous score is a serenade for string orchestra. The second number will be the Brahms Third Symphony F major. The second half of the program will be devoted to excerpts from the music dramas of Richard Wagner, in commemoration of the 50th anniversary of Wagner's death which occurred last week. The numbers are "The Ride of the Valkries" from "Die Walkure." A Siegfried Idyl, and the Overture to "Rienzi."

THIS CLIPPING FROM
ANSONIA, CONN.
SENTINEL

FEB 27 1933

WOOLSEY HALL

* * *

BOSTON SYMPHONY ORCHESTRA WEDNESDAY.

As the concluding event of the finest series of Woolsey hall concerts in New Haven's musical history, the Boston Symphony orchestra, under the leadership of its famed Russian leader, Dr. Serge Koussevitzky, comes to the Elm City, Wednesday evening. One hundred and ten men compromise the great organization and the full personnel of the orchestra will participate in the forthcoming engagement. The concert will commence at 8:30, and as has been the case in recent years an audience that fills every seat in the spacious Yale University auditorium will be in attendance for the occasion that is annually the climax of New Haven's musical schedule.

DR. SERGE KOUSSEVITSKY, who will conduct the Boston Symphony Orchestra in Woolsey hall, New Haven, Wednesday night.

Particular interest will be aroused this season by the brilliant program that the orchestra is to present. The opening selection will be Mozart's "Eine Kleine Nachmusik." This famous score is a serenade for string orchestras. Since its four movements—an Allegro. Romance, Minuet and Rondo—last only about twelve minutes, it has been called a symphony in miniature.

The second number will be the Brahms' Third Symphony in F major, which will naturally find favor with all music lovers.

The second half of the program will be devoted to excerpts from the music dramas of Richard Wagner. This will be done in commemoration of the 50th anniversary of Wagner's death which occurred last week. The occasion has been observed in many parts of the world, and the Boston Symphony orchestra in its own city gave two special programs. The numbers to be heard in New Haven are "The Ride of the Valkries" from "Die Walkure," a Siegfried Idyl, and the overture to "Rienzi."

The concert by the Boston Symphony on Wednesday brings to a close the most ambitious musical schedule ever arranged by Manager Daggett M. Lee of the Woolsey hall concert series. Commencing last November with a recital by Lucrezia Bori of the Metropolitan opera, there was presented in order Josef Hofmann, pianist, Lily Pons, soprano, Yehudi Menuhin, boy violinist, and Tito Schipa, tenor. Although next season's plans are far from completion at this early date, the great interest in the New Haven musical events assures that city of another brilliant series when the schedule for 1933-34 is arranged.

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL-COURIER

[illegible]28 1933

Boston Symphony Tomorrow Night

Presenting one of the finest programs ever arranged for this city, the Boston Symphony orchestra will be heard in Woolsey hall tomorrow evening, the occasion bringing to a brilliant climax the Woolsey hall concert series of 1932-33. With a roster of one hundred an dten men, among them some of the finest musicians in this country, the orchestra will appear here in its full strength, and will be directed by Dr. Serge Koussevitzky, the famed Russian conductor who has brought the organization to its highest point of achievement. The concert will commence at 8:30, and the usual audience that fills Woolsey hall to the doors when the Boston Symphony plays here will be in evidence.

The program will open with Mozart's "Eine Keine Nachtmusik," the famous score that is a serenade for string orchestra. Its four movements take but twelve minutes, thus giving it the title of a symphony in miniature. The program continues with the Brahms most third Symphony in F major, which, as rendered by the Boston orchestra, will be one of the impressive symphonies ever performed here.

Richard Wagner's music will occupy the last half of the program, this being done in honor of the 50th aniversary of Wagner's death, which is being given recognition the world over. The numbers to be heard are "The Ride of the Valkries" from "Die Walkure," A Siegfried Idyl and the overature to "Rienzi," thus rounding out a musical program such as New Haven has not heard in many a day.

Many Music Lovers At Boston Symphony

Norwood [illegible]

A compilation of the records at Symphony hall, Boston, reveals that a surprisingly large number of people are drawn by their interest in the finest music to attend regularly the Boston symphony concerts in Symphony hall, Boston. Although Boston is far more accessible by rail, bus or motor than it used to be, it is certainly an indication of a true devotion to the finest music that so many will make this effort to attend the concerts of the Boston symphony orchestra in its own city.

The great orchestra which Dr. Serge Koussevitzky, its conductor, has raised to new heights in this, its 52nd season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended these concerts when the orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in Symphony hall, the orchestra's own magnificent auditorium.

The following are regular subscribers to Boston symphony concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday and Tuesday afternoon series:

Dedham

Mrs. Cranford R. Brown; Miss E. Marguerite Allen; Miss Frances M. Baaer; Miss Margaret M. Bayne; Arthur T. Bent; Mrs. Rebecca C. Birdsall; Mrs. Morgan Butler; Francis S. Cobb; Miss Mary Cole; Miss Eliza N. Converse; Miss Mary E. Cormerais; Mrs. R. M. Currier; Mrs. John Cutter; George W. Ellis; Mrs. Emile H. Erhard; Samuel C. Endicott; Miss Lucy E. Fisher; Miss Isabel C. French; Mrs B. Nason Hamlin; Miss Carrie F. Hill; Mrs. J. Philip Hartt; Mrs. James R. Hooper, Jr.; Miss Edith Loring; Miss Marion B. Loring; Miss Alice F. Marsh; Theodore T. Marsh; Mrs. R. P. K. Neff; Mrs. Wm. G. Nickerson; Mrs. Rober. L. O'Brien; Mrs. Frederick P. Royce; Miss Sibyl E. Rolland; Mrs. Edmund J. Shattuck, Jr.; Mrs. Leslie Soule; Miss Edith Thurlow; Mrs. Winthrop H. Wade; Miss Margaret Warren; Mrs. Alvan F. Worthington; Miss Julia H. Worthington.

Norwood

Charles H. Brown; Mrs. Harry F. Allen; Mrs. Lyman F. Bigelow; Mrs. Charles Caverly; Mrs. Harold W. Gay; Mrs. Louis C. Marshall; Miss Maud A. Shattuck; Mrs. Clara B. Walker; William T. Whedon.

Westwood

Mrs. Ernest J. Baker; F. S. Converse; Mrs. Edwin S. Dodge; Miss Susan D. Ellis; Mrs. Eldon MacLeod; Mrs. James H. Perkins, Jr.

Beverly Times

Feb 28

SYMPHONY CONCERTS ARE ATTRACTIVE

A compilation of the records at Symphony Hall, Boston, reveals that a surprisingly large number of people are drawn by their interest in the finest music to attend regularly the Boston Symphony concerts in Symphony Hall, Boston. Although Boston is far more accessible by rail, bus or motor than it used to be, it is certainly an indication of a true devotion to the finest music that so many will make this effort to attend the concerts of the Boston Symphony Orchestra in its own city.

The great Orchestra which Dr. Serge Koussevitzky, its conductor, has raised to new heights in this, its 52nd season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended these concerts when the Orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in Symphony Hall, the Orchestra's own magnificent auditorium.

The following are regular subscribers from Beverly and vicinity to Boston Symphony concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday evening and Tuesday afternoon series:

Beverly—Mrs. George L. Batchelder, Mrs. Edgar A. Emons, Mrs. Arthur A. Forness, Mrs. Peer P. Johnson, Mrs. Herbert W. Kenway, Miss Eleanor B. Kilham, Mrs. Ralph F. Knight, Miss Louise Porter, Mrs. Jasper R. Pope, Miss Edith Rantoul, Miss Harriet C. Rantoul, Mrs. Guy C. Richards, Miss Bertha F. Rogers, Mrs. Clinton B. Tooley, Mrs. E. Lawrence White.

Topsfield—Mrs. George F. Dow, Miss Katherine S. Choate.

Manchester—Miss E. E. Saunders.

Ipswich—Mrs. Edward Morrill, Miss Alice M. Smith, Miss Lucy B. Story, Mrs. Langdon Warner.

Danvers—Mrs. Guy M. Whipple, Mrs. Charles F. Whitney.

South Hamilton—Scott D. Libby, Mrs. C. P. Woodbury.

THIS CLIPPING FROM
Brooklyn Times Union

FEB 26 1933

The Boston Symphony Plays Today

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will give the fourth concert of the season on Friday evening, under the auspices of the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn and the Citizens' Committee of which Adrian Van Sinderen is chairman, in the Opera House of the Brooklyn Academy of Music.

Those sponsoring this concert are: Frank L. Babbott, Mrs. Edward C. Blum, Hon. Frederick E. Crane, Walter H. Crittenden, Mrs. H. E. Dreier, Mrs. William H. Good, Frederick T. Aldridge, Dr. Jos. D. Allen, Juan A. Almirall, Dr. Frank L. Babbott, jr., Dr. Nathan T. Beers, Dr. W. B. Brinsmade, Mrs. Charles R. Buckley, Henry A. Ingraham, Mrs. Frederic B. Pratt, Mrs. B. Herbert Smith, R. Huntington Woodman, Mrs. Glentworth R. Butler, Rev. S. Parkes Cadman, D.D., Hon. William M. Calder, Mrs. Otis Swan Carroll, J. Norman Carpenter, Mrs. George W. Chauncey, Mrs. I. Sherwood Coffin, Mrs. Frederick L. Cranford, Hon. James C. Cropsey, Hon. Norman S. Dike, Rev. Samuel M. Dorrance, Mrs. Guy Du Val, S. Raymond Estey, Mrs. Lewis W. Francis, Theodore L. Frothingham, Peter Hamilton, Walter Hammitt, George Hewlett, Miss Amelia B. Hollenback, Dr. Alexander C. Howe, William T. Hunter, Darwin R. James, Dr. William A. Jewett, James H. Jourdan, Charles D. Lay, Mrs. John Eadie Leech, Miss Hilda Loines, Mrs. Charles J. McDermott, Hon. George V. McLaughlin, Mrs. William W. Marshall, W. S. Morton Mead, Frank C. Munson, Charles F. Murphy, Mrs. George Notman, Neilson Olcott, Mrs. Frank H. Parsons, James H. Post, Charles E. Potts, Mrs. George H. Prentiss, Mrs. Benjamin Prince, Mrs. Donald Ross, Mrs. Clinton L. Rossiter, jr., H. Stavely Sammond, Mrs. Henry Spelman, Porter Steele, Mrs. Herman Stutzer, Miss Marion J. Terry, William Armour Thayer, Carl H. Tollefsen, Mrs. Walter Truslow, Paul E. Vernon, Mrs. James P. Warbasse, Mrs. Edwin Carrington Ward, Mrs. Walter F. Wells, Mrs. J. P. Whitney, Eugene A. Widmann, Dr. Ralph C. Williams, Hon. George A. Wingate, Cornelius D. Wood, Mrs. W. H. Ziegler.

Beverly Times

Feb 28

SYMPHONY CONCERTS ARE ATTRACTIVE

A compilation of the records at Symphony Hall, Boston, reveals that a surprisingly large number of people are drawn by their interest in the finest music to attend regularly the Boston Symphony concerts in Symphony Hall, Boston. Although Boston is far more accessible by rail, bus or motor than it used to be, it is certainly an indication of a true devotion to the finest music that so many will make this effort to attend the concerts of the Boston Symphony Orchestra in its own city.

The great Orchestra which Dr. Serge Koussevitzky, its conductor, has raised to new heights in this, its 52nd season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended these concerts when the Orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in Symphony Hall, the Orchestra's own magnificent auditorium.

The following are regular subscribers from Beverly and vicinity to Boston Symphony concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday evening and Tuesday afternoon series:

Beverly—Mrs. George L. Batchelder, Mrs. Edgar A. Emons, Mrs. Arthur A. Forness, Mrs. Peer P. Johnson, Mrs. Herbert W. Kenway, Miss Eleanor B. Kilham, Mrs. Ralph F. Knight, Miss Louise Porter, Mrs. Jasper R. Pope, Miss Edith Rantoul, Miss Harriet C. Rantoul, Mrs. Guy C. Richards, Miss Bertha F. Rogers, Mrs. Clinton B. Tooley, Mrs. E. Lawrence White.

Topsfield—Mrs. George F. Dow, Miss Katherine S. Choate.

Manchester—Miss E. E. Saunders.

Ipswich—Mrs. Edward Morrill, Miss Alice M. Smith, Miss Lucy B. Story, Mrs. Langdon Warner.

Danvers—Mrs. Guy M. Whipple, Mrs. Charles F. Whitney.

South Hamilton—Scott D. Libby, Mrs. C. P. Woodbury.

THIS CLIPPING FROM
MERIDEN, CONN.
RECORD

FEB 27 1933

BOSTON SYMPHONY IN NEW HAVEN WEDNESDAY

As the concluding event of the finest series of Woolsey Hall concerts in New Haven's musical history, the Boston Symphony Orchestra, under the leadership of its famed Russian leader, Dr. Serge Koussevitzky, comes to the Elm City Wednesday evening. One hundred and ten men comprise the great organization, and the full personel of the orchestra will participate in the forthcoming engagement. The concert will commence at 8:30, and as has been the case in recent years an audience that fills every seat in the huge Yale University auditorium will be in attendance for the occasion that is annually the climax of New Haven's musical schedule.

Dr. Serge Koussevitzky, who will conduct the Boston Symphony Orchestra in New Haven Wednesday night.

Particular interest will be assured.

Particular interest will be aroused this season by the brilliant program that the orchestra is to present. The opening selection will be Mozart's "Eine Kleine Nachtmusik". This famous score is a serenade for string orchestra. Since its four movements — an Allegro, Romance, Minuet and Rondo —last only about twelve minutes, it has been called a symphony in miniature.

The second number will be the Brahms Third Symphony in M major, which will naturally find favor with all music-lovers.

The second half of the program will be devoted to excerpts from the music dramas of Richard Wagner. The numbers to be heard in New Haven are "The Ride of the Valkries" from "Die Walkure", A Siegfried Idyl, and the overture to "Rienzi".

The concert by the Boston Symphony on Wednesday brings to a close the most abitious musical schedule ever arranged by Manager Daggett M. Lee of the Woolsey Hall Concert Series. Commencing last November with a recital by Lucrezia Bori of the Metropolitan Opera; there was presented in order Josef Hofman, pianist, Lily Pons, soprano, Yehudi Menuhin, boy violinist, and Tito Schipa, tenor. Although next season's plans are far from completion at this early date, the great interest in the New Haven musical events assures that city of another brilliant series when the schedule for 1933-34 is arranged.

THIS CLIPPING FROM
BRIDGEPORT, CONN.
TIMES-STAR

FEB 27 1933

Boston Symphony In New Haven, March 1

DR. GEORGE KOUSSEVITZKY

As the concluding event of the finest series of Woolsey Hall concerts in New Haven's musical history, the Boston Symphony Orchestra, under the leadership of its famed Russian leader, Dr. Serge Koussevitzy, visits New Haven Wednesday evening. One hundred and ten men comprise the great organization, and the full personel of the orchestra will participate in the forthcoming engagement. The concert will commence at 8:30, and as has been the case in recent years an audience that fills every seat in the spacious Yale University auditorium will be in attendance for the occasion that is annually the climax of New Haven's musical schedule.

Particular interest will be aroused this season by the brilliant program that the orchestra is to present. The opening selection will be Mozart's "Eine Kleine Nachtmusik." This famous score is a serenade for string orchestra. The second number will be the Brahms Third Symphony F major. The second half of the program will be devoted to excerpts from the music dramas of Richard Wagner, in commemoration of the 50th anniversary of Wagner's death which occurr'd last week. The numbers are "The Ride of the Valkries" from "Die Walkure." A Siegfried Idyl, and the Overture to "Rienzi."

THIS CLIPPING FROM
ANSONIA, CONN.
SENTINEL

FEB 27 1933

WOOLSEY HALL

* * *

BOSTON SYMPHONY ORCHESTRA WEDNESDAY.

As the concluding event of the finest series of Woolsey hall concerts in New Haven's musical history, the Boston Symphony orchestra, under the leadership of its famed Russian leader, Dr. Serge Koussevitzky, comes to the Elm City, Wednesday evening. One hundred and ten men compromise the great organization and the full personnel of the orchestra will participate in the forthcoming engagement. The concert will commence at 8:30, and as has been the case in recent years an audience that fills every seat in the spacious Yale University auditorium will be in attendance for the occasion that is annually the climax of New Haven's musical schedule.

DR. SERGE KOUSSEVITSKY, who will conduct the Boston Symphony Orchestra in Woolsey hall, New Haven, Wednesday night.

Particular interest will be aroused this season by the brilliant program that the orchestra is to present. The opening selection will be Mozart's "Eine Kleine Nachmusik." This famous score is a serenade for string orchestras. Since its four movements—an Allegro, Romance, Minuet and Rondo—last only about twelve minutes. it has been called a symphony in miniature.

The second number will be the Brahms' Third Symphony in F major, which will naturally find favor with all music lovers.

The second half of the program will be devoted to excerpts from the music dramas of Richard Wagner. This will be done in commemoration of the 50th anniversary of Wagner's death which occurred last week. The occasion has been observed in many parts of the world, and the Boston Symphony orchestra in its own city gave two special programs. The numbers to be heard in New Haven are "The Ride of the Valkries" from "Die Walkure," a Siegfried Idyl, and the overture to "Rienzi."

The concert by the Boston Symphony on Wednesday brings to a close the most ambitious musical schedule ever arranged by Manager Daggett M. Lee of the Woolsey hall concert series. Commencing last November with a recital by Lucrezia Bori of the Metropolitan opera, there was presented in order Josef Hofmann, pianist, Lily Pons, soprano, Yehudi Menuhin, boy violinist, and Tito Schipa, tenor. Although next season's plans are far from completion at this early date, the great interest in the New Haven musical events assures that city of another brilliant series when the schedule for 1933-34 is arranged.

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL-COURIER

FEB 28 1933

Boston Symphony Tomorrow Night

Presenting one of the finest programs ever arranged for this city, the Boston Symphony orchestra will be heard in Woolsey hall tomorrow evening, the occasion bringing to a brilliant climax the Woolsey hall concert series of 1932-33. With a roster of one hundred an dten men, among them some of the finest musicians in this country, the orchestra will appear here in its full strength, and will be directed by Dr. Serge Koussevitzky, the famed Russian conductor who has brought the organization to its highest point of achievement. The concert will commence at 8:30, and the usual audience that fills Woolsey hall to the doors when the Boston Symphony plays here will be in evidence.

The program will open with Mozart's "Eine Keine Nachtmusik," the famous score that is a serenade for string orchestra. Its four movements take but twelve minutes, thus giving it the title of a symphony in miniature. The program continues with the Brahms most third Symphony in F major, which, as rendered by the Boston orchestra, will be one of the impressive symphonies ever performed here.

Richard Wagner's music will occupy the last half of the program, this being done in honor of the 50th aniversary of Wagner's death, which is being given recognition the world over. The numbers to be heard are "The Ride of the Valkries" from "Die Walkure," A Siegfried Idyl and the overature to "Rienzi," thus rounding out a musical program such as New Haven has not heard in many a day.

Many Music Lovers At Boston Symphony

Norwood Messenger

A compilation of the records at Symphony hall, Boston, reveals that a surprisingly large number of people are drawn by their interest in the finest music to attend regularly the Boston symphony concerts in Symphony hall, Boston. Although Boston is far more accessible by rail, bus or motor than it used to be, it is certainly an indication of a true devotion to the finest music that so many will make this effort to attend the concerts of the Boston symphony orchestra in its own city.

The great orchestra which Dr. Serge Koussevitzky, its conductor, has raised to new heights in this, its 52nd season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended these concerts when the orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in Symphony hall, the orchestra's own magnificent auditorium.

The following are regular subscribers to Boston symphony concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday and Tuesday afternoon series:

Dedham

Mrs. Cranford R. Brown; Miss E. Marguerite Allen; Miss Frances M. Baaer; Miss Margaret M. Bayne; Arthur T. Bent; Mrs. Rebecca C. Birdsall; Mrs. Morgan Butler; Francis S. Cobb; Miss Mary Cole; Miss Eliza N. Converse; Miss Mary E. Cormerais; Mrs. R. M. Currier; Mrs. John Cutter; George W. Ellis; Mrs. Emile H. Erhard; Samuel C. Endicott; Miss Lucy E. Fisher; Miss Isabel C. French; Mrs B. Nason Hamlin; Miss Carrie F. Hill; Mrs. J. Philip Hartt; Mrs. James R. Hooper, Jr.; Miss Edith Loring; Miss Marion B. Loring; Miss Alice F. Marsh; Theodore T. Marsh; Mrs. R. P. K. Neff; Mrs. Wm. G. Nickerson; Mrs. Robert L. O'Brien; Mrs. Frederick P. Royce; Miss Sibyl E. Rolland; Mrs. Edmund J. Shattuck, Jr.; Mrs. Leslie Soule; Miss Edith Thurlow; Mrs. Winthrop H. Wade; Miss Margaret Warren; Mrs. Alvan F. Worthington; Miss Julia H. Worthington.

Norwood

Charles H. Brown; Mrs. Harry F. Allen; Mrs. Lyman F. Bigelow; Mrs. Charles Caverly; Mrs. Harold W. Gay; Mrs. Louis C. Marshall; Miss Maud A. Shattuck; Mrs. Clara B. Walker; William T. Whedon.

Westwood

Mrs. Ernest J. Baker; F. S. Converse; Mrs. Edwin S. Dodge; Miss Susan D. Ellis; Mrs. Eldon MacLeod; Mrs. James H. Perkins, Jr.

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL-COURIER
FEB 27 1933

Dr. Serge Koresswitzky Who Will Conduct Boston Symphony Orchestra At Woolsey Hall Wednesday Night

In The Local Theatres

Boston Symphony Here Wednesday

As the concluding event of this season's Woolsey Hall Concert Series, the Boston Symphony Orchestra will make its annual appearance here on Wednesday evening at 8:30. Dr. Serge Koussevitsky, famed Russian leader of the great organization, will conduct, and the orchestra's full personnel of one hundred and ten men will participate.

The program will open with Mozart's "Eine Kleine Nachtmusik". This famous score is a serenade for string orchestra. Since its four movements—an Allegro, Romance, Minuet and Rondo—last only about twelve minutes, it has been called a Symphony in miniature.

The Symphony of the evening will be the third of Brahms in F major, one of the finest works of the great composer, the one hundredth anniversary of whose birth the musical world is recognizing this year.

The second half of the program will be devoted to excerpts from the music dramas of Richard Wagner. This will be done in commemoration of the 50th anniversary of Wagner's death which occurred last week. The occasion has been observed in many parts of America and Europe, and the Boston Symphony in its own city gave two special performances. The numbers to be herd here are "The Ride of the Valkaries", from "Die Walkure", a Silegfried Idyl, and the Overture to "Rienzi".

The Woolsey Hall Series that the Boston Symphony concludes has been the most brilliant ever presented in New Haven. Opening last November with a recital by Lucrezia Bori of the Metropolitan Opera, there followed in order Josef Hofmann, pianist, Lily Pons, soprano: Yehundi Menuhin, boy violinist, and Tito Schipa, tenor. Plans for next season's series are still far from complete at this early date, but the fine audiences that have attended the present series gives ample assurance to the management that the finest concert artists will receive generous support in New Haven. Thus the 1933-34 schedule when announced is expected to be fully as attractive as this season's list.

THIS CLIPPING FROM THE
MERIDEN, CONN.
RECORD
FEB 27 1933

BOSTON SYMPHONY IN NEW HAVEN WEDNESDAY

As the concluding event of the finest series of Woolsey Hall concerts in New Haven's musical history, the Boston Symphony Orchestra, under the leadership of its famed Russian leader, Dr. Serge Koussevitzky, comes to the Elm City Wednesday evening. One hundred and ten men comprise the great organization, and the full personel of the orchestra will participate in the forthcoming engagement. The concert will commence at 8:30, and as has been the case in recent years an audience that fills every seat in the huge Yale University auditorium will be in attendance for the occasion that is annually the climax of New Haven's musical schedule.

Dr. Serge Koussevitzky, who will conduct the Boston Symphony Orchestra in New Haven Wednesday night.

Particular interest will be assured.

Particular interest will be aroused this season by the brilliant program that the orchestra is to present. The opening selection will be Mozart's "Eine Kleine Nachtmusik". This famous score is a serenade for string orchestra. Since its four movements — an Allegro, Romance, Minuet and Rondo —last only about twelve minutes, it has been called a symphony in miniature.

The second number will be the Brahms Third Symphony in M major, which will naturally find favor with all music-lovers.

The second half of the program will be devoted to excerpts from the music dramas of Richard Wagner. The numbers to be heard in New Haven are "The Ride of the Valkries" from "Die Walkure", A Siegfried Idyl, and the overture to "Rienzi".

The concert by the Boston Symphony on Wednesday brings to a close the most abitious musical schedule ever arranged by Manager Daggett M. Lee of the Woolsey Hall Concert Series. Commencing last November with a recital by Lucrezia Bori of the Metropolitan Opera, there was presented in order Josef Hofman, pianist, Lily Pons, soprano, Yehudi Menuhin, boy violinist, and Tito Schipa, tenor. Although next season's plans are far from completion at this early date, the great interest in the New Haven musical events assures that city of another brilliant series when the schedule for 1933-34 is arranged.

THIS CLIPPING FROM
QUINCY, MASS.
PATRIOT LEDGER
FEB 28 1933

LOCAL PEOPLE AT CONCERTS

Many Regularly Attend Programs of Boston Symphony

A compilation of the records at Symphony hall, Boston, reveals that a surprisingly large number of people are drawn by their interest in the finest music to attend regularly the Boston Symphony concerts in Symphony hall, Boston. Boston is accessible by motor and rail, it is certainly an indication of a true devotion to music that so many Greater Boston people attend the concerts of the Boston Symphony orchestra in its own city.

The great orchestra which Dr. Serge Koussevitzky, its conductor, has raised to new heights in this, its 52nd season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended the concerts when the orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in the orchestra's own magnificent auditorium.

Among the regular subscribers to the Boston concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday evening and Tuesday afternoon series are the following from:

Quincy—Mrs. R. J. Allen, Reginald H. Crowley, Mrs. W. H. Doyle, Mrs. H. F. Barry, Miss Rose E. Drake, Henry M. Faxon, Thomas Fenno, Miss Mary A. Geary, Mrs. A. R. Moulton, Miss Joy L. Nevins, Miss Edith Remick, Mrs. Joseph N. Smith, Mrs. F. N. Terhune, Horatio B. Tower, Miss Lena E. Tufts, and Miss Alice L. Tuttle.

Wollaston—Rev. William B. Ayers, A. B. Chamberlain, Miss Eleanor Horton, and Arthur C. Sprague.

South Weymouth—Mrs. Charles G. Bascom, Newton G. Loud, Frank E. Loud, and Miss Sarah B. Tirrell.

Hingham—Mrs. Dudley M. Baker, Miss Emily F. Blaney, Miss Abby A. Bradley, Mrs. W. Roger Blowers, Mrs. S. M. Harrison, Mrs. G. H. Hartwell, Mrs. Francis Hastings, Bradley Hill, Mrs. A. T. Dyer, Mrs. Gordon P. Marshall, Mrs. T. S. Murfitt, Mrs. John A. Peterson, Miss Molly Pitcher, Mrs. Harold S. Ross, Mrs. F. Morton Smith, Mrs. F. R. Thomas, Mrs. Edward F. Wilder, Mrs. R. H. Wright, Miss Sibyl N. Yarniss, and Miss Violet Osborn.

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL-COURIER
FEB 27 1933

Dr. Serge Koresswitzky Who Will Conduct Boston Symphony Orchestra At Woolsey Hall Wednesday Night

In The Local Theatres

Boston Symphony Here Wednesday

As the concluding event of this season's Woolsey Hall Concert Series, the Boston Symphony Orchestra will make its annual appearance here on Wednesday evening at 8:30. Dr. Serge Koussevitsky, famed Russian leader of the great organization, will conduct, and the orchestra's full personnel of one hundred and ten men will participate.

The program will open with Mozart's "Eine Kleine Nachtmusik". This famous score is a serenade for string orchestra. Since its four movements—an Allegro, Romance, Minuet and Rondo—last only about twelve minutes, it has been called a Symphony in miniature.

The Symphony of the evening will be the third of Brahms in F major, one of the finest works of the great composer, the one hundredth anniversary of whose birth the musical world is recognizing this year.

The second half of the program will be devoted to excerpts from the music dramas of Richard Wagner. This will be done in commemoration of the 50th anniversary of Wagner's death which occurred last week. The occasion has been observed in many parts of America and Europe, and the Boston Symphony in its own city gave two special performances. The numbers to be herd here are "The Ride of the Valkaries", from "Die Walkure", a Siiegfried Idyl, and the Overture to "Rienzi".

The Woolsey Hall Series that the Boston Symphony concludes has been the most brilliant ever presented in New Haven. Opening last November with a recital by Lucrezia Bori of the Metropolitan Opera, there followed in order Josef Hofmann, pianist, Lily Pons, soprano: Yehundi Menuhin, boy violinist, and Tito Schipa, tenor. Plans for next season's series are still far from complete at this early date, but the fine audiences that have attended the present series gives ample assurance to the management that the finest concert artists will receive generous support in New Haven. Thus the 1933-34 schedule when announced is expected to be fully as attractive as this season's list.

THIS CLIPPING FROM THE
MERIDEN, CONN.
RECORD
FEB 27 1933

BOSTON SYMPHONY IN NEW HAVEN WEDNESDAY

As the concluding event of the finest series of Woolsey Hall concerts in New Haven's musical history, the Boston Symphony Orchestra, under the leadership of its famed Russian leader, Dr. Serge Koussevitzky, comes to the Elm City Wednesday evening. One hundred and ten men comprise the great organization, and the full personel of the orchestra will participate in the forthcoming engagement. The concert will commence at 8:30, and as has been the case in recent years an audience that fills every seat in the huge Yale University auditorium will be in attendance for the occasion that is annually the climax of New Haven's musical schedule.

Dr. Serge Koussevitzky, who will conduct the Boston Symphony Orchestra in New Haven Wednesday night.

Particular interest will be assured.

Particular interest will be aroused this season by the brilliant program that the orchestra is to present. The opening selection will be Mozart's "Eine Kleine Nachtmusik". This famous score is a serenade for string orchestra. Since its four movements — an Allegro, Romance, Minuet and Rondo —last only about twelve minutes, it has been called a symphony in miniature.

The second number will be the Brahms Third Symphony in M major, which will naturally find favor with all music-lovers.

The second half of the program will be devoted to excerpts from the music dramas of Richard Wagner. The numbers to be heard in New Haven are "The Ride of the Valkries" from "Die Walkure", A Siegfried Idyl, and the overture to "Rienzi".

The concert by the Boston Symphony on Wednesday brings to a close the most abitious musical schedule ever arranged by Manager Daggett M. Lee of the Woolsey Hall Concert Series. Commencing last November with a recital by Lucrezia Bori of the Metropolitan Opera, there was presented in order Josef Hofman, pianist, Lily Pons, soprano, Yehudi Menuhin, boy violinist, and Tito Schipa, tenor. Although next season's plans are far from completion at this early date, the great interest in the New Haven musical events assures that city of another brilliant series when the schedule for 1933-34 is arranged.

THIS CLIPPING FROM
QUINCY, MASS.
PATRIOT LEDGER
FEB 28 1933

LOCAL PEOPLE AT CONCERTS

Many Regularly Attend Programs of Boston Symphony

A compilation of the records at Symphony hall, Boston, reveals that a surprisingly large number of people are drawn by their interest in the finest music to attend regularly the Boston Symphony concerts in Symphony hall, Boston. Boston is accessible by motor and rail, it is certainly an indication of a true devotion to music that so many Greater Boston people attend the concerts of the Boston Symphony orchestra in its own city.

The great orchestra which Dr. Serge Koussevitzky, its conductor, has raised to new heights in this, its 52nd season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended the concerts when the orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in the orchestra's own magnificent auditorium.

Among the regular subscribers to the Boston concerts, either in the Friday ~~afternoon or Saturday~~ evening series of 24, or the shorter Monday evening and Tuesday afternoon series are the following from:

Quincy—Mrs. R. J. Allen, Reginald H. Crowley, Mrs. W. H. Doyle, Mrs. H. F. Barry, Miss Rose E. Drake, Henry M. Faxon, Thomas Fenno, Miss Mary A. Geary, Mrs. A. R. Moulton, Miss Joy L. Nevins, Miss Edith Remick, Mrs. Joseph N. Smith, Mrs. F. N. Terhune, Horatio B. Tower, Miss Lena E. Tufts, and Miss Alice L. Tuttle.

Wollaston—Rev. William B. Ayers, A. B. Chamberlain, Miss Eleanor Horton, and Arthur C. Sprague.

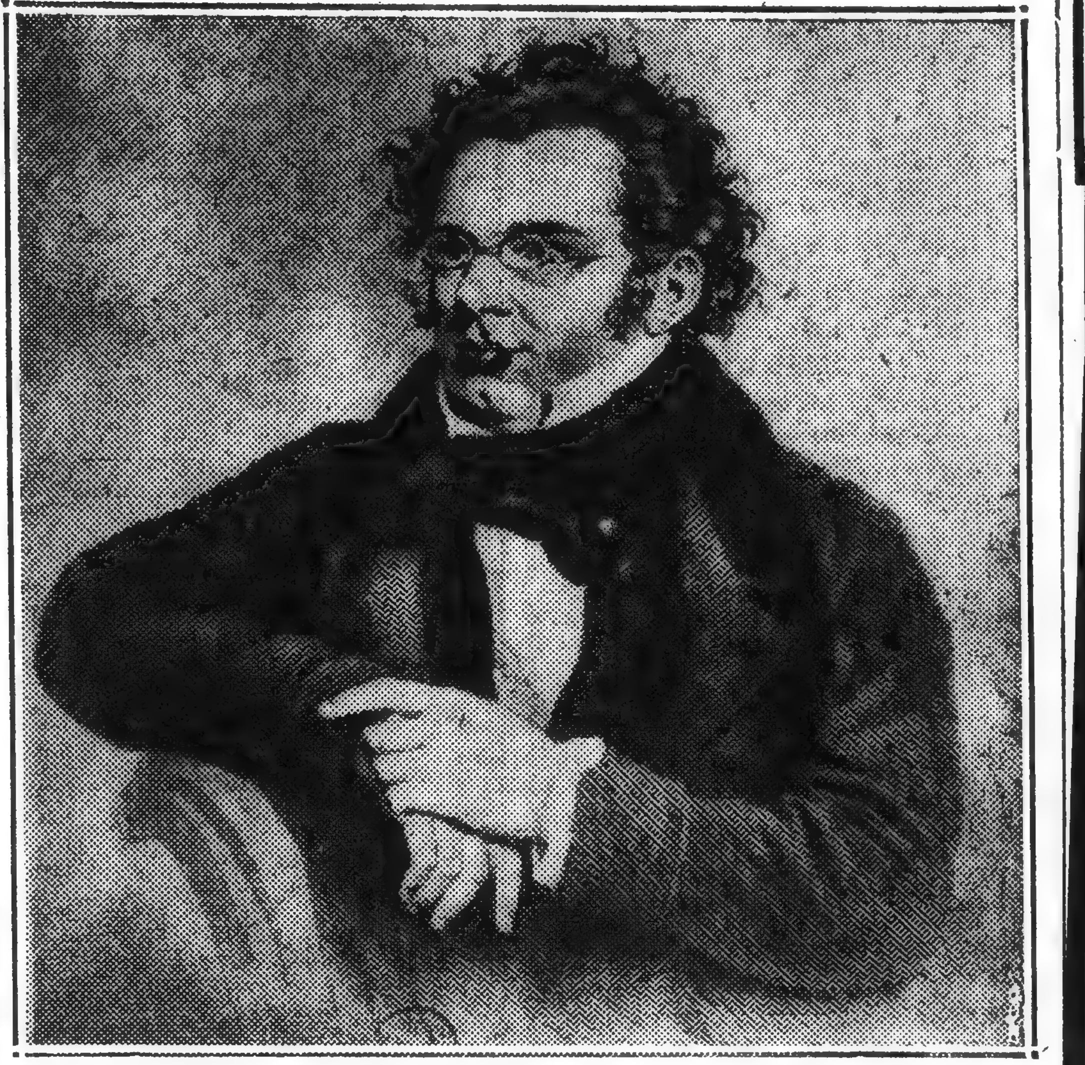
South Weymouth—Mrs. Charles G. Bascom, Newton G. Loud, Frank E. Loud, and Miss Sarah B. Tirrell.

Hingham—Mrs. Dudley M. Baker, Miss Emily F. Blaney, Miss Abby A. Bradley, Mrs. W. Roger Blowers, Mrs. S. M. Harrison, Mrs. G. H. Hartwell, Mrs. Francis Hastings, Bradley Hill, Mrs. A. T. Dyer, Mrs. Gordon P. Marshall, Mrs. T. S. Murfitt, Mrs. John A. Peterson, Miss Molly Pitcher, Mrs. Harold S. Ross, Mrs. F. Morton Smith, Mrs. F. R. Thomas, Mrs. Edward F. Wilder, Mrs. R. H. Wright, Miss Sibyl N. Yarniss, and Miss Violet Osborn.

BOSTON GLOBE—WEDNESDAY, MARCH 1,

THE HEROIC WORLD of MUSIC

Schubert's Basil Plant



HE WAS STARVED OUT AT THE AGE OF THIRTY-ONE

A CRUEL fairy story of an affectionate little boy who was kicked, cuffed, beaten and starved to death by people who, after he was dead, found that he was rich and had left them a great fortune, would be the life-history of Franz Schubert. It would be short. He was only 31 years old when he was starved out. It would also be busy. In 18 years he had produced nearly one thousand works.

His musical gift remains one of the enigmas of that solemn miracle which we call the creative faculty. Here that much-misused word, "genius," is for once truly applicable. It was genius, pure and simple. His people were mediocre; father, a parish schoolmaster; mother, a cook. His schooling was sketchy, and in truth his work suffers from want of early intellectual discipline, thus answering the question whether even genius itself can afford to disdain schoolmasters. It cannot.

Violin and piano he was taught by his father; his early teachers of composition he soon outstripped, and at the mature age of 11 he began composing. In that year he was sent to a Court school as chorister. He was first violinist before he was 12, and on visits home the family played string quartets composed by young Franz. At 17 he became a schoolmaster, and yet in his 18th year two symphonies, 146 songs and a mass of other music had poured out of him into ink and paper in the mere intervals of his school drudgery.

Such an insatiable desire to compose has not been seen before or since. Schumann, his successor as a song writer, said, "He could have set a placard to music." To free this pen from school-teaching, a friend allowed him to share his lodgings and must also have paid for his food, for he was too poor to buy the paper on which he wrote music which the world now treasures, music which publishers would not as yet buy, and for which they never paid more than beggarly pittances, though fortunes have been made from it since. It is no use blaming the publishers. Schubert was obscure; the work was so novel and so startling that it took even musicians a long time to accustom themselves to its style. This is the price an innovator pays. Schubert said himself: "My musical works are the product of my genius and my misery, and what the public most relish is what has given me the greatest distress." There is a melody in one of his Impromptus which exactly fits the words:

> My talent is my basil plant,
> I water it with tears . . .

In order to sustain the torrent of creative energy which roared through his brain and heart and out at his fingers incessantly, he needed to be well-fed, well-housed, well-clothed, well-friended, well-wived and well taken care of; and of course he was none of these. It was nobody's business. He would burn on his own fuel and then go out.

Meanwhile, the wistful youth adored Beethoven from afar off, dining in the same restaurant and eyeing him with awe. Finally they met, and Beethoven's honest efforts to be affable were those of a grizzly to a collie pup. He frightened the puppy half out of his wits. But the grizzly knew his successor when he saw his music. Twice Schubert visited Beethoven as that old Prometheus lay chained to his deathbed reading a volume of Schubert's songs and acknowledging their author as a true possessor of the Promethean fire. At Beethoven's funeral he was torch-bearer, and after it was over, stopping at a tavern with three friends, he drank two glasses of wine, one to the memory of Beethoven, the other to the first of those present who should follow him. That first was to be himself.

His privations killed him. Utter poverty, a steady succession of rebuffs, and the distress of coming to realize that no exertion could improve his condition, in the end dragged him down. Enfeebled by undernourishment and overwork, an attack of typhus made an end of him. In his fever delirium he said to his brother:

"I implore you to put me in my own room, and not leave me in this corner under the earth. Don't I deserve a place above ground?"

"You are in your own room, dear Franz, and lying on your own bed."

"No, that is not true; Beethoven is not here."

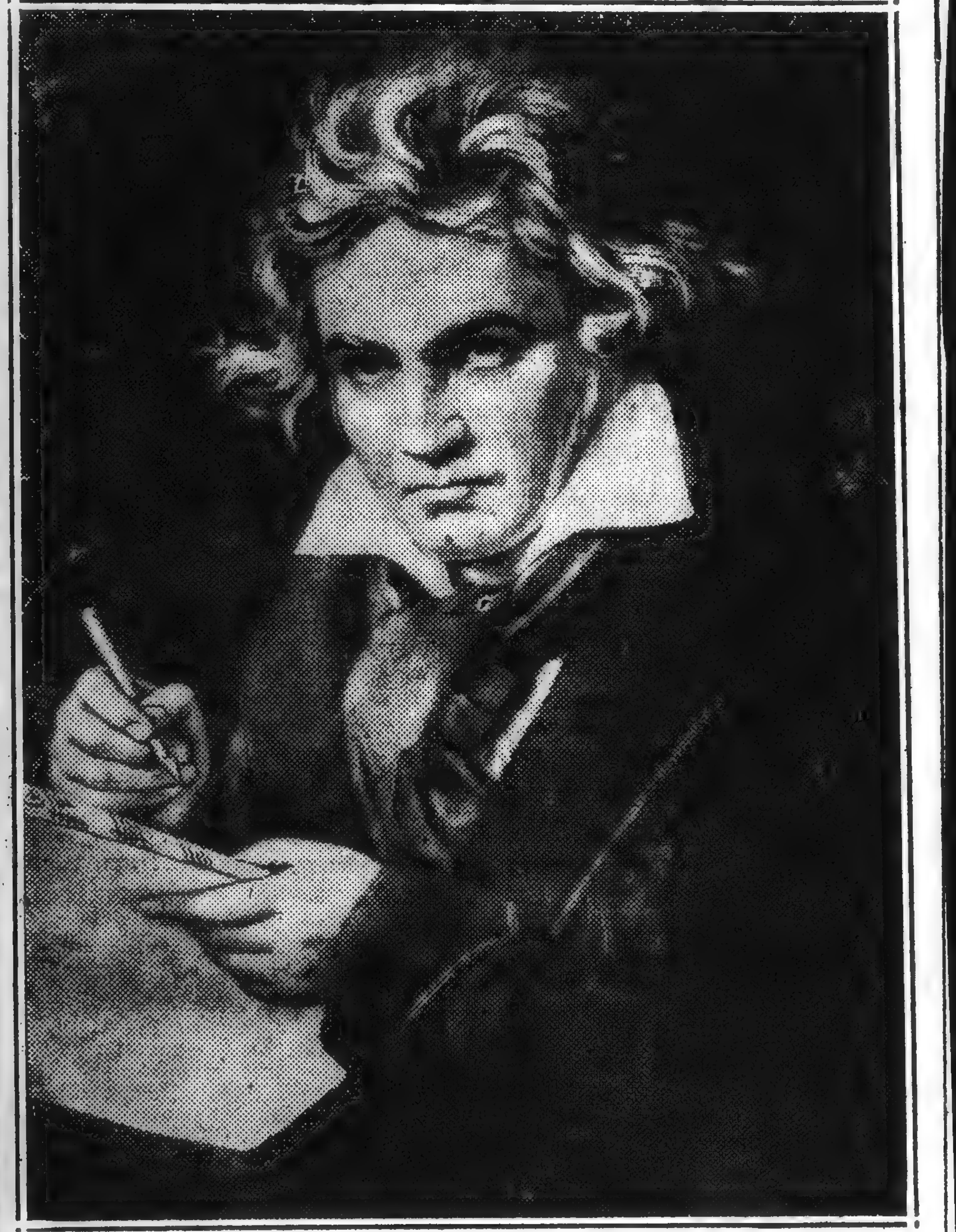
Beethoven was not far off. For those were almost his last words. Two days later he was buried close to Beethoven, as had been his wish. The personal belongings left by him were valued at $10. There was also a heap of "old music" valued at about $2.50. It was really a gold mine.

Ten years later Robert Schumann, visiting Vienna, found it in the possession of Schubert's brother Ferdinand. His eagle eye detected its worth and he drew masterpiece after masterpiece out of it and volleyed them to the publishers. . . .

But have a care, Robert Schumann, and make haste with your own music. For your turn is coming. You will be next in this grisly procession of "mighty poets in their misery dead." L. P.

THE HEROIC WORLD of MUSIC

How Beethoven Wrote



"HIS IDEAS CAME BEST IN THE OPEN AIR"

AS a youth he formed the note book habit. These note books went everywhere with him, even to his bedside at night, and he jokingly quoted a verse from Schiller's play "The Maid of Orleans," in which Joan says, "I dare go nowhere without my banner." Beethoven's banners were 200 pages thick, with 16 staves to a page.

His ideas came best in the open air from direct communion with nature. Summers and Autumns in the country he would be up at 5:30, working at his writing-table till breakfast at 7:30, then out roaming the fields, singing, roaring, humming, gesticulating and scribbling. He might be back for dinner at noon, and work in his room until 3, then into the fields again until sunset; supper at 7:30 and to bed at 10. Thus he composed "on the hoof," and "In his music," (as Rolland once remarked), "everything marches!" Yet his oratorio "Christ on the Mount of Olives" was sketched sitting in the fork of a favorite lime-tree in the Schoenbrunn gardens.

These note books contained matter for 50 symphonies though he lived to complete but nine. His practise was to develop three or four compositions concurrently: "I cannot nail my mind to one subject of contemplation, and it is by nourishing two trains of ideas that I can bring one into order." He sketched, resketched, erased and rewrote. "Vide" meant "This might do"; "meilleur" meant "This would be better" It would seem that there was hardly a bar of his music but was rewritten, often as many as a dozen times and sometimes eighteen or more. His ideas in their original forms may be so mediocre that were they not in his handwriting it would be difficult to believe that they were Beethoven's. It is in the 12th, or 18th attempt that he gives his phrase the turn which makes it music that he and he only could have written. Thus the idea often comes as the reward of effort. Themes lay in his note books for years before being rummaged out for use, but once created he never forgot anything.

Winters, back in his lodgings in Vienna, his forenoons went to completing at pianoforte and writing-table the compositions conceived out-of-doors and noted in sketchbooks. If interrupted he was bearish. Dinner—if he thought of it—came at noon, then his daily walk in all weathers round the city. When absorbed in his musical thoughts he was insensible to sun, to rain, to meals, to discomfort, or to the neglect of servants. He was careful to keep his mind fertilized with reading, and read only the best.

Masterpieces seldom pay their own way. The patient care which elaborates a work to perfection is not commercially profitable. Even were publishers minded to pay for it, the question remains whether they could afford to. Yet it is just this deliberate painstaking which makes the work fine art and causes it to live. The craftsman must decide whether his work is worth doing well for its own sake, for there is no money in perfection, not even a living. That must usually be earned in some other way, and the leisure thus won employed to lavish labor on work for which little or no pay can be expected. Even when it is finished the public must be educated to like it, a proceeding which takes years. Half a century after the composer is dead he is acclaimed a master and his works immortal. Thus Beethoven's music came not only out of his head and heart: it also came out of his hide. He could have dashed off salable trifles, "Bagatelles" as he called them, and sometimes had to for need, but never without groaning. Not one of his major works but should be considered a free gift to his fellowmen, purchased at his own expense. For no one compels an artist to rewrite a passage a dozen times until it is as finished as he can make it—no one excepting his own artistic conscience. He fights his battles in silence and solitude, and whether he has lost or won there is little knowing and less certainty until long after he is dead. These are the austerities of the creative spirit. Let him enter here who can.

Near the close of his life Beethoven said,

"It seems to me that I have just begun to compose." L. P.

181

March 1933

out of town concerts and notices

THIS CLIPPING FROM
SPRINGFIELD, MASS.
UNION
MAR 1 - 1933

"Le Sacre du Printemps" Played at Smith by Boston Orchestra

Dr. Koussevitzky Gives Exciting Rendition of Stravinsky's Pagan Music, Following with Three Wagner Works in Interesting Comparison.

By WILLARD M. CLARK

NORTHAMPTON, Feb. 28 — Dr. Serge Koussevitzky and the Boston Symphony Orchestra provided a daring and interesting program for their annual appearance in the Smith College concert course tonight in John M. Greene Hall. It was daring to put Gluck and Stravinsky side by side and to follow Stravinsky with Wagner. Interest was intense because, for the first time at the college, "Le Sacre du Printemps" or "The Rite of Spring" by Stravinsky was heard. If our information is correct, last night was the first time the work had been played in the State outside of Boston.

So eager was the audience to hear this work that the charming "Ballet Suite No. 2," by Gluck," as arranged by Felix Mottl, received less than usual attention. This is a charming suite of dances from "Alceste," "Iphigenia in Aulis," and "Paris and Helen." It was delightfully played with that luscious beauty of tone so peculiar to the Boston orchestra. Delightful was the stately minuet, the pert march from "Alceste" and the final wild measures of the Slave Dance.

The audience tonight behaved far better than the audience that first heard the Stravinsky ballet in Paris on May 19, 1913, when hisses and howls took the place of applause. It is interesting to note that when the first concert version of the work was played in Paris the following year it was greeted with applause. Tonight's audience was wildly enthusiastic, although some of the more elderly members blocked their ears or laughed a bit hysterically.

To hear this as absolute music is quite a different thing from hearing it in conjunction with the ballet. This work, one of the most conspicuous of the modern school, has stirred violent controversy. Since the war many musicians have agreed that in this work Stravinsky reaches the goal for which Wagner worked. In it he has overthrown and disregarded the old harmony, he has given us new kinds of melody and invoked rhythms unknown to the classic school or to writers of the 19th Century.

The music has certain outstanding characteristics. It is the pagan music of a Northern country, quite different from that of other primitives, the African, for example. In it there is no trace of joyousness for the Spring festival in Russia 1000 years ago was no occasion for rejoicing. Rather, it was a gloomy period, wholly unjoyous. Perhaps the fact that under the pagan ritual, all knew that the most beautiful girl must be sacrificed had something to do with this and perhaps that is the reason the music is often forlorn and hopeless.

From the first phrases of the symphonic introduction one feels a restless, never-ending urge in the music; onward and onward it goes, cruel and barbarous in its intensity. Its short, monotonous motifs, its lack of definite melody, its continual dissonance are qualities most apparent in the work, qualities which, in toto, cause the somber orchestral coloring which gradually enthralls the senses until one is lost completely in the music. Insistent rhythms almost pull one from one's chair.

The first part of the work consists of a series of antique festival dances and games. There is no dramatic sequence in the work. The second part of the work is ritual from the start; ritual which comes to climax in the chosen maiden's horrid dance of death as a living sacrifice.

The orchestra played the work superbly, but in its readings we missed the crudeness and the vigor of enunciation we had expected. It seemed a bit refined; polished rather than rough; of this century rather than of 1000 years ago.

Anyone who wondered what people mean when they mention Stravinsky and Wagner in the same breath may have been answered tonight as the orchestra played the "Forest Murmurs" from "Siefried" and the prelude to "Die Meistersinger von Nurnberg." It may be that had Wagner lived he would have found the new tonalities of Stravinsky admirably suited to create his tremendous impressions. He might have found in the wavering, vague dissonances of the introduction to the second part of "Le Sacre du Printemps" just the chords he wanted for the murmuring woods in "Siegfried." Certainly Wagner would have joyed in the fury of the "Games of Rival Cities" just as he joyed in his own prelude to "The Mastersingers.." In addition, the orchestra played "A Siegfried Idyl" with exquisite beauty of tone and simplicity of style.

The next concert will be given by Yehudi Menuhin on March 15 and the course will close May 6 with the usual concert.

THIS CLIPPING FROM
BROCKTON, MASS.
TIMES
MAR 1 - 1933

MANY DISTRICT MUSIC LOVERS AT CONCERTS

A survey of the concert records at Symphony hall, Boston, show that many local and district people are regular attendants at programs given there.

The orchestra which Dr. Serge Koussevitzky, its conductor, has raised ~~to new~~ heights in this its 52d season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended these concerts when the orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in Symphony hall, the orchestra's own auditorium. The following are regular subscribers to Boston Symphony concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday evening and Tuesday afternoon series:

Brockton—Miss Elva R. Boyden, William B. Chapman, Mrs. James B. Fraser, Miss Lillian Gray, Mrs. Joseph Hewett, Miss Laura B. Kenney, George Knight, I. S. Kibrick, Miss Gerda Nelson, Miss Ruth E. Norris, Donald Richman, Miss Marion S. Reynolds, Miss Alice M. Riley.

Campello—Mrs. Eldon B. Keith, Miss Lillian D. Leach, Mrs. Frank E. Packard.

North Easton—Mrs. Hobart Ames, Mrs. John S. Ames, Mrs. William H. Ames, Mrs. Louis A. Frothingham, Miss Mary L. Lamprey.

Bridgewater—Mrs. H. K. Aldrich, Miss Eusebia Burrill, Miss Lois L. Decker, Joseph Machin, Miss Freida Rand.

Middleboro—Miss Helen F. Archer, Morris C. Hastings.

Whitman—William G. Kirby.

Holbrook—William C. Sprague.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN
MAR 1 - 1933

Praise for Miss Heathcock.

The concerts by the Boston Symphony Orchestra in Sanders Theatre, Cambridge, naturally come in for less attention from the critics than the regular programs in Symphony hall. The Boston Transcript, however, follows them up and A. H. M. of its musical staff had the following to say of Miss Gladys F. Heathcock's playing of the Liszt Concerto in E-flat major last Thursday evening:

"The performance of Liszt's concerto at the hands of Miss Heathcock deserves only praise. If the brilliant passage work of the concerto came with less hard surfaces than it sometimes has had from the hands of some Lisztian Valkyr, the concerto was propably the gainer thereby. And its melodies were played with due expressiveness which avoided the beckoning pitfall of undue sentimentality. Dr. Koussevitzky's accompaniment was entirely at one with the soloist. Not the least of its qualities is to be found in the fact that he did not allow the orchestral part of the concerto to overshadow the soloist."

THIS CLIPPING FROM
NORTHAMPTON, MASS.
GAZETTE
MAR 1 - 1933

BOSTON SYMPHONY IN REMARKABLE CONCERT

Stravinsky's Ballet, "Le Sacre du Printemps," Is Highlight of Evening

Tuesday evening in John M. Greene hall, the Boston Symphony orchestra, under the direction of Serge Koussevitsky gave us the sixth concert of the Smith college concert course. Between a group of pieces by Gluck, who taught Marie Antoinette music before she became queen of France, and one by Wagner, as big a man in German music as Bismarck in the German state, they played Stravinsky's ballet, Le sacre du printemps. When, with the dance, this music was first performed, way back in 1913 in Paris, under the direction of Pierre Monteux, who later became leader of the Boston orchestra, it stirred up a violent protest. The mightier passions of the war buried it for four years and more; but, these being somewhat allayed, it came again before the public, a monumental work of incalculable significance. It was the big piece of modern music. In the light of musical development subsequent to the war, of Stravinsky's own development, many musicians now consider it old-fashioned; but for the world at large it is still modern enough. At the first performances in America not so many years ago, the die-hards massed in phalanx and left the hall with moral indignation. Only last week the dean of American critics found news in the behavior of the Boston audience when it was played there on Friday. The behavior of the audience was commendable; only a few left the hall. Here we had it Tuesday evening plump in the middle of a conventional program; the audience not only sat through it, but rewarded it and the master musicians who played it with long continued and enthusiastic applause.

Perhaps not very many liked it. It is not music that one especially likes. There are few pages in the score of beauty—unfortunate, indefinable word that has become a stumbling block. But it is grandly sincere, an honest work from start to finish and far above trickery of any sort; it is bursting with prodigious vitality. And it is complete, it is a whole; neither the imagination which conceived it nor the skill which fixed it on paper flagged at any moment. Every moment of it is firm. Presumably, the better one knows it the more exciting it is in the hearing; and presumably for a large part of the audience Tuesday evening Le Sacre was not new. There are many sets of phonograph records of it, only last Saturday it was broadcast from Boston over the country. Unless the technical difficulties of performance, which for both leader and men are enormous, stand in the way, it will probably be played more and more often in the concert hall for several years to come. Grim and joyless in the main, it nevertheless packs, as the saying goes, a stupendous wallop; and as a feat of expression, as a recreation of certain moods which are fundamental in the northern races, it is likely to remain unmatched. Mr. Koussevitzky's command over the music and over his men was magnificent, and the men played with a virtuosity and a fire that were irresistible.

L. H.

THIS CLIPPING FROM
LOUISVILLE, KY.
TIMES
MAR 1 - 1933

A radio fan says he tuned in the Boston Symphony last Saturday while they were playing a selection by STRAVINSKY and that he worked for hours trying to find out what was wrong with his set.

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL-COURIER
MAR 1 - 1933

Boston Symphony At Woolsey Hall This Evening, 8:30

The Boston Symphony Orchestra will give its annual concert in Woolsey hall tonight, the event bringing to a fine climax the Woolsey hall concert series for the season of 1932-33. As usual, a tremendous audience will gather in the spacious Yale University auditorium for the occasion, for the coming of the Boston Symphony is always the outstanding event of New Haven's musical schedule. Dr. Serge Koussevitzky who, since 1924, has been such a dominating figure in the world of music since he took over the leadership of the Boston orchestra in 1924, will conduct, and the full personnel of 110 men who comprise the organization will participate. The concert will commence at 8:30.

The opening number will be Mozart's "Eine Kleine Nachtmusik," the famous serenade for string orchestra. Since its four movements, an Allegro, Romance, Minuet and Rondo, last only about 12 minutes, it has been called a symphony in miniature.

The Third Symphony of Brahms in F major will be the second selection and will complete the first half of the program.

The second half will be devoted to excerpts from the music dramas of Richard Wagner, in commemmoration of the 50th anniversary of Wagner's death, which occurred last week. The occasion has been observed in many parts of the world, and the Boston Symphony Orchestra in its own city gave two special programs. The numbers to be heard tonight are "The Ride of the Valkyries" from "Die Walkure", a Siegfried Idyl and the Overture to "Rienzi."

DR. SERGE KOUSSEVITZKY, WHO CONDUCTS BOSTON SYMPHONY AT WOOLSEY HALL TONIGHT

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
MAR 1 - 1933

Serge ~~Kossevitsky~~, who will conduct the Boston Symphony Orchestra in Woolsey Hall tonight.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER
MAR 1 - 1933

BOSTON SYMPHONY IN WOOLSEY TONIGHT

The Boston Symphony Orchestra will give its annual concert in Woolsey Hall tonight, the event bringing to a fine climax the Woolsey Hall Concert Series for the season of 1932-33. As usual a tremendous audience will gather in the spacious Yale University auditorium for the occasion, for the coming of the Boston Symphony is always the outstanding event of New Haven's musical schedule. Dr. Serge Koussevitzky, who since 1924 ha~~s been such a~~ dominating figure in the world of music since he took over the leadership of the Boston Orchestra in 1924, will conduct, and the full personnel of one hundred and ten men who comprise the organization will participate. The concert will commence at 8:30.

The opening number will be Mozart's "Eine Kleine Nachtmusik," the famous serenade for string orchestra. Since its four movements, an Allegro, Romance, Minuet and Rondo, last only about twelve minutes, it has been called a symphony in miniature.

The Third Symphony of Brahms in F major will be the second selection and will complete the first half of the program.

The second half will be devoted to excerpts from the music dramas of Richard Wagner, in commemoration of the 50th anniversary of Wagner's death which occurred last week. The occasion has been observed in many parts of the world, and the Boston Symphony Orchestra in its own city gave two special programs. The numbers to be heard tonight are "The Ride of the Valkries" from "Die Walkure," a Siegfred Idyl and the Overture to "Rienzi."

THIS CLIPPING FROM
HAVERHILL, MASS.
GAZETTE
MAR 1 - 1933

News Notes

From Germany comes the report of Italian opera, which states that during the year ending July, 1932, Verdi operas led those of Wagner in number of performances in that country. The score follows: Verdi, 1420; Wagner, 1385; Puccini, 793, and Mozart, 732. Warren Storey Smith, music critic of the Boston Post, wonders "whether the total number of performance in this country last year of operas by all composers of all lands would approach the German total for Verdi or for Wagner alone—or would pass that of Puccini."

The Boston Symphony orchestra under Dr. Serge ~~Koussevitzky~~ will give the first performance of Edward Burlingame Hill's new Symphony No. 3, at the March 10 and 11 concerts of the orchestra in Boston Symphony hall. This symphony by Mr. Hill, resident Boston composer, will take but 11 minutes for performance. Another work of Boston origin on the program of these concerts will be Arthur Foote's "Night Piece" for flute and string orchestra, which has been heard before.

"The Fire Chiefs," a march composed by William H. Woodin, secretary of the treasury in the Roosevelt cabinet, was a feature of the musical program at the Boston Garden, Feb. 27, when the Boston fire department ball was held.

E. B. F.

THIS CLIPPING FROM
WATERBURY, CONN.
AMERICAN

MAR 2 - 1933

Brilliant Presentation By Boston Symphony Ends Concert Series at Yale

The concert course conducted under the aegis of the Yale School of Music at New Haven was brought to a close brilliantly last night with a presentation of the Boston Symphony orchestra under the direction of Dr. Serge Koussevitzky. Woolsey hall was completely filled by an audience that numbered among it many people from Waterbury and environs and a large group of Westover school students. The famous New England orchestra was in a skill of execution that one may venture to note it has not surpassed in the 52 years of its existence. Conductor Koussevitzky is one enrapt in his art, an earnest hard-working artist who never consciously affects any exhibitionism. The more one sees of him, the more one admires, since it is through the interpretation of a well-rehearsed body of splendid musicians that he makes his appeal.

The program gave not only a variety that set forth the orchestra in all its versality, but built to a climax of exaltationl such as sends a concert audience on its way in a thrill of rejoicing at having been present. Mozart, Brahms and Wagner were the composers chosen, the opening being with the serenade, "Eine Kleine Nachtmusik" by Mozart. This and the symphony No. 3 in F major by Brahms which followed it were rendered in full appreciation of their comparative smallness, delicacy of musical structure, inherent beauty and fine texture in comparison with Wagner's overwhelmingly powerful "Ride of the Valkyries" and the overture to "Rienzi" through which the climax was attained. Between these two latter was played "A Siegfried Idyl," affording a quieter enjoyment and relief from the assaulting sensations of the master composer.

In consideration of these great composers whose music so grandly rendered brought such appreciative enjoyment last night, one might pause to wonder just why theirs should have been the golden age of music creation and why Germany should have been its center. As for Wagner, he has scarcely departed form among us. We are minded that his wife, Cosimo, daughter of Liszt. died only a year or two ago and within a day or two appeared the news that rumor in Germany has it that his daughter-in-law may be soon married to Hitler, revolutionist leader. Wagner himself in consequence of taking part in a revolution that then tore Germany, in 1849, was forced to flee to Zurich where he long lived in exile. Revolution is still with Germany but no composing that may be set beside Wagner's can bear the brilliant light of comparison. As late as 1868 there was no theater in Germany large enough adequately to present the Wagner Nibelungtetralogy, yet in spite of surrounding difficulties, even the rejection of the opera, "Rienzi", when in 1839 he first would have it considered in Paris, he continued great creation. Today we have the monumental theater structures of Radio city but no master creating immortal works for presentation there.

The madness of genius is in the "Ride of the Valkyries". It has more than mere roar of musical crashing that lifts the hearer in imagination to the howl of the furies in the storm sweeping over mountain crags. It is the very spirit of wildness expressed in storm beyond the ken of mortals. It transports far above human things in a sublimation that leaves small fears behind and glories in the unbridled horrors of the speeding wind and thrashing storm in the night blackness. Wagner's amazing use of discords hurled to create emotional and physical sensations but in such composition control that it all becomes smoothly melodic, seizes the sensitive listener to this creation.

At the close of this piece, it appeared that anything that might follow must be anti-climax. The overture to "Rienzi" did not prove so. On the contrary, while within the realm of sanity rather than madness, it lifted its hearers to a plane even above "Die Walkure" and made a fitting ending to a brilliant evening of music.

E. R. S.

THIS CLIPPING FROM
NEW HAVEN, CONN.
JOURNAL-COURIER

MAR 2 - 1933

Musical Moments

* * *

By MILES KASTENDIECK

Boston Symphony Orchestra

That the Boston Symphony Orchestra played ~~more superbly~~ last night than in many recent appearances here, must have been the opinion of all those who packed Woolsey hall to hear its annual performance. This orchestra, considered by many the "first" among orchestras, is expected to give sterling performances, but not necessarily to excell itself. Certainly last night it rose to the topmost peaks, especially in the Brahms Third.

The program opened with Mozart's Eine Kleine Nachtmusik, serenade for string orchestra. This proved to be delightful, crystal clear, eighteenth-century music, and played with a delicacy and charm that was entrancing. It was then fitting and proper for such an orchestra as the Boston Symphony to observe the fifty and hundred year anniversaries of Wagner and Brahms by devoting the remainder of the program to works by these great composers.

Dr. Koussevitsky was particularly ~~fortunate in his choice~~ of Brahms Third Symphony, for he revealed such a deep understanding and appreciation of the work. He seemed to give everything he could in his interpretation of it. The result was a great performance. It was in this symphony that Brahms appeared to be striving beyond human limitations. This is immediately apparent in the note of aspiration sounded in the first theme. All the dignity of noble purpose seems written there. And the feeling carried through the contemplative Andante into the graceful allegretto of the third movement, finally giving the impression of accomplishment in the final Allegro when at the end the first theme reappears. It is a forceful and, as it is often called, an heroic symphony. The performance of it was unusually fine. In a word, it was an inspiration.

Three Wagner works were included: the Rideof the Valkyries, the Siegfried Idyl, the Overture to Rienzi. The spirited performance of the Valkyries ride brought Dr. Koussevitsky and his orchestra tremendous applause while that of the Idyl moved the audience profoundly. The deep, personal feeling that was written into this work is always appealing. When played with lyric grace and insight, it is a thing of great beauty. The Overture, though it begins well, is theatrical. It is stolid German music with due respect to the brass instruments. Of course, the orchestra did it magnificently.

True enough, therewas a time when Brahms and Wagner on the same program would have been heresy. But time has wrought the great conciliation. That Brahms won the highest honors last night in receiving the finest performance is almost beyond question. But the whole concert was exceptionally fine and great was the applause at the end.

The appearance of the Boston Symphony again brings to a close the Woolsey Hall Concert Series. Considering the difficulties confronted this year, it has been quite successful. To enlarge the course and increase the price was a daring undertaking for Daggett Lee, the series manager. That he assembled a notable array of artists and pleased his subscribers should call forth much praise.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

AR 2 - 1933

BOSTON SYMPHONY BRINGS CLOSE TO WOOLSEY SERIES

The sixth and last concert of the Woolsey Hall Series, a performance by the Boston Symphony Orchestra, took place last night, before an audience that crowded the hall to its doors and applauded with as much if not more gusto than any previous audience this year. The following program was heard: Eine Kleine Nachtmusik, Serenade for String Orchestra (Mozart); Symphony No. 3 (Brahms); Ride of the Valkyries (Wagner); A Siegfried Idyl (Wagner); Overture to Rienzi (Wagner.)

The gentle, naive, and happy music of Mozart's, has found, through th eyears, perhaps as many shadings and conceptions of interpretation as there are conductors to interpret it. Written in 1791, this little piece of evening music is highly romantic—in fact, energetically romantic; and Dr. Koussevitzky happily kept it so. He gained delightful effects in the final movement by keeping a straight unswerging rhythm. It is, after all such simple music that the tendency is to personalize and insert unwritten inuendoes—this Dr. Koussevitzky did not do, but preserved the quaint effect of straightforward and unbroken beat through the melody and its repetitions. It was a delicate performance, par excellence, and gave more than a hint of that control of his orchestra that Dr. Koussevitzky showed more impressively in the Brahms Symphony

This symphony, whcih was both hissed and applauded when first played in 1883, contains in its four movements all the elements of Brahs several characetristic styles. Beginning passionately, with full scoring, it moves into the second theme, one of grace. Its third movement makes it difficult to believe that Brahms had not some Russian blod in him, for it is such a poignant though not unhappy character. Perhaps Koussevitzky has a touch of Brahms within him, for the seeming union of national characteristics in this movement is uncanny. It cannot be denied that this symphony has some dull moments, from its wealth of beauty, from a listener's point of view, and that the andante was played last night at a very slow tempo, but the superb hold that these musicians have on their parts, the intensity of their ensemble, and at time their breath-taking liquidness of tone, more than fulfilled Winter-long anticipation of this concert. The ability to strike deeply is given to few orchestras in the world—and this one is certainly one of those. One cannot, on th enegative side, enumerae the falts they do not fall into, by way of praise, and words fail to convey that finely sensitive emotional core of meaning that they do inspire in the listener. Technical analyses can render only a part of this impression, emotional analyses become personal.

The Valkyries was given a brilliant martial performance. Dr. Koussevitzky was only beginning to work in well-known climactic fashion. The Seigfried Idyl, one of the most beautiful things Wagner ever wrote, was played with incomparable beauty and tying-in of its somewhat diffuse themes. It is in the Idyl that one recognizes one's other Wagnerian friends, even to the ghost of Tristan. The Rienzi Overture, with its tIalian opera love of noise and bombast, was played with eclat. How much mere noise, drum rolls and cymbals do move an audience! Our evolution has not yet denied us our concealed love of volume for its own sake. It was a fitting close to the season's program which has been under the direction of Daggett M. Lee.

YALONDE GILBERT.

THIS CLIPPING FROM
Brooklyn, N. Y., Eagl

AR 2 - 1933

CONDUCTOR

Serge Koussewitsky, who will lead the Boston Symphony Orchestra at the Academy of Music tomorrow evening.

THIS CLIPPING FROM
NEW BRITTAIN, CONN.
HERALD

MAR 2 - 1933

HARMONY RUCTIONS

When the Boston Orchestra goes to our neighboring city of Hartford it is said that the gentlemen running the Bushnell Memorial are deeply concerned about the programs and do not allow anything too ear-piercing and ultra-modern to smite the aural sensations of the audience. But when Serge Koussevitsky goes to Northampton and has Smith college students in his audience nothing much matters. So at a concert there the other night he let fly with Stavinsky's "Le Sacre du Printemps." What the intelligentsia of the world is coming to can be noted from the words of one newspaper reviewer: The audience "was wildly enthusiastic, although some of the more elderly members blocked their ears or laughed a bit hysterically." Several years ago, when this great modern opus was started in Carnegie Hall, New York, more than 500 people walked out of the place, leaving about 2,000 who remained to go crazy. Now we find that the Smith college girls went "wildly enthusiastic." Some day the same thing may happen in Hartford, but the furthest the orchestra conductors have been allowed to proceed within the classic corridors of Bushnell has encompassed Ravel and perhaps DeFalla. They are still afraid of the bad boys of modern music, probably mistaking them for reds. There may be a change in about 20 years.

THIS CLIPPING FROM
BROOKLYN, N. Y.
CITIZEN

MAR 2 - 1933

Boston Symphony Changes Its Brooklyn Program

The Department of Music of the Brooklyn Institute of Arts and Sciences announces that the Boston Symphony Orchestra, which will give its fourth Philharmonic concert in the Brooklyn Academy of Music tomorrow evening will play Glazounoff's concerto for violin with orchestra, op. 82, instead of the Mozart concerto for violin as announced. Richard Burgin will be the violin soloist.

THIS CLIPPING FROM
N. Y. AMERICAN

MAR 3 - 1933

KOUSSEVITZKY DOES IGOR STRAVINSKY'S 'RITE OF SPRING'

By **LEONARD LIEBLING.**

For its fourth evening concert at Carnegie Hall this season, the Boston Symphony Orchestra, Serge Koussevitzky, conductor, visited our demesne last evening in a program consisting of the Ballet Suite, No. 2, by Gluck-Mottl; Schumann's first symphony, in B flat, and Igar Stravinsky's "Sacre du Printemps" (Rite of Spring).

Delicate, beautifully-toned, atmospheric playing was done by the Bostonians in the Gluck excerpts that constituted the opening number. The same euphony, but with richer tints and more emotional revealment, appropriately marked the Schumann symphony, one of the loveliest examples from the most fruitful period of the romantic era in music. These pages have lost none of their fragrance or sparkle, despite the cynical opinion of the Leftest Wing, which would catalogue Schumann as the apostle of sentimentality and an incompetent in the art of orchestration.

Koussevitzky treated the work with affection, tenderness and buoyancy without mushiness or dragging tempos, and the result was a reading that won enthusiastic response from the listeners.

Stravinsky's ponderous piece, an apotheosized exercise in rhythm, no longer causes heated discussion in our musical camps, as it did when the opus was first heard here in 1925, although in its original ballet form it had its Paris premiere in 1913. Twenty years old! Quite a patriarch in the repertoire, as the modernistic calendar goes.

In all, "Le Sacre du Printemps" regaled us seventeen times in New York. Other conductors who took a whack at it —more or less literally—besides Koussevitzky, were Furtwaengler, Goossens, Monteux, Stokowski. Some auditors remained consistently cold to the "Sacre," others listened in neutral wonder; a few turned their eyes skyward and called it Stravinsky's masterpiece.

Koussevitzky did his best last evening to make the huge score assume storied interest, and emphasized its energy, stark power and the thin episodes of lyricism widely dispersed. The orchestra performed superbly. The audience applauded the conductor's propulsiveness and the virtuoso achievement of his players. It is doubtful whether any listener was touched as deeply as by the almost 100-year-old symphony by Schumann, first heard in New York eight years ago. What will have become of "Le Sacre du Printempts" eighty years from now?

* * *

Mrs. Hull's Latest

FINEST MUSIC ATTRACTS MANY PATRONS HERE

They Attend Regularly Boston Symphony Concerts

NOW IN 52D YEAR

Regular Subscribers in Several Towns of the the Vicinity

A compilation of the records at Symphony Hall. Boston, reveals that a surprisingly large number of people are drawn by their interest in the finest music to attend regularly the Boston Symphony concerts in Symphony Hall, Boston. Although Boston is far more accessible by rail, bus or motor than it used to be, it is certainly an indication of true devotion to music that so many will make this effort to attend the concerts of the Boston Symphony orchestra in its own city.

The great orchestra which Dr. Serge Koussevitzky, its conductor, has raised to new heights in this, its 52nd season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended these concerts when the orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in Symphony Hall, the orchestra's own magnificent auditorium.

The following are regular subscribers to Boston Symphony concerts, either in the Friday afternoon or Saturady evening series of 24, or the shorter Monday evening and Tuesday afternoon series:

Framingham — Frederick W. Archibald, Mrs. Reginald W. Bird, Miss Helen Bourgain. Mrs. Alberta K. Bowers, Miss Eveline Coolidge, Alden W. Cummings, Mrs. Chas. A. Esty, Charles S. French. Franklin W. Ganse, Mrs. Reginald Jenney, Mrs. Edith N. Greene. Mrs. T. B. Lathrop, Paul B. LeBaron, Mrs. Edwin L. Phipps, Miss Alice M. Ritz, Mrs. H. R. Scott. Mrs. G. C. Scott, Mrs. Alfred B. Rich, Mrs. A. D. K. Shurtleff, Miss Clara L. Willis, Miss Miriam Van Waters.

Hudson—Mrs. George F. Babbitt, Mrs. Ralph Gilroy, Miss Mellicent T. Wheeler.

Ashland—Ray D. Farnsworth.

Milford—Miss Pearl Rose, Miss Alma E. Sweet, Mrs. Shelby D. Vincent Alexander diGiannantonio, P. L. Walker.

Holliston—Miss Dorothy W. Hawes.

Cochituate—Mrs. Ethel L. Gifford.

Natick—Miss Helen Amendola, Miss M. F. Burleigh, Mrs. Basil E. Meymaris, Mrs. Royal W. Tyler, Walnut Hill School. Miss Ellen H. Bartlett, Miss Edna M. Follensby, Miss Mary E. O'Connor.

Charles River—Mrs. C. H. W. Foster, Mrs. F. L. W. Richardson.

Dover—Benjamin Brewster, Mrs. Robert E. Gregg, Charles Jackson, Mrs. Duncan, Jenkins, Mrs. W. T. Porter. Lucian B. Taylor; Miss Dorothy M. Stevens.

Southboro—Harry Burnett, Mrs. James Marr, Mrs. Hollis S. French. Mrs. Frances Parkman, St. Mark's School.

Medfield—Miss Louise Brennan. Mrs. Pliny Jewell. Mrs. C. M. Loeffler, Miss Jessie G. Morse.

Millis—Mrs. Basil Gavin, Mrs. Richard K. Thorndike, Mrs. W. A. Washburn.

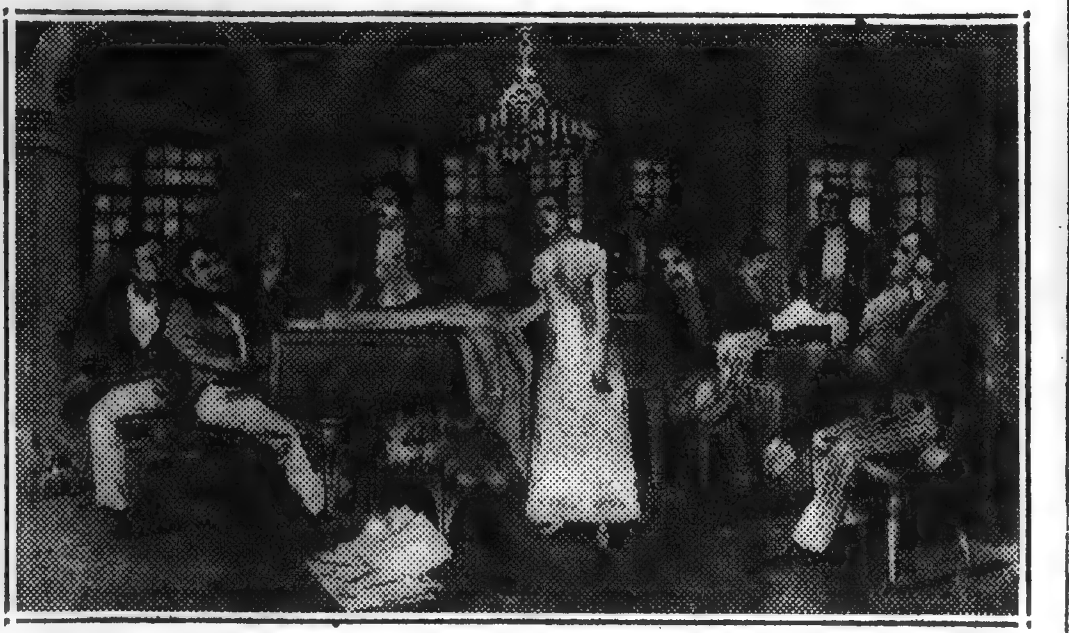
Sherborn—Mrs. George Lewis, Jr., Mrs. Wm. B. Rogers, Mrs. Richard Saltonstall.

Marlboro—Miss Bridget A. Hurley.

BOSTON GLOBE—THURSDAY, MARCH 2,

THE HEROIC WORLD of MUSIC

Schubert's Mysterious Familiar



MUSIC USED HIM AS HER OUIJA BOARD
Schubert Playing to His Friends
(Courtesy of J. B. Millet, "Famous Composers and Their Works")

WHEN a Christian enters a Mohammedan mosque — supposing that he is permitted to enter at all—he is required to remove his shoes . . . "For the place whereon thou standest is holy." The gift of creating is a sanctuary, and into whatsoever life it is pleased to enter we are required, when dealing with it, to slip off our feet our street shoes of social snobbery and class pride; for no irony is more withering than the spectacle of the snob patronizing the man of talent.

Franz Schubert, whom God, or Nature, or the Spirit—or what you will—endowed with a mysterious familiar, a faculty capable of creating music, was in person short, plump, near-sighted, pasty-complexioned and of utterly undistinguished appearance save that, like Beethoven, his eyes were preternaturally brilliant. Ill at ease with the Viennese aristocracy, he preferred the society of servants and musicians (they were rated virtually the same) into which it pleased Nature that he be born. "Socially," therefore, Franz Schubert was, as the English say, "impossible—quite!" Let an Englishman write about him even today and you are almost certain to be told so before he has finished. But you can be told the same in books about Schubert written by good Bostonians. So slowly do we learn to mind our manners in the presence of our betters.

How did this creative faculty of Schubert work? To speak quite seriously, God only knows. The man's mind started directly he woke, and he even slept in his spectacles to save himself time and bother. Sometimes he wrote in bed. Musical ideas would visit him while he was tying his shoes. From attacks of this composing frenzy he was never safe. One might seize him late in the afternoon and keep him writing till evening without a thought of dinner. Normally, however, he began working early in the morning and continued until luncheon at 2 in the afternoon. Then came walks in the country, visits, chat with companions at a coffee house, and evenings of making music. Once he had completed a piece and heard it performed, he shut it in a drawer and seldom thought of it again. His sole interest in it appears to have been the act of creating and possibly hearing what he had created. These done, oblivion washed clean the slate of his mind and allowed him to start afresh. Some of his finest works he never heard performed at all. Once he said of a song, "I say! the song's good. Whose is it?" It was his own. He had forgotten it in two weeks. This sponging of the mental slate for fresh writing would appear to be a property of fertile minds. Goethe had it, and actors tell me that they can forget disused parts completely.

I am telling an immoral story, for it might lead one to suppose that excellence can be attained without effort; but woe to the average mortal who tries it! Schubert was a species of human ouija-board. His Symphony in C-Major, composed in the last year of his life, 1828, was written (so the manuscript shows) as fast as pen could travel. He could sustain a conversation, not only while writing his music, but also while actually inventing it. Here were none of the labor-pains of a Beethoven, "no sketches, no delay, no anxious period of preparation, no revision." When he composed a song "he had but to read the poem, to surrender himself to the torrent, and put down what was given him to say." His friend Vogl, the opera singer, called his songs, "these utterances of a musical clairvoyance." An acquaintance walked in on the composer in the act of writing his song to the words of Goethe's ballad, "The Erlking," the book propped open before him and he "hurling the notes on paper." There those notes gallop still, to the rhythm of the horse's hoofs, under the agonized cries of the dying child. That very evening the song was performed in private, but it was so startingly novel that no one knew what to make of it. And then, after having discovered a new world in dramatic song writing, Schubert's favorite comedy act was to play it on a comb! His music to Shakespeare's "Hark, hark, the lark!" had an even stranger origin. One afternoon at a beer garden he encountered an acquaintance who carried a volume of Shakespeare's lyrics. Schubert's eye lighted on this poem, and the music began to bubble. But he had no music paper. They ruled staves on the back of a bill of fare and he scribbled that celestial lyric, which shines with the morning sun and glistens with morning dews, at one of the tables amid the clatter and chatter of the beer garden.

In the presence of such marvels all we can do is lift our eyes and, like the pious Moslem, murmur, "Allah is great!" And still, "the lark at Heaven's gate sings." L. P.

133

THIS CLIPPING FROM
N. Y. JOURNAL

MAR 3 - 1933

Music

Stravinsky's 'Le Sacre' Played By Boston Symphony

By Irving Weil

Serge Koussevitzky, bringing the Boston Symphony Orchestra to Carnegie Hall last night for its fourth Thursday visit of the season, once more put the local concertgoer into his debt by making him newly aware of the modernist Igor Stravinsky with a performance of what is probably his greatest work, "Le sacre du printemps," or "The Consecration of Spring."

Conductors hereabouts, one might suppose, were beginning to imagine that Stravinsky, after all, had been only a flash in the pan, simply because several of his latest efforts display indications of imaginative weakness. At any rate, they haven't been playing him any more, except those early works that are as harmless and as easy to listen to as Rimsky-Korsakoff.

Mr. Koussevitzky, one gathers, has decidedly his own opinion and knows when a revival of a great and revolutionary piece of music is about due. The last time "The Consecration of Spring"—or "The Rite of Spring, as you choose—was heard here three years ago, and Leopold Stokowski and his Philadelphians in conjunction with the League of Composers did it as a ballet that was badly mixed and pretty thoroughly manhandled. Later Mr. Stokowski conducted the Philharmonic as a guest director and presented it in its concert form, but he was not happy about it.

Riotous Premiere

So last night's revival was all to the good, in the first place because it eradicated a previously faulty presentation or worse, and secondly because it brought out, under Koussevitzky's penetrative knowledge of Stravinsky's aims and intent, just what the significance of the piece is.

Everyone by now, we suppose, knows that Stravinsky wrote the "Sacre" for Serge Diaghileff's famous Ballet Russe and that the whole thing, with the composer's help, was produced by the inimitable mime, Varslav Nijinsky (and we mean ininitable), and conducted by Pierre Monteux. Nijinsky, now for years confined to a sanatorium, was the principal dancer. That was 18 years ago in Paris and it made almost as much of a furore as Wagner did in his own day.

Stravinsky had then just passed 30. He turned loose on an amazed world—the phrase is not a bit too strong—a completely new sound from the modern orchestra. It was accomplished primarily by harmonic writing in several unrelated keys all at the same time.

Complex Rhythms

A second phase of Stravinsky's astonishing individuality in the "Sacre" is his invention and dazzlingly complex handling of rhythm. It bears out his subtitle of "A Picture of Pagan Russia." The music is about as objective as music can be.

It depicts the pagan Spring renewal as such things perhaps occurred in pre-Christian Russia and the music is as cruel and as brutal as the things themselves doubtless were.

The rest of Mr. Koussevitzky's evening had to do with the Mottl arrangement of a Gluck ballet suite and Schumann's B-flat symphony.

Music Today

Metropolitan Opera, "Lucia di Lammermoor," with Lili Pons, Giacomo Lauri-Volpi and Richard Bonelli, 8.30 p. m.

Philharmonic Orchestra, Arturo Toscanini conducting, Carnegie Hall, 2.30 p. m.

THIS CLIPPING FROM
New York Herald-Tribune

MAR 3 - 1933

Koussevitzky Leads Boston Orchestra Here

Spring Themes of German and Russian Composers Featured at Concert

Heard at Carnegie Hall

Dances From Gluck Operas Precede Principal Works

Serge Koussevitzky, apparently bent on rushing the seasons, brought forward two works with the Boston Symphony in Carnegie Hall last night, in which spring is tonally depicted: Schumann's first symphony in B flat and Stravinsky's "Le Sacre du Printemps." And how differently the crocuses and daffodils bloomed for the German and Russian composer! Schumann's vernal reactions may have been inspired by the perusal of Boettger's poem; but Stravinsky's seem to be a digest of Fraser's "Golden Bough" and Freud's "Totem and Tabu."

The contrast between German maidens cavorting in Dirndl costume and sentimental youths pouring out their tales of adoration in moonlit dells, as conceived by Schumann, with the violent, primitive and sensual gesticulations of Stravinsky's ballet, is in itself a lesson in musical history. But weak as the German master was in formal, architectural sense, indifferent as was his knowledge of the art of instrumentation, the sheer loveliness of much of this symphony will probably outlast the mere rhythmic impact and genial scoring of the Russian composer. For to tell the truth, the rhythms, once so startling, no longer startle and the musical skeleton that remains is not of bone, but of plaster.

The Schumann and Stravinsky works were preceded by Mottl's second arrangement of dance themes from Gluck operas. The magnificent orchestra played with its customary richness of tonal texture and Mr. Koussevitzky did not neglect to cross all the i's and t's in obtaining his effects.

J. D. B.

THIS CLIPPING FROM
NEW YORK SUN

MAR 3 - 1933

Koussevitzky Heralds Spring

He Offers Vernal Music by Schumann and Stravinsky in Boston Symphony Concert.

By W. J. HENDERSON.

The concert of the Boston Symphony Orchestra in Carnegie Hall last evening was a celebration of the vernal season, just a bit forehanded, but mindful of what is sure to come soon. "When the hounds of spring are on winter's traces," the month of March is the field of the chase.

And there are timid leaves even now on certain bushes in the Park near the famous Casino. Mr. Koussevitzky has not seen those leaves, but perhaps the infant frogs are piping on Boston Common. They do these things well over there, and are not to be terrified by mere snow. Mr. Koussevitzky gave spring music evening in a manner chronological and logical. After prefacing the pleasures of the season with Felix Mottl's second ballet suite from operas of Gluck, he conducted the B flat symphony of Schumann, which is also known as the "Spring" symphony.

The composition had been presented earlier in the season by Eugen Ormandy, directing the Philadelphia Orchestra, and later by Issay Dobrowen manhandling the Philharmonic Symphony. There is no need of comparisons, since neither Mr. Ormandy or Mr. Dobrowen is the court of last resort on Schumann's art. Mr. Koussevitzky is also free of suspicion. But his reading was refreshingly continent, respectful and clarifying. He was not in haste and will not have to repent at leisure. The first movement, so often rushed into a jumble, was played suavely, clearly, yet with abundant spirit. The slow movement was lyrically sung and the scherzo done with crispness, but without excess of either speed or accentuation. The finale had brilliancy without destructive conflagration. In short it was a delightful performance of a frequently overdone composition, beloved by many venerable music lovers.

The program was completed by Stravinsky's "Rite of Spring." No one has to be told that, when it is spring in the heart of Stravinsky, it is not like spring in the young man's fancy of Schumann. There were riotous doings in Paris when this score was revealed. It seems they take their music very hard in France. There was a disturbance when Wagner's "Tannhæuser" was produced and another when Stravinsky's ballet was brought out. In this one thing Stravinsky stood side by side with Wagner, but in other respects he differed materially from him. There has been sufficient discussion of the "Rite of Spring." There are still many persons who dislike it. Two score or more walked out last night after the first section of the work. Others stayed to applaud long and vigorously.

The composition renewed its pristine splendors under the authoritative baton of Koussevitzky. If he does not know how this work should be conducted, no one does. He lived in the atmosphere in which it was created, breathed in the passions of its particular spring and saturated himself with the dews of Stravinsky's genius. Result, all the crass ineffectualities of the score were hidden and all the brutal force, the primitive emotion, the pagan blood and fire made to exercise their powerful spell. There is no denying the virility of this music. It is not beautiful, it is not elegant, it is not refined. It is just utterly unrestrained and unashamed. It is one of the few triumphant proclamations of the possibilities of the progressive type of music. When we heard it the last previous time, it seemed to have faded. Last night under the magic of Koussevitzky's recreation it had once against the stark and overmastering savagery it showed when we first heard it. The Boston musicians performed miracles of tone and technic in it and covered themselves with glory.

THIS CLIPPING FROM
N. Y. World-Telegram

MAR 3 - 1933

Bostonians Hint at Spring

Koussevitzky's Musicians Present Seasonal Concert to Gratified Hearers at Carnegie Hall.

By PITTS SANBORN.

THAT excellent orchestra, the Boston Symphony, and its magnetic leader, Serge Koussevitzky, celebrated their March visit to Carnegie Hall last night by presenting a spring program. True, Gluck is not as a rule a seasonal composer, but the other composers listed were Schumann and Stravinsky, represented respectively by the B flat symphony, known also as the "Spring" symphony, and Stravinsky's "Consecration of Spring."

The Gluck of the evening consisted of the second ballet suite arranged by Felix Mottl, comprising a march from "Alceste," a minuet from "Iphigenia in Aulis," a grazioso from "Paris and Helen" and the slave dance from "Iphigenia in Aulis."

Schumann Works Again to Fore.

It is always a pleasure to listen to Gluck, especially since it is a number of years since any of his operas has been presented here.

The B flat symphony of Schumann might, however, be granted a period of repose. A few years ago the Schumann symphonies were in disfavor with conductors because of faulty orchestration. Now, on the other hand, they are very much to the fore again. The spring of the symphony in B flat is a pretty boisterous affair. We could get along without it for a while.

Lauri Volpi, who will sing at the Metropolitan tomorrow afternoon.

Score No Longer Exciting.

And how about Stravinsky's tone picture of spring rites in Pagan Russia? The writer has heard this music many times—as accompaniment to the stage performance in the days of the Diaghileff Ballets Russes and recently in a special presentation at the Metropolitan Opera House; also frequently as a concert piece. Of course it is more effective when associated with appropriate scenery, miming and dancing.

As a concert piece, this work has pretty much run its course. There is masterly orchestration, there are delightful bits of Russian folk tune, there is the primitive thumping of its pulse. Nevertheless the excitement that once was inherent in the score has calmed down. Nothing else disappears from music so quickly as the shock.

A very large audience applauded the program cordially.

THIS CLIPPING FROM
NEW YORK MIRROR

MAR 3 - 1933

MUSIC

By JULIAN SEAMAN

Spring and the Bostonians.

Boston Symphony Orchestra, Carnegie Hall, 8:45 p. m. Serge Koussevitzky, conducting.

THE PROGRAM.

Ballet Suite No. 2..............Gluck
(Arranged by Felix Mottl)
Symphony No. 1 in B flat
(Opus 38) Schumann
"Le Sacre du Printemps"..Stravinsky

Spring peeped coyly into Carnegie Hall last night where the Boston band. Mr. Serge Koussevitzky enthroned, dispensed various strains in the vernal manner—beginning with the Schumann "Spring" symphony and ending quite properly, with "Le Sacre," which wasn't nearly as pagan as it should have been.

It is a lovely thing, this symphony of Schumann's—a golden, joyous, sunlit song, but I think Mr. Koussevitzky must have studied it in one of those Boston fogs, which are apt to discourage our most sanguine, although last night they were scarcely as concise as they have been in the past. The whole performance was conventional, adequate but hardly inspired, and marred occasionally by minor defects in phrasing and attack.

Schumann wrote his first two symphonies, in B flat and D mionr, in 1841, two years before he joined the faculty of the Leipsic Conservatory, founded by Mendelssohn. The opening theme, given to horns and trumpets, was written by Schumann on a portrait of himself he gave to Adolph Boettger, author of the poem which inspired the score. The symphony was first performed from manuscript at a concert given by Clara Schumann for the benefit of the Orchestra Pension Fund in the hall of the Gewandhaus, Leipsic, March 31, 1841.

* * *

THIS CLIPPING FROM
N. Y. EVENING POST

MAR 3 - 1933

Music : By Oscar Thompson

Koussevitzky and His Bostonians Evoke the Spring in Terms of Schumann and the Stravinsky "Sacre"

STRAVINSKY and "Le Sacre du Printemps" are still with us. Serge Koussevitzky and the Boston Symphony, paying their fourth visit of the season to New York, gave us what the statisticians have informed us is Manhattan's eighteenth performance of this still astounding dithyramb; astounding, but for some of us increasingly labored in its pounding sonorities and dislocated rhythms. Leopold Stokowski has announced the nineteenth for the near future. Mr. Toscanini has not fallen in line, but it may not be totally irrelevant to note in this connection that his programs of week after next will include Mossoloff's "Iron Foundry."

"The Rites of Spring," to be sure, pertain to prehistoric man rather than to the machine age. But we have come to suspect there is considerably more of kinship between the primordial terrors of the Stravinsky jungle and the boiler-making of Mossoloff's machine shop, than the respective programmatic ideas of the two works well justifies. Anyway, as one to whom we imparted this suspicion sagely observed, Stravinsky has the patent. If any music of this order will live, it will be "Le Sacre du Printemps." Twenty years have passed since the Diaghileff troupe first performed the original ballet in Paris; nine since Pierre Monteux with these same Bostonians first bludgeoned the sensibilities of a Carnegie Hall audience with the concert version's then incredible savagery. It was acclaimed a masterpiece. We have lived to doubt it. We regard "Petruschka" as truer, more durable, if smaller, Stravinsky. But we have not seen the passing of "Le Sacre." We might have preferred a return of "Le Chant du Rossignol"; we get "Le Sacre" and a double dose at that.

Since Monteux's introductory performance, no one has ever quite equaled the effect he produced with it; not even Monteux himself when he gave the work with the Philadelphia visitors four years later than this first disclosure under his baton. Koussevitzky, Furtwaengler, Goossens and Stokowski have performed "Le Sacre" in Carnegie Hall and it has been seen as well as heard at the Metropolitan, where Stokowski again was the conductor. Van Hoogstraaten even had the hardihood to play it at the Stadium. So there is no reason to suspect that it has not made itself understood.

UNLESS we are to dismiss the entire conception and its execution as an adventure in sensation, which the reviewer cannot do, this work must be regarded as the most heroic effort of our day. If it could have held and consolidated the ground it carried in the first assault it might have changed the whole course of music in an era of confused and conflicting trends. But repetitions have diminished its power of evocation and exposed its frequent reliance on derivative or commonplace substance; once this substance has been disentagled from the ingenuity of the works's successive shocks and flagellations. There are pages that come close to genius. But even the "Pagan Night" falls appreciably short, once it is no longer new and strange. Debussy, we feel, wrote some of this, before Stravinsky. The dark mutterings and the stifled, remote calls of the woodwinds, the sardonic, fiendish laughter of the brass, are not to be listened to without something of wonder. But for one such moment, there is page on page of sawing, stamping and thudding only to be made interesting by some visual or literary program in which the motivation is extra-musical, as in the original ballet.

Mr. Koussevitzky, if he could not stun us as his predecessor did in 1924, gave us one of the clearest, most incisive and revelatory performances of this work that we have experienced. If it was not as orgiastic as some, it gained, musically, as a penetrating exposition of a difficult score which, if it is to live, must be comprehended as something quite different from mere sensory excitement.

Conductor and orchestra also evoked the vernal season with a sunlit performance of the Schumann "Spring" Symphony, admirable in its freshness, balance and tonal zest; and must be credited with graceful and charming playing of the second of the over-edited suites which Felix Mottl arranged from airs and dances by Gluck. The audience was one of the size and warmth of response familiar at these concerts.

THIS CLIPPING FROM
N. Y. TELEGRAPH

MAR 4 - 1933

Koussevitzky Again Here

Given, With His Noted Boston Symphony Orchestra, Usual Ovation.

by **Walter D. Shackleton**

The eminent Dr. Serge Koussevitzky and his equally noted Boston Symphony Orchestra opened his next-to-the-last visit of the season here Thursday night at Carnegie Hall in a characteristically enjoyable and satisfactory manner.

The conductor jumped the official opening of the Spring season by nearly three weeks with his program, selecting Schumann's "Spring Symphony," his symphony in B flat, no. 1, opus 38, and Stravinsky's "Le Sacre du Printemps." The program opened, however, with Felix Mottl's arrangement of Gluck's Ballet Suite No. 2, which is composed of the march from "Alceste," the minuet from "Iphigenia in Aulis," the grazioso from "Paris and Helen" and the slave dance from "Iphigenia in Aulis."

It seems, in this opinion, that the inclusion of the Gluck work was in contrast with the still controversial Stravinsky composition. The Gluck work has the stately, if restrained, form pictorially in the manner of its day of courtly etiquette. Whereas the Stravinsky group has the wild abandon, orgyistic in feeling, of a voodoo ritual with its clashing dissonances and thumping rhythms.

The Schumann symphony is, of course, a conventional work and its inclusion on a program, other than being seasonal, neither adds nor detracts, and it would not necessarily be missed if it was heard only as the vernal equinox comes around.

Nevertheless, the entire program was given the expected musicianly and deeply thoughtful reading colored by the scholarly and magnetic personality of the conductor. It was highly appreciated by the usual full house which greets Dr. Koussevitzky and his orchestra.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

MAR 3 - 1933

VARIATIONS

By WILLARD M. CLARK

With both Mary Wigman and her troupe and the Boston Symphony Orchestra appearing ~~at Smith~~ College, the past week has not been devoid of excitement. There was much to admire in both presentations, dance in its most modern conception and, for good measure, that most modern of modern compositions, "Le Sacre du Printemps," by Stravinsky, played by the Boston organization.

This brief excursion into the modern realm has been intensely interesting, and if it left some of the older generation a bit hazy, it will at least have given them something to think about, which is not a bad thing.

Miss Wigman was making her first appearance in the western part of the State. For the past two seasons she has been hailed as a solo dancer, but this season she brought from Germany a dozen of her young women pupils. There are many who seem to feel less satisfaction in her ensemble appearances than in her solo work. Having seen her in a solo performance in Boston a season ago, we feel that her great art loses nothing, but rather gains in effectiveness, through the addition of the ensemble.

One of the finest dances she gave was entitled the "Rukkehr-Hymnus" or "Hymn of Return." This is an austere, stately, ritualized dance design, growing in pattern and glowing imagination as it passes before the eye. Two dancers begin it, entering from each side of the stage and taking their pose. Others, similarly paired, follow and pose. Soon the wandering spirit, Miss Wigman, is caught in the procession. Near the end, four of the dancers clang golden cymbals. In this dance, with its broad lines and its sonorous accompaniment, one finds the Wigman idea in its most exalted state. It becomes more effective when idea and fervor is diffused through 10 dancers instead of one. The eerie mood of "Shadows" danced by the 10 young women clad in long, flowing robes hiding the entire person, was sustained at constant pitch throughout. The play of arms and bodies was precise and they moved en masse seemingly without individual will.

Striking accompaniment was provided for each of the dancers. Sometimes it was only a drum beat, again the piano joined with crashing chords or a plaintive flutelike tone thrust itself upward over the swaying mass of dancers. It was all very impressive, very lovely and imaginative.

"Le Sacre du Printemps."

It has taken Stravinsky's "The Rite of Spring" 30 years to reach Smith College. For that matter it had reached no city outside of Boston in this State, if our information is correct. A large and enthusiastic audience greeted Dr. Koussevitzky and the Boston players ~~Tuesday night~~.

Naturally interest centered on Stravinsky's master work. Probably no work has provoked so much controversy as this ballet which Stravinsky wrote during 1912-1913. Audiences have left the halls where it has been played and, more often than not, hisses have taken the place of applause.

To hear this work as absolute music is quite a different thing from hearing it in its ballet setting. In it, Stravinsky has overthrown old rules of harmony; has given us new kinds of melody and invoked rhythms such as the classic school and 19th century writers never knew.

It is pagan music of a northern country, quite different from that of the other primitives, the African, for example. In it there is no trace of joyousness for the spring festival in Russia 1000 years ago was no season of rejoicing, rather it was a season of gloom for all knew that under their ritual the most beautiful girl in the village must be sacrificed—doomed to dance her life away.

Stravinsky has cleverly kept his music very close to the earth. From the first phrases of the symphonic introduction one is conscious of the never ceasing forward urge of the music, upward and onward toward the inexorable sacrifice. It is cruel and barbarous music. Its short, monotonous, oft repeated motifs, its lack of melody and its continual dissonance are qualities which, in toto, cause the somber orchestral coloring which gradually enthralls the senses until one loses a consciousness of one's surroundings.

Appeals to the Senses.

Listening to this work Tuesday night and regarding the reaction of the audience we felt that Stravinsky had aimed to catch the eye and the ear rather than the intellect. He seemed to want, and marvelously succeeded in doing so, to saturate the senses through sheer abundance of tone; to shatter the nerves with pungent dissonances, rather than to play upon the intellect. This seems to be the aim of the majority of the composers making up the so-called modern school. If it is true, as one musician has said, that music may be divided into two parts, verse and poetry, then it appears that present composers are leaning heavily towards the poetry rather than verse, if verse means musicianship.

The ingenious Prokofieff writes with an eye towards his audience. With an enormous flow of melody and a wicked tongue in his cheek, he writes measure after measure of strange key relationships, heretical combinations and inventive figurations which soon have the disssecting listener frothing at the mouth. Ravel with his steady drum beat in the "Bolero" sets the nerves quivering. Modern writers are making their appeal to the physical. Our dance music is purely a physical thing. It makes no appeal to the intellect, preferring rather to loosen passions by ryhthmic ferver or languishing meter. It is probable that imagination will become the most important single factor in enjoyment of modern music if composers continue as they are.

Product of Environment.

It is not strange that the trend of music aims towards the physical. Music, like other arts, is strongly influenced by the environment of its writers. In this present day it is hardly to be expected that the styles of Mozart and Haydn should abound. Their world was not our world. It is natural that from the strife and discord of present time that there should emerge "machine" music, a "Bolero" or a "Tabloid" with its incessant clamor of typewriters. Present day sensations cannot be expressed in the standard phraseology; these new sensations require new mediums for musical expression.

This opens a wide field for the trained listener, for those who would know "what makes the clock run." This seems to us to be a side issue. The composer today is writing for that mass of people who absorb their music through the skin rather than their brains. Physical rather than cerebral music is their accomplishment. One wonders if the necessity to live does not prompt some of these strange, thoroughly unmusical effusions so often unloaded on an unsuspecting, but gullible public. Have these composers found out that the musical "Hello Sucker" is as much enjoyed as the Texas Guinan variety? Have they learned that in this mad world only a few care for musical profundity and that the great mass desire sensory enjoyment? It seems to us they have learned their lesson well, these socalled Modernists.

Not daring to compete with the masters of the past they have evolved their own idiom relying upon the gullibility of the people to accept it, be they musicians or not. Some few have, perhaps, found the old idiom uncongenial and lacking the power to express what they desire. Thus they have fashioned new tools to cope with a situation as new to them as to their listeners.

THIS CLIPPING FROM
Brooklyn, N. Y., Eagle

MAR 4 1933

Music of the Day

By EDWARD CUSHING

The Boston Symphony Plays at the Academy of Music; 'Tristan und Isolde' at the Metropolitan

Made up of Haydn's "Surprise" symphony, Strauss's "Tod und Verklaerung," the Elazounow violin concerto and a Johann Strauss waltz, the program of last night's Boston Symphony concert at the Academy of Music was a more than usually unadventurous one. No doubt Mr. Koussewitsky was guided in its arrangement by the tastes of his Brooklyn audience, as communicated to him in the past. It is possible, however, that his instructors in this matter have given him an exaggerated idea of Brooklyn's musical conservatism; I for one am convinced that they have, and am ready to risk impertinence by asking what end is served, what good is expected to◆ come from coddling the prejudices of a musically backward minority. I am not suggesting that Mr. Koussewitsky's program last night should have consisted of Schoenberg's Variations for orchestra, Varese's "Ameriques" and Strawinsky's "Sacre du Printemps," but it does seem to me that more interest in it might have been aroused, even in Brooklyn, had it included Sibellieus' fifth symphony (which the Boston orchestra recently played in Manhattan), or Louis Gruenberg's first symphony, which Mr. Koussewitsky is introducing to New York at Carnegie Hall today. Since the Brooklyn concerts of the Boston Symphony Orchestra are sponsored by the Institute of Arts of Sciences, the cultural and educational program of which is presumably progressive, there is all the more reason to expect them to be reasonably broad in scope, representing music as a living as well as

It remains to be said that from the point of view of performance, last night's concert was almost continuously enjoyable. The Haydn symphony was delightfully played—with that touch of elegance with which Mr. Koussewitsky, alone among conductors, reminds us that though Haydn was a peasant born, he was, as a musician, trained at court. The slow movement was a trifle deliberate in tempo and exaggerated in its dynamic contrasts. Otherwise everything about the performance was as it should have been. Mr. Koussewitsky gave a somewhat less satisfactory account of "Tod und Verklaerung;" one had the feeling at times that his grasp of the score was less secure than that of his players, and that he was only a confusing presence to them.

There were, however, fine moments in the performance. The Glazounow concerto followed the intermission, with Richard Burgin, concert master of the orchestra (absent from his desk for the evening) as soloist. His playing was assured and brilliant. The concert concluded with Johann Strauss' "Freuhlingstimmen" waltz, the introduction of which on one of Mr. Koussewitsky's programs seems to have created something of a sensation in Boston. Here, however, Strauss waltzes frequently consort symphonies and concertos at orchestral concerts.

Concert by the Boston Symphony Orchestra. Serge Koussewitsky conducting. At the Academy of Music last night.

THE PROGRAM

Haydn........."Surprise" Symphony
Strauss....."Tod und Verklaerung"
Glazounow..........Violin Concerto
Richard Burgin, soloist
J. Strauss..Waltz:
"Freuhlingstimmen"

THIS CLIPPING FROM
NEW YORK TIMES

MAR 3 - 1933

BRILLIANT CONCERT BY KOUSSEVITZKY

Boston Conductor Gives Finest Performance of "Sacre du Printemps" Heard Here.

WORK SEEN IN NEW LIGHT

Climaxes and Contrasts in Stravinsky's Symphony Are Given With Consummate Skill.

By OLIN DOWNES.

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave a concert of exemplary brilliancy last night in Carnegie Hall. The earlier part of the program was given to acknowledged masterpieces by Gluck and Schumann. The second part was a repetition, and the finest performance of a strange and formidable score that Mr. Koussevitzky, or probably any other conductor, has given in this city. The reference is to Stravinsky's "Sacre du printemps."

This score of Stravinsky remains the last great musical provocation. Other interesting music has been heard since the "Sacre," but nothing that has nearly its force or its revolutionary character. It must be immediately explained that the word "revolutionary" has no association with Soviet Russia or any State save the purely musical! Schumann remarked that revolution could be concealed in the walls of a symphony and the police be none the wiser. "Sacre du printemps" is the last important musical revolution, and the music is still so powerful and so laden with dynamite that it is not yet possible to arrive at a settled opinion about it.

Every time he hears this score it has a new aspect for him. Sometimes it is profoundly stirring, as last night. Sometimes it is brutal if not perverted, if not revolting as the expression of animalism. Not for nothing has another modern composer than Stravinsky referred on occasion to the "Sacre" as "music of the super-ape." Or it seems to have, under other interpretive circumstances, or perhaps according to the listener's mood, the freshness, the irresistible budding force, the vernal melancholy of the Spring, and the dark mystery from which the Spring itself arises. Or again, it is a new musical chemical let loose, touched off, as it were, by contact with that other chemical of a modern composer's spirit, and then it is as if the earth which seemed made of clods had suddenly been subjected to a process like that which Sir Oliver Lodge described, when he said that one day science would release from a single atom sufficient energy to blow a battleship out of the sea onto a mountain top.

Is not the surest proof of the vitality of this music the many-faceted manner in which it appeals not only to the emotions but the imagination, and the way in which it grips the concert-goer and will not let him go? And now, after half a dozen hearings or thereabouts, the organic structure of the score begins to become clear—the burgeoning of its archaic, primeval melodies, the germinating precesses which are linear and rhythmical and harmonic in their manifestations; the bold dispensing with symphonic procedure, the complete and confident parting with the past, the passion of a new purpose.

No doubt Mr. Koussevitzky's remarkable reading of the music, his performance, at once a conflagration of tone and a masterpiece of transparent statement, had much to do with the effect of the score. For this is not a simple score to present justly. Its problems of proportion and interpretation are complicate and subtle, as they are often violent in meaning. The music last night was ordered and released. The conductor had it apparently as easily in the palm of his hand as if it had been a symphony by Haydn. At the same time, he planned his contrasts and climaxes with consummate skill, and he loosed the instruments of the orchestra in a manner that was almost a shock to nerves and heart.

Is this a complete and lasting work of art? Is it a debauch of rhythm and of nervous crisis? Is it, as Stravinsky's headings in the score and the nature of the music suggest, born of the earth and its travail, in the night of creation? The only thing which is certain is after all the only thing that matters. The score is the confounding creation, for the good or ill of art, of a genius.

This performance, of itself, would have fully explained the reputation of orchestra and conductor. When he played Gluck and Mozart Mr. Koussevitzky was in other places, other realms, far distant from that of "Le Sacre," of his art. Today, while the music is charming, the Mottl arrangement of a Gluck ballet suite sounds a little heavy and out of date in instrumentation, and thus not wholly native to Gluck's style. But Schumann's symphony was interpreted with rare felicity. For a change, Mr. Koussevitzky did not follow the example of other conductors and perform the first movement at a tempo which made of it not a song of Spring (for this is Schumann's homage to Spring at least as truly and genuinely as Stravinsky's) but a mere jumble and scamper.

Last night the tempi of the whole symphony were extremely well chosen. They were native to the music and the temperament of Schumann and his times. The symphony lost no degree of animation because of this comparative deliberateness. On the contrary, it gained impulse and movement and cumulative effect and the melodies exfoliated naturally from the orchestra. The slow movement was adorably sung by the strings—this music which is as if Spring herself had opened her drowsy eyes and out of her dream had looked upon sky and flowers. The instrumental scheme of Schumann was, moreover, entirely understood, so that not only the actual orchestration was heard to the best advantage, but effects that the composer may not wholly have compassed in his practical writing were conveyed with remarkable illusion, by means of tonal coloring and the art suggestion.

The audience was, of course, a large and brilliant one, and its responsiveness was shown by the applause.

THIS CLIPPING FROM
N. Y. AMERICAN

MAR 5 1933

Gruenberg Symphony Fails To Stir Critic's Interest

By LEONARD LIEBLING.

Being the operatic hero of the moment, Louis Gruenberg, composer of "Emperor Jones," does not find it difficult to get his other works produced at this time.

One such opus, Gruenberg's first symphony, came to light yesterday afternoon at the Carnegie Hall concert of the visiting Boston Symphony Orchestra, under Serge Koussevitzky.

A ~~hasty~~ review of what Mr. Gruenberg achieved in his symphony would indicate to at least one listener that the composer was successful neither in his form nor his material. The work is long—it lasts about forty-five minutes—and even its community of themes does not compel sustained interest. The principal musical motive has a strongly Straussian (Richard), character. There are other episodes that summon the ghosts of Wagner, Debussy, Tschaikowsky, Stravinsky. Oriental suggestions creep in. Also a short invitation to jazz. The orchestration has arresting moments. The second movement, in its lively and piquant parts, stirs grateful reaction. There are sudden, somewhat unaccountable violin solos, brass chorales, shiftings of mood and style.

The composition sounds shreddy and diffuse. It doubtless is clear to Mr. Gruenberg and gave him pleasure to write. I own to being left with a feeling of confusion and futility.

Friendly applause brought bows from the composer, seated in a box.

Mozart's delightful "Eine Kleine Nachtmusik," played with tonal finesse and graceful style, opened the concert. It closed with Mr. Koussevitzky's warmly felt and imaginatively conducted performances of Wagner's "Siegfried Idyll" and his not entirely unknown overture from "Tannhaeuser."

THIS CLIPPING FROM
Brooklyn, N. Y., Eagle

MAR 5 - 1933

American Symphonists

By EDWARD CUSHING

Afterthoughts on Recent Performances of Symphonies by Bernard Wagenaar, Howard Hanson and Louis Gruenberg

OF THE three symphonies by American composers introduced here this season at concerts of the Philharmonic and Boston orchestras, there is no question in my mind as to which ~~was the~~ most significant. The honors go, without dispute, to Bernard Wagenaar's second symphony, the first performance of which Mr. Toscanini conducted at Carnegie Hall on November 10. Beside this strong and individual work—to which, however disagreeably one may have been affected by its bitter, acerb tone, it is impossible to deny the virtues of conviction and consistence, of mental maturity and emotional vigor—Howard Hanson's "Romantic" symphony, heard for the first time in New York at last Wednesday evening's Philharmonic-Symphony concert, and Louis Gruenberg's first symphony, Op. 7, introduced here at yesterday's Boston Symphony matinee, appear indecisive and ineffectual, the one the work of a self-conscious conservative who seems to have deliberately set out to make capital of a reaction of taste in the direction of nineteenth century romanticism, the other that of a man who, though obviously gifted and honest, has never succeeded in ridding his style of the incubus of an eclecticism that makes everything he has ever said seem the echo of something said by some one else—in the case of thes ymphony, by Strauss. I have a clearer and more vivid memory of Mr. Wagenaar's symphony, which I heard four months ago, than of Mr. Hanson's, which I heard four days ago, or Mr. Gruenberg's, of which I heard a performance broadcast from Boston four weeks ago. This in itself is testimony to the character of Mr. Wagenaar's music, to its strength of personality, the clarity of the composer's ideas and the conviction with which he expounds them. Whether or not Mr. Hanson's "Romantic" symphony or Mr. Gruenberg's Op. 7 is played again is a matter, I should say, of little importance. Neither of these works is significant either in itself or in its relation to the body of contemporary American music. Mr. Wagenaar's, on the other hand, is; this symphony seemed to me, when I heard it last November, profoundly relevant to the background of time and place, against which it made its appearance, the expression of a sensibility and mental attitude distinctly contemporary and American.

* * *

It is not, however, with Mr. Wagenaar that we shall concern ourselves today. Mr. Wagenaar, clear-sighted, self-possessed, his talents, whatever their degree, fully articulated, is not a problem; Mr. Hanson and Mr. Gruenberg are—the one because we feel that in his "Romantic" symphony he is off on a wrong tack, the other because he seems to lack any sense of direction whatsoever.

Mr. Hanson's "Romantic" symphony creates a curious impression of insincerity. The romanticism to which its title confesses gives no effect of spontaneity, but, on the contrary, suggests, as I remarked in a review of Wednesday evening's performance, deliberate attitudinizing on the composer's part. Why this should be I have no idea, unless it is that an artist's natural and unconscious attitude toward the problems of his work becomes a pose as soon as he becomes aware of it and attempts to capitalize it. It is disturbing to read that Mr. Hanson composed the "Romantic" symphony as "an escape from the rather bitter type of modern musical realism which occupies so large a place in contemporary thought," to hear him airing his beliefs that "contemporary music seems to be showing a tendency to become entirely too cerebral," that "music is not primarily a matter of the intellect, but rather a manifestation of the emotions." Disturbing because while all of this is true enough, it scarcely supplies a workable program for a creative artist. Mr. Hanson's bent has always been a conservative, romantic one; if he had followed it naturally in his second symphony, without the deliberation which his comments suggest, he might conceivably have produced an honest and vital score—honest and vital, that is, in its emotional substance. The trouble with Mr. Hanson in the second symphony would seem to be that he has here adopted the celebral method, which he deplores, to the creation of an emotional, romantic work—a paradoxical procedure which results chiefly in sentimentality and bathos.

As for Mr. Gruenberg's first symphony, we should bear in mind, of course, that it was written over a dozen years ago (though subsequently revised), that it is, by the composer's confession, "different in feeling, technique and subject matter from the music he writes today. Still, it poses essentially the same problem for our consideration that we have been faced with in Mr. Gruenberg's later works: the Jazz Suite, the tone poem, "The Enchanted Isle," the operas "Jack and the Beanstalk" and "The Emperor Jones."'

In 1919 Mr. Gruenberg's style derived largely from Strauss; today it exhibits a greater eclecticism. But it is still lacking in individuality, in personality, it is still a misfit garment clothing Mr. Gruenberg's ideas. There is no question of Mr. Gruenberg's gifts, of the fact, at least, that he is a composer through necessity, one who has not chosen but has been driven by some inner compulsion to express himself in music. His music has the intense sincerity and honesty which is the mark of the composer born, not made. At the same time, Mr. Gruenberg seems to be curiously inhibited in the development of the personal style that we must conclude is latent in him. He thinks for himself as a creative musician, but he expresses himself, almost invariably, in borrowed terms, which, since they do not precisely define his meaning, are responsible for the curious impression of inarticulateness which his music almost invariably produces, the listener's feeling that something is intervening between himself and the composer, preventing a complete understanding between them.

What is the answer to this? Is Mr. Gruenberg, like so many modern composers, like so many modern artists in other fields, too conscious of his heritage, of the past that looks so mightily behind him, dwarfing his personal significance and capacity? His trouble, I feel, must be psychological. He needs, perhaps, to take himself less seriously, to risk naivete (if he is afraid of it, or considers it an unadmirable characteristic in an artist) by expressing himself more simply, freely, spontaneously, setting forth his experience directly in the terms he apprehends it, even though, from the standpoint of the sophisticated artist that he is, these may appeal to him as trivial and unworthy of the honor of artistic celebration.

◆

135

THIS CLIPPING FROM
NEW YORK TIMES

MAR 3 - 1933

BRILLIANT CONCERT BY KOUSSEVITZKY

Boston Conductor Gives Finest Performance of "Sacre du Printemps" Heard Here.

WORK SEEN IN NEW LIGHT

Climaxes and Contrasts in Stravinsky's Symphony Are Given With Consummate Skill.

By OLIN DOWNES.

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave a concert of exemplary brilliancy last night in Carnegie Hall. The earlier part of the program was given to acknowledged masterpieces by Gluck and Schumann. The second part was a repetition, and the finest performance of a strange and formidable score that Mr. Koussevitzky, or probably any other conductor, has given in this city. The reference is to Stravinsky's "Sacre du printemps."

This score of Stravinsky remains the last great musical provocation. Other interesting music has been heard since the "Sacre," but nothing that has nearly its force or its revolutionary character. It must be immediately explained that the word "revolutionary" has no association with Soviet Russia or any State save the purely musical! Schumann remarked that revolution could be concealed in the walls of a symphony and the police be none the wiser. "Sacre du printemps" is the last important musical revolution, and the music is still so powerful and so laden with dynamite that it is not yet possible to arrive at a settled opinion about it.

Every time he hears this score it has a new aspect for him. Sometimes it is profoundly stirring, as last night. Sometimes it is brutal if not perverted, if not revolting as the expression of animalism. Not for nothing has another modern composer than Stravinsky referred on occasion to the "Sacre" as "music of the super-ape." Or it seems to have, under other interpretive circumstances, or perhaps according to the listener's mood, the freshness, the irresistible budding force, the vernal melancholy of the Spring, and the dark mystery from which the Spring itself arises. Or again, it is a new musical chemical let loose, touched off, as it were, by contact with that other chemical of a modern composer's spirit, and then it is as if the earth which seemed made of clods had suddenly been subjected to a process like that which Sir Oliver Lodge described, when he said that one day science would release from a single atom sufficient energy to blow a battleship out of the sea onto a mountain top.

Is not the surest proof of the vitality of this music the many-faceted manner in which it appeals not only to the emotions but the imagination, and the way in which it grips the concert-goer and will not let him go? And now, after half a dozen hearings or thereabouts, the organic structure of the score begins to become clear—the burgeoning of its archaic, primeval melodies, the germinating precesses which are linear and rhythmical and harmonic in their manifestations; the bold dispensing with symphonic procedure, the complete and confident parting with the past, the passion of a new purpose.

No doubt Mr. Koussevitzky's remarkable reading of the music, his performance, at once a conflagration of tone and a masterpiece of transparent statement, had much to do with the effect of the score. For this is not a simple score to present justly. Its problems of proportion and interpretation are complicate and subtle, as they are often violent in meaning. The music last night was ordered and released. The conductor had it apparently as easily in the palm of his hand as if it had been a symphony by Haydn. At the same time, he planned his contrasts and climaxes with consummate skill, and he loosed the instruments of the orchestra in a manner that was almost a shock to nerves and heart.

Is this a complete and lasting work of art? Is it a debauch of rhythm and of nervous crisis? Is it, as Stravinsky's headings in the score and the nature of the music suggest, born of the earth and its travail, in the night of creation? The only thing which is certain is after all the only thing that matters. The score is the confounding creation, for the good or ill of art, of a genius.

This performance, of itself, would have fully explained the reputation of orchestra and conductor. When he played Gluck and Mozart Mr. Koussevitzky was in other places, other realms, far distant from that of "Le Sacre," of his art. Today, while the music is charming, the Mottl arrangement of a Gluck ballet suite sounds a little heavy and out of date in instrumentation, and thus not wholly native to Gluck's style. But Schumann's symphony was interpreted with rare felicity. For a change, Mr. Koussevitzky did not follow the example of other conductors and perform the first movement at a tempo which made of it not a song of Spring (for this is Schumann's homage to Spring at least as truly and genuinely as Stravinsky's) but a mere jumble and scamper.

Last night the tempi of the whole symphony were extremely well chosen. They were native to the music and the temperament of Schumann and his times. The symphony lost no degree of animation because of this comparative deliberatness. On the contrary, it gained impulse and movement and cumulative effect and the melodies exfoliated naturally from the orchestra. The slow movement was adorably sung by the strings—this music which is as if Spring herself had opened her drowsy eyes and out of her dream had looked upon sky and flowers. The instrumental scheme of Schumann was, moreover, entirely understood, so that not only the actual orchestration was heard to the best advantage, but effects that the composer may not wholly have compassed in his practical writing were conveyed with remarkable illusion, by means of tonal coloring and the art suggestion.

The audience was, of course, a large and brilliant one, and its responsiveness was shown by the applause.

THIS CLIPPING FROM
N. Y. AMERICAN

MAR 5 1933

Gruenberg Symphony Fails To Stir Critic's Interest

By LEONARD LIEBLING.

Being the operatic hero of the moment, Louis Gruenberg, composer of "Emperor Jones," does not find it difficult to get his other works produced at this time.

One such opus, Gruenberg's first symphony, came to light yesterday afternoon at the Carnegie Hall concert of the visiting Boston Symphony Orchestra, under Serge Koussevitzky.

A ~~hasty~~ review of what Mr. Gruenberg achieved in his symphony would indicate to at least one listener that the composer was successful neither in his form nor his material. The work is long—it lasts about forty-five minutes—and even its community of themes does not compel sustained interest. The principal musical motive has a strongly Straussian (Richard), character. There are other episodes that summon the ghosts of Wagner, Debussy, Tschaikowsky, Stravinsky. Oriental suggestions creep in. Also a short invitation to jazz. The orchestration has arresting moments. The second movement, in its lively and piquant parts, stirs grateful reaction. There are sudden, somewhat unaccountable violin solos, brass chorales, shiftings of mood and style.

The composition sounds shreddy and diffuse. It doubtless is clear to Mr. Gruenberg and gave him pleasure to write. I own to being left with a feeling of confusion and futility.

Friendly applause brought bows from the composer, seated in a box.

Mozart's delightful "Eine Kleine Nachtmusik," played with tonal finesse and graceful style, opened the concert. It closed with Mr. Koussevitzky's warmly felt and imaginatively conducted performances of Wagner's "Siegfried Idyll" and his not entirely unknown overture from "Tannhaeuser."

THIS CLIPPING FROM
Brooklyn, N. Y., Eagle

MAR 5 - 1933

American Symphonists

By EDWARD CUSHING

Afterthoughts on Recent Performances of Symphonies by Bernard Wagenaar, Howard Hanson and Louis Gruenberg

OF THE three symphonies by American composers introduced here this season at concerts of the Philharmonic and Boston orchestras, there is no question in my mind as to which ~~was the~~ most significant. The honors go, without dispute, to Bernard Wagenaar's second symphony, the first performance of which Mr. Toscanini conducted at Carnegie Hall on November 10. Beside this strong and individual work—to which, however disagreeably one may have been affected by its bitter, acerb tone, it is impossible to deny the virtues of conviction and consistence, of mental maturity and emotional vigor—Howard Hanson's "Romantic" symphony, heard for the first time in New York at last Wednesday evening's Philharmonic-Symphony concert, and Louis Gruenberg's first symphony, Op. 7, introduced here at yesterday's Boston Symphony matinee, appear indecisive and ineffectual, the one the work of a self-conscious conservative who seems to have deliberately set out to make capital of a reaction of taste in the direction of nineteenth century romanticism, the other that of a man who, though obviously gifted and honest, has never succeeded in ridding his style of the incubus of an eclecticism that makes everything he has ever said seem the echo of something said by some one else—in the case of thes ymphony, by Strauss. I have a clearer and more vivid memory of Mr. Wagenaar's symphony, which I heard four months ago, than of Mr. Hanson's, which I heard four days ago, or Mr. Gruenberg's, of which I heard a performance broadcast from Boston four weeks ago. This in itself is testimony to the character of Mr. Wagenaar's music, to its strength of personality, the clarity of the composer's ideas and the conviction with which he expounds them. Whether or not Mr. Hanson's "Romantic" symphony or Mr. Gruenberg's Op. 7 is played again is a matter, I should say, of little importance. Neither of these works is significant either in itself or in its relation to the body of contemporary American music. Mr. Wagenaar's, on the other hand, is; this symphony seemed to me, when I heard it last November, profoundly relevant to the background of time and place, against which it made its appearance, the expression of a sensibility and mental attitude distinctly contemporary and American.

* * *

It is not, however, with Mr. Wagenaar that we shall concern ourselves today. Mr. Wagenaar, clear-sighted, self-possessed, his talents, whatever their degree, fully articulated, is not a problem; Mr. Hanson and Mr. Gruenberg are—the one because we feel that in his "Romantic" symphony he is off on a wrong tack, the other because he seems to lack any sense of direction whatsoever.

Mr. Hanson's "Romantic" symphony creates a curious impression of insincerity. The romanticism to which its title confesses gives no effect of spontaneity, but, on the contrary, suggests, as I remarked in a review of Wednesday evening's performance, deliberate attitudinizing on the composer's part. Why this should be I have no idea, unless it is that an artist's natural and unconscious attitude toward the problems of his work becomes a pose as soon as he becomes aware of it and attempts to capitalize it. It is disturbing to read that Mr. Hanson composed the "Romantic" symphony as "an escape from the rather bitter type of modern musical realism which occupies so large a place in contemporary thought," to hear him airing his beliefs that "contemporary music seems to be showing a tendency to become entirely too cerebral," that "music is not primarily a matter of the intellect, but rather a manifestation of the emotions." Disturbing because while all of this is true enough, it scarcely supplies a workable program for a creative artist. Mr. Hanson's bent has always been a conservative, romantic one; if he had followed it naturally in his second symphony, without the deliberation which his comments suggest, he might conceivably have produced an honest and vital score—honest and vital, that is, in its emotional substance. The trouble with Mr. Hanson in the second symphony would seem to be that he has here adopted the celebral method, which he deplores, to the creation of an emotional, romantic work—a paradoxical procedure which results chiefly in sentimentality and bathos.

As for Mr. Gruenberg's first symphony, we should bear in mind, of course, that it was written over a dozen years ago (though subsequently revised), that it is, by the composer's confession, "different in feeling, technique and subject matter from the music he writes today. Still, it poses essentially the same problem for our consideration that we have been faced with in Mr. Gruenberg's later works: the Jazz Suite, the tone poem, "The Enchanted Isle," the operas "Jack and the Beanstalk" and "The Emperor Jones."'

In 1919 Mr. Gruenberg's style derived largely from Strauss; today it exhibits a greater eclecticism. But it is still lacking in individuality, in personality, it is still a misfit garment clothing Mr. Gruenberg's ideas. There is no question of Mr. Gruenberg's gifts, of the fact, at least, that he is a composer through necessity, one who has not chosen but has been driven by some inner compulsion to express himself in music. His music has the intense sincerity and honesty which is the mark of the composer born, not made. At the same time, Mr. Gruenberg seems to be curiously inhibited in the development of the personal style that we must conclude is latent in him. He thinks for himself as a creative musician, but he expresses himself, almost invariably, in borrowed terms, which, since they do not precisely define his meaning, are responsible for the curious impression of inarticulateness which his music almost invariably produces, the listener's feeling that something is intervening between himself and the composer, preventing a complete understanding between them.

What is the answer to this? Is Mr. Gruenberg, like so many modern composers, like so many modern artists in other fields, too conscious of his heritage, of the past that looks so mightily behind him, dwarfing his personal significance and capacity? His trouble, I feel, must be psychological. He needs, perhaps, to take himself less seriously, to risk naivete (if he is afraid of it, or considers it an unadmirable characteristic in an artist) by expressing himself more simply, freely, spontaneously, setting forth his experience directly in the terms he apprehends it, even though, from the standpoint of the sophisticated artist that he is, these may appeal to him as trivial and unworthy of the honor of artistic celebration.

THIS CLIPPING FROM
New York Herald-Tribune

MAR 5 - 1933

FirstSymphony By Gruenberg Is Heard Here

Koussevitzky Leads Boston Orchestra in Carnegie Hall Premiere of Work

Was Composed in 1919

Mozart and Wagner Pieces CompleteMatineeProgram

By Francis D. Perkins

Sarge Koussevitzky and the Boston Symphony Orchestra gave their fourth matinee of the season yesterday afternoon in Carnegie Hall, where Mozart's "Eine kleine Nachtmusik" preceded the novelty of the afternoon, the first symphony by Louis Gruenberg, of "Emperor Jones" fame. Mr. Koussevitzky completed his program with Wagner: the Siegfried Idyll and overture to "Tannhauser." While yesterday's performance of the Gruenberg work was the first in New York, it was not the first time that the symphony had been heard here, as the second Boston performance, of February 11, had been broadcast.

Mr. Gruenberg's symphony was composed in 1919 and revised ten years later, the changes including reorchestration at various points and a new third movement. It did not reach public performance until this year, when it was first played by the Boston Symphony in its home concerts of February 10 and 11. It is in four movements, with no pause between the third and fourth; themes from the earlier movements reappear in later ones.

Represents Earlier Style

According to Mr. Gruenberg, the symphony does not represent his work of the present period. In Mr. Hale's program notes, he avowed "mingled feelings" on looking back to a work written many years ago, and "so different in feeling, technique and subject matter from what I do today." As heard yesterday, it proved interesting, while not uniformly so; one strong point is its orchestration, vivid, variously hued, making skilled use of the resources, in color and sonority, of the modern orchestra. The themes do not lack contrast, the transitions between and interminglings of the various musical ideas are, for the most part, adroitly handled. The majority of these ideas do not seem likely to exert a strong appeal to the listener's musical memory, and Mr Gruenberg, fourteen years ago, reveals occasional influences of various composers, but the work has many appealing measures—moments of ingratiating fancifulness amid the more proclamative measures of the first movement—and, in some of these moments, the scoring for the strings harked back to Strauss; light-footed sweep and momentum in the second movement; an impressive beginning in the Lento.

Length Lessens Effectiveness

But the symphony is over-long, sometimes repetitious during its forty-four minute course; its length exceeds its capacity for effective eloquence. The first and third movements, from the formal point of view, are the best; the second, with a few hints at jazz, and an interlude for solo violin, pleases at first, but is too diffuse; the finale also lets interest flag at times. The symphony was excellently played and cordially received; Mr. Koussevitzky summoned Mr. Gruenberg to the stage to receive the plaudits.

The Bostonians' interpretation of the Siegfried Idyll revealed its tenderness and eloquence, despite one or two not altogether necessary modifications of tempo, while the overture was well played except for an acceleration at the close suggesting that there was a train for Boston to be caught. The usual large audience warmy welcomed the notable conductor and orchestra.

THIS CLIPPING FROM
NEW YORK TIMES

MAR 5 1933

GRUENBERG WORK BY KOUSSEVITZKY

Boston Conductor Gives Composer's Revised First Symphony for First Time Here.

NOVELTY IS APPLAUDED

Mozart's "Kleine Nachtmusik" and Wagner's "A Siegfried Idyl" on the Program.

By OLIN DOWNES.

By way of gilding the pill of ultramodernism contained in the first performance here of Louis Gruenberg's First Symphony, Mr. Koussevitzky commenced his Boston Symphony Orchestra concert yesterday afternoon in Carnegie Hall with Mozart's "Kleine Nachtmusik," and this delicious music was played with fine taste and with the glorification of virtuosity by the strings.

Then came Mr. Gruenberg's symphony. This work was composed in 1919. In 1929 it was revised and a complete new movement replaced the original third part. Mr. Gruenberg had similarly revised his tone-poem, "The Enchanted Isle," which Mr. Koussevitzky, always alert in the discovery of new talent, gave its first performance here.

It is question how much good a revision of an early work accomplishes, particularly when a composer is in his prime and rapidly changing his style. It did not seem difficult to distinguish Gruenberg's music of yesterday from that of today. The style is certainly incongrous, and the score gives the impression of having been fussed with. It is much too long. The material wavers between a stressful and dissonant manner and more obvious things, and in the finale a considerable amount of jazz. Passages which the writer would unhesitatingly have designated as being of the earlier vintage were much more melodic in essence than those of more advanced idiom, but there was little or nothing that had the quality of inspired utterance and of ideas with enough inner force to insure germination. The writer believes that Mr. Gruenberg's development has been such as tardily to give him a voice and a style of his own, and this symphony he sets down as transitional and experimental and not, at that, a felicitous experiment

There was amiable and long-continued applause for this work, and Mr. Koussevitzky brought the composer to the stage. The remainder of the program consisted of Wagner's "Siegfried Idyl" and "Tannhäuser" overture.

THIS CLIPPING FROM
N. Y. EVENING POST

MAR 6 - 1933

Music :

LOUIS GRUENBERG, composer of "The Emperor Jones," was represented, perhaps misrepresented, on Saturday's program of the Boston Symphony in Carnegie Hall by a symphony he composed in 1919 and revised in 1929. The work has pleasant, even charming, moments, particularly those of a semi-jazz savor, and reveals a sturdy grasp of the complexities of a Straussian orchestra; but it is derivative, often labored and much too long, even as pruned by the composer after a recent first performance in Boston. Mr. Gruenberg appeared on the platform to receive his share of the cordial applause. Other numbers conducted by Mr. Koussevitzky were Mozart's "Kleine Nachtmusik" and Wagner's "Siegfried Idyll" and "Tannhaeuser" Overture.

THIS CLIPPING FROM
NEW YORK MIRROR

AR 5 - 1933

MUSIC

By JULIAN SEAMAN

Symphony by Mr. Gruenberg.

Boston Symphony Orchestra, Carnegie Hall, 2:30 p. m. Serge Koussevitzky conducting.

THE PROGRAM:

"Eine Kleine Nachtmusik" (Kochel 525) .... Mozart
Symphony No. 1 (Opus 17)...... Gruenberg
A Siegfried Idyll.......... Wagner
Overture to "Tannhaeuser"...... Wagner

The matinee concert of the Boston Orchestra yesterday revealed a startling fact. We had supposed that most symphonies exuded by the modern cult of composers were very much alike—vapid and meandering, or frankly imitative of well-worn manners. And along comes Mr. Louis Gruenberg, the general tenor of whose work we had consigned to this discouraging category, with a symphony of decided worth. The realization is still rather disturbing.

There are footprints, to be sure—of Strauss, Debussy and Wagner. But there is Mr. Gruenberg, also, and he has committed the unforgivable sin of beauty in his moods; his orchestrations are clever, adroit and seldom extravagant; the hues of his tonal picture are definite, vivid and arresting, yet he manages to weave a fabric of blended graces, holding, like some ancient tapestry, the panorama of past drama.

The Straussian influence prevails, particularly in the third movement (lento sostenuto—e molto maestoso), which reminded me forcibly of passages indescribably haunting in "Don Juan" and in the love episode of "Ein Heldenleben." He seems to be a master of orchestral color, which he uses discreetly but skillfully, sure of every effect.

It is only a first symphony. There are points in the first movement, for instance, which lack coherence and the whole would benefit by a more abstemious orchestration. But it is a work which deserves a continual repetition, if only to show us that American composers may concern themselves profitably with the vast task of creating music, without regard for nationality.

The exquisite precision and clarity of Mr. Koussevitzky's strings in the charming serenade by Mozart merit the highest praise.

* * *

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

MAR 8 1933

Boston Programs.

Featured in the Friday afternoon and Saturday evening concerts of the Boston Symphony Orchestra this week will be the Sixth Symphony of Sibelius in D minor as well as Hill's new Sinfonietta. On the program also will be Foote's Night Piece for Flute and Strings and the Strauss tone poem "Zarathustra." Mr. Foote, by the way, celebrated his 80th birthday anniversary last Sunday.

At the supplementary concert of the orchestra yesterday J. M. Sanroma was the pianist in the Liszt E major Concerto in E-flat major, which was played recently by our own Miss Heathcock in Cambridge.

In Brown hall at the Conservatory this evening there will be another program of chamber music by members of the faculty including Messrs. Fourel, Malkin and Pacini. Miss A. Malkin will assist.

To Symphony hall on Sunday, March 19 Serge Rachmaninoff will return in a program of compositions for the piano.

THIS CLIPPING FROM
N. Y. JOURNAL

MAR 6 - 1933

Music

Gruenberg's First Symphony Played by Bostonians

By Irving Weil

American composers, or in any case, a certain circle of them that is by no means narrow, really has no cause for complaint that their works are not played in public. No less than two American symphonies have been set before New York audiences within a week, the second being introduced by Serge Koussevitzky and the Boston Orchestra at their latest visit to Carnegie Hall.

This symphony was by Louis Gruenberg, composer of the Metropolitan's "The Emperor Jones"; of the fairy opera, "Jack and the Beanstalk," produced by the Juilliard School; of "The Enchanted Isle," done by several orchestras, of "The Daniel Jazz" to Vachel Lindsay's text and long familiar, and to numerous works of chamber music presented by the League of Composers. Mr. Gruenberg leads a charmed life as a composer—he needs only to write something and hands are stretched forth ready to give it a hearing.

Soon Loses Place.

A curious outcome of this ready acceptance of Mr. Gruenberg's work, however, is that just as readily it seems to lose its place in any of the several classifiable repertoires before very long. And this symphony offered by Mr. Koussevitzky and his Bostonians seems to be an apt case in point. We venture to say that this performance was its first and last in New York.

Mr. Gruenberg is indubitably one of those composers who has a particular soft spot in his heart for his early work. He burns up no manuscripts. This symphony, his first, was originally written thirteen or fourteen years ago, and since every contemporary American composer changes his style at least every five years or so, it was nothing like "The Emperor Jones" or anything else Mr. Gruenberg has been putting to paper recently.

New Third Movement.

But the composer went back to his symphony three or four years ago, looked it over, found it, as in the case of "The Enchanted Isle," worth working over, wrote a whole new third movement for it and, in a word, made feathers grow where before there had been fur. The symphony thus reminded us of our long, long past zoological studies and our first discovery of the ornithoringus, if that is what it is still called. More simply it is known as the duck-billed mole and is the missing link between two animal genera.

Every few minutes in the symphony one would discover the composer of a not fully subjugated past emerging above the composer of modern harmonies and the instrumentation of today. We have said that there are now four movements to the work—and they make it seem interminable.

Mr. Koussevitzky prefaced his afternoon with a delicate and winning performance of Mozart's "Eine Kleine Nachtmusik" and ended it with Wagner's "Siegfried Idyl" and the "Tannhaeuser" overture.

THE HEROIC WORLD of MUSIC

Wedded Lovers

THAT PAIR OF NIGHTINGALES. ROBERT AND CLARA

"WE are now living a romance." Schumann wrote these words of his imaginative piano music, but they were equally true of his life. His suit to wed Clara Wieck became a suit at law. Father Wieck was summoned to appear in court and specify his objections to the composer as son-in-law. The case dragged on for a year, until his reasons were adjudged to be trivial. Finally, on Sept 12, 1840, Robert Schumann walked off in triumph with his wife on his arm.

Then sounded such a paean of music as peals in meadow and wood on a June morning from nesting birds. "I used to rack my brains for a long time," he said, "but now I scarcely ever scratch out a note. It all comes from within, and I often feel as if I could go playing straight on without ever coming to an end." In four years most of his finest work poured out of him in a flood, more than 100 songs in a single year, then the "Spring" symphony, the Pianoforte Concerto and the Quintet for pianoforte and strings (which musicians speak of as "the one and only"), as well as the secular oratorio, "Paradise and the Peri," and a beginning with his music for "Faust," which was finished for the 100th anniversary of Goethe's birth in 1848.

Like Beethoven, "he composed as he walked or stood, and could not be distracted"; like Schubert, he wrote songs in restaurants, "sitting alone at a table, back to wall, whistling softly to himself." His music has a peculiar effect. People lose their hearts to it without quite understanding why. The Pianoforte Quintet glows with such a smile of happiness as only shines from the eyes of a lover—which its author was—besides being one of the most exquisitely perfect works of art in the whole literature of chamber music.

The reception accorded Schumann's music was a queer reversal of the usual process. It was welcomed by critics and musicians, but sounded so novel and original in the 1840s that the public thought it eccentric and received it coldly. But in his wife he had not only a concert pianist, but also a melodious bee who flew from hall to hall till the blossoms pollinated and the fruit matured. And after his untimely death this brave woman picked up the pieces of her broken heart and devoted the rest of her life to interpreting his music.

Schumann's nervous system had always been fragile. Such organisms are cruelly high-strung and respond to pain with an intensity as much greater than the average as they do to joy. Already in his 34th year, he had been forced to cease composing and live for months in seclusion. Seven years later overwork brought a return of the symptoms; melancholia and delusions. He asked to be placed in a sanitarium, but went on writing. In February, 1854, he threw himself from a bridge into the Rhine, but was rescued by boatmen. Two years longer he lingered in a wretched waking dream of bewilderment and helplessness, with periods of acute mental anguish, and finally, at the age of 46, died in the arms of his wife. Miserable end for a gentle poet? A man who can fill the world [illegible] of love and joy can well afford to endure a miserable end.

His soul, too, was prophetic. In October of 1853, his last good year, a young unknown, a tow-headed youth from Hamburg, came to see him, bearing a letter from that Olympian of violinists, Joachim. Schumann listened to him play his own pieces and then, for the last time, resumed his journalistic pen to write an essay, which is now musical history. It proclaimed this youth of 20 the next inheritor in the classic dynasty of German music. "This," said Schumann, in Biblical language, "this is he that was to come!"

The poet's soul had prophesied truly. The boy was Johannes Brahms.

L. P.

THIS CLIPPING FROM
NEW YORK SUN

MAR 6 - 1933

Gruenberg Symphony Played

Composer Applauded as Koussevitsky Presents Work in Concert at Carnegie Hall.

By W. J. HENDERSON.

It was said long ago that nothing succeeds like success. On the wings, not of song, but of Eugene O'Neill's drama Louis Gruenberg recently floated into the glory of Metropolitan Opera House sunlight. Whereupon conductors, singers and players who had bestowed upon him but a modicum of their august patronage suddenly saw a great light and rushed to illumine themselves in it.

Serge Koussevitzky, commander-in-chief of the Boston Symphony Orchestra, produced Mr. Gruenberg's symphony No. 1, opus 17, and after enlightening Boston uncovered the splendors of the work to a New York audience in the concert of Saturday afternoon in Carnegie Hall. An assembly which did not completely fill the hall gave the composition its patient and enduring consideration and liberally applauded the composer when he appeared on the stage to receive his honors.

The work was written in 1919. It was revised in 1929. Parts were reorchestrated and a new third movement was inserted in place of a passacaglia previously heard. The official information tells us that though the symphony is classical in form, themes from the first movement are used in the second, themes from the first and second in the third, and all again in the fourth. Thus the composer avoided writing "the four unrelated compositions usually comprising a classical symphony."

The music shows diversity of styles, of course, and some uncertainties. It is ingenious in spots and reminiscent in others. It ranges from Daniel Jazz to Richard Strauss. Since oil and water do not mix there were some singular and disconcerting contrasts between the two varities of thought. It was a long symphony. It did much preparing and little achieving. The jazz motives were spicy and prominent. The Strauss inspirations were strenuous at times and lyric at others. There was an apparently important violin solo in the slow movement, admirably played by Richard Burgin. It reminded us of Mr. Strauss's homage to the immortal beloved in "Ein Heldenleben," which we preferred greatly to Mr. Gruenberg's homage to Strauss.

The symphony furnished some explanation of the score of "Emperor Jones." Listening to it one could understand why the music of the opera occupied a subsidiary place in the scheme of the drama which lately excited the populace at the Metropolitan. There was some excellent orchestration of which the Boston musicians made much. Mr. Koussevitzky directed the work with fervor and evident sympathy.

The concert began with Mozart's "Eine Kleine Nachtmusik," daintily performed by a reduced body of strings. The two numbers which followed the symphony after the intermission were doubtless intended as Mr. Koussevitzky's contribution to the current celebrations of the fiftieth anniversary of the death of Richard Wagner. They were happily chosen. The "Siegfried Idyl" and the "Tannhaeuser" overture represent two of the most significant phases in the development of Wagner's genius. After the laborious ineffectualities of Mr. Gruenberg they were distinctly refreshing.

THIS CLIPPING FROM
N. Y. TELEGRAPH

MAR 6 - 1933

Gruenberg Is Puzzled
What To Do for Einstein

Louis Gruenberg, about whose "Emperor Jones" those who purport to know what is and what is not opera have stopped just short of fighting duels, has started four violin sonatas for Professor Albert Einstein to play, but cannot make up his mind which to finish.

Gruenberg has been asked by the committee in charge of the tribute dinner to be tendered Einstein at the Hotel Commodore the evening of March 15 to compose a piece for the famous scientist. Einstein is a violinist of no mean ability.

Not at All Sure

"Glad of the opportunity to show the appreciation of a composer to a scientist," since it "seems that science and music composition are much related to each other," Gruenberg, who has never met Einstein, is not at all sure what he will write. It will be a simple melody, he promises, and he will play the accompaniment.

Asked whether the music would be an interpretation of the theory of relativity, Gruenberg shrugged an equivocal shoulder. He hopes, he declared, it will be simple enough for Einstein to understand.

Probably the most discussed serious composer of the day, Gruenberg, whose Symphony No. 1, written in 1919, was given its first performance Saturday by the Boston Symphony Orchestra at Carnegie Hall, was born in Russia, August 3, 1883, the year Wagner died.

Came Here in 1885

He came to this country in 1885, vas educated in the public schools of New York and studied piano under Adele Margulies, after which he attended the master school at the Vienna Conservatory. He became a pupil of Ferruccio Busoni, friend of Liszt, and studied composition with Fr. E. Koch. After a concert tour of Europe he came back to New York, where he made his debut in 1919 playing his own composition, "Five Impressions Based on Oriental Themes."

With nearly thirty compositions n the major form to his credit, Gruenberg was best known before he adapted Eugene O'Neill's "Emperor Jones" for his "Daniel Jazz" or chamber orchestra, produced at he festival of the International Society for Contemporary Music, Venice, in 1923, and since played all over he world, and for his "Jazz Suite," written in 1925 and first given by he Boston Symphony in 1930.

Among his stage works is an pera, "The Dumb Wife," which he as never been able to have produced, though he wrote it nearly two ecades ago. He has never succeeded in obtaining permission from he heirs of Anatole France, who wrote "The Man Who Married a Dumb Wife," on which it is based.

One of Guild Founders

Gruenberg was one of the founders of the American Composers' Guild, is a director of the International Composers' Guild and heads he United States section of the nternational Society for Contemporary Music.

The Einstein tribute dinner, to be given the evening following the cientist's fifty-fourth birthday, will rovide a fund to be donated in Einstein's name to the Hebrew University in Palestine, on whose board of governors he has served. Part of the fund will go to the American Hebrew Physicians' Committee, however.

Several persons prominent in theatrical circles are on the committee, including A. C. Blumenthal, Eddie Cantor, Max Gordon, Arthur Hopkins, Fannie Hurst, Howard Inches, Hendrik van Loon, L. Lawrence Weber, Maj. Edward Bowes, Paul D. Cravath, Arthur Guiterman, Theresa Helburn, Carl Laemmle, Louis B. Mayer, Conde Nast, Charles L. O'Reilly, Charles C. Pettijohn, Lawrence Tibbett, Joseph Urban and Harry M. Warner.

THIS CLIPPING FROM
N. Y. TELEGRAPH

MAR 7 - 1933

Gruenberg Is Heard
Symphony Best of Works

by Muriel Williams

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, gave its fourth matinee concert at Carnegie Hall Saturday afternoon.

Dr. Koussevitzky ran true to form in that, as usual, he produced a first performance, in this city, of an American composer. On this occasion it was Louis Gruenberg's Symphony No. 1, Op. 17, a work in four movements, which adhered pretty strictly to the regular symphony form, indedd possessing greater coherence of themes throughout the opus than is generally found among the moderns.

The first movement opened with a broad theme, somewhat lyric in character, which was soon followed by a secondary motif, introduced by the winds, with an effective undertone of strings. In the second subsidiary theme the orchestral coloring in the development of overtones was particularly effective. The movement closed with some palatable dissonances that resolved themselves into the first theme and a closing cadence of pastoral feeling.

Second Movement Laughing

The second movement was introduced with a slight chromatic development, laughing, humorous. The themes of the first movement were repeated in the second, with a Bachanalian strain and some interesting antiphonal developments between doubles basses, second strings and winds. A plaintive and romantic aria for solo violin against muted strings and sustained winds was beautifully interpreted by Mr. Burgin, concertmaster of the orchestra, and this aria, in slightly differing forms, recurred until the closing of the movement.

The third and last movements were played without interruption, and combined the themes from the Allegro maestoso and the Allegro vivace e molto leggiero. There was more than a hint of the jungle, its dense undergrowths and exotic blooms, in the woeful and portentious strains of the winds and brasses against the reiterated and increasingly fervent tremolo of the strings. Indeed, we were reminded, succinctly, of the third act of Mr. Gruenberg's "Emperor Jones," in the development of thematic material, although the latter was composed thirteen years later.

Most Interesting of Works

On the whole the symphony was by far, the most musically interesting of Mr. Gruenberg's works. It is classical in form, direct and sincere in development, and colorful in material. Its continuity is logical, its harmonies tuneful and imaginative. It is pastoral in character and although not designated by the composer as programatic is, nevertheless, distinctly objective music. Mr. Gruenberg states that although the Symphony was composed in 1919, it was revised as late as 1929, when a whole new third movement was inserted. The composer, who was present at the performance of his work, was recalled many times by the audience.

The concert opened with the familiar "Eine Kleine Nachtmusik," a serenade for strings, in four movements, by Mozart, which was delicately delineated by Dr. Koussevitzky. The closing half of the program offered two Richard Wagner selections; the Siegfried Idyll and the overture to Tannhaeuser. The former, with its moving principal theme was played with a wealth of tenderness and understanding, while the Tannhaeuser overture was brought out with all the richness and imaginative beauty with which it is so replete. Altogether we have Dr. Koussevitzky to thank for another memorable musical occasion. It is to be regretted that these concerts will close their season next month with the two performances to be given on April 6 and 8.

[illegible] O, O.
NEWS BEE

[illegible] 33

OLIN DOWNES wears me down with his attempts to impress the radio audience each Sunday on the New York Philharmonic-Symphony orchestra program. He mispronounces a lot of words, too, tho that isn't very important. Pitts Sanborn, on the other hand, is practically perfect most of the time and his introductions of the various instruments in the choir are swell. The gentleman with the Boston Symphony orchestra annoys me almost as much as Mr. Downes.

Post Mar 12

INFORMATION OBSCURED

131

THIS CLIPPING FROM
NEW YORK SUN

MAR 6 - 1933

Gruenberg Symphony Played

Composer Applauded as Koussevitsky Presents Work in Concert at Carnegie Hall.

By W. J. HENDERSON.

It was said long ago that nothing succeeds like success. On the wings, not of song, but of Eugene O'Neill's drama Louis Gruenberg recently floated into the glory of Metropolitan Opera House sunlight. Whereupon conductors, singers and players who had bestowed upon him but a modicum of their august patronage suddenly saw a great light and rushed to illumine themselves in it.

Serge Koussevitzky, commander-in-chief of the Boston Symphony Orchestra, produced Mr. Gruenberg's symphony No. 1, opus 17, and after enlightening Boston uncovered the splendors of the work to a New York audience in the concert of Saturday afternoon in Carnegie Hall. An assembly which did not completely fill the hall gave the composition its patient and enduring consideration and liberally applauded the composer when he appeared on the stage to receive his honors.

The work was written in 1919. It was revised in 1929. Parts were reorchestrated and a new third movement was inserted in place of a passacaglia previously heard. The official information tells us that though the symphony is classical in form, themes from the first movement are used in the second, themes from the first and second in the third, and all again in the fourth. Thus the composer avoided writing "the four unrelated compositions usually comprising a classical symphony."

The music shows diversity of styles, of course, and some uncertainties. It is ingenious in spots and reminiscent in others. It ranges from Daniel Jazz to Richard Strauss. Since oil and water do not mix there were some singular and disconcerting contrasts between the two varities of thought. It was a long symphony. It did much preparing and little achieving. The jazz motives were spicy and prominent. The Strauss inspirations were strenuous at times and lyric at others. There was an apparently important violin solo in the slow movement, admirably played by Richard Burgin. It reminded us of Mr. Strauss's homage to the immortal beloved in "Ein Heldenleben," which we preferred greatly to Mr. Gruenberg's homage to Strauss.

The symphony furnished some explanation of the score of "Emperor Jones." Listening to it one could understand why the music of the opera occupied a subsidiary place in the scheme of the drama which lately excited the populace at the Metropolitan. There was some excellent orchestration of which the Boston musicians made much. Mr. Koussevitzky directed the work with fervor and evident sympathy.

The concert began with Mozart's "Eine Kleine Nachtmusik," daintily performed by a reduced body of strings. The two numbers which followed the symphony after the intermission were doubtless intended as Mr. Koussevitzky's contribution to the current celebrations of the fiftieth anniversary of the death of Richard Wagner. They were happily chosen. The "Siegfried Idyl" and the "Tannhaeuser" overture represent two of the most significant phases in the development of Wagner's genius. After the laborious ineffectualities of Mr. Gruenberg they were distinctly refreshing.

THIS CLIPPING FROM
N. Y. TELEGRAPH

MAR 6 - 1933

Gruenberg Is Puzzled

What To Do for Einstein

Louis Gruenberg, about whose "Emperor Jones" those who purport to know what is and what is not opera have stopped just short of fighting duels, has started four violin sonatas for Professor Albert Einstein to play, but cannot make up his mind which to finish.

Gruenberg has been asked by the committee in charge of the tribute dinner to be tendered Einstein at the Hotel Commodore the evening of March 15 to compose a piece for the famous scientist. Einstein is a violinist of no mean ability.

Not at All Sure

"Glad of the opportunity to show the appreciation of a composer to a scientist," since it "seems that science and music composition are much related to each other," Gruenberg, who has never met Einstein, is not at all sure what he will write. It will be a simple melody, he promises, and he will play the accompaniment.

Asked whether the music would be an interpretation of the theory of relativity, Gruenberg shrugged an equivocal shoulder. He hopes, he declared, it will be simple enough for Einstein to understand.

Probably the most discussed serious composer of the day, Gruenberg, whose Symphony No. 1, written in 1919, was given its first performance Saturday by the Boston Symphony Orchestra at Carnegie Hall, was born in Russia, August 3, 1883, the year Wagner died.

Came Here in 1885

He came to this country in 1885, was educated in the public schools of New York and studied piano under Adele Margulies, after which he attended the master school at the Vienna Conservatory. He became a pupil of Ferruccio Busoni, friend of Liszt, and studied composition with Fr. E. Koch. After a concert tour of Europe he came back to New York, where he made his debut in 1919 playing his own composition, "Five Impressions Based on Oriental Themes."

With nearly thirty compositions in the major form to his credit, Gruenberg was best known before he adapted Eugene O'Neill's "Emperor Jones" for his "Daniel Jazz" for chamber orchestra, produced at the festival of the International Society for Contemporary Music, Venice, in 1923, and since played all over the world, and for his "Jazz Suite," written in 1925 and first given by the Boston Symphony in 1930.

Among his stage works is an opera, "The Dumb Wife," which he has never been able to have produced, though he wrote it nearly two decades ago. He has never succeeded in obtaining permission from the heirs of Anatole France, who wrote "The Man Who Married a Dumb Wife," on which it is based.

One of Guild Founders

Gruenberg was one of the founders of the American Composers' Guild, is a director of the International Composers' Guild and heads the United States section of the International Society for Contemporary Music.

The Einstein tribute dinner, to be given the evening following the scientist's fifty-fourth birthday, will provide a fund to be donated in Einstein's name to the Hebrew University in Palestine, on whose board of governors he has served. Part of the fund will go to the American Hebrew Physicians' Committee, however.

Several persons prominent in theatrical circles are on the committee, including A. C. Blumenthal, Eddie Cantor, Max Gordon, Arthur Hopkins, Fannie Hurst, Howard Inches, Hendrik van Loon, L. Lawrence Weber, Maj. Edward Bowes, Paul D. Cravath, Arthur Guiterman, Theresa Helburn, Carl Laemmle, Louis B. Mayer, Conde Nast, Charles L. O'Reilly, Charles C. Pettijohn, Lawrence Tibbett, Joseph Urban and Harry M. Warner.

THIS CLIPPING FROM
N. Y. TELEGRAPH

MAR 7 - 1933

Gruenberg Is Heard

Symphony Best of Works

by **Muriel Williams**

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, gave its fourth matinee concert at Carnegie Hall Saturday afternoon.

Dr. Koussevitzky ran true to form in that, as usual, he produced a first performance, in this city, of an American composer. On this occasion it was Louis Gruenberg's Symphony No. 1, Op. 17, a work in four movements, which adhered pretty strictly to the regular symphony form, indedd possessing greater coherence of themes throughout the opus than is generally found among the moderns.

The first movement opened with a broad theme, somewhat lyric in character, which was soon followed by a secondary motif, introduced by the winds, with an effective undertone of strings. In the second subsidiary theme the orchestral coloring in the development of overtones was particularly effective. The movement closed with some palatable dissonances that resolved themselves into the first theme and a closing cadence of pastoral feeling.

Second Movement Laughing

The second movement was introduced with a slight chromatic development, laughing, humorous. The themes of the first movement were repeated in the second, with a Bachanalian strain and some interesting antiphonal developments between doubles basses, second strings and winds. A plaintive and romantic aria for solo violin against muted strings and sustained winds was beautifully interpreted by Mr. Burgin concertmaster of the orchestra, and this aria, in slightly differing forms, recurred until the closing of the movement.

The third and last movements were played without interruption, and combined the themes from the Allegro maestoso and the Allegro vivace e molto leggiero. There was more than a hint of the jungle, its dense undergrowths and exotic blooms, in the woeful and portentious strains of the winds and brasses against the reiterated and increasingly fervent tremolo of the strings. Indeed, we were reminded, succinctly, of the third act of Mr. Gruenberg's "Emperor Jones," in the development of thematic material, although the latter was composed thirteen years later.

Most Interesting of Works

On the whole the symphony was by far, the most musically interesting of Mr. Gruenberg's works. It is classical in form, direct a sincere in development, and color in material. Its continuity is local, its harmonies tuneful and ima inative. It is pastoral in charac and although not designated by composer as programatic is, nev theless, distinctly objective mu Mr. Gruenberg states that altho the Symphony was composed 1919, it was revised as late as 19 when a whole new third movem was inserted. The composer, was present at the performance his work, was recalled many by the audience.

The concert opened with the miliar "Eine Kleine Nachtmus a serenade for strings, in movements, by Mozart, wl was delicately delineated by Koussevitzky. The closing of the program offered two Rich Wagner selections; the Siegf Idyll and the overture to Ta haeuser. The former, with its m ing principal theme was played a wealth of tenderness and un standing, while the Tannhaei overture was brought out with the richness and imaginative beauty with which it is so replete. Altogether we have Dr. Koussevitzky to thank for another memorable musical occasion. It is to be regretted that these concerts will close their season next month with the two performances to be given on April 6 and 8.

[illegible] DO, O.
NEWS BEE

[illegible] 3

OLIN DOWNES wears me down with his attempts to impress the radio audience each Sunday on the New York Philharmonic-Symphony orchestra program. He mispronounces a lot of words, too, tho that isn't very important. Pitts Sanborn, on the other hand, is practically perfect most of the time and his introductions of the various instruments in the choir are swell. The gentleman with the Boston Symphony orchestra annoys me almost as much as Mr. Downes.

Post Mar 12

13

Boston Concerts and Notices

4th Tuesday Concert

Mar 8 MUSIC Globe

SYMPHONY HALL
Boston Symphony Orchestra

Schumann's "Spring" Symphony, Liszt's E-flat piano concerto and Tchaikovsky's F minor Symphony occupied the program of the fourth Tuesday afternoon Symphony concert yesterday. Dr Koussevitzky conducted, with Jesus Maria Sanroma as soloist in the concerto.

Since these compositions are 19th century music, distinctly in what is loosely called the "romantic" style, all have features in common. All are written in the effusive, highly personal manner adopted by 19th century composers, who shook off the preoccupation with structural design and the principle of "music for its own sake" that dominated 18th century music. All three are expressive in terms of tone, of the composers' intellectual and temperamental peculiarities. Liszt's concerto is, as well, a medium for technical display by the pianist.

In years to come the most notable feature of Schumann's "Spring" Symphony may prove to be his uncontrolled exuberance. Indeed, such already appears to be the case. Schumann's themes and his manner of constructing this work become trite after repeated hearings. This, of course, by no means disparages his individual melodic and harmonic gifts. His place, insofar as those are concerned, was long since made secure.

Of the six Symphonies that Tchaikovsky wrote, only the last three are played nowadays. This Fourth Symphony is perhaps the best in respect of formal unity and freedom from Tchaikovsky's occasiinal weakness of thematic banality. Here, too, the textune—is somewhat more involved. The composer refrained from the extremes of emotional feeling which are hallmarks of the Fifth and "Pathetic" Symphonies. Moreover, the passages where the drum beats and the brass blares in the triple forte, have a strong under-current that invariably stirs one. Such pages, in the Fifth Symphony especially, are more often than not superficial noise.

Mr Sanroma was heartily acclaimed for his playing of Liszt's concerto. One is inclined to feel, however, that this pianist's domain is modern music. His playing yesterday lacked the frenzy, the sweeping outline, that this concerto ought to have. Wrong notes were at times conspicuous. It is sufficient to say that Dr Koussevitzky's conducting was of customary order. This obviates the necessity of describing, paragraph after paragraph, his gorgeous tone, stimulating rhythm, and individual phrasing.

The next concert of the series comes March 28.

C. W. D.

Her. MUSIC Mar 8

TUESDAY AFTERNOON SYMPHONY

The fourth concert in the Boston Symphony Orchestra's Tuesday afternoon series took place yesterday. Jesus Maria Sanroma was the soloist, and the program was as follows:

Schumann..........Symphony No. 1 in B flat
Liszt........Piano Concerto No. 1 in E flat
Tchaikovsky....Symphony No. 4 in F minor

It is a habit of biographers and a mildly amusing pastime of other people to conceive of certain artists as having lived in the wrong century. Schumann lived exactly when he ought to have, even though he was not precisely happy. Liszt, certainly, should be living today. What would he not do with modern sound devices? The triangle of this E flat concerto would be a mere bagatelle in the orchestration. Tchaikovsky should, at times (such as the finale of this 4th symphony), have never been born at all or, because of it, have taken to "out-Sousaing" Sousa.

The "Spring" symphony of Schumann is the finest flower of romantic music, or if not, and there are any finer examples, then Schumann composed them. Complaints have been heard that this symphony is performed too much. On can only throw up one's hands in despair and ask: What about Tchaikovsky, the Franck D minor, the uninterrupted torrent of Strauss? If one must be nasty—what about Brahms? Even without calling names, which is hardly argument, the Spring symphony is quite sturdy enough to stand more repetition than Symphony hall has heard.

Mr. Sanroma's performance of the Liszt concerto was superb. Liszt should be played with all the style and brio possible, a fact which Mr. Sanroma understood. In some of the sentimental passages Mr. Sanroma's playing might be called "overripe." Such playing makes the concerto too much of a period piece and as such merely ludicrous. At one point Mr. Sanroma held a leading note so long that one expected an elderly patron to fall off the balcony from suspense. Mr. Sanroma's brilliant performances of Liszt have long been known to Boston, so that it is only fair to add that his playing yesterday afternoon was not merely impressive because it was Liszt.

A. W. W.

Post Mar 8

FOURTH TUESDAY CONCERT

Sanroma Soloist With Symphony in Liszt Concert

Yesterday afternoon brought to Symphony Hall the fourth of the series of Tuesday afternoon Symphony Concerts in which Dr. Koussevitzky and the orchestra set before their audience masterpieces of symphonic music old and new, and brought to this particular audience three outstanding examples of romanticism, the "Spring" Symphony of Schumann, reçently heard at a regular pair of subscription concerts, the E-flat Piano Concerto of Liszt, with Jesus Maria Sanroma as soloist, and the Fourth Symphony of Tchaikovsky.

REPEATEDLY RECALLED

Mr. Sanroma has of recent years taken his place as one of Boston's favored pianists, and particularly has he been hailed by his own generation, the younger habitues of the concert-hall. Much of his attention has been bestowed upon composers of our own day, and his reputation as executant and interpreter of these moderns is well deserved. Yet he has now and again proved that his sympathies have a wider range, and yesterday his playing of this more-than-80-year-old Concerto of Liszt revealed his response to the musical expression of an earlier day.

There is opportunity for brilliance, for technical display, in this as in other works of Liszt; there is also opportunity for a poetizing touch, and this Mr. Sanroma supplied with Dr. Koussevitzky and the orchestra aiding and abetting. The enthusiastic hearers recalled Mr. Sanroma repeatedly to the stage.

Schumann's Symphony was warmly received, too, as the finely wrought performance warranted. And to Tchaikovsky's Fourth Symphony audience, orchestra and conductor alike responded. That Dr. Koussevitzky is stirred and swayed by the music of Tchaikovsky is a point that no longer requires laboring; that thus stirred he draws from his orchestra a performance that is something more than technical proficiency is likewise by now familiar knowledge. Whatever the individual response to this Fourth Symphony, there can be no gainsaying the fact that any in yesterday's audience who were actually being introduced to this music heard it in complete revelation.

FROM DR. KOUSSEVITZKY

Trans Mar 2

To the Editor of the Transcript:

My attention has been called to an article in your respected journal in which my name was used. In it I read that I was entertained by a certain Mr. Paneyko to hear a new radio apparatus. I have never been entertained by Mr. Paneyko.

I have, indeed, heard the apparatus of the inventor Mr. Boris Nagashev and wish to make it clear that I have no connection with Mr. Paneyko and have never heard any apparatus which may be in his possession.

SERGE KOUSSEVITZKY

Boston; Feb. 27.

The Falmouth Enterprise

Falmouth, Mass.. Thursday, March 2, 1933.

DOROTHY G. WAYMAN
Editor
GEORGE A. HOUGH, JR.,
Publisher

The Falmouth Enterprise and The Bourne Enterprise, owned by the Falmouth Publishing Co., Inc., are the only newspapers printed and published in Falmouth. The Bourne Enterprise is the only weekly edited especially for Bourne.
Successors to
The Nautical Intelligencer, Barnstable County's first newspaper, established in Falmouth, November 21, 1823.
The Falmouth Local—1886.
The Cape Cod Independent—1890.

Foreign Advertising Representative: American Press Association, 225 West 39th Street, New York City.

on to all interested to attend.

ON ORCHESTRA LIST

Cape Codders are well represent-d on the subscription list of the oston Symphony Orchestra. The ollowing are regular subscribers:

Miss Constance Ayer
Miss Josephine Atkins
Miss Mary C. Baker
Mrs. Chas. L. Ayling
Mrs. Robert W. Cumming
Mrs. George T. Minot
Thomas Nassi
Mrs. George B. Johnson
Mrs. W. Wood Smith
Miss Ruth S. Silver
Mrs. A. L. Thorndike
Miss Isabel Wesson
Mrs. Goddard White
Mrs. W. D. Wright

The great orchestra which Dr. Serge Koussevitzky, its conductor, has raised to new heights in this, its 52d season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended these concerts when the orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in Symphony Hall, the orchestra's own magnificent auditorium.

Many Concord Music Lovers Attend Boston Symphony Concerts

Mar 2

A compilation of the records at Symphony Hall, Boston, reveals that a surprisingly large number of Concord people are drawn by their interest in the finest music to attend regularly the Boston Symphony concerts in Symphony Hall, Boston. Although Boston is far more accessible by rail, bus or motor than it used to be, it is certainly an indication of a true devotion to music that so many will make this effort to attend the concerts of the Boston Symphony Orchestra in its own city.

The following are regular subscribers to Boston Symphony concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday evening and Tuesday afternoon series:

Miss Mary A. Barrett, Mrs. George H. Blake, Mrs. Wells Blanchard, Dr. Theodore Chamberlain, Frederic H. Chase, Mrs. Gaylord C. Cummin, Mrs. Alfred Curtis, Mrs. Raymond Emerson, Miss Elizabeth L. Everett, Mrs. Allen French, Miss Sarah S. Goodwin, Miss Grace A. Heard, Hubert W. Lamb, Middlesex School, Miss Helen A. Legate, Mrs. H. F. Leith, Mrs. Harry Little, Mrs. Frederick H. Lovejoy, Mrs. M. Irving Motte, Mrs. Charles H. Pepper, Mrs. George B. Proctor, Mrs. Russell Robb, Mrs. T. Mott Shaw, Mrs. Walter K. Shaw, Mrs. Henry F. Smith, Mrs. Theodore I. Smith, Miss Eleanor R. Snelling, Mrs. Louis A. Sohier, Mrs. Brooks Stevens, Jr., Thomas Whitney Surette, Mrs. Frederick Winsor, Miss Mary Wheeler, Miss Elizabeth D. Wood.

MANY MUSIC LOVERS ATTEND BOSTON SYMPHONY CONCERTS

Winchester Star Mar 3

A compilation of the records at Symphony Hall, Boston, reveals that a surprisingly large number of people are drawn by their interest in the finest music to attend regularly the Boston Symphony concerts in Symphony Hall, Boston. Although Boston is far more accessible by rail, bus or motor than it used to be, it is certainly an indication of a true devotion to music that so many will make this effort to attend the concerts of the Boston Symphony Orchestra in its own city.

The great orchestra which Dr. Serge Koussevitzky, its conductor. has raised to new heights in this its 52nd season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended these concerts when the orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in Symphony Hall, the orchestra's own magnificent auditorium.

The following are regular Winchester subscribers to Boston Symphony concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday evening and Tuesday afternoon series:

Robert Bacon
W. H. W. Bicknell
Mrs. George Bryne
Mrs. Fiske Bradford
Mrs. Elinor R. Clark
Mrs. George Coit
A. T. Downer
Mrs. Cutler Downer
Miss Abby Dunham
Mrs. L. K. Ely
Miss B. E. Eaton
Miss E. Maud Folts
Mrs. T. I. Freeburn
Mrs C. Farnsworth
Mrs. Arthur E. Gates
Mrs. Edwing Ginn
Miss Louise Giles
Mrs. Douglas Graves
Miss Emma Grebe
Mrs. W. R. Healey
Miss Ella M. Horne
Mrs Mabel A. Horne
Miss Alice Joy
Mrs. John H. Joy
Mrs. Anthony Kelly
Mrs. H. J. Kellogg
Mrs. C. Livingstone
Mrs. George Meade
Miss Alice A. Main
Elizabeth Marston
Mrs. C. Ordway
Miss Barbara Pike
Mrs. Lewis Parkhurst
Mrs. John E. Page
Mrs. Paul S. Phenix
Mrs. George Proctor
Mrs. Arthur Robbins
Mrs. Albert Sisson
Mrs. T. W. Smith
Arthur T. Smith
Mrs. F. S. Snyder
L. R. Talbot
Mrs. P. R. Taylor
Mrs Ida H. Tufts
Miss Frances Ullman
Mrs. C. A. Warren
Mrs. F. M. White
Mrs. W. Wightman
Mrs. J. B. Willing
William U. Wyman
William L. Ziegel

BROCKTONIANS ARE PATRONS

Subscribers For Series of Hub Concerts.

Boston, March 1.—A compilation of the records at Symphony Hall, Boston, revealed that a surprisingly large number of people are drawn by their interest in the finest music to attend regularly the Boston Symphony concerts in Symphony Hall, Boston.

The orchestra which Dr. Serge Koussevitzky, its conductor, has raised to new heights in this its 52d season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended these concerts when the orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in Symphony Hall, the orchestra's own auditorium. The following are regular subscribers to Boston Symphony concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday evening and Tuesday afternoon series:

Brockton—Miss Elva R. Boyden, William B. Chapman, Mrs. James B. Fraser, Miss Lillian Gray, Mrs. Joseph Hewett, Miss Laura B. Kenney, George Knight, I. S. Kibrick, Miss Gerda Nelson, Miss Ruth E. Norris, Donald Richman, Miss Marion S. Reynolds, Miss Alice M. Riley.

Campello—Mrs. Eldon B. Keith, Miss Lillian D. Leach, Mrs. Frank E. Packard.

North Easton—Mrs. Hobart Ames, Mrs. John S. Ames, Mrs. William H. Ames, Mrs. Louis A. Frothingham, Miss Mary L. Lamprey.

Bridgewater—Mrs. H. K. Aldrich, Miss Eusebia Burrill, Miss Lois L. Decker, Joseph Machin, Miss Frieda Rand.

Braintree—Miss Dorothy H. Blewett, Mrs. Porter Brown, Mrs. J. S. Cohen, Miss Laura M. Currie, Miss Caroline E. Flint, Mrs. Hans Hagen, Miss S. Emma Keith, Mrs. George W. Treat, Mrs. W. H. Weatherbee.

Middleboro—Miss Helen F. Archer, Morris C. Hastings.

Whitman—William G. Kirby.

Holbrook—William C. Sprague.

Boston Concerts and notices

4th Tuesday Concert

Mar 8 MUSIC Globe

SYMPHONY HALL

Boston Symphony Orchestra

Schumann's "Spring" Symphony, Liszt's E-flat piano concerto and Tchaikovsky's F minor Symphony occupied the program of the fourth Tuesday afternoon Symphony concert yesterday. Dr Koussevitzky conducted, with Jesus Maria Sanroma as soloist in the concerto.

Since these compositions are 19th century music, distinctly in what is loosely called the "romantic" style, all have features in common. All are written in the effusive, highly personal manner adopted by 19th century composers, who shook off the preoccupation with structural design and the principle of "music for its own sake" that dominated 18th century music. All three are expressive in terms of tone, of the composers' intellectual and temperamental peculiarities. Liszt's concerto is, as well, a medium for technical display by the pianist.

In years to come the most notable feature of Schumann's "Spring" Symphony may prove to be his uncontrolled exuberance. Indeed, such already appears to be the case. Schumann's themes and his manner of constructing this work become trite after repeated hearings. This, of course, by no means disparages his individual melodic and harmonic gifts. His place, insofar as those are concerned, was long since made secure.

Of the six Symphonies that Tchaikovsky wrote, only the last three are played nowadays. This Fourth Symphony is perhaps the best in respect of formal unity and freedom from Tchaikovsky's occasiinal weakness of thematic banality. Here, too, the textune—is somewhat more involved. The composer refrained from the extremes of emotional feeling which are hallmarks of the Fifth and "Pathetic" Symphonies. Moreover, the passages where the drum beats and the brass blares in the triple forte, have a strong under-current that invariably stirs one. Such pages, in the Fifth Symphony especially, are more often than not superficial noise.

Mr Sanroma was heartily acclaimed for his playing of Liszt's concerto. One is inclined to feel, however, that this pianist's domain is modern music. His playing yesterday lacked the frenzy, the sweeping outline, that this concerto ought to have. Wrong notes were at times conspicuous. It is sufficient to say that Dr Koussevitzky's conducting was of customary order. This obviates the necessity of describing, paragraph after paragraph, his gorgeous tone, stimulating rhythm, and individual phrasing.

The next concert of the series comes March 28. C. W. D.

Her. MUSIC Mar 8

TUESDAY AFTERNOON SYMPHONY

The fourth concert in the Boston Symphony Orchestra's Tuesday afternoon series took place yesterday. Jesus Maria Sanroma was the soloist, and the program was as follows:

Schumann..........Symphony No. 1 in B flat
Liszt.........Piano Concerto No. 1 in E flat
Tchaikovsky....Symphony No. 4 in F minor

It is a habit of biographers and a mildly amusing pastime of other people to conceive of certain artists as having lived in the wrong century. Schumann lived exactly when he ought to have, even though he was not precisely happy. Liszt, certainly, should be living today. What would he not do with modern sound devices? The triangle of this E flat concerto would be a mere bagatelle in the orchestration. Tchaikovsky should, at times (such as the finale of this 4th symphony), have never been born at all or, because of it, have taken to "out-Sousaing" Sousa.

The "Spring" symphony of Schumann is the finest flower of romantic music, or if not, and there are any finer examples, then Schumann composed them. Complaints have been heard that this symphony is performed too much. On can only throw up one's hands in despair and ask: What about Tchaikovsky, the Franck D minor, the uninterrupted torrent of Strauss? If one must be nasty—what about Brahms? Even without calling names, which is hardly argument, the Spring symphony is quite sturdy enough to stand more repetition than Symphony hall has heard.

Mr. Sanroma's performance of the Liszt concerto was superb. Liszt should be played with all the style and brio possible, a fact which Mr. Sanroma understood. In some of the sentimental passages Mr. Sanroma's playing might be called "overripe." Such playing makes the concerto too much of a period piece and as such merely ludicrous. At one point Mr. Sanroma held a leading note so long that one expected an elderly patron to fall off the balcony from suspense. Mr. Sanroma's brilliant performances of Liszt have long been known to Boston, so that it is only fair to add that his playing yesterday afternoon was not merely impressive because it was Liszt.

A. W. W.

Post Mar 8

FOURTH TUESDAY CONCERT

Sanroma Soloist With Symphony in Liszt Concert

Yesterday afternoon brought to Symphony Hall the fourth of the series of Tuesday afternoon Symphony Concerts in which Dr. Koussevitzky and the orchestra set before their audience masterpieces of symphonic music old and new, and brought to this particular audience three outstanding examples of romanticism, the "Spring" Symphony of Schumann, recently heard at a regular pair of subscription concerts, the E-flat Piano Concerto of Liszt, with Jesus Maria Sanroma as soloist, and the Fourth Symphony of Tchaikovsky.

REPEATEDLY RECALLED

Mr. Sanroma has of recent years taken his place as one of Boston's favored pianists, and particularly has he been hailed by his own generation, the younger habitues of the concert-hall. Much of his attention has been bestowed upon composers of our own day, and his reputation as executant and interpreter of these moderns is well deserved. Yet he has now and again proved that his sympathies have a wider range, and yesterday his playing of this more-than-80-year-old Concerto of Liszt revealed his response to the musical expression of an earlier day.

There is opportunity for brilliance, for technical display, in this as in other works of Liszt; there is also opportunity for a poetizing touch, and this Mr. Sanroma supplied with Dr. Koussevitzky and the orchestra aiding and abetting. The enthusiastic hearers recalled Mr. Sanroma repeatedly to the stage.

Schumann's Symphony was warmly received, too, as the finely wrought performance warranted. And to Tchaikovsky's Fourth Symphony audience, orchestra and conductor alike responded. That Dr. Koussevitzky is stirred and swayed by the music of Tchaikovsky is a point that no longer requires laboring; that thus stirred he draws from his orchestra a performance that is something more than technical proficiency is likewise by now familiar knowledge. Whatever the individual response to this Fourth Symphony, there can be no gainsaying the fact that any in yesterday's audience who were actually being introduced to this music heard it in complete revelation.

FROM DR. KOUSSEVITZKY

Trans Mar 2

To the Editor of the Transcript:

My attention has been called to an article in your respected journal in which my name was used. In it I read that I was entertained by a certain Mr. Paneyko to hear a new radio apparatus. I have never been entertained by Mr. Paneyko.

I have, indeed, heard the apparatus of the inventor Mr. Boris Nagashev and wish to make it clear that I have no connection with Mr. Paneyko and have never heard any apparatus which may be in his possession. SERGE KOUSSEVITZKY

Boston, Feb. 27.

The Falmouth Enterprise

Falmouth, Mass.. Thursday, March 2, 1933.

DOROTHY G. WAYMAN
Editor
GEORGE A. HOUGH, JR.,
Publisher

The Falmouth Enterprise and The Bourne Enterprise, owned by the Falmouth Publishing Co., Inc., are the only newspapers printed and published in Falmouth. The Bourne Enterprise is the only weekly edited especially for Bourne.

Successors to
The Nautical Intelligencer, Barnstable County's first newspaper, established in Falmouth, November 21, 1823.
The Falmouth Local—1886.
The Cape Cod Independent—1890.

Foreign Advertising Representative: American Press Association, 225 West 39th Street, New York City.

on to all interested to attend.

ON ORCHESTRA LIST

Cape Codders are well represented on the subscription list of the oston Symphony Orchestra. The llowing are regular subscribers:

Miss Constance Ayer
Miss Josephine Atkins
Miss Mary C. Baker
Mrs. Chas. L. Ayling
Mrs. Robert W. Cumming
Mrs. George T. Minot
Thomas Nassi
Mrs. George B. Johnson
Mrs. W. Wood Smith
Miss Ruth S. Silver
Mrs. A. L. Thorndike
Miss Isabel Wesson
Mrs. Goddard White
Mrs. W. D. Wright

The great orchestra which Dr. Serge Koussevitzky, its conductor, has raised to new heights in this, its 52d season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended these concerts when the orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in Symphony Hall, the orchestra's own magnificent auditorium.

Many Concord Music Lovers Attend Boston Symphony Concerts

Concord [illegible] Mar 2

A compilation of the records at Symphony Hall, Boston, reveals that a surprisingly large number of Concord people are drawn by their interest in the finest music to attend regularly the Boston Symphony concerts in Symphony Hall, Boston. Although Boston is far more accessible by rail, bus or motor than it used to be, it is certainly an indication of a true devotion to music that so many will make this effort to attend the concerts of the Boston Symphony Orchestra in its own city.

The following are regular subscribers to Boston Symphony concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday evening and Tuesday afternoon series:

Miss Mary A. Barrett, Mrs. George H. Blake, Mrs. Wells Blanchard, Dr. Theodore Chamberlain, Frederic H. Chase, Mrs. Gaylord C. Cummin, Mrs. Alfred Curtis, Mrs. Raymond Emerson, Miss Elizabeth L. Everett, Mrs. Allen French, Miss Sarah S. Goodwin, Miss Grace A. Heard, Hubert W. Lamb, Middlesex School, Miss Helen A. Legate, Mrs. H. F. Leith, Mrs. Harry Little, Mrs. Frederick H. Lovejoy, Mrs. M. Irving Motte, Mrs. Charles H. Pepper, Mrs. George B. Proctor, Mrs. Russell Robb, Mrs. T. Mott Shaw, Mrs. Walter K. Shaw, Mrs. Henry F. Smith, Mrs. Theodore I. Smith, Miss Eleanor R. Snelling, Mrs. Louis A. Sohier, Mrs. Brooks Stevens, Jr., Thomas Whitney Surette, Mrs. Frederick Winsor, Miss Mary Wheeler, Miss Elizabeth D. Wood.

MANY MUSIC LOVERS ATTEND BOSTON SYMPHONY CONCERTS

Winchester Star Mar 3

A compilation of the records at Symphony Hall, Boston, reveals that a surprisingly large number of people are drawn by their interest in the finest music to attend regularly the Boston Symphony concerts in Symphony Hall, Boston. Although Boston is far more accessible by rail, bus or motor than it used to be, it is certainly an indication of a true devotion to music that so many will make this effort to attend the concerts of the Boston Symphony Orchestra in its own city.

The great orchestra which Dr. Serge Koussevitzky, its conductor, has raised to new heights in this its 52nd season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended these concerts when the orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in Symphony Hall, the orchestra's own magnificent auditorium.

The following are regular Winchester subscribers to Boston Symphony concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday evening and Tuesday afternoon series:

Robert Bacon
W. H. W. Bicknell
Mrs. George Bryne
Mrs. Fiske Bradford
Mrs. Elinor R. Clark
Mrs. George Coit
A. T. Downer
Mrs. Cutler Downer
Miss Abby Dunham
Mrs. L. K. Ely
Miss B. E. Eaton
Miss E. Maud Folts
Mrs. T. I. Freeburn
Mrs C. Farnsworth
Mrs. Arthur E. Gates
Mrs. Edwing Ginn
Miss Louise Giles
Mrs. Douglas Graves
Miss Emma Grebe
Mrs. W. R. Healey
Miss Ella M. Horne
Mrs Mabel A. Horne
Miss Alice Joy
Mrs. John H. Joy
Mrs. Anthony Kelly
Mrs. H. J. Kellogg
Mrs. C. Livingstone
Mrs. George Meade
Miss Alice A. Main
Elizabeth Marston
Mrs. C. Ordway
Miss Barbara Pike
Mrs. Lewis Parkhurst
Mrs. John E. Page
Mrs. Paul S. Phenix
Mrs. George Proctor
Mrs. Arthur Robbins
Mrs. Albert Sisson
Mrs. T. W. Smith
Arthur T. Smith
Mrs. F. S. Snyder
L. R. Talbot
Mrs. P. R. Taylor
Mrs Ida H. Tufts
Miss Frances Ullman
Mrs. C. A. Warren
Mrs. F. M. White
Mrs. W. Wightman
Mrs. J. B. Willing
William U. Wyman
William L. Ziegel

BROCKTONIANS ARE PATRONS

Mar 1

Subscribers For Series of Hub Concerts.

Brock. Enterprise

Boston, March 1.—A compilation of the records at Symphony Hall, Boston, revealed that a surprisingly large number of people are drawn by their interest in the finest music to attend regularly the Boston Symphony concerts in Symphony Hall, Boston.

The orchestra which Dr. Serge Koussevitsky, its conductor, has raised to new heights in this its 52d season, has been forced to curtail visits to New England cities by the pressure of concerts in Boston. Many who attended these concerts when the orchestra was an annual visitor in the days past are still patrons of music and enjoy the concerts in Symphony Hall, the orchestra's own auditorium. The following are regular subscribers to Boston Symphony concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday evening and Tuesday afternoon series:

Brockton—Miss Elva R. Boyden. William B. Chapman, Mrs. James B. Fraser, Miss Lillian Gray, Mrs. Joseph Hewett, Miss Laura B. Kenney, George Knight, I. S. Kibrick, Miss Gerda Nelson, Miss Ruth E. Norris, Donald Richman, Miss Marion S. Reynolds, Miss Alice M. Riley.

Campello—Mrs. Eldon B. Keith, Miss Lillian D. Leach, Mrs. Frank E. Packard.

North Easton—Mrs. Hobart Ames, Mrs. John S. Ames, Mrs. William H. Ames, Mrs. Louis A. Frothingham, Miss Mary L. Lamprey.

Bridgewater—Mrs. H. K. Aldrich, Miss Eusebia Burrill, Miss Lois L. Decker, Joseph Machin, Miss Frieda Rand.

Braintree—Miss Dorothy H. Blewett, Mrs. Porter Brown, Mrs. J. S. Cohen, Miss Laura M. Currie, Miss Caroline E. Flint, Mrs. Hans Hagen, Miss S. Emma Keith, Mrs. George W. Treat, Mrs. W. H. Weatherbee.

Middleboro—Miss Helen F. Archer, Morris C. Hastings.

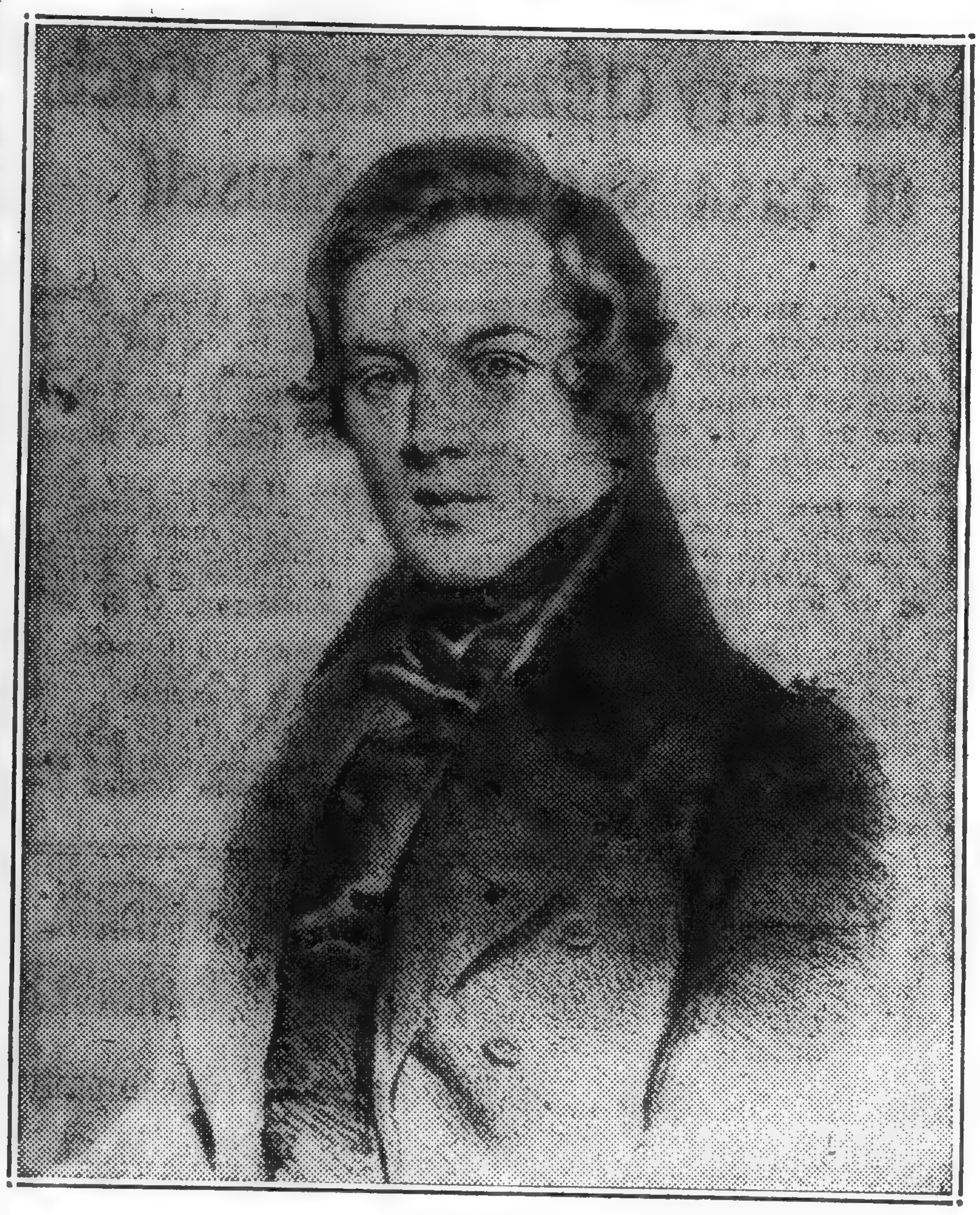
Whitman—William G. Kirby.

Holbrook—William C. Sprague.

E BOSTON GLOBE—TUESDAY, MARCH 7,

THE HEROIC WORLD of MUSIC

Friend Robert



NOBLE YOUTH

SINCE there is such music in the world as Robert Schumann's, it would be a pity not to have people know about it.

That anyone should be able to write finer songs than Schubert's would seem preposterous, yet Schumann wrote them. How could the deepest emotion of a man genuinely in love be sounded more beautifully than in his "Widmung" (Dedication)? A lover might carry that song in his heart for a lifetime. And not an April should return without reawakening the gusty pangs of delight which pulsate through his "Fruhlingsnacht" (Spring Night)—a song like the breath of warm winds drawing across new-ploughed fields on the first mild evening, when windows stand open to the jocund roar of torrents and the shrill-sweet tweet-tweeting of hylas in the marsh bottoms. There is another to the words of Byron's "Sun of the Sleepless" which can haunt the memory year after year and brush with its finger-tips the violoncello strings of the hungry heart. . . . And these are only three out of a hundred.

"What's the use of music?" Allow me to mention one. Schumann's "Carnaval" is a joyous festival for pianoforte, which opens with the silvern shock of chords struck out with both hands. Youth, vitality and high spirits crackle in it like electricity. Suppose you get up in the morning feeling rather groggy and wondering how you are going to get through the day. Start the music of that first page of the "Carnaval" going through your head, and you are ready for whatever comes. Its effect exceeds that of a stiff shot of whisky plus a cold water bath. This may be useful to know. For besides the "Faschingsswanck aus Wien" (Vienna Carnival Pranks), and the "Etudes Symphoniques" (Symphonic Studies) both of which are in the same vein; besides such gay little lyrics as the "Aufschwung" (Soaring) and "Grillen" (Whims).

Now to come to the Pianoforte Quintet. If I were custodian at Heaven's Gate, and the Machine Age, none too sure of a welcome, presented itself for admission, I would, despite all the crimes wherewith its face is blackened, let it in without a murmur. And wherefore? All for the sake of one good deed. What one? That it has produced phonograph records which enable us to live day by day with the music of the Quintet for Pianoforte and strings until it becomes so familiar as to be an unconscious part of the waking consciousness which can be enjoyed at any time and in any place at will. Not only has it brought this Quintet (which could serve as a textbook for an understanding of the "sonata form," central to classical music), but there are also excellent recordings of the "Spring" Symphony and the Pianoforte Concerto which radiate just as inexhaustible energizations of pleasure. These works are such music as could only have been created by a man whose heart was bubbling over with affection and joy. Its effect on listeners is extraordinary. As Schumann himself wittily said, "The sound of music sets birds singing and dogs barking!"

Suggestion: On a Sunday morning in June carry the phonograph out on the lawn under the big maple, spread a steamer rug on the grass, stretch out on it at ease, eyes to the rustling branches, the sky and the clouds, have someone start the "Spring" Symphony, and see what happens to you! Perhaps it may require more than one hearing to make its way, for, to my astonishment, I have discovered that not every one likes even that matchless Quintet the first time through. But give Robert Schumann a fair chance and he will make friends.

To be young without knowing his music is a misfortune I would not care to contemplate; but to know his music at any age whatsoever is never to grow old, for out of its heart perpetually and perennially streams the elixir of eternal youth.

L. P.

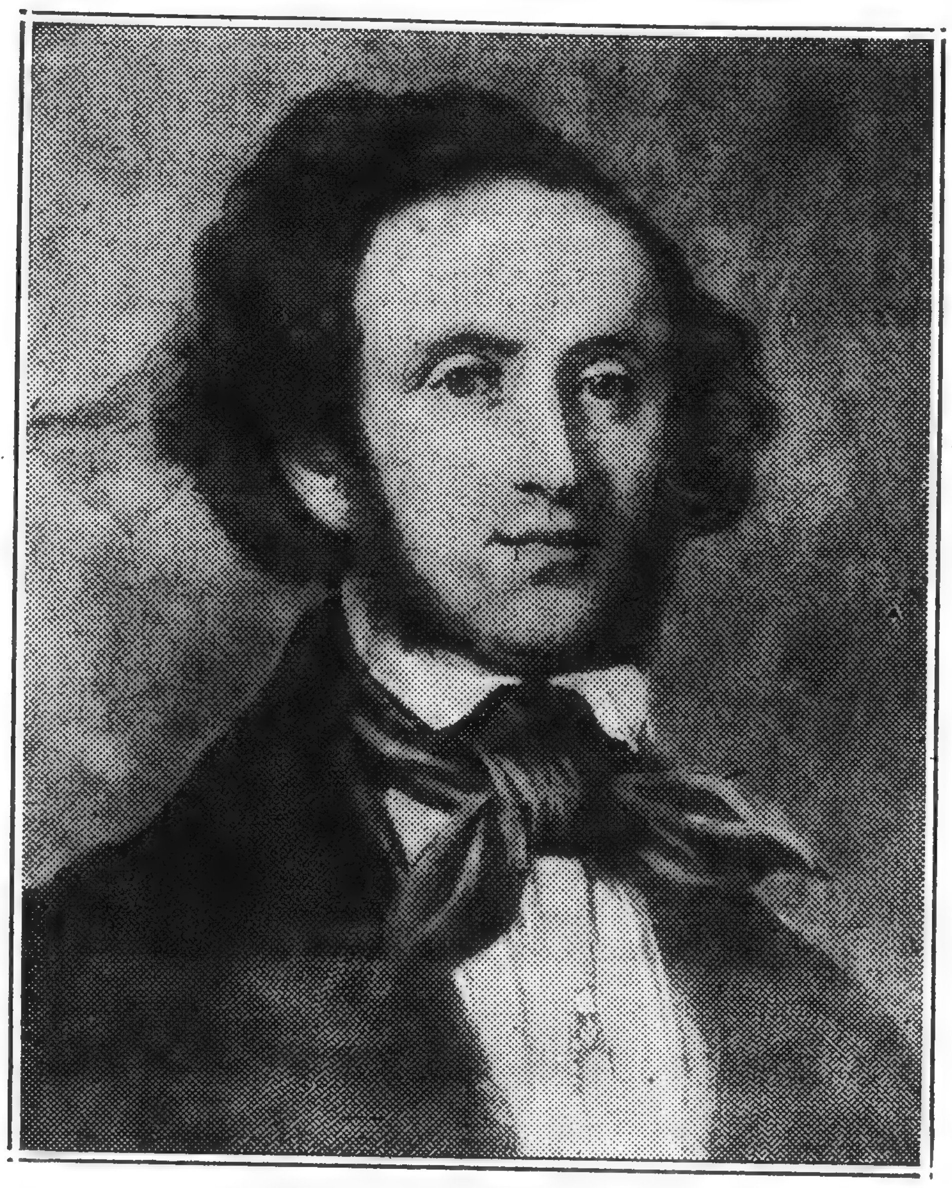
Abe Martin Sayings

Ther's more worryin' t' day o'er gittin' gray than ther is over all th' wayward children an' business depressions put t'gether. Th' only way t' entertain some folks is t' listen t' 'em.

BOSTON GLOBE—WEDNESDAY, MARCH 8,

THE HEROIC WORLD of MUSIC

Felix the Fortunate



"HE BEHAVED HANDSOMELY, AS USUAL"

FELIX means happy, and Felix Mendelssohn was happily named. His people were wealthy Jews who had embraced Christianity and the grandfather was an author of repute. In fact, the Berlin banker complained that he had spent the first half of his life being the son of Moses Mendelssohn and its second half, the father of Felix.

To have been Fortune's favorite is the one offense a man is never forgiven, and the world has held it against Mendelssohn that there was always a cab waiting for him at the railroad station. But never did favorite more perfectly play the gentleman. Many a good musician had occasion to thank his stars for the generosity of Felix Mendelssohn. He was a shade egotistical, was he? Well, how much do you expect for your nickle?

He was nourished on the cream of German culture. Their Berlin house had a concert hall in its garden which was frequented on Sunday afternoons by the pick of the town and of the land, and Felix was taught by Zelter, Goethe's major domo Grand Vizier in questions of musical taste (often a bad one), and as a boy Felix played for the aged Goethe at Weimar.

His short life was a triumphal progress. England became his adoptive step-Fatherland; his oratorios, the "St Paul" and "Elijah," have made England resound scarcely less than those of Handel, and the London musical public did its best to spoil him. As head of the Leipsic Conservatory he made that city the musical capital of Germany. It was he who rescued Bach's music from its century of oblivion and caused to be performed Schubert's mighty C-Major Symphony after his friend Schumann had exhumed the manuscript from the composer's posthumus papers. It took Mendelssohn a long while to find out that Schumann was primarily a composer and not a journalist, but when he did he behaved handsomely, as usual.

Mendelssohn's symphonies will wear well, his oratorios are hardy annuals and his violin concerto survives 89 years of war-horsing. Never suggest to violinists that it be given a rest, for you will get nowhere. Indeed, its charm is irresistible, and besides its being lovely music, it is admirably "violinistic," thanks to its author having repeatedly submitted the manuscript to Ferdinand David, his concert-meister, for technical criticism. His piano concertos have fallen to conservatory students, and it was Hector Berlioz' little joke that from much playing of Mendelssohn's G Major Concerto one of the pianofortes in the Paris Conservatoire went mad and kept on playing it all Summer when the institution was closed!

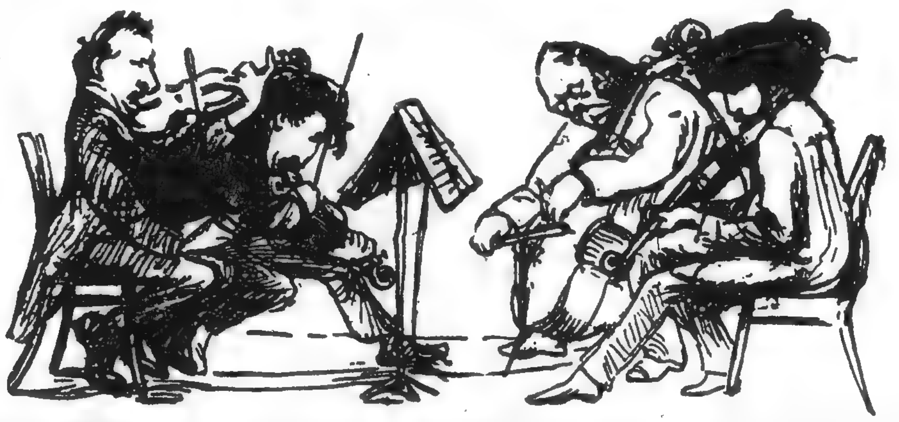
Mendelssohn did one thing that wins every heart. That delightful 17-year-old boy wrote an "Overture" to Shakespeare's "Midsummer Night's Dream" which was, and remains, one of those astounding feats of artistic perfection that embarrass the author the remainder of his life, although 16 years later he added the rest of the "Midsummer Night's Dream" music, and it is all equally magical. Do not let anyone persuade you to go to your grave until you have stored this music in your head and have taken it out into the woods on a moonlit night of Summer. (The phonograph records are excellent and make memorization easy). The music is moonlight made audible, and Shakespeare's elves dance before the very eyes of the hearing.

Why begrudge Felix Mendelssohn his happy life? Was it not about time a composer had one? Besides, it only lasted 38 years. What voltage music must carry, to burn out its luminaries in so short a time? But who would not be burnt out, if by so being he might shine eternally?

BOSTON GLOBE—SATURDAY, MARCH 11,

THE HEROIC WORLD of MUSIC

Friends Worth Cultivating



CARICATURE OF THAT ARISTOCRAT IN MUSIC, THE STRING QUARTET

(From "History of Music in Pictures," by Georg Kinsky, published by E. P. Dutton Company, New York)

FRIENDS worth having are seldom made in a day. A fine personality has more depth than that; and besides, the affair is too serious. We are placed on probation, tested a hundred ways, for disposition, stamina, reliability, brains, and the ability to hold our tongues. Our behavior is watched under conditions of discomfort, danger, adversity, perhaps even injustice and persecution. When these tests are weathered, suddenly we find ourselves accepted completely, and for life. It was worth working for and waiting for.

Great music is a friend worth cultivating. These works are not for the shallow or the idle. Some of them, it is true, are instantly likable; yet all of them require to be lived with and heard repeatedly. But when they do accept us, it is for life.

How straight runs this apostolic succession of composers. Bach learns from Heinrich Schutz, and begets a son, Karl, from whom Haydn learns; Mozart and Beethoven study under Haydn; Schubert knows Beethoven, and Beethoven guesses Schubert's talent; Schumann venerates Schubert, and Brahms is musical godson of Schumann. Mendelssohn and Schumann are close friends. Sibelius meets Brahms, and so it goes. "Thy truth endureth from generation to generation," and likewise from generation to generation of these composers there is almost physically an apostolic laying-on of hands. Each heir elects himself. Genius does not descend from sire to son, but from great soul to great soul.

These men are the heroes, founders, saints and martyrs of a religion. They go through hell that they may fill our world with beauty and joy. If we are to speak of revealed religion at all, then what is music? For no one knows what it is. Like electricity, we use it; but our knowledge ends there. It is a vibration. And since the discovery of radio, our frame of mind in the presence of these unseen worlds is much more respectful.

Music, whatever else it may be, is a direct communication from the invisible. That, as we have seen, is how it gets itself composed and written down. The quality of these thought vibrations which go into the making of great music has a subtle and powerful effect, even upon such a practical issue as conduct. It brings the listener into a state of mind similar to that of the composer when he created it. We thus become participators in the highest states of consciousness possible to mankind.

This influence of course permeates the whole personality and it can become involuntarily ennobling. We are uplifted whether we will or no, and left with an instinctive disrelish for ignobility of any sort. Is it any wonder, then, that the performance of fine music is a religious rite which people are willing to pay good money to attend? Here is a world of peace and joy in which we can take refuge, where the wicked (including our troublesome selves) cease from troubling; an emergency exit, "This Way Out in Case of Distress," inscribed in letters of gold over the gateway to music.

If one has money, music is worth paying for handsomely (there is really no cash equivalent for it) in lessons, concerts and phonograph records, exactly as though these last were books, which in fact they are—printed sound; if not, then music comes, thank Heaven, free, over the air to anyone who can rig up a radio set. Have the Immortals relented and sent us this Great Consoler exactly when we need it most?

This is what the composers have done for us. What are we prepared to do for them? Are they not worth an effort to comprehend? Shall we permit these sacred writings to be cheapened, vulgarized, insulted, preyed upon, and filched from by the unworthy? When we might have the best, shall we tamely accept the sixth-rate? And shall we not give this holy art our gratitude and reverence? For it may well be that the artist, and especially the musician, will prove to have been the unique contribution of us European peoples to the religious experience of mankind.

L. P.

(CONCLUSION OF THIS SERIES)

Current News From Boston's Concert-Halls

The Sinfonietta of Mr. Hill, "Zarathustra" Again, Programs Ahead

TRANS MAR 9

UPON this week's program for the Symphony Concerts Dr. Koussevitzky has placed two pieces of novel interest. One, appropriately, will be heard for the first time on the excursion of the orchestra to Cambridge this evening. The other had a single hearing at Symphony Hall ten years ago. The new work is a Sinfonietta by Professor Edward Burlingame Hill of Harvard University. The revival is a Night Piece for Flute and Strings by the veteran, Arthur Foote, who turned his eightieth birthday last Sunday. There are still resident composers whom conductor and audiences welcome.

First, for the Sinfonietta, this department is privileged to print the following note from the composer himself: "Last spring Dr. Koussevitzky suggested my trying a symphony in one movement. Despite numerous experiments from the time of Liszt's piano-concertos and his piano-sonata, the problem is still not without interest. I planned therefore to begin with the usual exposition of sonata-form, to substitute for the usual development section, a slow movement on independent themes, somewhat brief but fulfilling its normal function of contrast. This section, in turn, leads to a finale, based also upon independent themes. Before the end, a return is made to the opening theme of the first section by way of recapitulation before the piece ends.

"The themes as a whole are suggestive of a 'sinfonietta' rather than a full-grown symphony; hence the title. I may add that as in others of my recent pieces there is *no* descriptive basis. The task of developing musical themes is sufficiently difficult without trying simultaneously to attain a specific atmosphere to agree with some program. It has not seemed necessary, however, to restrict the orchestra."

More Particularly

The Sinfonietta—writes A. H. M. in weekly function as able analyst—runs in one movement with three principal divisions. It was written last summer. It is self-contained music, with not a sign or a vestige of a program. Out of the themes and the contrasts between themes Mr. Hill designs his music. It is the most compact and concise of the three symphonies which he has written to date. The orchestra assembles four flutes (one alternating with piccolo), two oboes and an English horn, three clarinets and a bass clarinet, two bassoons and a double bassoon, six horns, three trumpets, three trombones and a tuba, the usual modern percussion, piano and strings.

Each of the three divisions contains two contrasting themes. The first theme of the first division begins with energetic repeated chords. Interwoven with these chords is a counter-theme played by horns which probably has more significance in the work as a whole than any one of the principal themes. It is characterized by the rhythm, one of the typically "American" species of rhythm. It forms the basis for the accompaniment to a number of the other themes; appears to be the most used piece of musical matter in the entire composition. It also lends a distinctively "American" flavor to the whole —a flavor different, however, from that of the composer's first symphony, which was found to be typical of New England. The present sinfonietta might be called typically American, A. D. 1933.

The second theme of the first division is more melodic, as is the way of second themes, somewhat suggestive of a waltz in the rhythm. The middle divisions contains two contrasted melodies of long breath, highly lyrical in connotation. The counter-theme, discussed above, is frequently used by way of accompaniment. The concluding section is brilliant, again with its own themes. As a whole, the work contains two fine climaxes: one at the end of the first division; the other, more considerable, at the close of the whole. Mr. Hill is liberal in the use of dissonance. Such an interval as the diminished octave occurs frequently. His dissonances, as always, have reason and give pleasure; will not offend those, even, to whom the very term "dissonance" is anathema.

And Mr. Foote

The performance of Mr. Foote's Night Piece—A. H. M. continues—is almost an anniversary. The one previous performance at Symphony Hall came to pass almost ten years ago—on April 13, 1923, when Mr. Laurent was also the flutist. The music was composed in 1918 for flute and string quartet for the Chamber-Music Society of San Francisco, first performed at its concerts on Jan. 28, 1919. In the same form it was heard at a concert of the Flute-Players' Club in Boston on Oct. 30, 1921.

On the occasion of the previous performance Mr. Foote was exceedingly modest about his piece. The eminent programmist could get no other word from him than that it was "a slight little thing." And, without belittling it, so it is. A half-dozen pages of score-paper contain the whole. But on those half-dozen pages one can find melody of rare quality. When it was played ten years ago reviewers preferred it to a more elaborate piece for solo-flute and orchestra, with which it was paired. It is lyric, reflective music, avoiding "modernisms," avoiding also the pitfall of an attempt at a final climax—often disastrous, or even ludicrous, where so gentle an instrument as the flute is concerned. Such an idyllic, gentle, musing piece is sure to be welcomed by many.

Nine Days' Wonder

Sibelius's Sixth Symphony, in D minor, not the most impressive in the present sequence of seven, stands first on the current program. Last comes Strauss's tone-poem, "Thus Spake Zarathustra." When it was new piece in 1897, the composer confided the first performances in America to the Boston Orchestra, then under Mr. Paur. This town heard it in October; New York in the following December. Loud and long was the debate; strange and fierce the rhapsodies, that it provoked. Now "Zarathustra" is established concert-piece; then it was nine days' wonder upon an innocent world bedeviled. Mr. Lawrence Gilman, who was eye-and-ear witness, once recalled all this amusingly:

"Huneker, then in full prime, "declared that when the music reached the section called 'The Song of the Night Wanderer,' he renounced Bach, Beethoven, and Brahms, and became maddeningly intoxicated—not with joy, but with doubt, despair and defiance.' 'Never,' he remarked, 'shall I forget that screaming trumpet [sic] as it cut, jaggedly across the baleful gloom! Sinister beyond compare was the atmosphere, and I could have cried aloud with Dante, 'Lo! this is Dis!' " Huneker recommended that 'Also Sprach Zarathustra' be played once every season, and the audience be limited to poets, musicians, and madmen.. 'The latter, being Overmen, would grasp its sad truths.' Huneker was not the only critic who was moved to ransack Heaven and Hell for suitable images of praise or blame—though most of the appraisers stuck to Hell (or Bedlam) for their similes.

"We have long since learned to view the once amazing score more calmly. Thirty-five years take serious toll of the modernity, the startlingness, of any music. Strauss's cathedral in tones, 'dangerously sublime,' with its fantastic arches, half Gothic, half infernal, its 'hideous flying abutments, gorgeous façades, heaven-splitting spires,' does not awe us as it did in 1897. The arches are less fantastic, and not even half infernal. The flying abutments are no longer hideous. The rim of eternity does not seem quite so accessible from its soaring spires as it evidently did in the impressible and innocent nineties."

Programs to Hand

From Dr. Koussevitzky for the Symphony Concerts of next week on March 17 and 18:

Suite in F major....................Roussel
Symphony on a French Mountain Air for Piano and Orchestra....................d'Indy
(Pianist: Mr. Gebhard)
Forest Murmurs from the Opera, "Siegfried"....................Wagner
Prelude and Closing Scene from the Opera, "Tristan and Isolde"....................Wagner
Overture to the Opera, "Tannhäuser"..Wagner

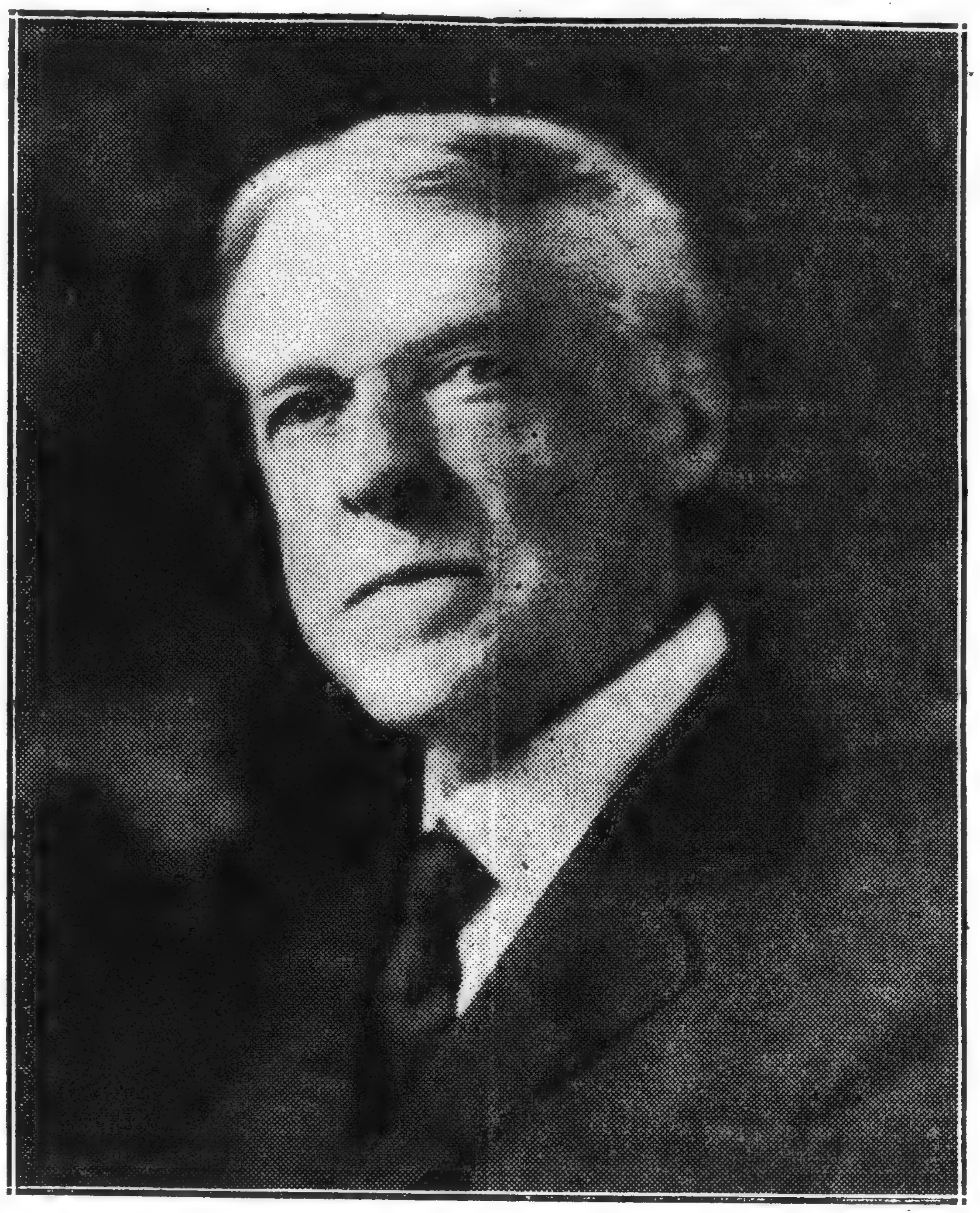
From Dr. Koussevitzky for the supplementary concert of the Symphony Orchestra on Monday evening next:

Overture to the Opera, "Russian and Ludmilla"....................Glinka
Concerto in D major for Violin and Orchestra....................Chaikovsky
(Violinist: Miss Ippolito)
The Rite of Spring: Pictures of Pagan Russia....................Stravinsky

From Mr. Rakhmaninov, as pianist and composer, for his concert in Symphony Hall on Sunday afternoon, March 19, two new transcriptions included:

Variations in C minor on an Original Theme.................... Beethoven
Prelude from the Sonata for violin in E major.................... Bach
(Transcribed by Rakhmaninov)
Night Piece, Op. 23....................Schumann
Impromptu in F minor....................Schubert
Invitation to the Dance....................Weber
(Edited by Taussig)
Scherzo from the Incidental Music to Shakspeare's Comedy, "A Midsummer Night's Dream"....................Mendelssohn
(Transcribed by Rakhmaninov)
Nocturne and Ballad....................Chopin
Preludes in E major, B minor, A minor Rakhmaninov
Sonnet of Petrarch—Hungarian Rhapsody.Liszt

Flute—Tied with Laurel



Arthur Foote

The Eldest of Resident Composers, Whose Eightieth Birthday, on Sunday Last, Will Be Marked at the Symphony Concerts This Week by the Playing of his Night Piece for Flute and Strings

---

Tran. Mar. 9

As plans now stand at Symphony Hall, "Belshazzar's Feast" and "Evocation" will be heard at the Symphony Concerts of March 31 and April 1, with the choir of The Cecelia for assisting chorus. "Belshazzar's Feast" is the choral piece of swift and cumulative power, written by young Mr. Walton and first heard in England eighteen months ago. "Evocation," for orchestra, chorus and declaiming voice is the piece that Mr. Loeffler wrote, a year ago, for the dedication of the new hall of the Cleveland Orchestra. Mr. Walton's music will be heard for the first times in America; Mr. Loeffler's for the first times in Boston.

Post Mar 12

Daily Report Of The Music-Makers

Mr. Hill's Symphony Produced, Slonimsky and Varese, Fiedler's Concert

TRANS MAR 10

TO Cambridge one went last evening to hear the Boston Symphony Orchestra in Sanders Theater. The concert might well be called "all features." Surely the first performance of a new work by Professor Hill is feature enough for any concert. Surely, also, the playing of a violin concerto of considerable proportions by Mr. Burgin is a thing to be considered. And where is the concert that would not be set off from its neighbors by the inclusion of a waltz by Johann Strauss? While finally, for all these, the major item on the program was still the performance of Schumann's "Spring" symphony.

It is proper that Professor Hill's Sinfonietta await for a full review the report on this afternoon's concert at Symphony Hall. The present writer has already treated it analytically. To that analysis he desires merely to add certain remarks of Mr. Hill, made during his exposition of the Sinfonietta at the lecture room in the Boston Public Library yesterday afternoon. Said he: "It is not a matter of affectation on my part when I say that a composer is the last person on earth who ought to talk about his own composition. I believe I have wrought thus and so. But I cannot really tell. I am not even as well fitted to judge when I hear the work in performance, as is someone to whom it is fresh and not so personal. Whether it has the necessary coherence and balance it is not for me to say. I only hope that it has." Wise words. This paragraph is only to assure Professor Hill that to one pair of ears the necessary qualities were present in abundance.

Certainly Mr. Burgin distinguished himself last evening in the playing of Glazunov's Concerto for Violin and Orchestra. Melodic qualities of an intense and exalted nature fill the first movement. A quieter and more sustained lyricism is the essence of the slow movement. Virile, mounting rhythms character the third. An elaborate cadenza provides ample opportunity for the display of technical prowess if that were needed in addition to the demands made by the concerto as a whole. Eminent artists have played many a concerto with the Boston Symphony Orchestra. One cannot honestly say that one has enjoyed any of them more than one enjoyed Mr. Burgin in this concerto last evening. The passion that is engendered by the melodies of the first part, the smooth flowing song of the second, the keen-edged, whipping rhythms of the third, the high virtuoso technic, all were his and to spare.

It is a commonplace of criticism that Schumann is at his weakest in his orchestration. But the Koussevitzkian Schumann bids fair to change all that. In the conductor's Schumann there is no muddiness of orchestral effect. And this he accomplishes without changing a note of Schumann's scores, without re-orchestrating a single measure—as has sometime been done. A wise distribution of dynamic effect assures Schumann all necessary clarity. And given this clarity, where on earth can one find more Schumannesque Schumann than in this symphony? Does one look for his ardent exuberance, it is to be found in the first and last movements. Does one look for his chordal structure, one finds it in the first movement. Does one think of his cross-rhythms, they are contained in the third movement. Is one on the alert for his especial brand of lyricism, so "innig" and so "schwärmerisch," as the Germans would have it in their untranslatable but apt descriptions, the second movement, the second theme of the first movement, are rich with it. Of a truth there is no more essential Schumann than the Schumann of the Koussevitzkian Spring Symphony.

In Strauss's waltzes called the Voices of Spring conductor and audience were entirely at one. One saw elderly, straight-laced ladies visibly unbend when the measures were first heard. And when at the end of the concert Dr. Koussevitzky faced the audience with the usual bows, a smile spread over his countenance. It was all just so much good fun, carried off superbly.

A. H. M.

13th Concert - Fri-Sat

Symphony

Concert Of Contrasted Composers

TRANS

MAR 11

Strauss with "Zarathustra," Symphony of Sibelius, Hill and Foote

ONCE MORE, at the Symphony Concert yesterday afternoon, Dr. Koussevitzky excelled as conductor in the music of Strauss. He gains this merit because he treats it primarily as music sufficient and significant in itself, regardless of the sub-titles that the composer may have affixed to it, of the inferences that analysts may choose to draw from it. Through thirty years the pother has continued over the domesticity, so to say, of Strauss's "Sinfonia Domestica"—father, mother, child, the baby's bath, the baby's awakening, whatever might tickle the first or the second childhood of many a commentator. Dr. Koussevitzky plays the piece for intrinsic musical content, for the conjugal emotions within it poetized; while few think twice of the actual or the alleged detailing along the way. Every tone-poem of Strauss is mixed metal; contains pages in which his invention flags, his discrimination wanes, in which he is content with something very like platitudes. By every pertinent device of pace and accent, volume, energy and quality of tone, the conductor would minimize or gloss these errors and shortcomings. His versions of the "Sinfonia Domestica," "Ein Heldenleben," "Don Quixote," alike bear him witness. The Straussian faults recede; the Straussian virtues stand forth.

So, again on Friday, with the conductor's return to "Thus Spake Zarathustra," Dr. Koussevitzky was not concerned with the Nietzschean implications of the tone-poem; possibly they may be left in these days to Herr Hitler; nor with the sub-titles of Strauss; nor yet with the excerpts from Nietzsche's book tagged to them. He had in hand, first, a piece of music that to this day, with every actual or attributed demerit on its head, remains remarkable for far-flung design, puissant progress, wealth of resource, mastery of means, the sense upon many a hearer of intensified, rhapsodic creation. The conductor was concerned also with a music that in the eighteen-nineties may have been more or less homage to Nietzsche; but that in these nineteen-thirties is expression in tones of the emotional gamut of man: his ascents out of darkness into light, from spiritual sickness into spiritual health; his longings and passions and raptures, depressions, disillusions, despairs; his final encounter with the insolvable enigma of this mortal life. He was concerned, finally, with performance that should transfigure the superficial, passing platitudes; that should the more maintain the high pitch of imagination, creation, transmission.

There is, for example, the "Dance Song" in which Zarathustra sets free his rejoicing spirit. Played blatantly, the Straussian measures may seem no better than the banalities of the Viennese dance enlarged. Played as Dr. Koussevitzky played them, as from an inner intensity striving toward ecstasy, they become plausible, if not potent, a music of concentrated, cumulative rhythm. If the listener chooses, he may hear only from the pages "of joys and passions" the chromatics that were Wagner's legacy to the next generation of composers. The evoking and unrolling Koussevitzky clothes them in a darkling splendor of tone. The temptation to sentimentalize the unfolding motiv of the ideal is nearly irresistible. Dr. Koussevitzky prefers that it challenge the enigma of our living.

To note these things is not to indicate a negative, over-studied, over-repressed version of the tone-poem. Dr. Koussevitzky abounds in affirmations: the surge of the introduction into the one epical daybreak that music has yet achieved and by mighty simplicities; the tensely singing strings outreaching toward "the great longing," the strange, remote beauty that haunts "the grave-song" above the isle of the dead; the sententious fugue mocking at dry-as-dusts' learning; the march of the ideal from Dance Song into Night Song, toward the twelve tolling bell-strokes that doom it, hushed into the riddle of the universe. In a word, Dr. Koussevitzky divines and sounds the note that in these days must pervade "Zarathustra" if the tone-poem is to prevail—the note from within outward of ever-expanding, ever-mounting ecstasy. A coarse-fibered performance and this inner intensity is smothered. A sentimentalized performance, and the power and the beauty are smeared away. Strauss wrote, Dr. Koussevitzky sounds, a music of rhapsody, measured by the mysteries of which it would sing.

The Sixth Symphony of Sibelius proffered the sharpest contrast. It is terse and stripped. It is without literary or any other origin than the making of music. It is unified rather than diversified. In substance and procedure it is the expression of an independent, individualized mind. No movement follows the orthodox formulas. In none of the four is there conventional statement and subsequent development. The scherzo lacks a contrasting trio. The slow movement has little to distinguish it from the preceding first, the following third. Sibelius assembles and assorts his themes and scraps of themes; draws them together into a pattern steadily tightened; intensifies the musical thought; reaches the concentration-point; releases his hand, and wraith-like all has vanished. There is no expression or emotion in the ordinary sense of the words. Yet every measure runs clear; while the whole symphony is strangely luminous and serene. The ear hears it as the eye sees reflections in clear, still water.

As there is evolution, so there is mood. The first movement is a muted music of converging lines, almost monotonous in color. The second is both simple and ingenious, capricious with little devices and conceits. The third has the pungency that marks almost all Sibelius's scherzi as music of the folk. The finale renews, with more energy, the impression of the beginning—of motivs assembled, intensified, concentrated, then suddenly dispersed. . . . Even a composer may write wholly for his own musing pleasure Seemingly, in the Sixth Symphony, Sibelius has taken that privilege. The conductor met him half way. From both the luminous calm of the whole remains the abiding memory. If the reader must have literary comparison, here is music less of Finland than of Prospero's isle.

Between Strauss and Sibelius two resident composers. . . . Once more Dr. Koussevitzky has remembered Mr. Arthur Foote; recalled one of his later pieces to performance; so given pleasure to all that heard. The chosen music was the little Night Piece of 1917 for Flute and Strings, with Mr. Laurent to play the solo-part. Few flutes flow with such rich, full-bodied, edgeless tone as his. Few flutists excel him in felicities of skill, in musician's aptness. Out of the abundance of his later years Mr. Foote found a melody at once smooth, sweet, melancholy. Debussy's song for the oboe in "Iberia" is not more pungent of the sensuous night, more suggestive of distant sound against surrounding stillness. "A slight little thing," if Mr. Foote will have it so, but a "thing" perfect in kind and degree. Even the poets, who like to hear "flutes across the glamouring dark" would agree to it. For the audience there was nothing left but round upon round of applause directed toward our eldest composer for his years, his work, his life

---

Block-Notes Of a Journey Bostonwards

The Sports and Pastimes Of The Symphony Orchestra, Koussevitzky Speaks

THE scene is the Gilt Edge train leaving New York on a Saturday at six P. M. Inquiring riders of the Pullman cars are told in hushed whispers that the first two cars of the train carry the famous Boston Symphony Orchestra, returning from a triumphant tour.

Wending our way to these two cars, we enter a veritable paradise of smoke. Efforts have been made to confine smoking to one car, but there are so few of the musicians who do not indulge in one or another of the forms of smoking that one car would scarcely suffice to hold those who do. Cigars, cigarettes and some pipes are in evidence, and one might even see Mr. Sidow, who pontificates at the tuba, indulging in a pinch of snuff. Cherkassky, Perret, Langendoen, Mayer and Bernard Zighera are devotees of the pipe.

Presently Max Polster arrives carrying the umbrella without which no tour of the Symphony would be quite the same. A door flies open, there is a commotion, and Boaz Piller, whose cane is as necessary to the tour as Polster's umbrella, has arrived, and the train starts. Cutaways, and even ordinary coats are exchanged for the comforts of shirt sleeves or sweaters. Theo Grundy, the young Belgian trumpet-player easily carries off the honors for wearing the most highly colored sweater, rivaling even Joseph's many-colored coat.

Bridge, some contract, some auction, claims many: Burgin and Piller are excellent players, as are Hamilton, Battles, Gillet and Zung. The American sector is represented by the four inseparable musketeers, Pinfield, Tapley, Stonestreet and Gundersen. There is also bridge à la française, with Mayer, Dufresne, Lauga and Bernard Zighera, though one would not suspect it to hear in the bidding the strange words, piques, tréfles, carreaux, cœurs. Zighera employs his time when he is dummy with drawing from a pocket a leather case which he opens and studies warmly. We peer over his shoulder and see innumerable snapshots of a most engaging infant. He is Frederic Zighera, four months old, and still he and his daddy have not met; for the young man is with his mother in Paris, where he was born. With good reason Zighera can tell how many more concerts there are this season.

Poker in its various phases is the next popular diversion, and though the banks have been closed all day and the financial state of the country is under discussion, the incorrigible Amerena, known as Patsy, announces in stentorian tones that the only bank in America is now open.

Messrs. Lorbeer, Polster and Sidow are playing skat, a German game played with thirty-two cards. Nearby, Hanson and Panenka have put their blond heads together over a puzzle. Sanromá and Arthur Fiedler are having a studious time at anagrams.

We disturb Leslie Rogers, the orchestra's librarian, who is reading a desert island story to inquire the contents of a newspaper bundle he carries, and with great interest he shows us a most villainous-looking blade said to be the sword of a Dyak head-hunter, which he is taking home for that remarkable collection of his, consisting of guns, pistols, war-clubs and arrowheads.

Marcel Lannoye, the young horn player, is talking to anyone who will listen to him about Hitler, unemployment and the stock market. Before such things were, his principal subject was Shakspeare.

Kassman and Arcieri, violinist and clarinetist, respectively, are busily studying French, while Boettcher and Schindler are devouring German newspapers.

There are other readers among the orchestra. One sees the Saturday Evening Post and Collier's more than once, and Valkenier of the horn section, is reading Harper's. Mr. Ritter of the tympani is fascinated with Thomas Mann's "Magic Mountain," because he has played in Davos where the story is laid. White, who presides at the xylophone, is reading Lawrence's "Sons and Lovers," Grundy, Maeterlinck's "Life of the Bee" and Caughey of the harps, Dante.

We proceed now toward the dining car, passing Gaston Elcus asleep, his head protected from draughts by a beret. A strange sounding language falls upon the ear, and we se Madam Sauvlet who has accompanied her husband, the violinist from New York. She is a famous hostess and almost every musician has nothing but pæans for her hospitality. The language is Dutch, and is spoken by the little court which surrounds her: van Wynbergen, Langendoen, to be later joined by Valkenier and Erkelens, all Hollanders like herself.

In the parlor cars we find Messrs. Mager, Laurent and Bedetti, and we discover that the latter's occasional disappearances are to have a hand in one or another of the games in the special cars.

In the diner we are joined by a quiet looking, rather tired gentleman of medium height. So quiet is he that it is obvious that the few Connecticut Yankees in the car who have attended the concert of the Boston Symphony Orchestra in Carnegie Hall that afternoon do not recognize in him the dynamic and dramatic figure that projected a magnificent performance of Sibelius's Fifth Symphony and an acutely poignant reading of "Tod and Verklärung." It is indeed, Dr. Serge Koussevitzky.

We learn that, because of the matinée concert, he has not lunched, and is "very, very hungry." One surmises that a Trimalchian feast will be ordered, but au contraire, he begins with a half grapefruit, proceeds to a lamb chop, and tops it off with figs and a cup of hot water in which is a bit of lemon. So is genius fed. There is no after dinner cigar, nor yet a cigarette, and the food is consumed without enthusiasm which is entirely confined to his conversation.

With just enthusiasm he speaks of the tour as having been the most brilliant and successful of the year. Acclaimed everywhere, at a time when other orchestras are tottering under the economic strain, he has been asked for series of concerts in Washington and Baltimore. Doubters of his sincerity, if there be any, should well remark that he has refused these brilliant offers because it would mean giving up the orchestra's concerts in Northampton and New Haven, and, he says, it is much more important that the Symphony Orchestra should appear before the potential concert-goers. the student youth.

He talks of many things. He is interested in American literature, and has the current European curiosity of Sinclair Lewis. We explain that we hold with Lewisohn, that Lewis is popular in Europe because he presents what the European believes to be the typical American. He inquires of us concerning our tastes, and the name of George Moore arises. He was a personal admirer of the conductor and a friend. One can imagine Moore's enthusiasm for this leader.

This leads him to speak of the library which he had in Russia, with its rare and valuable manuscripts both of music and literature. And from there is but a step to his art collection in which his catholic taste is again patent; we hear of Rubens, Monet, Renoir and many others. One wonders a little if this remarkable collection misses now the love it must have had before the revolution—if some spiritual essence flows from the pictures into some dry heart denied religion.

We tell him that in our opinion his lovely things have been sacrificed to a futile cause, and a sidelong glance at the famous profile reveals that for a moment he is again living among his treasures. And then he speaks with disapproval of the overthrow of religion in Russia, for he is, above all, a devout and believing man. There are eras, he thinks, when the supremacy of the devil is unchallenged, and he is of the opinion that we are living in such an era, but he adds that so long as one has the belief in God here, and he places his hand over his heart, all will be well. And the sonority with which he pronounces the word God, recalls the legendary fervor of the Middle Ages.

We speak of his work as litterateur, such as was made public at the time he received his doctorate at Harvard, and he tells us that he has many other ideas to set to paper. We venture to suggest that we believe it to be a duty for him to write his memoirs, and he assures us that such is his purpose. He speaks of his personal relations with Chaikovsky and Skriabin, of his friendship with Debussy and Strauss, and of the remarkable letters which he has had from Sibelius discussing points of interpretation of the latter's works, into which, according to the conductor, the great Finn has poured the cream of his austere and majestic intellect.

We inquire concernedly about the twice projected promises of Strauss's "Domestica," and he assures us that it will be performed this season. He recounts with wonderful humor how he was studying conducting in Berlin when the score was first performed, and tells how all the students and assistant conductors were never to be seen without scores, piano, orchestral, and arrangements of it for four hands at a piano. He speaks with enthusiasm of the fugue in the last movement which is so gay, so well constructed that one is not conscious of the form.

At length the time has come for him to rest, so we leave him, carrying with us new enthusiasm for this magnetic personality who has done more to acquaint the younger generation, to say nothing of the older, with the whole gamut of music, than has almost any other conductor in America today.

TRISTRIM LIVINGSTONE

141

MUSIC

Globe Mar 11

SYMPHONY HALL
Boston Symphony Orchestra

Two compositions by American composers are included on the program of the Symphony concerts this week. The first is a new Sinfonietta by Edward Burlingame Hill, heard for the first time in Boston yesterday, following its premiere in Cambridge Thursday evening. The other is Arthur Foote's "Night Piece" for flute and orchestra, the solo part of which is played by Georges Laurent with his customary superb musicianship. Sibelius' Sixth Symphony and Strauss' tone poem, "Thus Spake Zarathustra," are the remaining numbers.

Mr Hill's Sinfonietta was written last Summer in response to Dr Koussevitzky's suggestion that the composer write a symphony in one movement. Mr Hill decided, in the course of composition, that his material was better suited to the smaller form of Sinfonietta. Scored for large orchestra, including a piano, the Sinfonietta is direct, almost terse, in manner. The first pages are modern in harmonic idiom and in the brief themes that are quickly sounded by various groups of instruments. Toward the middle, however, the general style reverts to that of the late 19th and early 20th centuries; the harmony becomes less dissonant and the phrases, notably those for the strings, are longer and more sinuous. The Sinfonietta is stimulating, but like other modern music that is highly concentrated, it requires several hearings to be appraised at all fairly. The audience was pleased, applauding heartily Mr Hill's appearances upon the stage.

Mr Foote is said to have modestly termed his "Night Piece" a "slight little thing." To be sure, the piece is scored for a small number of players, and its ideas are unpretentious. Yet by virtue of simplicity, sincerity and craftsmanship, it is a highly effective score. The writing for flute, a lyrical melody played over soft interweavings of muted strings, brings out the solo instrument's capacity for sustained song. This "Night Piece" bears repetition, especially when so beautifully played as yesterday. Mr Foote, too, was present, and bowed from his seat. The handclapping which greeted his music was the most persistent of the afternoon.

Sibelius' Sixth Symphony has, to one listener, a spiritual affinity with the tone poem "Tapiola," first heard here last Fall. The Symphony was composed in 1923 or 1924, "Tapiola" in 1926. Although as highly personal in manner as any of the five symphonies that preceded it, this Sixth partakes more than they of that indefinable, somewhat descriptive element called "Nordic." Certainly no man but he who dwells in a northern country could have written this music. Whether it is distinctly racial in feeling is another matter, and apparently one not easily to be settled. The material of the Sixth Symphony and the general style are more fastidious, more the work of supreme genius than those of "Tapiola."

The spareness of Sibelius' instrumentation and the calmness of his musical speech are quite different from Strauss' sonorous utterances and the Gargantuan orchestra he employs. Yet each has written great music. This is an excellent example of the divergent ways of genius, and the fact that there is a place for all.

"Thus Spake Zarathustra" is one of Strauss' better creations, despite the mingling of great pages with those that are blatantly trite—and labored, to boot. The introduction, the fugue, and the conclusion, for example, make up for the banality of the waltz. The Nietzschean philisophy that prompted Strauss to write his work, and the success—or lack of it—in his tonal portrayal of the development of man, may be disregarded. After all, only the music is important.

Next week Dr Koussevitzky will play D'Indy's "Symphony on a French Mountain Air," Roussel's Suite in F major and three Wagnerian fragments: the "Forest Murmurs" from "Siefried," the Prelude and Love-Death from "Tristan and Isolde," and the overture to "Tannhauser." Heinrich Gebhard will be soloist. C. W. D.

SYMPHONY IN PRODUCTS OF MODERNS

Post Mar 11

Hills' Sinfonietta for First Time in Boston

BY WARREN STOREY SMITH

Four living composers are represented on the programme of this week's Symphony concerts: Jan Sibelius, Richard Strauss, Arthur Foote and Edward Burlingame Hill. The two last-named were present at Symphony Hall yesterday afternoon to receive the well-deserved and hearty plaudits of their fellow-townsmen.

HILL'S SINFONIETTA

Mr. Hill's piece, a Sinfonietta in one movement, so brief as to be almost epigrammatic, was played yesterday for the first time in Boston; the actual premiere occurred in Cambridge the night before. Mr. Foote's ingratiating "Night Piece" for flute and strings, delightfully played yesterday by Mr. Laurent and his colleagues, was first heard here in 1923 and the present performances are in honor of the composer's 80th birthday. The season's cycle of Sibelius' symphonies brought yesterday what might be alliteratively described as the singular Sixth, and the concert closed with the tonal splendors of Strauss' tone-poem after Nietzsche, "Thus Spake Zarathustra."

Mr. Hill's little symphony begins promisingly. The idiom is that of the modernists, but in it Mr. Hill seems to say more than do many of his confreres. In the succeeding slow division he takes a step backward harmonically and writes music that hints at but just misses sentiment. The finale is again contemporaneous in spirit, with the inevitable suggestion of jazz. All in all, an engaging piece and orchestrated with great skill.

Sibelius' Sixth

Sibelius' Symphony grows upon acquaintance, but it can never be popular in the sense that some of its predecessors have already attained to that distinction. The first movement still seems barren almost to futility and the other three, although meatier thematically, all deserve the reproach, if reproach it be, of asceticism. The Seventh Symphony now in prospect also betrays this horror of the tonal flesh; curiosity regarding the nature of the Eighth may not be satisfied until next season as the work after all will not be ready for performance this spring.

Yesterday Dr. Koussevitzky conducted this music with a sympathy worthy of remark, in view of the reserve and austerity on the part of the composer that amount almost to ungraciousness.

Strauss' Tone Poem

Barring a slight confusion of pitch near the end, the performance of Strauss' once daring tone-poem was both brilliant and discerning. The piece itself is more uneven than any of its fellows from "Don Juan" through the Alpine Symphony, a much underrated work. At times in "Zarathustra" Strauss is merely a sort of super-Liszt, at times his own genius flames brightly and the music achieves the almost impossible feat of reflecting the spirit of Nietzsche's extraordinary book.

It has been said of Strauss, and the comment is pertinent here, that even when his musical thought is commonplace he nevertheless holds the listener's attention. That in itself is no mean accomplishment.

Local Composers Honored at Boston Symphony Concert

By MOSES SMITH

The program of this week's Boston Symphony concerts is as enjoyable as any momentarily recalled during the year. Heard by yesterday's matinee audience, the concert, delivered with the customary virtuosity by the orchestra under Koussevitzky, was applauded by the audience, but the reception should have been even warmer.

The concert began with a new Sinfonietta by Edward Burlingame Hill of Harvard. In one movement, the work combines briefly the form and content of three movements—fast, slow, then fast again. The structure is compact, the writing is neat, as in Professor Hill's earlier compositions. But more important was the fact that this music is gay, bubbling over with melody and arresting modulations and rhythmic devices.

This music is jazzy in spirit, but the jazz is not of the blues variety. Though he wrote the Sinfonietta as recently as last summer, Prof. Hill seems to have ignored the depression. The work was spiritedly performed yesterday.

The other numbers heard were Sibelius' sixth symphony, also "Sprach Zarathustra" by Strauss, and "A Night Piece," by Arthur Foote, Boston composer and musician. The performance of the latter work was a gesture in recognition of the achievements of Mr. Foote, who reached his 80th birthday this week. He was present at the performance yesterday to acknowledge the applause which followed. In the shuffle the audience almost forgot the sensitive and impeccable Georges Laurent, who played the flute solo.

Dr. Koussevitzky presented a poetic and beautifuly rounded conception of the Strauss score, as he has done in the past. It goes without saying that he was similarly happy in his treatment of Sibelius, for whose superb music he has been a more ardent propagandist than any other conductor in America.

MUSIC

Her Mar 11

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony orchestra, Dr. Koussevitzky, conductor, gave its 18th concert of the present season yesterday afternoon in Symphony hall. The program was as follows: Hill, Sinfonietta (first time in Boston); Sibelius, Symphony No. 6; Foote, "A Night Piece," for flute (Mr. Laurent) and string orchestra; Strauss, "Also Sprach Zarathustra."

It would seem as if Sibelius, writing his sixth symphony, had tried to show how different he could be from the composer of the preceding five. It is true that he is still faithful to his scheme of repeating patterns, but in this symphony the repetition is not so impressive, nor does it lead so often to dramatic or eloquent outbursts. On the other hand, the sixth symphony is without a slow movement. The allegretto that replaces it has comparatively little character; the scherzo is without a trio. The first movement ends in a singular manner, it stops without rhyme or reason, as if the composer had said to himself, "This thing has gone on long enough. Let's change the subject." There are fine things in the symphony: as the introduction for strings, the frequent passages for wood-wind instruments; but as a whole the music is not of the greater Sibelius; it often disappoints expectation and at times is unexpectedly dry. Shall one say it is a composition for student to examine the workmanship rather than for the enjoyment of an audience? The melodic invention is not conspicuous and there are no compelling climaxes.

Richard Strauss in search of a subject to inspire him bethought him of Nietzsch's "Thus Spake Zarathustra." It is strange that he did not choose Immanuel Kant's "Critique of Pure Reason." Cesar Franck was once found reading it, but he did not attempt to turn it into a tone poem. Strauss's huge work was first heard here in 1897. Then we were all thrilled by the "stupendous" opening; by the mighty climax on the chord of C major. There was curiosity about the trumpet solos; would the trumpeter bring out the top note securely? Yesterday this passage was played brilliantly and with apparent ease. One tried to solve the "mystery" of the conclusion in two keys—"The theme of the ideal sways aloft in the higher regions in B major; double basses repeating C. G. C., the World Riddle." How old this tone poem is today! Old and futile except for a few pages—Introduction and the "Dance Song."

Mr. Hill's sinfonietta was played for the first time at the Symphony concert in Cambridge last Thursday night. Mr. Hill wrote that Dr. Koussevitzky suggested his writing a symphony in one movement. "The resulting material seemed to approach a sinfonietta rather than a symphony." The impression of a symphony's first movement was not absent yesterday in the mind of this hearer. The word "sinfonietta" suggests a lighter treatment than that given to this work. Yesterday the slow section was the most ingratiating. The other passages are scholarly, as was to be expected from Mr. Hill, but one reasonably expected a lighter touch, more piquant harmonies and more diversified instrumentation. The work was loudly applauded. This was true of Mr. Foote's melodious and romantic piece with the flute beautifully played by Mr. Laurent. Mr. Foote's name has been on programs of this orchestra since 1887. Throughout the years his ideal has been high. He has never striven after cheaply acquired success. He has always been a musician, respecting himself and his art.

Dr. Koussevitzky and a chamber orchestra from Symphony Hall will share in the festival of chamber-music, next month, in the Library of Congress at Washington. They will fill the concert of Monday evening, April 24, with numbers from Bach, Ravel, Hindemith, Copland and other composers. . . . Mr. Laurent's Wind Ensemble will also be heard at the festival, in a new quintet by Gustav Strube, once of Symphony Hall.

Novel Concert By Symphony

Trav Mar 11

A varied and novel concert of exceptional interest was given by the Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, yesterday afternoon. It was unusual in several ways: (1) these was an American atmosphere; (2) a sinfonietta was given its first performance in Boston; (3) all of the four composers, Hill, Sibelius Strauss and Foote, were still alive; and (4) two of them, Hill and Foote, were present. The guest soloist was Georges Laurent, flutist.

The program began with the first playing here of a sinfonietta in one movement, written last summer by Edward Burlingame Hill of Harvard, at the suggestion of Dr. Koussevitzky. There was a soothing, self-contained newness, a lack of blatant dissonance, surprising in something so typically American. Definite rhythm, modified dissonance and the diminished octave were to be found, but there was no sign of great musical character. A mildly pleasing piece, nothing more.

The sixth symphony by Sibelius was of different calibre. Next to the last of the Sibelius cycle being played this season, it spoke of a rugged nature understandable to North Americans. There was peculiar force to the music, which while 18th century in sense, was yet extremely modern in manner. Though not the most impressive of the sequence, this symphony in D minor had pureness of tone and splendid power in a subdued and restrained style. One hardly need speak of the superbly polished performance given by Dr. Koussevitzky, now the greatest disciple of Sibelius in this country.

Following the intermission came Foote's "A Night Piece" for flute and string orchestra. As flutist, Georges Laurent gave a distinguished interpretation of this piece termed "a slight little thing" by its modest composer, now living in Newton Centre.

The rare charm of the musing flute voice held and delighted all as Dr. Koussevitzky skilfully wove together the flute tones and the gentle melody of the strings, creating an impression of night that was near perfection. There was prolonged applause—applause for Mr. Foote, 80 last Sunday, who was forced to rise many times from his seat on the floor, for the conductor, for Mr. Laurent and for the stringed section of the orchestra.

A tone poem by Strauss entitled "Also Sprach Zarathustra" brought the concert to a close. According to Richard Strauss this symphonic poem was composed as his tribute to the genius of Friedrich Nietzsche. Yesterday it was played with a deep feeling due a work portraying in music the development of the human race up to Nietzsche's idea of the superman. W. T. C., Jr.

Music

Monitor Mar 11 '33

Boston Symphony Orchestra

A meaty and balanced program was provided by Dr. Koussevitzky for the eighteenth pair of concerts (March 10-11) by the Boston Symphony Orchestra. It opened with a new Sinfonietta in one movement by Prof. Edward Burlingame Hill of Harvard, an engaging work full of melodic graciousness and rhythmic vitality. It is divided into three sections, of which the first is classic in form but modern in style; the second, charmingly lyrical, and the third lively and vivacious. A figure which plays a big part in the work lends it a popular flavor through its implications of jazz. Mr. Hill has toyed with jazz before; he even wrote a jazz concerto for two pianos which he later withdrew. In this instance the touch of jazz is very mild and inoffensive; just enough to connect the music in spirit with the great mass of the American people. The score is of course scholarly in construction and orchestration, but it is far from academic; it seems rather a spontaneous, personal expression, perhaps the most individual of the composer's works. It was well received by the audience.

Mr. Arthur Foote, another distinguished Boston composer, also had a place on this program, with his "Night Piece" for flute and string orchestra, to which he has referred as "a slight little thing." It is slight, but by no means negligible or unworthy. It is in fact a very appealing "little thing," with charming melodies and transparent texture. It was played with most ingratiating tone and most fluent line by that superb flutist, Mr. Georges Laurent, and the string choirs. The composer was much applauded.

Mr. Hill's Sinfonietta was followed by the Sixth Symphony of Sibelius, the neglected sister in the series of seven. Many commentators appear to feel that it has scant appeal. Even Mr. Cecil Gray, high priest of the composer, finds comparatively little to say for it in his "Sibelius." It had been performed in Boston three years ago, and then was repeated within a month by Dr. Koussevitzky, who only now has revived it. To the present commentator it is one of the most alluring of Sibelius's symphonic works, marked by technical economy and directness, restrained emotional intensity and rare subtlety of rhythmic pattern.

The program closed with a very musical rendering of Dr. Richard Strauss's modest attempt to describe, in a half-hour tonal lecture, "the development of the human race from its origin." The result was impressive, not because of Nietzsche but because of Strauss—and because of Koussevitzky, who made the tale a musical, not a philosophical, revelation. L. A. S.

Incidents and Prospects

The audience at the Symphony Concert of Saturday outdid its predecessor in warmths toward Mr. Arthur Foote. At the end of his Night Piece for Flute and Strings Dr. Koussevitzky first persuaded him to the stage; then the audience twice had him back to unlessening applause. The heartiness, the honesty, were unmistakable. Nor, at the end of his Sinfonietta, was Mr. Hill overlooked. Bostonian evening, said the wits, with Strauss and Sibelius each tucked into his corner like the attendant saints in old frescos.

Trans Mar 14

The Symphony composed by Monsieur Roussel for the fiftieth year of the Symphony Concerts was lately played in London by the orchestra of the British Broadcasting Corporation. It was well received as the work of a "distinguished mind and an accomplished craftsman."

H. T. P.

Are there readers of these pages who recall how great was the stir caused when Mr. Monteux and the orchestra introduced to Boston in 1924 Stravinsky's "Rite of Spring"? Are there perchance any who saw how numerous were the departures of those, chiefly beyond the middle years of life, who could not hear it to its close when Dr. Koussevitzky revived the piece a few weeks ago? Yet Dr. Koussevitzky, nothing daunted, regarding the "Rite of Spring," and rightly, as one of the epoch-making pieces of the 20th century, is presenting it tomorrow in his Monday evening series of concerts as announced elsewhere in these columns. These listeners of Monday evenings are of necessity less practiced hearers of music than are those who make up the audiences of the "regular" subscription concerts. It will be interesting to find their reaction to this much-discussed composition.

Post Mar 12

147

5th Monday Concert

Orchestras Sounding In Three Cities

The Monday of Koussevitzky, Stokowski's Innovation, Safety in New York

Mar 14 — Herald

THREE Russians and a soloist made up Dr. Koussevitzky's program at Symphony Hall last evening. The Russians were Glinka, Cha.kovsky and Stravinsky; the soloist, Carmela Ippolito. The overture to "Russlan and Ludmilla," the violin concerto in D, the "Rite of Spring," were the works which the composers provided.

Beyond a doubt it was Stravinsky's "Rite" which furnished the chief point of interest. To one who has heard it frequently, and who still remembers with astonishing clearness the first time he heard it, not the least part of the interest consisted in observing the reactions of those who had not previously come in contact with the work. For the Monday audience contains not a few of such. There were of course the dissenters. A few of them left the concert during the intermission. But not many. Again, there were those who departed between the two halves of the "Rite." Also not many, and without exception of the elderly contingent. Of the rest (and they were surely more than 99 per cent) none gave signs of displeasure or boredom. Whether assenters or dissenters to what Stravinsky's work contains and to the method of revealing it, they showed interest in hearing the work to its end. After it was all over one could hear that lively discussion pro and con which one heard almost ten years ago when Pierre Monteux first ventured "Le Sacre du Printemps" in Boston. Not before during the present season did the audience linger so long or recall the conductor so often as they did last evening after their first hearing of the most debated work of the last quarter century.

As to performance, Dr. Koussevitzky's reading far surpasses any previous that has come to one's notice. One sits spellbound before the two great crescendi which lead to the conclusions of the two parts of the work. Far back the conductor lays the foundations for them; gradually, but with an electric energy builds them up. So vitalized are they that at any point one might be willing to stop and say, "This is the ultimate; from here it can't go on." But on it does go. Till at the last that exhaustion which Stravinsky had in mind for his dancers is accomplished.

There are also poetic portions, great backgrounds against which the sacrificial rites in honor of spring are placed. It matters not a whit whether the shades of Debussy or of Rimsky are stalking just out of sight behind those backgrounds. The proper grays and soft and misty greens they do furnish for the rest of the picture. And Dr. Koussevitzky lays on those soft colors with infinite care and subtlety until in their way their magic is as great as that of the sacrificial dances themselves. Of course the secret of "Le Sacre" is its rhythm. To the god—or the demon—rhythm, the composer Stravinsky and the conductor Koussevitzky in this work give to the last ounce their effort and their accomplishment.

Colorful rhythm was also the key to Glinka's overture last evening, rhythm bright and gay, plus rich melody that might have come out of almost any opera in Italianate style. Of the effect of sparkling rhythm and luscious melody conductor and men missed not the least fraction. A simple work in high performance, such was this overture.

Miss Ippolito, for her part, gave a somewhat colorless reading of Chaikovsky's violin concerto. Technic was adequate, perhaps a little more than adequate; tone was often silken, often full and warm. And there the matter stops. Dr. Koussevitzky and his men gave marvelous support where support was sometimes exceedingly difficult. A. H. M.

Her MUSIC Mar 14

BOSTON SYMPHONY ORCHESTRA

The fifth program of the Monday evening series of concerts by the Boston Symphony orchestra, Dr. Serge Koussevitzky conductor, was given last night at Symphony hall with Carmela Ippolito, Boston violinist, as soloist. This was the program:

Glinka..Overture to "Russian and Ludmilla"
Tchaikovsky..Concerto for violin in D major
Stravinsky..............The Rite of Spring.
A picture of Pagan Russia

The music was skilfully selected and placed. One might ruminate on the different conceptions of pagan Russia as portrayed in sound by Glinka (for "Russlan and Ludmilla" is a fairy tale of pagan Russian days) and by Stravinsky, to whose "Rite of Spring" audiences still pay the tribute of leaving in hauteur, though the work is past 20 years old, and generally accepted as the composer's best, and one of the most likely to live of all our welter of modern music. One might watch, in the music of the three Russians, each of whom dominated the music of his country in his day and greatly influenced musicians outside his land, the progress of orchestral technique, the development of orchestral expressiveness.

Glinka lived during the first half of the 19th century, Tchaikovsky during the second half of it; Stravinsky dominates our time in music. Glinka sang out the wild Russian tunes of the peasants with simple appreciation; Tchaikovsky used them as the core of some of the most emotional (sometimes morbidly emotional) music ever written and because one touch of sentiment makes the whole world kin, he wielded a far greater influence than his less gifted and less fervent predecessor; Stravinsky uses the Russian themes as incantations, by which he hauls us, as by the hair, back into an atavistic age, when rhythm and sound soothed not the soft surface emotions, but stirred up depths that could rouse to savage ecstacy.

Carmela Ippolito, playing the Tchaikovsky concerto, was not at her best—possibly because of sudden program changes—possibly because she stood on the stage of Symphony hall, playing with the Boston Symphony, an honor young musicians do not take lightly. But even her less-than-best is still very lovely. She has a luscious tone, warm and singing; her phrasing is rounded and her bowing free; she plays sonorous double-stops and crystal-clear harmonics. Nervousness may have induced her to telescope her rhythms; Dr. Koussevitsky solved those difficulties in tempo with masterly skill, holding orchestra and soloist together with unobstructive firmness. She was warmly applauded.

It was the "Rite of Spring" after all, which made the evening memorable. Dr. Koussevitsky has never conducted it more intensely; the orchestra has never played it more brilliantly. It still startles, still annoys, still irritates, and still provokes wildest pleasure in the initiates. If initial public disapproval be a test of the greatness of a piece of music—and history shows such a close parallelism between them that one is tempted to say it does—"The Rite of Spring" will live when everything else written since 1900 will have been forgotten. E. B.

RUSSIAN NIGHT AT SYMPHONY

Heartily Applaud Stravinsky's "Rite of Spring"

Post Mar 14

BY WARREN STOREY SMITH

An all-Russian programme was offered at the Symphony concert of last evening, the outstanding feature of which was the performance of Stravinsky's "Rite of Spring." Since this epoch-making work had last been heard in Symphony hall, Dr. Koussevitzky and the orchestra had carried it to New York and there scored with it an emphatic success. Last evening the performance excelled and exceeded even that of the Friday concert of two weeks ago when the piece was revived after a silence of some half dozen years, and in a manner to convince the sceptical that here was, in truth, not a passing sensation of the concert hall, but an authentic masterpiece.

There had been reason to wonder how the Monday audience, a company little habituated to symphonic music in its more recent and radical manifestations, would accept Stravinsky's formidable score. There was every indication, however, that this audience not only tolerated, but even responded to "Le Sacre." Only a handful left the hall in the pause between the two parts of the work, and at the end the applause was unmistakably hearty. By such evidence this audience is musically open-minded, more so, indeed, than that of the Friday matinees.

The tale of the rest of the concert is quickly told. It began with Glinka's still vigorous overture to his opera, "Russlan and Ludmilla," played last evening with uncommon brilliance. And between the music of the first Russian composer of importance and that of the foremost living Russian music-maker came the Violin Concerto of Tchaikovsky, with Miss Carmela Ippolito to play the solo part. Not in some time had Miss Ippolito been heard in this, her native city, and the audience received her warmly. Today this concerto is showing signs of age and Miss Ippolito, able and musicianly player that she is, is hardly the one to restore to its faded cheeks the flush of youth. It would have been wiser of her to choose a piece that could better make its own way.

Globe MUSIC Mar 14

SYMPHONY HALL
Boston Symphony Orchestra

Music by Russian composers filled last evening's Boston Symphony concert, the fifth of the Monday series. Glinka's Overture to "Russian and Ludmilla," a pleasant piece, came first, followed by Tchaikovsky's D major Violin Concerto, and Stravinsky's "The Rite of Spring." Carmela Ippolito was the soloist.

Tchaikovsky's concerto, a battle-horse of more campaigns than any except the eldest generation can remember, has been enjoying a respite for several years. If memory serves, orchestral performances have been few in the past nine seasons, and only rarely has a violinist offered it in recital. Like Mendelssohn's concerto, this of Tchaikovsky's is a good, sound, concerto, neither the sparkling music of a Mozart nor the Olympian work of a Beethoven or a Brahms.

Miss Ippolito, a violinist whom Boston may claim as one of its own, has long been regarded a player of taste and skill. These qualities were fully in evidence last evening, together with a fine, silken tone, good intonation, and technical ease that indicates the seasoned artist. Strangely, however, her work lacked fire and zest, presenting marked contrast to Dr Koussevitzky's mettlesome reading of the orchestral portion. Miss Ippolito was heartily applauded when the piece was over. She was recalled several times.

Fewer persons left the hall last evening, on account of "The Rite of Spring," than when it was played a few weeks ago. Probably this proves that one can get used to anything, given time enough. Or, as one would prefer to believe, concert-goers are perhaps becoming fond of a score that is not only a specimen of masterly orchestral technique and an amazing study of rhythm, but one which set a new style in musical expression when it was given to the world 20 years ago. Since then it has served as model for more than a few compositions. The "Rite of Spring" may still be unpleasant, shocking to some ears, but it cannot be dismissed as a stupid bore. It is anything but that. Possibly in 10 or 20 years it will seem as harmless as Tchaikovsky.

The last concert of this series will be played April 3. C. W. D.

Russian Program at Symphony

Amer Mar 14

By MOSES SMITH

The reappearance of Carmela Ippolito, violinist, who received her youthful training in Boston, marked the Boston Symphony concert of last evening. For several years Miss Ippolito has been a less familiar figure here than in Philadelphia, where she has studied at the Curtis Institute.

She played the Tchaikovsky concerto last night, bringing to the performance the virtuoso technic which the piece demands, a good, if not robust tone, and a generally well-rounded violinistic style. Her presentation was for the most part accurate and secure. There were no outbursts of passion, neither was there sentimentalism, in this playing. The proverbial excesses of youth were fortunately absent.

On the other hand, there might have been greater plasticity, a more searching analysis beneath the composer's superficial notes and lines, a more intimate identification of the performer with the mood intended by the composer. Of course, one allows for an inevitable nervousness—for the occasion was important to an aspiring violinist. Perhaps at next opportunity Miss Ippolito will forget a little of her reserve and correctness (which would do her credit as a pupil), and strike out boldly for herself.

Music

Mon Mar

Monday Symphony Concert

Three classics of Russian music had been selected by Dr. Serge Koussevitzky to make up the program of the fifth in the Monday series of concerts by the Boston Symphony Orchestra, given last evening in Symphony Hall. They were Glinka's Overture to "Russlan and Ludmilla," Tchaikovsky's Violin Concerto and Stravinsky's "Le Sacre du Printemps." Miss Carmela Ippolito was the soloist.

The program was well arranged to display the resources and development of Russian music. The overture, taken at a dizzy pace, was brilliantly and eloquently performed The concerto, not the most appealing of all the works that have been written in this form, still offers a challenge to virtuosity and to musicianship. Miss Ippolito brought to its interpretation an adequate technique (her harmonics were particularly good), a pleasing though not a large tone and a clear structural conception. She was, however, too busy with these fundamentals to give the work the rhythmic subtlety and the musical imaginativeness which it requires if it is to be raised out of routine performance.

The "Sacre" caused no rioting. Not even hisses or boos competed with the applause. A few persons left unobtrusively at the intermission, but the majority of the Monday subscribers, most of whom were probably hearing the work for the first time, listened with open minds and remained to applaud until the conductor was justified in calling the men to their feet. It may be that part of the clapping was intended more for the interpreters than for the composer, since the performance was a marvel of virtuosity; but on the whole, the Monday audience distinguished itself by its receptiveness to this modern masterpiece. L. A. S.

The Day's Round Of Concert-Halls

Return to d'Indy's Symphony On a Mountain Air, Announcements

Trans Mar 16

AMONG the problems which a conductor must face, probably none is more trying than that of maintaining the largest possible active repertory. It is all too easy to have a comparatively short list of pieces that are played over and over again, and an exceedingly long list of worthy and pleasurable things that are credited with only a nominal number of performances, often not more than one. Surely no program-maker is more diligent than Dr. Koussevitzky in avoiding these extremes. Season after season, concert after concert, he finds room for works in danger of undeserved oblivion. Last week he salvaged Mr. Foote's admirable "Nightpiece," these ten years left silent, on the library shelves. This week he restores to the Symphony Concerts another music unheard there through nine years, of larger dimensions and signed by a more noted name. For Vincent d'Indy's "Symphonie pour Orchestre et Piano sur un Chant Montagnard Français" was last played by the Boston Orchestra in the spring of 1924. It has been heard at these concerts with Mr. Bauer, Mr. Cortot and Mr. Gebhard as pianists. On Friday and Saturday it is again Mr. Gebhard who is to take his place "at the piano."

There are those who hold this symphony the most pleasurable of d'Indy's works. It was composed when the composer was still in the first flush of young maturity, at the age of about thirty-five. (One says "about" advisedly; for there appears to be doubt as to the year of d'Indy's birth; 1850, 1851, 1852 are all cited with authority; while d'Indy's own word in the matter is apparently contradicted by the official records of his natal town.) The "Symphony on a Mountain Air" was written in 1886. At this time d'Indy was still sensitive to romantic influences around him; still willing and eager that his music should reflect his love of nature, his delight in the mountains of his native province. Not yet had he become the high priest and conservator of classic method and the system of César Franck. True, Franckian methods of composition dominate the technical procedures of this symphony. But those procedures are the means to an end, not the end itself.

The "Cévenole Symphonie," as the French often call it, is both an adventure in strict symphonic form and a set of variations upon the mountain tune. That tune is listed in d'Indy's "Chansons populaires du Vivarais" as No. 1 under the caption, "Mélodies sans paroles." A note states that it was "entendue au loin, sur la crête de Tourtons, entre Saint-Péray et Touland." This pleasing melody of the Cévennes Mountains is there given in the identical form (save for one note) in which it is heard from the English horn at the beginning of the symphony. A literal repetition by a flute follows close. After this introduction "Assez lent," the first movement continues through a sonata-form "Modérément animé." The second movement follows in song-form, "Assez modéré, mais sans lenteur." The finale, "Animé." is a freer handling of sonata-form. In the use of the piano, the "Symphony on a Mountain Air" is forerunner of the many modern works in which the piano is of less importance than in a concerto, but of more prominence than would be accorded it as mere orchestral voice.

The "mountain air" during the course of these three movements suffers many variations. In energetically rhythmed figures it forms the basis for the first theme of the first movement. In lyric form, with some alteration, it is also the principal theme of the second division. As hunting call for two horns it begins the middle section of this movement. In the first section of the finale it is heard in two forms simultaneously—in the figuration for the piano and in the woodwind melody to which that figuration is accompaniment. After the exposition of this movement it is found in still another form, in the development in the rhythm of a tarantella; in two further variants in the increasingly active "Très animé" which follows. In addition it is heard in original form more or less throughout the symphony. Indeed the only portions of the whole work which are not directly derived from this air are the second themes of the first and the last movements. The Franckian principle is thus already fully developed in this symphony. But in it, the peasant whom d'Indy may have heard playing this tune on a shepherd's pipe in the distant mountains, the nature-lover who is d'Indy himself, the rugged and massive Cévennes, far outrank Franckian procedures.

A. H. M.

Incidents and Prospects

Mr. Fiedler's program for the concert of his chamber orchestra, the Boston Sinfonietta, in Jordan Hall on Tuesday evening, April 4, will include a Concerto for Piano and Strings by the elder Bach; a Sinfonia in E major by his son Philipp-Emanuel, the Suite from Stravinsky's "Story of the Soldier"; a Divertimento by the light-fingered Jacques Ibert of Paris.

For reasons best known to himself Mr. Stokowski put by the performances of Stravinsky's "Rite of Spring" in Philadelphia and New York, announced in quick sequence to the performances of the same piece under Dr. Koussevitzky in Boston and New York. Instead of a Russian program, Mr. Stokowski divided his concerts between Bach and Brahms.

Mrs. Elizabeth Shurtleff Coolidge is again providing the Public Library with a concert of chamber-music, open to all comers—on Sunday evening, March 26, by the Manhattan String Quartet.

19th Concert - Fri-Sat

MUSIC

Post Mar 18

SYMPHONY HALL

Boston Symphony Orchestra

If the shade of Richard Wagner happened to be present in Symphony Hall yesterday afternoon while the "Tannhauser" overture was being played, it must have remarked to the sculptured gentlemen high on the walls that below them a revelation was taking place. A revelation of how a man's imagination, interpretive powers and will with an orchestra can bring new fire and new beauty out of a hackneyed, 90-year-old score. (Though the anything but humble Richard would doubtless not have so referred to this product of his 30's!)

This overture—by no means the supremely masterly music that Wagner wrote later in life—has had all sorts of performances in its time, many of them bad. So many times in the past, under other hands, has the Pilgrims' chorus seemed theatrical artifice, lacking in the religious fervor it is intended to convey; how frequently have the Venusberg pages sounded old-fashioned and melodramatic rather than suggestive of the pagan creatures and frenzied routs of Venus' subterranean court. But yesterday, by virtue of gorgeous tone, dynamic emphasis, and an indefinable sixth sense of conducting, the overture moved and thrilled as never before.

Dr Koussevitzky's personal reading, although familiar, had not previously seemed quite so incandescent. It wrung every bit of effect from the printed notes. Some may call this exaggeration, compared to more sober readings; but one listener is unregenerate enough to look with favor upon such a course when it really improves the music.

There were two other Wagner fragments on the program, the "Forest Murmurs" from "Siegfried" and the Prelude and Love-Death from "Tristan and Isolde." Earlier had come Roussel's Suite in F major, and Vincent D'Indy's "Symphony on a French Mountain Air," with Heinrich Gebhard playing the solo piano part.

The "Forest Murmurs" was meticulously, transparently, played. This was one of the few occasions within memory when the elusive detail of the beginning received as much attention as the clarion sounding of the various motives that occur later in the score. The "Tristan" excerpts were—as always—very moving, but one listener would have enjoyed them even more had they been played faster. To linger over the sinuous measures just long enough to draw out full effect is different from remaining until the phrases are stretched out and thereby lose their force.

D'Indy's "Symphony on a Mountain Air" is in some respects a remarkable piece of music. To begin with, it is a highly personal creation, romantic in style and feeling, but not sedulously imitative of that supreme romanticist, Richard Wagner, whose influence, in 1886, still dominated composition. For a young man to assert his individuality in those days was ghastly conceit. Even Richard Strauss, the enfant terrible of the time, had barely began to emerge from this influence. The symphony was composed when D'Indy was in his 30s, when he apparently valued feeling and imagination above academic theories of symphonic construction.

He treated the mountain tune respectfully and delicately, harmonizing it tastefully and developing it in an interesting fashion. The instrumentation now and then pays homage to Wagner, but for the most part D'Indy speaks his own message in his own voice.

Mr Gebhard was justly called back to the stage time and again for his customary eloquent playing. There are not many pianists now to he heard who can equal Mr Gebhard for sensitive musicianship. There are none who surpass him.

When Roussel wrote his suite, he poured a tart cocktail of modern music into the old wine bottles of form. Listening to this exuberant, stimulating piece, one is not at all concerned with preludes, sarabandes, and gigues. One thinks only of the fact that here is some original modern music worth hearing. For once, lack of sentiment does not imply lack of spirit. Mr Roussel, praise be, is not a member of the mechanical school of composition, whose adherents scramble several keys together simultaneously, according to approved formula, and then loudly proclaim a new musical deal. His middle-course theories on the use of unrelated keys are indeed shrewd.

Gregor Piatigorsky, the Russian cellist, will be soloist next week in Mozart's Horn concerto, transcribed for cello by Gaspar Cassado, and in Strauss' "Don Quixote." The remaining number will be Locatelli's "Elegiac" Symphony.

C. W. D.

Side by Side French Music And Wagner's

Room for More of His Music At Symphony Concerts, D'Indy and Roussel

Trans. Mar. 18

NUMBERS from Wagner's operas filled half the program at the Symphony Concert of Friday afternoon. Possibly Dr. Koussevitzky intended them as continuance of the commemoration, begun last month, of the fiftieth anniversary of Wagner's death. More probably, he was following his frequent custom, to give half a program in a season to such pieces. All three had been recently heard, though by other audiences, at the orchestra's concert for its Pension Fund last December; at the "Monday concert" in February that to a day marked the semi-centenary. One, the "Forest Scene" from "Siegfried," returns not too often to Symphony Hall. The other two—the Prelude and Closing Scene from "Tristan and Isolde," the Overture to "Tannhäuser"—have long been "standard pieces" there and everywhere else. The Friday audience listened to all three tensely; upon each heaped applause. After the excerpts from "Tristan," it was not stilled until the orchestra had risen in crescent around the conductor. Contrary to its custom at the end of a concert, it lingered for recalls after the overture to "Tannhäuser," which most must have known by heart—for that reason welcomed the more.

The performance—to say nothing of the music itself—justified these excitements. A symphony orchestra may lack in degree the projecting, dramatizing accents that an operatic orchestra gives to such excerpts. (One may have reasonable doubts, if Mr. Toscanini, Mr. Stokowski or Dr. Koussevitzky happens to be conductor). But in America there is not, and there never has been, an operatic orchestra of the first rank. Our operatic seasons are too short, changeful and overcrowded for that perfection. We prefer to spend our operatic money upon other things.

In Boston, New York and Philadelphia concert-performance of excerpts from Wagner's operas gains much from the skill, intelligence and sensibility of the players, from the consequent quality of tone, force of accent and finesse of shading; from alert and full response to the conductor, from the disclosure of the symphonic as well as the operatic composer hand in hand. Here in America, the concert-hall has often known the largest splendor and the finest divination in the interpretation of Wagner. Stage aside, and theater-pit compared with concert-platform, from the latter flows the clearer Wagnerian spring.

Once more, yesterday, these advantages of the American concert-hall stood plain in the performance of the three excerpts. (Only one, the arrangement from the Second Act of "Siegfried," gains by the visualizing of a well-ordered stage.) The qualities of the orchestra, the sense of a self-contained music, were further enhanced by the conducting of Dr. Koussevitzky. Through his nine years at Symphony Hall he has gained materially with Wagner's music—in wisdom and measure, in clear insight and projecting eloquence. He is now less disposed to substitute a "very personal reading" for the discernible intentions of Wagner himself. (No composer knew more certainly what he wanted nor more plainly indicated the intention, the ways, the means.) No longer does the conductor try to outdo in revelation even the Wagner who made revelation possible. Perhaps there was a reminiscence of this fault in the tonal whisper, almost inaudible, with which the "Forest Scene" began. But once in course, the music sounded the truer, wrought the more illusion, for the conductor's just proportioning. The measures of forest whir and glimmer and stillness, the measures of the memories astir in Siegfried's young mind, the song of the woodland bird, the hint of the fire-girt Brünnhilde—all fell into place and picture.

The performance of the Prelude to "Tristan"—one of the present heights of Dr. Koussevitzky with Wagner—was remarkable for the richness of the orchestral texture, the incisiveness of the orchestral accent, the sensuous euphonies of instrument with instrument and choir with choir; the imaginative adjustment of the turn from the fateful beginning into the outset of amorous ecstasy; the intensive advance, with the unfolding of the music and the mounting of the passion in closest unity. As one flood were the two. The finest of tonal fiber, the justest of proportioning, distinguished the playing of the final scene. Again the unfolding of a music in which Wagner is at the full of symphonic creation; the final sublimation in Isolde's death-song of the passion and fate that fill the opera, were inseparable.

No conductor will forbear the splendors of tone with which an orchestra of the nineteen-thirties can enrich and re-voice the overture to "Tannhäuser" of the eighteen-forties. For what else are three-score strings, a master of the clarinet, the numbers and quality of the brass choir at his command? Many a conductor—Mr. Mengelberg for example—only rants and rages in this quest of power and splendor. By richness of tone, by balance and measure, by edged orchestral accent Dr. Koussevitzky gains it. Ninety years have mellowed the Pilgrims' melody; only in the later Paris version does the music of the Venusberg keep voluptuous sting. The tonal strife of flesh and spirit persists; but it is better, with Dr. Koussevitzky, not to overdo and burst it.

These three excerpts, the quality of the performance, the response of the audience, the obvious excitement on the stage and in the auditorium, suggested reflections. The place of Wagner in a capital city of music is obviously its opera house: Dr. Muck was manifestly right when he insisted that only the overtures, the preludes and a few self-contained fragments from the music-dramas could be transferred in integrity to the concert-hall. Boston indeed has an opera house, opened in recent years for as many as two weeks out of fifty-two, including in that fortnight as many as four, five or six performances of Wagner's operas, usually the more familiar. Boston is now an altogether opera-less city. It may remain such for some years to come, while we are adjusting our American world to a new life. Yet the public of concerts, and many who do not frequent them, are keen to hear the music of Wagner. It is at apogee now in America; as some say in Europe as well. If we in Boston may not have Wagner in the theater then we should have him in the concert-hall which is the next best place. We should have him in particular at the Symphony Concerts for the quality of performance already cited. Dr. Muck's ruling, which his successors at Symphony Hall have generally followed, is applicable to any city with a functioning opera house. But Boston has none.

For these reasons it seems desirable to break away from the succession of overtures and preludes and a few established excerpts—the mourning for Siegfried dead, the Good Friday Spell in "Parsifal" are convenient examples—that have too long been the standard Wagnerian repertory at Symphony Hall. If we do not hear there the Entrance of the Gods into Valhalla, the farewells of Wotan and Brünnhilde, the mounting of Siegfried to Brünnhilde's rock, the duet of hero and valkyr, the song of the Rhine-Maidens, the death of Siegfried, Brünnhilde opening her lips in prophecy and doom, when and where shall we hear them? Not few of these pages are summits of music—symphonic, operatic, what the hearer will. So also with the Introduction to the third acts of "Tristan" and of "Die Meistersinger"; the rapture of Tristan and Isolde in the garden; the choral close of "Die Meistersinger," the rites of the grail in "Parsifal." The third act of "Siegfried" is towering Wagnerian monument. In the half century through which it has been known to Boston, how many times has it been heard in either opera house or concert-hall?

In Philadelphia Mr. Stokowski has made bold to transfer whole acts from Wagner's operas to the concerts of his orchestra. In a fortnight he will venture all of "Parsifal" under those conditions. He has assembled and played as well long excerpts, suite-like, from Wagner's operas; while to every one the public of the Philadelphia Orchestra has risen. Allow for Mr. Stokowski's operatic ambitions. Dr. Koussevitzky nurses none. Even so, in the present state of Wagner in opera-less Boston, here are courses to be considered, perhaps to be followed, by the powers that be at Symphony Hall. At the least the Wagnerian repertory there should be widened by the restoration of orchestral excerpts too long neglected, by the inclusion of self-contained scenes that also employ voices. (These voices are essential strands in Wagner's symphonic web.) As present signs go, the response of the public may not be doubted. Until there is opera again, only from the Symphony Orchestra may we receive such music.

The first half of the concert fell to pieces that well deserved revival—the Suite in F major of Roussel, last heard when it was new work in 1927, written with thought of the orchestra and the conductor that again were playing it; d'Indy's early Symphony on a Mountain Air for Orchestra and Piano, overlooked through nine years "at these concerts," now returned with Mr. Gebhard to play, as of old, the piano-part. Roussel's Suite is the "modern stuff" of a poised and receptive composing mind, of a distinguished craftsman's skill. There are new means and modes of creation and expression; but no excesses and no affectations, neither dryness nor emptiness. The Prelude is a tumult of rhythm and dissonant chords stinging and stimulating to hear. It is wrought as largely, firmly, vigorously, as though it were introduction to what our grandfathers called a "grand symphony." Time and again in force and exhilaration it is near to bursting the bounds of a Suite.

The second movement returns to the ancient form of a saraband; shapes it with sense of style; fills it with gentle, measured instrumental song; yet does not always forbear the modern, acidulous note. Like the rest of us, in this century of ours, Monsieur Roussel may not muse without a bitter memory edging within. The final Gigue returns to the rhythmic animation of the beginning, peppers in the jazz that a sensitive composer hears out of the times then transforms into his own musical image; renews also the exhilaration tha pervades the whole Suite. It is the wa of Roussel as we know him in Boston, t write a stimulating music—lightly as i this Suite, deeply as in the Symphony in B-flat of Dr. Koussevitzky's first year

Within belief the d'Indy of this "Symphony on a Mountain Air," the d'Indy whose musical culmination is the tone poem, "Summer Day on the Mountain," may outlast in the long run the d'Indy o dogmatic theorizing and, on occasion, o narrow and pedantic practice. Out of th Symphony on the melody from his nativ Cévennes sings the d'Indy who in our pe American word is also "human." How inventively the composer adapts to his purpose this shepherd's song, yet how ingratiating it remains in itself! How admirable is the craftsmanship of the whole music—that blessed French ability to hold to a clear design and governing purpose; to find the fit means to the desired end! Yet how fresh and warm o mood and imagination is this symphony that is not quite a symphony, nor ye again a concerto! D'Indy sat at his study table in Paris and put black notes o ruled staves. Yet his mind and hear lingered on the countryside and in th summer life that he loved. While h was aptly distributing piano and orchestra the mood within him infused th music and endures fresh and communi cating to this day. The lyrical d'Ind outdoes the others that were t come, dogmatic, ascetic, embittered. Th mingled simplicity, sympathy and ski with which Dr. Koussevitzky and M Gebhard approached and achieved th symphony were the complement of th composer's will and works. They renewe the life of the music; made it pleasure t most that heard.

H. T. P.

Heinrich Gebhard Is Symphony Soloist

Amer. Mar 18

By **MOSES SMITH**

The program for the symphony concerts of this week is divided between French composers and Wagner. In a year that marks a half-century since Wagner's death, and in a city which for the present is devoid of opera, Serge Koussevitzky assumes no doubt that occasional sprinkling of the master's music-dramas on concert programs will be well received. And he is right for Wagner is still much alive in spirit.

The chosen excerpts are the "Forest Murmurs" from "Siegfriend," the prelude and Love-Death from "Tristan and Isolde" and the overture to "Tannhauser." The preceding half of the concert is devoted to Vincent d'Indy's great symphony on a French Mountain Air and a suite in F major, by Roussel, composed especially for the Boston Symphony Orchestra, and first played by that organization under Koussevitzky six years ago.

The d'Indy symphony was given a great performance at yesterday's matinee concert. The soloist was Heinrich Gebhard, local pianistic veteran. Apparently he and Dr. Koussevitzky had agreed on all essential points of interpretation, including the vital concept that this is no display piece for a pianist; the piano is but a part (though a most important and brilliant part) of the orchestral web.

The resulting presentation was rich and romantic and passionate. Dr. Koussevitzky conducted at white heat, and Mr. Gebhard and the orchestra were similarly warmed.

Music

Monitor Mar 18

Boston Symphony Orchestra

French composers had a prominent place on the nineteenth program of the Boston Symphony Orchestra (March 17-18). First came M. Roussel with his Suite in F, dedicated to Dr. Koussevitzky and first played by the Boston orchestra six years ago. Its revival was appropriate, and not only because of the dedication. The suite is an interesting and successful attempt to adapt the modern idiom to an ancient form. M. Roussel here wrote with French clarity and taste—except that the thematic material of the Gigue is rather ordinary.

The suite was followed by D'Indy's Symphony on a French Mountain Air, in which Mr. Heinrich Gebhard played the piano part. Here was another timely revival, for the work had not been heard in Boston since 1924, when it was directed by Mr. Monteux. Its charming pages seem today a little faded. D'Indy, and other French composers of his period, appear to have been trying very hard not to write like Wagner, but not succeeding—except in the sense that they did not write so well. This symphony is perfectly correct, but not very exciting. The originality of a Debussy or a Strauss had been denied to D'Indy. And to what extent is the famous Franckian cyclic formula, carried on by D'Indy, to be regarded as a valuable enlargement of symphonic resources? Does it not tend rather to monotony than to unity, depriving the symphony of a needed element of contrast? The performance of D'Indy's work was brilliant, and Mr. Gebhard, excellent pianist and fine musician, covered himself with glory.

Mr. Koussevitzky, who has, and deserves, the reputation of being probably the best symphonic program-maker in America, slipped, however, when he made up this list; for he filled second half of it with the "Forest Murmurs" from "Siegfried," the Prelude and Liebestod from "Tristan" and the Overture to "Tannhäuser." Only a month before the conductor had paid his memorial tribute to Wagner in a concert which concluded with a noble performance of Beethoven's Ninth Symphony. Why, on no provocation whatever, now trot out some of the most hackneyed of Wagnerian excerpts?

L. A. S.

MUSIC

Her. Mar 18

SYMPHONY CONCERT

By **PHILIP HALE**

The program of the 19th symphony concert given in Symphony hall yesterday afternoon and conducted by Mr. Koussevitzky was as follows: Roussel, Suite in F major; d'Indy, Symphony on a French mountain air for orchestra and piano (Heinrich Gebhard, pianist); Wagner, "Forest Murmurs" from "Siegfried," Prelude and Love-Death from "Tristan and Isolde," Overture to "Tannhaeuser."

Roussel's Suite was composed for this orchestra and dedicated to its conductor in 1926. The performance yesterday was the second. The Suite is of such a joyous and at the same time thoroughly musical nature, so well planned, so interesting to professional and layman, it is surprising that it has been kept in the background. The Prelude is fashioned in a masterly manner, nor does the composer's exhibition of technical ability lead to cudgeling of the brain on the part of the hearer. The writing is clear, and arresting.

Some might wish a sterner Sarabande, or at least one with a more melancholy tinge; but Roussel was not intent on baring the soul of Spain, nor striving to follow in the footsteps of Handel and others who fancied that grave dance. Though Mr. Dolmetsch insists that there were lively sarabandes; which reminds one of a remark by Charles Reade: "There was once an Israelite without guile, but you and I, dear reader, never saw him."

There is a piece, originally a ballet, by Roussel, "The Spider's Festival," which, although it has been performed in Boston is not in the repertoire of the Boston Symphony orchestra. Dr. Koussevitzky and Mr. Roussel are good friends. The latter's Symphony was one of the marked features of the orchestra's Jubilee exercises. Is not this "Spider's Festival" worth doing? Like Rosa Dartle, we only ask for information. "The Spider's Festival" was brought here by Mr. Toscanini in January, 1912. A few days later the Boston Musical Association, Mr. Longy, conductor, gave a performance. The title interests one; we should very likely find the music without the stage settings and the action disappointing. Sahary Djelli was the chief dancer in Paris 20 years ago. Any woman with a name like that was worth seeing.

Vincent d'Indy was attached to the Cevenne mountains and the neighboring plains. It would seem as if like the giant Antaeus of old he retained his strength as long as his feet touched the ground, for this Symphony built on an air of the Cevenes is surely one of his most interesting orchestral works. Though it has been performed here several times, with various pianists—Mr. Gebhard was the pianist as far back as 1906—the composition still fascinates, though the late composer would have probably preferred his "Istar," "Summer Day on the Mountain" or his fine Symphony in B flat. For the general public this "Symphony on a Mountain Air" is the thing. The performance was excellent. Mr. Gebhard realized that the Symphony was for orchestra and piano, not for piano and orchestra, and so preserved the proper proportion and relationship. Thus, indispensable, he did not demand exclusive attention and admiration. In other words he played as a musician, not merely well equipped as a pianist. The orchestral performance was brilliant, as was that of the Wagnerian excerpts.

Some may remember how Arthur Nikisch, when he ruled this symphony's roast, excited wild enthusiasm by bringing out inner parts in the "Tannhaeuser" overtures, louder than the chief theme. But that was in Nikisch's green and salad days when he often lacked judgment.

Wagner years ago had protested against conductors doing this trick for the sake of an undesirable effect; he had written in unmistakable terms against undue prominence given to the horns in the final measures.

It was a pleasure to hear the music of "Waldweben" again. When "Siegfried" is performed on the stage the spectator is disturbed musically from fear that the bird will not fly off with proper regard for the composer and the hero.

The concert will be repeated tonight. Next week Locatelli's "Elegaic" symphony; Mozart's Concerto for horn (K. 447) transcribed freely for violoncello by Gaspar Carrado, and Strauss's "Don Quixote." Mr. Piatigorsky will play the concerto, also the violoncello solo in "Don Quixote"; Mr. Lefranc will play the viola solo in Strauss's tone poem.

19th Concert · Fri-Sat

143

Globe MUSIC Ma 18

SYMPHONY HALL

Boston Symphony Orchestra

If the shade of Richard Wagner happened to be present in Symphony Hall yesterday afternoon while the "Tannhauser" overture was being played, it must have remarked to the sculptured gentlemen high on the walls that below them a revelation was taking place. A revelation of how a man's imagination, interpretive powers and will with an orchestra can bring new fire and new beauty out of a hackneyed, 90-year-old score. (Though the anything but humble Richard would doubtless not have so referred to this product of his 30's!)

This overture—by no means the supremely masterly music that Wagner wrote later in life—has had all sorts of performances in its time, many of them bad. So many times in the past, under other hands, has the Pilgrims' chorus seemed theatrical artifice, lacking in the religious fervor it is intended to convey; how frequently have the Venusberg pages sounded old-fashioned and melodramatic rather than suggestive of the pagan creatures and frenzied routs of Venus' subterranean court. But yesterday, by virtue of gorgeous tone, dynamic emphasis, and an indefinable sixth sense of conducting, the overture moved and thrilled as never before.

Dr Koussevitzky's personal reading, although familiar, had not previously seemed quite so incandescent. It wrung every bit of effect from the printed notes. Some may call this exaggeration, compared to more sober readings; but one listener is unregenerate enough to look with favor upon such a course when it really improves the music.

There were two other Wagner fragments on the program, the "Forest Murmurs" from "Siegfried" and the Prelude and Love-Death from "Tristan and Isolde." Earlier had come Roussel's Suite in F major, and Vincent D'Indy's "Symphony on a French Mountain Air," with Heinrich Gebhard playing the solo piano part.

The "Forest Murmurs" was meticulously, transparently, played. This was one of the few occasions within memory when the elusive detail of the beginning received as much attention as the clarion sounding of the various motives that occur later in the score. The "Tristan" excerpts were—as always—very moving, but one listener would have enjoyed them even more had they been played faster. To linger over the sinuous measures just long enough to draw out full effect is different from remaining until the phrases are stretched out and thereby lose their force.

D'Indy's "Symphony on a Mountain Air" is in some respects a remarkable piece of music. To begin with, it is a highly personal creation, romantic in style and feeling, but not sedulously imitative of that supreme romanticist, Richard Wagner, whose influence, in 1886, still dominated composition. For a young man to assert his individuality in those days was ghastly conceit. Even Richard Strauss, the enfant terrible of the time, had barely began to emerge from this influence. The symphony was composed when D'Indy was in his 30s, when he apparently valued feeling and imagination above academic theories of symphonic construction.

He treated the mountain tune respectfully and delicately, harmonizing it tastefully and developing it in an interesting fashion. The instrumentation now and then pays homage to Wagner, but for the most part D'Indy speaks his own message in his own voice.

Mr Gebhard was justly called back to the stage time and again for his customary eloquent playing. There are not many pianists now to he heard who can equal Mr Gebhard for sensitive musicianship. There are none who surpass him.

When Roussel wrote his suite, he poured a tart cocktail of modern music into the old wine bottles of form. Listening to this exuberant, stimulating piece, one is not at all concerned with preludes, sarabandes, and gigues. One thinks only of the fact that here is some original modern music worth hearing. For once, lack of sentiment does not imply lack of spirit. Mr Roussel, praise be, is not a member of the mechanical school of composition, whose adherents scramble several keys together simultaneously, according to approved formula, and then loudly proclaim a new musical deal. His middle-course theories on the use of unrelated keys are indeed shrewd.

Gregor Piatigorsky, the Russian cellist, will be soloist next week in Mozart's Horn concerto, transcribed for cello by Gaspar Cassado, and in Strauss' "Don Quixote." The remaining number will be Locatelli's "Elegiac" Symphony. C. W. D.

Side by Side French Music And Wagner's

Room for More of His Music At Symphony Concerts, D'Indy and Roussel

Trans. Mar 18

NUMBERS from Wagner's operas filled half the program at the Symphony Concert of Friday afternoon. Possibly Dr. Koussevitzky intended them as continuance of the commemoration, begun last month, of the fiftieth anniversary of Wagner's death. More probably, he was following his frequent custom, to give half a program in a season to such pieces. All three had been recently heard, though by other audiences, at the orchestra's concert for its Pension Fund last December; at the "Monday concert" in February that to a day marked the semi-centenary. One, the "Forest Scene" from "Siegfried," returns not too often to Symphony Hall. The other two—the Prelude and Closing Scene from "Tristan and Isolde," the Overture to "Tannhäuser"—have long been "standard pieces" there and everywhere else. The Friday audience listened to all three tensely; upon each heaped applause. After the excerpts from "Tristan," it was not stilled until the orchestra had risen in crescent around the conductor. Contrary to its custom at the end of a concert, it lingered for recalls after the overture to "Tannhäuser," which most must have known by heart—for that reason welcomed the more.

The performance—to say nothing of the music itself—justified these excitements. A symphony orchestra may lack in degree the projecting, dramatizing accents that an operatic orchestra gives to such excerpts. (One may have reasonable doubts, if Mr. Toscanini, Mr. Stokowski or Dr. Koussevitzky happens to be conductor). But in America there is not, and there never has been, an operatic orchestra of the first rank. Our operatic seasons are too short, changeful and overcrowded for that perfection. We prefer to spend our operatic money upon other things.

In Boston, New York and Philadelphia concert-performance of excerpts from Wagner's operas gains much from the skill, intelligence and sensibility of the players, from the consequent quality of tone, force of accent and finesse of shading; from alert and full response to the conductor, from the disclosure of the symphonic as well as the operatic composer hand in hand. Here in America, the concert-hall has often known the largest splendor and the finest diviniation in the interpretation of Wagner. Stage aside, and theater-pit compared with concert-platform, from the latter flows the clearer Wagnerian spring.

Once more, yesterday, these advantages of the American concert-hall stood plain in the performance of the three excerpts. (Only one, the arrangement from the Second Act of "Siegfried," gains by the visualizing of a well-ordered stage.) The qualities of the orchestra, the sense of a self-contained music, were further enhanced by the conducting of Dr. Koussevitzky. Through his nine years at Symphony Hall he has gained materially with Wagner's music—in wisdom and measure, in clear insight and projecting eloquence. He is now less disposed to substitute a "very personal reading" for the discernible intentions of Wagner himself. (No composer knew more certainly what he wanted nor more plainly indicated the intention, the ways, the means.) No longer does the conductor try to outdo in revelation even the Wagner who made revelation possible. Perhaps there was a reminiscence of this fault in the tonal whisper, almost inaudible, with which the "Forest Scene" began. But once in course, the music sounded the truer, wrought the more illusion, for the conductor's just proportioning. The measures of forest whir and glimmer and stillness, the measures of the memories astir in Siegfried's young mind, the song of the woodland bird, the hint of the fire-girt Brünnhilde—all fell into place and picture.

The performance of the Prelude to "Tristan"—one of the present heights of Dr. Koussevitzky with Wagner—was remarkable for the richness of the orchestral texture, the incisiveness of the orchestral accent, the sensuous euphonies of instrument with instrument and choir with choir; the imaginative adjustment of the turn from the fateful beginning into the outset of amorous ecstasy; the intensive advance, with the unfolding of the music and the mounting of the passion in closest unity. As one flood were the two. The finest of tonal fiber, the justest of proportioning, distinguished the playing of the final scene. Again the unfolding of a music in which Wagner is at the full of symphonic creation; the final sublimation in Isolde's death-song of the passion and fate that fill the opera, were inseparable.

No conductor will forbear the splendors of tone with which an orchestra of the nineteen-thirties can enrich and re-voice the overture to "Tannhäuser" of the eighteen-forties. For what else are threescore strings, a master of the clarinet, the numbers and quality of the brass choir at his command? Many a conductor—Mr. Mengelberg for example—only rants and rages in this quest of power and splendor. By richness of tone, by balance and measure, by edged orchestral accent Dr. Koussevitzky gains it. Ninety years have mellowed the Pilgrims' melody; only in the later Paris version does the music of the Venusberg keep voluptuous sting. The tonal strife of flesh and spirit persists; but it is better, with Dr. Koussevitzky, not to overdo and burst it.

These three excerpts, the quality of the performance, the response of the audience, the obvious excitement on the stage and in the auditorium, suggested reflections. The place of Wagner in a capital city of music is obviously its opera house. Dr. Muck was manifestly right when he insisted that only the overtures, the preludes and a few self-contained fragments from the music-dramas could be transferred in integrity to the concert-hall. Boston indeed has an opera house, opened in recent years for as many as two weeks out of fifty-two, including in that fortnight as many as four, five or six performances of Wagner's operas, usually the more familiar. Boston is now an altogether opera-less city. It may remain such for some years to come, while we are adjusting our American world to a new life. Yet the public of concerts, and many who do not frequent them, are keen to hear the music of Wagner. It is at apogee now in America; as some say in Europe as well. If we in Boston may not have Wagner in the theater then we should have him in the concert-hall which is the next best place. We should have him in particular at the Symphony Concerts for the quality of performance already cited. Dr. Muck's ruling, which his successors at Symphony Hall have generally followed, is applicable to any city with a functioning opera house. But Boston has none.

For these reasons it seems desirable to break away from the succession of overtures and preludes and a few established excerpts—the mourning for Siegfried dead, the Good Friday Spell in "Parsifal" are convenient examples—that have too long been the standard Wagnerian repertory at Symphony Hall. If we do not hear there the Entrance of the Gods into Valhalla, the farewells of Wotan and Brünnhilde, the mounting of Siegfried to Brünnhilde's rock, the duet of hero and valkyr, the song of the Rhine-Maidens, the death of Siegfried, Brünnhilde opening her lips in prophecy and doom, when and where shall we hear them? Not few of these pages are summits of music—symphonic, operatic, what the hearer will. So also with the Introduction to the third acts of "Tristan" and of "Die Meistersinger"; the rapture of Tristan and Isolde in the garden; the choral close of "Die Meistersinger," the rites of the grail in "Parsifal." The third act of "Siegfried" is towering Wagnerian monument. In the half century through which it has been known to Boston, how many times has it been heard in either opera house or concert-hall?

In Philadelphia Mr. Stokowski has made bold to transfer whole acts from Wagner's operas to the concerts of his orchestra. In a fortnight he will venture all of "Parsifal" under those conditions. He has assembled and played as well long excerpts, suite-like, from Wagner's operas; while to every one the public of the Philadelphia Orchestra has risen. Allow for Mr. Stokowski's operatic ambitions. Dr. Koussevitzky nurses none. Even so, in the present state of Wagner in opera-less Boston, here are courses to be considered, perhaps to be followed, by the powers that be at Symphony Hall. At the least the Wagnerian repertory there should be widened by the restoration of orchestral excerpts too long neglected, by the inclusion of self-contained scenes that also employ voices. (These voices are essential strands in Wagner's symphonic web.) As present signs go, the response of the public may not be doubted. Until there is opera again, only from the Symphony Orchestra may we receive such music.

The first half of the concert fell to pieces that well deserved revival—the Suite in F major of Roussel, last heard when it was new work in 1927, written with thought of the orchestra and the conductor that again were playing it; d'Indy's early Symphony on a Mountain Air for Orchestra and Piano, overlooked through nine years "at these concerts," now returned with Mr. Gebhard to play, as of old, the piano-part. Roussel's Suite is the "modern stuff" of a poised and receptive composing mind, of a distinguished craftsman's skill. There are new means and modes of creation and expression; but no excesses and no affectations, neither dryness nor emptiness. The Prelude is a tumult of rhythm and dissonant chords stinging and stimulating to hear. It is wrought as largely, firmly, vigorously, as though it were introduction to what our grandfathers called a "grand symphony." Time and again in force and exhilaration it is near to bursting the bounds of a Suite.

The second movement returns to the ancient form of a saraband; shapes it with sense of style; fills it with gentle, measured instrumental song; yet does not always forbear the modern, acidulous note. Like the rest of us, in this century of ours, Monsieur Roussel may not muse without a bitter memory edging within. The final Gigue returns to the rhythmic animation of the beginning, peppers in the jazz that a sensitive composer hears out of the times then transforms into his own musica image; renews also the exhilaration tha pervades the whole Suite. It is the wa of Roussel as we know him in Boston, t write a stimulating music—lightly as i this Suite, deeply as in the Symphony in B-flat of Dr. Koussevitzky's first year.

Within belief the d'Indy of this "Symphony on a Mountain Air," the d'Ind whose musical culmination is the tone poem, "Summer Day on the Mountain, may outlast in the long run the d'Indy o dogmatic theorizing and, on occasion, o narrow and pedantic practice. Out of th Symphony on the melody from his nativ Cévennes sings the d'Indy who in our pe American word is also "human." How inventively the composer adapts to his purpose this shepherd's song, yet how ingratiating it remains in itself! How admirable is the craftsmanship of th whole music—that blessed French ability to hold to a clear design and governing purpose; to find the fit means to the desired end!. Yet how fresh and warm o mood and imagination is this symphony that is not quite a symphony, nor ye again a concerto! D'Indy sat at his study table in Paris and put black notes o ruled staves. Yet his mind and hear lingered on the countryside and in th summer life that he loved. While h was aptly distributing piano and orchestra the mood within him infused th music and endures fresh and communicating to this day. The lyrical d'Ind outdoes the others that were t come, dogmatic, ascetic, embittered. Th mingled simplicity, sympathy and ski with which Dr. Koussevitzky and Mr Gebhard approached and achieved th symphony were the complement of th composer's will and works. They renewe the life of the music; made it pleasure t most that heard. H. T. P.

Heinrich Gebhard Is Symphony Soloist

Amer **By MOSES SMITH** Mar 18

The program for the symphony concerts of this week is divided between French composers and Wagner. In a year that marks a half-century since Wagner's death, and in a city which for the present is devoid of opera, Serge Koussevitzky assumes no doubt that occasional sprinkling of the master's music-dramas on concert programs will be well received. And he is right—for Wagner is still much alive in spirit.

The chosen excerpts are the "Forest Murmurs" from "Siegfriend," the prelude and Love-Death from "Tristan and Isolde" and the overture to "Tannhauser." The preceding half of the concert is devoted to Vincent d'Indy's great symphony on a French Mountain Air and a suite in F major, by Roussel, composed especially for the Boston Symphony Orchestra, and first played by that organization under Koussevitzky six years ago.

The d'Indy symphony was given a great performance at yesterday's matinee concert. The soloist was Heinrich Gebhard, local pianistic veteran. Apparently he and Dr. Koussevitzky had agreed on all essential points of interpretation, including the vital concept that this is no display piece for a pianist; the piano is but a part (though a most important and brilliant part) of the orchestral web.

The resulting presentation was rich and romantic and passionate. Dr. Koussevitzky conducted at white heat, and Mr. Gebhard and the orchestra were similarly warmed.

Music

Monitor Mar 18

Boston Symphony Orchestra

French composers had a prominent place on the nineteenth program of the Boston Symphony Orchestra (March 17-18). First came M. Roussel with his Suite in F, dedicated to Dr. Koussevitzky and first played by the Boston orchestra six years ago. Its revival was appropriate, and not only because of the dedication. The suite is an interesting and successful attempt to adapt the modern idiom to an ancient form. M. Roussel here wrote with French clarity and taste—except that the thematic material of the Gigue is rather ordinary.

The suite was followed by D'Indy's Symphony on a French Mountain Air, in which Mr. Heinrich Gebhard played the piano part. Here was another timely revival, for the work had not been heard in Boston since 1924, when it was directed by Mr. Monteux. Its charming pages seem today a little faded. D'Indy, and other French composers of his period, appear to have been trying very hard not to write like Wagner, but not succeeding—except in the sense that they did not write so well. This symphony is perfectly correct, but not very exciting. The originality of a Debussy or a Strauss had been denied to D'Indy. And to what extent is the famous Franckian cyclic formula, carried on by D'Indy, to be regarded as a valuable enlargement of symphonic resources? Does it not tend rather to monotony than to unity, depriving the symphony of a needed element of contrast? The performance of D'Indy's work was brilliant, and Mr. Gebhard, excellent pianist and fine musician, covered himself with glory.

Mr. Koussevitzky, who has, and deserves, the reputation of being probably the best symphonic program-maker in America, slipped, however, when he made up this list; for he filled second half of it with the "Forest Murmurs" from "Siegfried," the Prelude and Liebestod from "Tristan" and the Overture to "Tannhäuser." Only a month before the conductor had paid his memorial tribute to Wagner in a concert which concluded with a noble performance of Beethoven's Ninth Symphony. Why, on no provocation whatever, now trot out some of the most hackneyed of Wagnerian excerpts? L. A. S.

MUSIC

Her. Mar. 18

SYMPHONY CONCERT

By PHILIP HALE

The program of the 19th symphony concert given in Symphony hall yesterday afternoon and conducted by Mr. Koussevitzky was as follows: Roussel, Suite in F major; d'Indy, Symphony on a French mountain air for orchestra and piano (Heinrich Gebhard, pianist); Wagner, "Forest Murmurs" from "Siegfried," Prelude and Love-Death from "Tristan and Isolde," Overture to "Tannhaeuser."

Roussel's Suite was composed for this orchestra and dedicated to its conductor in 1926. The performance yesterday was the second. The Suite is of such a joyous and at the same time thoroughly musical nature, so well planned, so interesting to professional and layman, it is surprising that it has been kept in the background. The Prelude is fashioned in a masterly manner, nor does the composer's exhibition of technical ability lead to cudgeling of the brain on the part of the hearer. The writing is clear, and arresting.

Some might wish a sterner Sarabande, or at least one with a more melancholy tinge; but Roussel was not intent on baring the soul of Spain, nor striving to follow in the footsteps of Handel and others who fancied that grave dance. Though Mr. Dolmetsch insists that there were lively sarabandes; which reminds one of a remark by Charles Reade: "There was once an Israelite without guile, but you and I, dear reader, never saw him."

There is a piece, originally a ballet, by Roussel, "The Spider's Festival," which, although it has been performed in Boston is not in the repertoire of the Boston Symphony orchestra. Dr. Koussevitzky and Mr. Roussel are good friends. The latter's Symphony was one of the marked features of the orchestra's Jubilee exercises. Is not this "Spider's Festival" worth doing? Like Rosa Dartle, we only ask for information. "The Spider's Festival" was brought here by Mr. Toscanini in January, 1912. A few days later the Boston Musical Association, Mr. Longy, conductor, gave a performance. The title interests one; we should very likely find the music without the stage settings and the action disappointing. Sahary Djelli was the chief dancer in Paris 20 years ago. Any woman with a name like that was worth seeing.

Vincent d'Indy was attached to the Cevenne mountains and the neighboring plains. It would seem as if like the giant Antaeus of old he retained his strength as long as his feet touched the ground, for this Symphony built on an air of the Cevenes is surely one of his most interesting orchestral works. Though it has been performed here several times, with various pianists—Mr. Gebhard was the pianist as far back as 1906—the composition still fascinates, though the late composer would have probably preferred his "Istar," "Summer Day on the Mountain" or his fine Symphony in B flat. For the general public this "Symphony on a Mountain Air" is the thing. The performance was excellent. Mr. Gebhard realized that the Symphony was for orchestra and piano, not for piano and orchestra, and so preserved the proper proportion and relationship. Thus, indispensable, he did not demand exclusive attention and admiration. In other words he played as a musician, not merely well equipped as a pianist. The orchestral performance was brilliant, as was that of the Wagnerian excerpts.

Some may remember how Arthur Nikisch, when he ruled this symphony's roast, excited wild enthusiasm by bringing out inner parts in the "Tannhaeuser" overtures, louder than the chief theme. But that was in Nikisch's green and salad days when he often lacked judgment.

Wagner years ago had protested against conductors doing this trick for the sake of an undesirable effect; he had written in unmistakable terms against undue prominence given to the horns in the final measures.

It was a pleasure to hear the music of "Waldweben" again. When "Siegfried" is performed on the stage the spectator is disturbed musically from fear that the bird will not fly off with proper regard for the composer and the hero.

The concert will be repeated tonight. Next week Locatelli's "Elegaic" symphony; Mozart's Concerto for horn (K. 447) transcribed freely for violoncello by Gaspar Carrado, and Strauss's "Don Quixote." Mr. Piatigorsky will play the concerto, also the violoncello solo in "Don Quixote"; Mr. Lefranc will play the viola solo in Strauss's tone poem.

ENGAGING MUSIC BY SYMPHONY

Post MAR 18

Heinrich Gebhard at Piano in D'Indy's Number

BY WARREN STOREY SMITH

A programme of exuberant music at the Symphony Concert of yesterday afternoon suited well the day. If one must needs stay indoors when warmth and sunlight beckoned without, at least there were compensations.

VIGOR AND BEAUTY

This lustiness was immediately in evidence in the Suite of Roussel, composed for Dr. Koussevitzky and the Symphony Orchestra and first performed here six years ago. The succeeding number, d'Indy's "Symphony on a French Mountain Air" for orchestra and pianoforte, sustained the vigor that are in Roussel's Prelude and Gigue, while in the second half of the concert came three excerpts from Wagner, the "Forest Murmurs" from "Siegfried," for more music of urge and impulse; the Prelude and "Liebestod" from "Tristan," for excitement of a different sort, and for ringing conclusion the Overture to "Tannhauser."

D'Indy's Symphony, now nearly 50 years old, is wearing well, much better, in fact, than its far more pretentious successor, the Symphony in B flat. There are Wagnerians in the earlier work, but they do not disturb. Not before had Dr. Koussevitzky conducted this Symphony here, but the pianist yesterday was Heinrich Gebhard, who has participated in many performances of it here in days gone by. The sympathy that he has always shown for this music was again in evidence, as was the technical skill that could realize his every intention.

Hope for His Masterpiece

Nor was this sympathy unshared yesterday by conductor and orchestra. It now remains for Dr. Koussevitzky to give us the work that some hold to be d'Indy's masterpiece, "A Summer Day on the Mountain."

Roussel's Suite and his compatriot's Symphony have certain things in common. In each the first two of the three movements are the finest. At the outset, both pieces seize and captivate; the listener becomes sensible and appreciative of the lucidity of the French mind and of the propulsive vitality that now and then goes hand in hand with it. Both slow divisions please, though the elder composer courts, as the younger shuns, the sensuous and sentimental note. Both Finales again start off bravely, and both descend a little towards cheapness and blatancy. And there are other French works, for example, the Symphony of Chausson, in which the Finales exhibit the same fault. Is the attainment of liveliness and vigor without loss of dignity, of ardor without sacrifice of breadth, to be reckoned as something that evades the Latin music-maker?

Three From Wagner

It is possible to believe that the presence of Wagner's music on yesterday's programme was intended as a sop for those who felt themselves cheated when most of a Wagner memorial concert was given over to the Ninth Symphony of Beethoven.

The three numbers, eloquently played, were warmly received. After the "Tristan" excerpts, for once not dragged, Dr. Koussevitzky bade his deserving players rise and bow, and the close of the "Tannhauser" Overture provoked the inevitable storm of enthusiasm.

Gebhard Soloist at Symphony

Herald Mar 18

The Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, gave a concert of great feeling and power yesterday afternoon. It was the 19th of the current season. The guest soloist was Heinrich Gebhard. The program included the suite in F major by Roussel, the symphony on a French mountain air for pianoforte and orchestra by d'Indy and Wagner's "Forest Murmurs" from "Siegfried," prelude and liebestod from "Tristan und Isolde," and the overture to "Tannhauser."

There was much of the 19th century in the score. Wagner, aided and abetted by Dr. Koussevitzky and the orchestra, reigned supreme. His style, ever brave and full of tonal pomp and ceremony, was superbly interpreted, particularly in the "Tannhauser" overture.

In this Dr. Koussevitzky lent sumptuous texture to Wagner's magnificent address, bringing out to the full the proud processional, the blazing trumpets, the passionate surges and delightful hesitations that finally mount and flare and unroll themselves in glorious fullness. At conclusion the audience burst into tremendous applause. Many stamped their feet and shouted "Bravo!" a thing seldom done at these symphony concerts.

Vincent d'Indy's symphony on a French mountain air for pianoforte and orchestra was given a delightful reading by Mr. Gebhard, the conductor and orchestra. The "Cevenole Symphonie" as the French often term it, reflected the composer's love of nature in a pleasing melody of the Cavannes mountains. For the most part the piano was treated as part of the orchestra. The reception given this performance must have pleased Mr. Gebhard who played the symphony at a concert here in 1906. Dr. Koussevitzky is to be commended for the skill with which he correlated pianoforte, harp and horns.

The program began with Roussel's suite in F major, dedicated to Dr. Koussevitzky and first played here in 1927. A modern piece full of syncopations and polytonalities, it seemed strangely out of place in this concert of 19th century heritage. Yet withall it was greeted with pleasure.

W. T. C. JR.

Incidents and Prospects

Trans Mar 20

The demoiselles of the Vincent Club should be invited to transfer to Symphony Hall their burlesque of the indignant but impotent dowagers who, wrath in every step and defiance in every glance, stalk out of the Friday matinées whenever modernist music is played. Four times last week, it brought down the house at the Wilbur. Repeated, say in the room back of the lower balcony in an intermission on a Friday, it would draw a gratified and exuberant audience.

"Sibelius's Eighth Symphony," says the London Daily Telegraph, "should have been played at the concert of Sir Thomas Beecham's Philharmonic Orchestra on March 9. But the score is not ready; while the composer's friends doubt whether the much-talked-of work has yet taken any sort of form." The symphony has also been expected for production in Boston through nearly a year.

The student orchestra of Boston University announces a concert in the auditorium at 29 Exeter Street on Tuesday evening, March 28, at 8.15. The program traverses Weber's overture to his opera, "Oberon"; the Good-Friday Spell from Wagner's opera, "Parsifal"; Chaikovsky's "Italian Caprice"; a new symphony by Hisato Ozawa, a Japanese student, who has already written songs, piano-pieces and chamber-music. David Blair McClosky will be assisting singer in the Prelude to "Pagliacci."

Mr. Hill's new Sinfonietta, lately heard at the Symphony Concerts, will be played at the concert of Fabien Sevitzky with the Philharmonic Orchestra in Berlin on March 29; in his concert with the Pasdeloup Orchestra in Paris on April 9. Mr. Sevitzky has lately conducted in Boston at the Metropolitan Theater.

H. T. P.

THE ROVING REPORTER

The Rover Sets Forth His Plans for Making Boston Properly Beer Conscious—But a Dismal Picture Arises at the Thought of the Actual Prospect

Herald Mar 18

For the first time in his life the Rover is agog to lead a campaign—its object, the proper use and veneration of beer.

Many times in this column he has intimated that he has never lost an opportunity to observe racial customs regarding the use and abuse of this beverage—common to every nation, creed and age except the United States during the past 14 years.

He has watched the British navvy tossing off his pint of mull-and-bitter under a portrait of the royal family in the gloom of a London pub; has seen the genial Frenchman slowly absorbing his brassy "biere" over a checkerboard in the Rue Duphot; the phlegmatic Dutchman trying with a pewter tankard to emulate a portrait by an old master; the Belgian bathing his golden mustaches in the more golden depths of a stein; the stolid German growing mellow and tuneful amid the tumult of the fifth floor of the Hofbrau Haus; the formal Hungarian lifting his stein with gloved fingers on the terrace of the St. Gellert; the noisy Czech trying to set himself afloat in Pilsener in a dark cellar, and the gay Viennese waving his stein to "G'schichten aus der Wienerwald."

These sights have been most pleasing to the Rover's eyes. Never has he spent more pleasant moments than when filling himself with his subject during his beer researches.

The word "beer" is one with which the Rover can summon up pictures of rare beauty. Heidelberg students shouting "Ruckblick" beside the Neckar. Old Prague by moonlight from the Bierhaus on the castled hill. Berlin at sunset, and the Krollgarten orchestra playing "Marche Militaire." A dock in Wales, with a fish-and-chips shop beside the pub. The terrace of the Chateau Frontenac of a summer afternoon.

No wonder half the poets of the world have poured out their best in praise of beer. The words themselves are poetry—Pilsener, Muenchener, Loewenbrau, Black Horse, Burton's, Guinness's.

But when the Rover thinks of beer and Boston and the future, two dismal pictures arise.

The first is a sort of glorified Thompson's Spa; efficient, businesslike and practical, where the business men of State street can drop in at intervals to toss off a schooner or a seidel standing up. A filling station for beer, where it can be taken abroad in the shortest possible space of time.

Beer demands leisure as apple pie demands cheese, but leisure is a commodity that has disappeared from the American market. Boston will want its beer in a hurry, and in place of the gaiety and the music, the quiet tables and the views, the checker boards and the laughter, there will be toss-it-off-and-run emporia minus everything that beer requires.

The second picture is the glorified speakeasy. Modernistic architecture, all restless angles, meaningless planes of glaring light and garish color; shouting orchestras, chaos on earth. A place that calls for cocktails, gin fizzes and whiskey sours, but where beer is no more at home than the Angel Gabriel.

Roused by the dismal prospect of these two pictures, the Rover has conducted alone a canvass of the city for places where beer can be served as it should be served.

First, there is the Common. Remove the hard wooden benches from around the Parkman bandstand, fence in a space with neat white pickets, fill it with painted tables and chairs, search the welfare lists for genial women of not less than 200 pounds, train them to carry 20 steins at once, and Boston has a beer garden to be proud of, with a first-class orchestra playing every afternoon and evening.

Place the director of public celebrations at the gate with a bunch of ten-cent tickets, and the municipal debt is paid off within six months, with no one on earth the loser, and every one in Boston better for it.

Then there's the Esplanade. Picture it with tables, and waiters running about with trays of steins over their heads, and the orchestra playing Beethoven, Bach, Brahms and Liszt, the sun setting beyond the Tech buildings and the lights along the Harvard bridge. Europe would have nothing better to show for a perfect frame for beer.

Or the Pops with beer at the tables, or even Symphony with beer in the tea room during the intermission, or a beer garden under the walls of the fortress on Castle Island, with striped awnings waving in the summer breeze, or the main hall at the Mechanics building turned into a vast beer hall, with singing every Wednesday night.

Treated as it should be treated, with beer there should return a new love for music and quiet family enjoyment, for pleasant summer prospects and the out of doors, for conversation and games and mass conviviality—the very things America needs most after the rough sledding of the past two years.

Yes, the Rover is almost tempted to lead the movement. If someone would contribute the capital and the site and the waiters and the music and the beer, the Rover would create a beer garden that would be the envy of the civilized world.

Beer needs no chamipon in any country, age or day, but it should be treated as it deserves to be treated, not tossed about like the bottled tonics of an amusement park.

THIS CLIPPING FROM

NEW YORKER

MAR 18 1933

MUSICAL EVENTS

MR. KOUSSEVITZKY, a conductor who not only has heard of American music but also isn't afraid to play it, brought to town with him the first symphony of Louis Gruenberg, who composed "The Emperor Jones." The symphony was written fourteen years ago, revised in 1929, and is, according to the composer, "different in feeling, technique, and subject matter to what I do today." Consequently, there are two Gruenbergs represented in this plaid of a symphony. One is slightly sentimental and lingering; the other, who wrote the third movement, is restrained and concise. The whole effect couldn't be too satisfactory, but Mr. Gruenberg's music never is dull, and there is enough of the later Gruenberg in it (especially in the scoring) to make it worth hearing.

Some conductor might find it worth while to investigate a more characteristic sample of Gruenberg: "Nine Moods," which I heard Mr. Stokowski perform in an all-American radio concert last season.

Gathered from Concerts over The Week-End

A Problem at Symphony Hall, The Flute-Players Range Widely and Well

Trans Mar 20

BOTH on Friday and Saturday the audiences at the Symphony Concerts last week took hearty pleasure in Monsieur Roussel's Suite in F major, repeated for the first times since Dr. Koussevitzky and the orchestra produced it six years ago. Intrinsically also the piece deserved replaying and rehearing. Other works by living composers, heard for the first time in Boston at these concerts, then well received, come readily to mind for repetition. There is Mr. Bloch's Concerto Grosso for Piano and Strings; or Mr. Gruenberg's "Jazz Suite" far more worth while than his lately played Symphony; or Mr. Copland's half forgotten "Music for the Theater," which Dr. Koussevitzky will take next month to the festival of chamber music at Washington; or Mr. Hill's "Lilacs" or his Second Symphony; Honegger's Symphony, again from the semi-centenary year; possibly his "Rugby," albeit rather outmoded; the amusing Suite from Kodály's comic opera, "Háry János"; Lazär's Concerto Grosso. So forth as recollection may prompt. Or to go further back and among more eminent composers, why not Debussy's "Rondes de Printemps," virtually a forgotten piece, or Ravel's artful and insinuating "Tombeau de Couperin?" Almost all these pieces are as deserving and would be received as warmly as Monsieur Roussel's repeated Suite.

As every conductor knows, the obstacle in the way is to find room for such repetitions. A certain number of newly produced pieces perish after a single hearing. Either they are news of the musical day that having been heard, may pass; or they lack preservative interest; or in the fallibility of human nature prove mistaken choices. The saving remnant deserves place in the more or less active repertory—quite as much as do some of the minor classics. But that active repertory must also comprise a just proportion of perdurable and major classics, of approved moderns, of music of the hour, of occasional pieces not to be escaped. Set these within a schedule of twenty-four programs, and few are the empty niches for these desirable repetitions. A conductor once said that such pieces were the ghosts that haunted his artistic conscience; while only rarely, by some chance opening in a program, could he lay so much as one.

The only practicable suggestion that an outsider may venture is a holiday hereabouts for certain over-played classics like Franck's Symphony or Schumann's Symphony of the spring, for over-repeated pieces of our own day, like the Suite from Stravinsky's "Petrushke" or Ravel's orchestral arrangement of Musorgsky's "Pictures at an Exhibition." True, these are "popular" numbers. But it is believable that the public of the Symphony Concerts would now and again forego them, of even a classic masterpiece, for the sake of an interesting music from a secondary composer, who has earned his right to be heard again. The reception of Monsieur Roussel's Suite is current proof.

144

ENGAGING MUSIC BY SYMPHONY

Post — Mar 18

Heinrich Gebhard at Piano in D'Indy's Number

BY WARREN STOREY SMITH

A programme of exuberant music at the Symphony Concert of yesterday afternoon suited well the day. If one must needs stay indoors when warmth and sunlight beckoned without, at least there were compensations.

VIGOR AND BEAUTY

This lustiness was immediately in evidence in the Suite of Roussel, composed for Dr. Koussevitzky and the Symphony Orchestra and first performed here six years ago. The succeeding number, d'Indy's "Symphony on a French Mountain Air" for orchestra and pianoforte, sustained the vigor that are in Roussel's Prelude and Gigue, while in the second half of the concert came three excerpts from Wagner, the "Forest Murmurs" from "Siegfried," for more music of urge and impulse; the Prelude and "Liebestod" from "Tristan," for excitement of a different sort, and for ringing conclusion the Overture to "Tannhauser."

D'Indy's Symphony, now nearly 50 years old, is wearing well, much better, in fact, than its far more pretentious successor, the Symphony in B flat. There are Wagnerians in the earlier work, but they do not disturb. Not before had Dr. Koussevitzky conducted this Symphony here, but the pianist yesterday was Heinrich Gebhard, who has participated in many performances of it here in days gone by. The sympathy that he has always shown for this music was again in evidence, as was the technical skill that could realize his every intention.

Hope for His Masterpiece

Nor was this sympathy unshared yesterday by conductor and orchestra. It now remains for Dr. Koussevitzky to give us the work that some hold to be d'Indy's masterpiece, "A Summer Day on the Mountain."

Roussel's Suite and his compatriot's Symphony have certain things in common. In each the first two of the three movements are the finest. At the outset, both pieces seize and captivate; the listener becomes sensible and appreciative of the lucidity of the French mind and of the propulsive vitality that now and then goes hand in hand with it. Both slow divisions please, though the elder composer courts, as the younger shuns, the sensuous and sentimental note. Both Finales again start off bravely, and both descend a little towards cheapness and blatancy. And there are other French works, for example, the Symphony of Chausson, in which the Finales exhibit the same fault. Is the attainment of liveliness and vigor without loss of dignity, of ardor without sacrifice of breadth, to be reckoned as something that evades the Latin music-maker?

Three From Wagner

It is possible to believe that the presence of Wagner's music on yesterday's programme was intended as a sop for those who felt themselves cheated when most of a Wagner memorial concert was given over to the Ninth Symphony of Beethoven.

The three numbers, eloquently played, were warmly received. After the "Tristan" excerpts, for once not dragged, Dr. Koussevitzky bade his deserving players rise and bow, and the close of the "Tannhauser" Overture provoked the inevitable storm of enthusiasm.

Gebhard Soloist at Symphony

Herald Mar 18

The Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, gave a concert of great feeling and power yesterday afternoon. It was the 19th of the current season. The guest soloist was Heinrich Gebhard. The program included the suite in F major by Roussel, the symphony on a French mountain air for pianoforte and orchestra by d'Indy and Wagner's "Forest Murmurs" from "Siegfried," prelude and liebestod from "Tristan und Isolde," and the overture to "Tannhauser."

There was much of the 19th century in the score. Wagner, aided and abetted by Dr. Koussevitzky and the orchestra, reigned supreme. His style, ever brave and full of tonal pomp and ceremony, was superbly interpreted, particularly in the "Tannhauser" overture.

In this Dr. Koussevitzky lent sumptuous texture to Wagner's magnificent address, bringing out to the full the proud processional, the blazing trumpets, the passionate surges and delightful hesitations that finally mount and flare and unroll themselves in glorious fullness. At conclusion the audience burst into tremendous applause. Many stamped their feet and shouted "Bravo!" a thing seldom done at these symphony concerts.

Vincent d'Indy's symphony on a French mountain air for pianoforte and orchestra was given a delightful reading by Mr. Gebhard, the conductor and orchestra. The "Cevenole Symphonie" as the French often term it, reflected the composer's love of nature in a pleasing melody of the Cavannes mountains. For the most part the piano was treated as part of the orchestra. The reception given this performance must have pleased Mr. Gebhard who played the symphony at a concert here in 1906. Dr. Koussevitzky is to be commended for the skill with which he correlated pianoforte, harp and horns.

The program began with Roussel's suite in F major, dedicated to Dr. Koussevitzky and first played here in 1927. A modern piece full of syncopations and polytonalities, it seemed strangely out of place in this concert of 19th century heritage. Yet withall it was greeted with pleasure.

W. T. C. JR.

Incidents and Prospects Trans Mar 20

The demoiselles of the Vincent Club should be invited to transfer to Symphony Hall their burlesque of the indignant but impotent dowagers who, wrath in every step and defiance in every glance, stalk out of the Friday matinées whenever modernist music is played. Four times last week, it brought down the house at the Wilbur. Repeated, say in the room back of the lower balcony in an intermission on a Friday, it would draw a gratified and exuberant audience.

"Sibelius's Eighth Symphony," says the London Daily Telegraph, "should have been played at the concert of Sir Thomas Beecham's Philharmonic Orchestra on March 9. But the score is not ready; while the composer's friends doubt whether the much-talked-of work has yet taken any sort of form." The symphony has also been expected for production in Boston through nearly a year.

The student orchestra of Boston University announces a concert in the auditorium at 29 Exeter Street on Tuesday evening, March 28, at 8.15. The program traverses Weber's overture to his opera, "Oberon"; the Good-Friday Spell from Wagner's opera, "Parsifal"; Chaikovsky's "Italian Caprice"; a new symphony by Hisato Ozawa, a Japanese student, who has already written songs, piano-pieces and chamber-music. David Blair McClosky will be assisting singer in the Prelude to "Pagliacci."

Mr. Hill's new Sinfonietta, lately heard at the Symphony Concerts, will be playe at the concert of Fabien Sevitzky wit the Philharmonic Orchestra in Berlin o March 29; in his concert with the Pas deloup Orchestra in Paris on April 9. M Sevitzky has lately conducted in Bosto at the Metropolitan Theater.

H. T. P.

THE ROVING REPORTER

The Rover Sets Forth His Plans for Making Boston Properly Beer Conscious—But a Dismal Picture Arises at the Thought of the Actual Prospect

Herald — Mar 18

For the first time in his life the Rover is agog to lead a campaign—its object, the proper use and veneration of beer.

Many times in this column he has intimated that he has never lost an opportunity to observe racial customs regarding the use and abuse of this beverage—common to every nation, creed and age except the United States during the past 14 years.

He has watched the British navvy tossing off his pint of mull-and-bitter under a portrait of the royal family in the gloom of a London pub; has seen the genial Frenchman slowly absorbing his brassy "biere" over a checkerboard in the Rue Duphot; the phlegmatic Dutchman trying with a pewter tankard to emulate a portrait by an old master; the Belgian bathing his golden mustaches in the more golden depths of a stein; the stolid German growing mellow and tuneful amid the tumult of the fifth floor of the Hofbrau Haus; the formal Hungarian lifting his stein with gloved fingers on the terrace of the St. Gellert; the noisy Czech trying to set himself afloat in Pilsener in a dark cellar, and the gay Viennese waving his stein to "G'schichten aus der Wienerwald."

These sights have been most pleasing to the Rover's eyes. Never has he spent more pleasant moments than when filling himself with his subject during his beer researches.

The word "beer" is one with which the Rover can summon up pictures of rare beauty. Heidelberg students shouting "Ruckblick" beside the Neckar. Old Prague by moonlight from the Bierhaus on the castled hill. Berlin at sunset, and the Krollgarten orchestra playing "Marche Militaire." A dock in Wales, with a fish-and-chips shop beside the pub. The terrace of the Chateau Frontenac of a summer afternoon.

No wonder half the poets of the world have poured out their best in praise of beer. The words themselves are poetry —Pilsener, Muenchener, Loewenbrau, Black Horse, Burton's, Guinness's.

But when the Rover thinks of beer and Boston and the future, two dismal pictures arise.

The first is a sort of glorified Thompson's Spa; efficient, businesslike and practical, where the business men of State street can drop in at intervals to toss off a schooner or a seidel standing up. A filling station for beer, where it can be taken abroad in the shortest possible space of time.

Beer demands leisure as apple pie demands cheese, but leisure is a commodity that has disappeared from the American market. Boston will want its beer in a hurry, and in place of the gaiety and the music, the quiet tables and the views, the checker boards and the laughter, there will be toss-it-off-and-run emporia minus everything that beer requires.

The second picture is the glorified speakeasy. Modernistic architecture, all restless angles, meaningless planes of glaring light and garish color; shouting orchestras, chaos on earth. A place that calls for cocktails, gin fizzes and whiskey sours, but where beer is no more at home than the Angel Gabriel.

Roused by the dismal prospect of these two pictures, the Rover has conducted alone a canvass of the city for places where beer can be served as it should be served.

First, there is the Common. Remove the hard wooden benches from around the Parkman bandstand, fence in a space with neat white pickets, fill it with painted tables and chairs, search the welfare lists for genial women of not less than 200 pounds, train them to carry 20 steins at once, and Boston has a beer garden to be proud of, with a first-class orchestra playing every afternoon and evening.

Place the director of public celebrations at the gate with a bunch of ten-cent tickets, and the municipal debt is paid off within six months, with no one on earth the loser, and every one in Boston better for it.

Then there's the Esplanade. Picture it with tables, and waiters running about with trays of steins over their heads, and the orchestra playing Beethoven, Bach, Brahms and Liszt, the sun setting beyond the Tech buildings and the lights along the Harvard bridge. Europe would have nothing better to show for a perfect frame for beer.

~~Or the Pops~~ with beer at the tables, or even Symphony with beer in the tea room during the intermission, or a beer garden under the walls of the fortress on Castle Island, with striped awnings waving in the summer breeze, or the main hall at the Mechanics building turned into a vast beer hall, with singing every Wednesday night.

Treated as it should be treated, with beer there should return a new love for music and quiet family enjoyment, for pleasant summer prospects and the out of doors, for conversation and games and mass conviviality—the very things America needs most after the rough sledding of the past two years.

Yes, the Rover is almost tempted to lead the movement. If someone would contribute the capital and the site and the waiters and the music and the beer, the Rover would create a beer garden that would be the envy of the civilized world.

Beer needs no chamipon in any country, age or day, but it should be treated as it deserves to be treated, not tossed about like the bottled tonics of an amusement park.

THIS CLIPPING FROM

NEW YORKER

NYC

MAR 18 1933

MUSICAL EVENTS

Mr. Koussevitzky, a conductor who not only has heard of American music but also isn't afraid to play it, brought to town with him the first symphony of Louis Gruenberg, who composed "The Emperor Jones." The symphony was written fourteen years ago, revised in 1929, and is, according to the composer, "different in feeling, technique, and subject matter to what I do today." Consequently, there are two Gruenbergs represented in this plaid of a symphony. One is slightly sentimental and lingering; the other, who wrote the third movement, is restrained and concise. The whole effect couldn't be too satisfactory, but Mr. Gruenberg's music never is dull, and there is enough of the later Gruenberg in it (especially in the scoring) to make it worth hearing.

Some conductor might find it worth while to investigate a more characteristic sample of Gruenberg: "Nine Moods," which I heard Mr. Stokowski perform in an all-American radio concert last season.

Gathered from Concerts over The Week-End

A Problem at Symphony Hall, The Flute-Players Range Widely and Well

Trans — Mar 20

Both on Friday and Saturday the audiences at the Symphony Concerts last week took hearty pleasure in Monsieur Roussel's Suite in F major, repeated for the first times since Dr. Koussevitzky and the orchestra produced it six years ago. Intrinsically also the piece deserved replaying and rehearing. Other works by living composers, heard for the first time in Boston at these concerts, then well received, come readily to mind for repetition. There is Mr. Bloch's Concerto Grosso for Piano and Strings; or Mr. Gruenberg's "Jazz Suite" far more worth while than his lately played Symphony; or Mr. Copland's half forgotten "Music for the Theater," which Dr. Koussevitzky will take next month to the festival of chamber music at Washington; or Mr. Hill's "Lilacs" or his Second Symphony; Honegger's Symphony, again from the semi-centenary year; possibly his "Rugby," albeit rather outmoded; the amusing Suite from Kodály's comic opera, "Háry János"; Lazär's Concerto Grosso. So forth as recollection may prompt. Or to go further back and among more eminent composers, why not Debussy's "Rondes de Printemps," virtually a forgotten piece, or Ravel's artful and insinuating "Tombeau de Couperin?" Almost all these pieces are as deserving and would be received as warmly as Monsieur Roussel's repeated Suite.

As every conductor knows, the obstacle in the way is to find room for such repetitions. A certain number of newly produced pieces perish after a single hearing. Either they are news of the musical day that having been heard, may pass; or they lack preservative interest; or in the fallibility of human nature prove mistaken choices. The saving remnant deserves place in the more or less active repertory—quite as much as do some of the minor classics. But that active repertory must also comprise a just proportion of perdurable and major classics, of approved moderns, of music of the hour, of occasional pieces not to be escaped. Set these within a schedule of twenty-four programs, and few are the empty niches for these desirable repetitions. A conductor once said that such pieces were the ghosts that haunted his artistic conscience; while only rarely, by some chance opening in a program, could he lay so much as one.

The only practicable suggestion that an outsider may venture is a holiday hereabouts for certain over-played classics like Franck's Symphony or Schumann's Symphony of the spring, for over-repeated pieces of our own day, like the Suite from Stravinsky's "Petrushke" or Ravel's orchestral arrangement of Musorgsky's "Pictures at an Exhibition." True, these are "popular" numbers. But it is believable that the public of the Symphony Concerts would now and again forego them; of even a classic masterpiece, for the sake of an interesting music from a secondary composer, who has earned his right to be heard again. The reception of Monsieur Roussel's Suite is current proof.

ROTOGRAVURE
SECTION

THE BOSTON HERALD

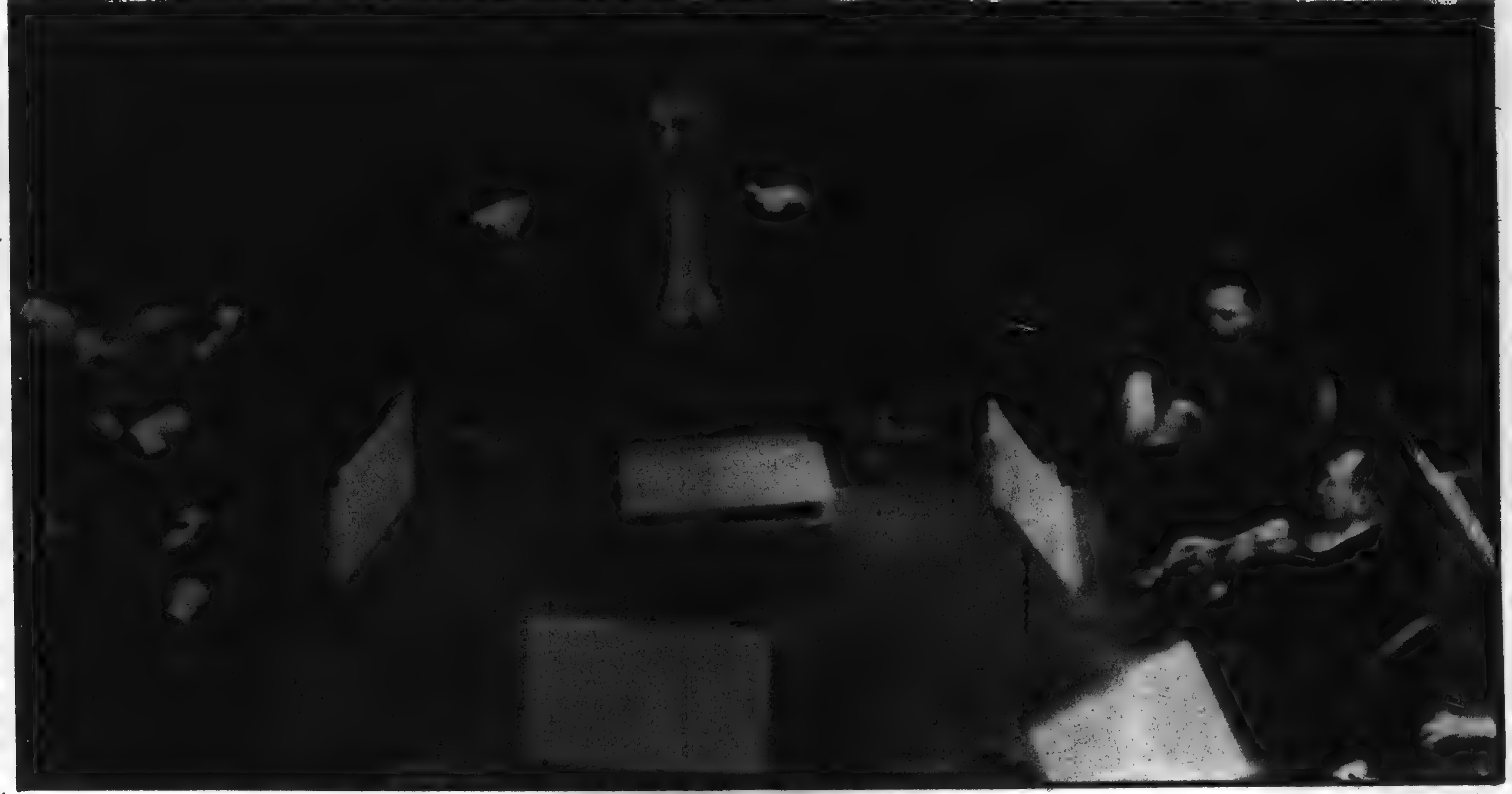
BOSTON, SUNDAY, MARCH 12, 1933

★★★

ROTOGRAVURE
SECTION

KOUSSEVITZKY—AS THE AUDIENCE NEVER SEES HIM

PIANISSIMO



CATCHING UP THE BEAT

PIZZICATO

LEGATO

APPEALING TO BRASS

RHYTHMIC ACCENT

(Boston Herald-John B. Sanroma)

ROTOGRAVURE SECTION

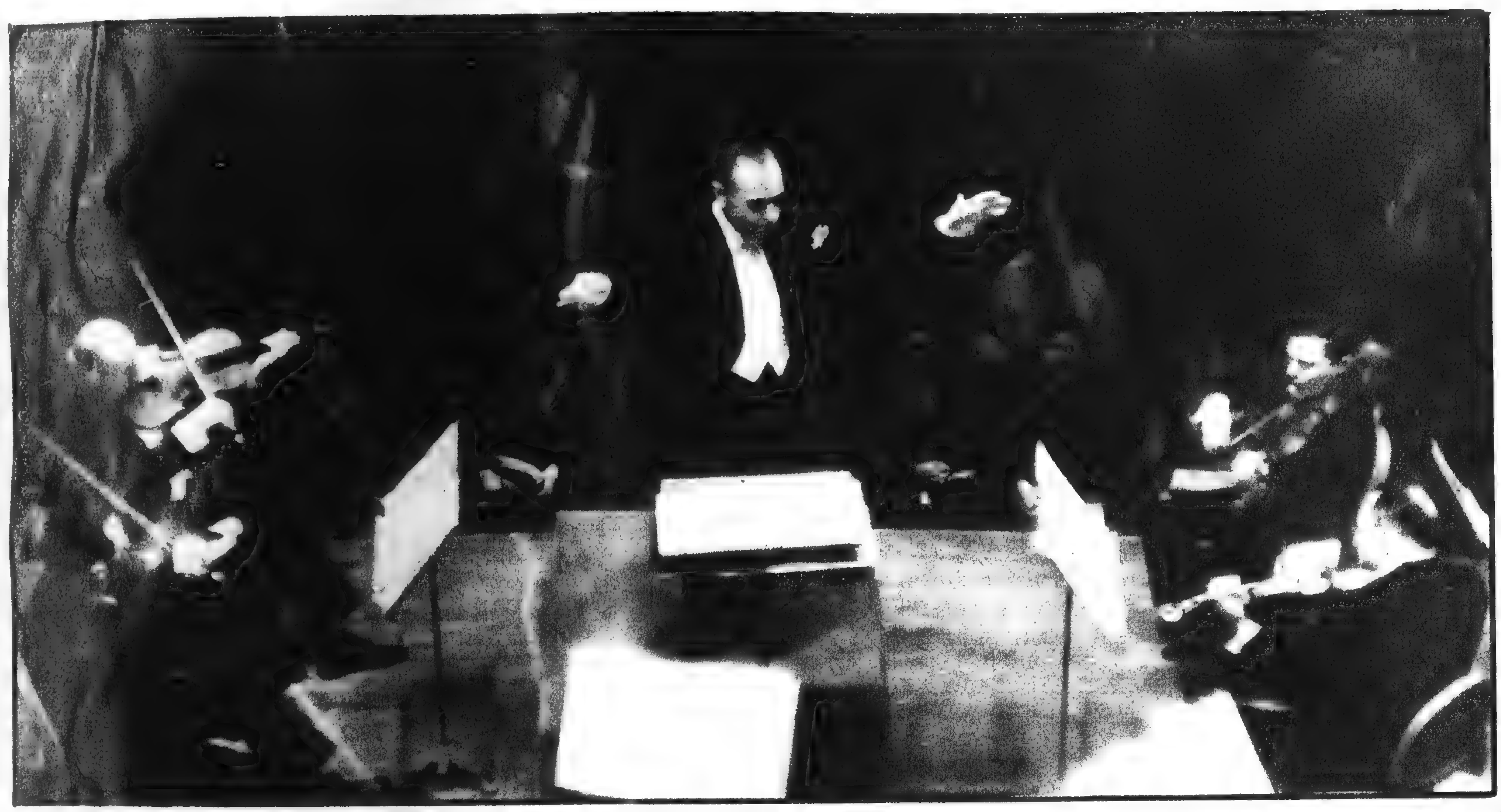
THE BOSTON HERALD

BOSTON, SUNDAY, MARCH 12, 1933

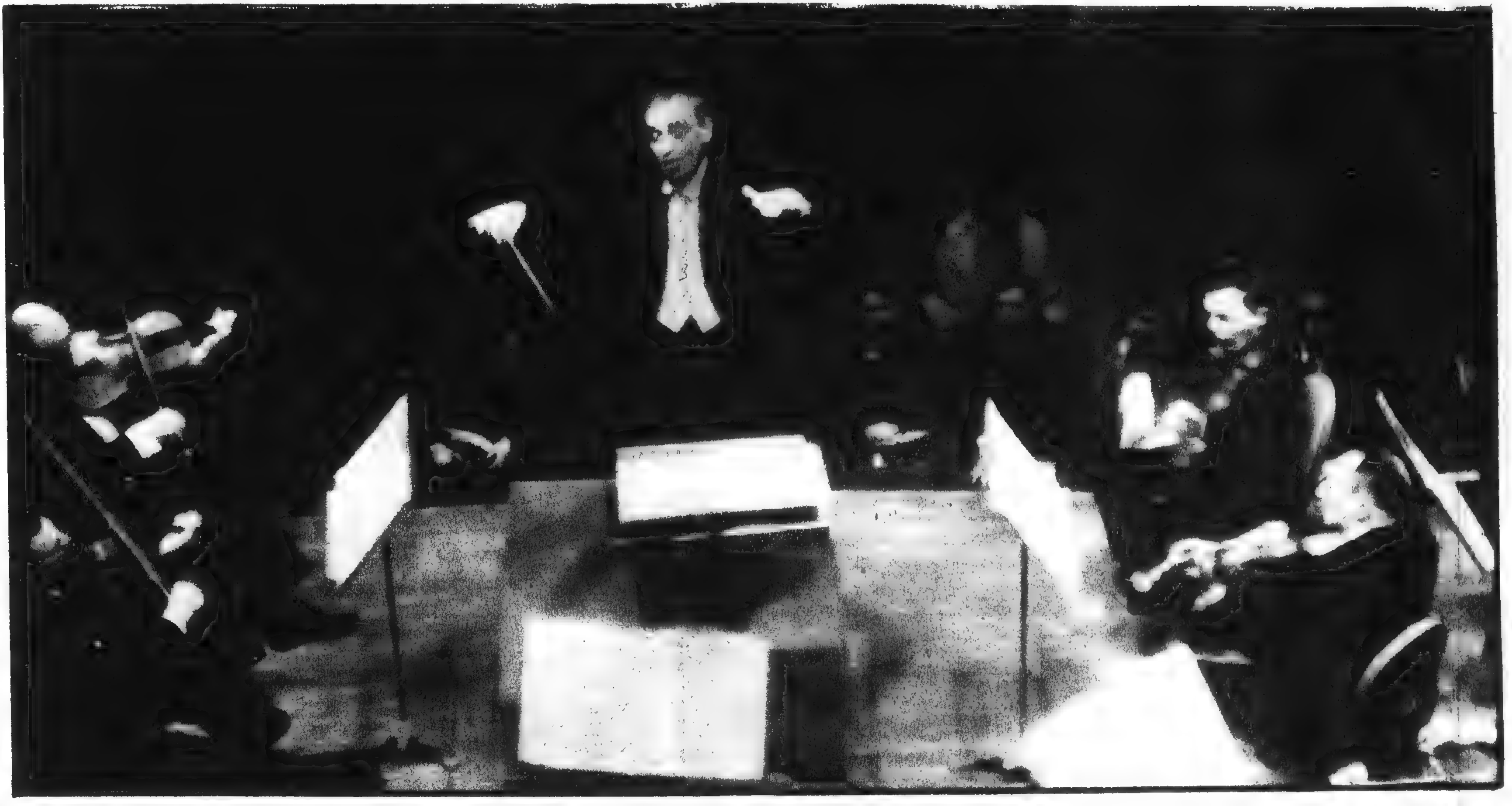
★★★

ROTOGRAVURE SECTION

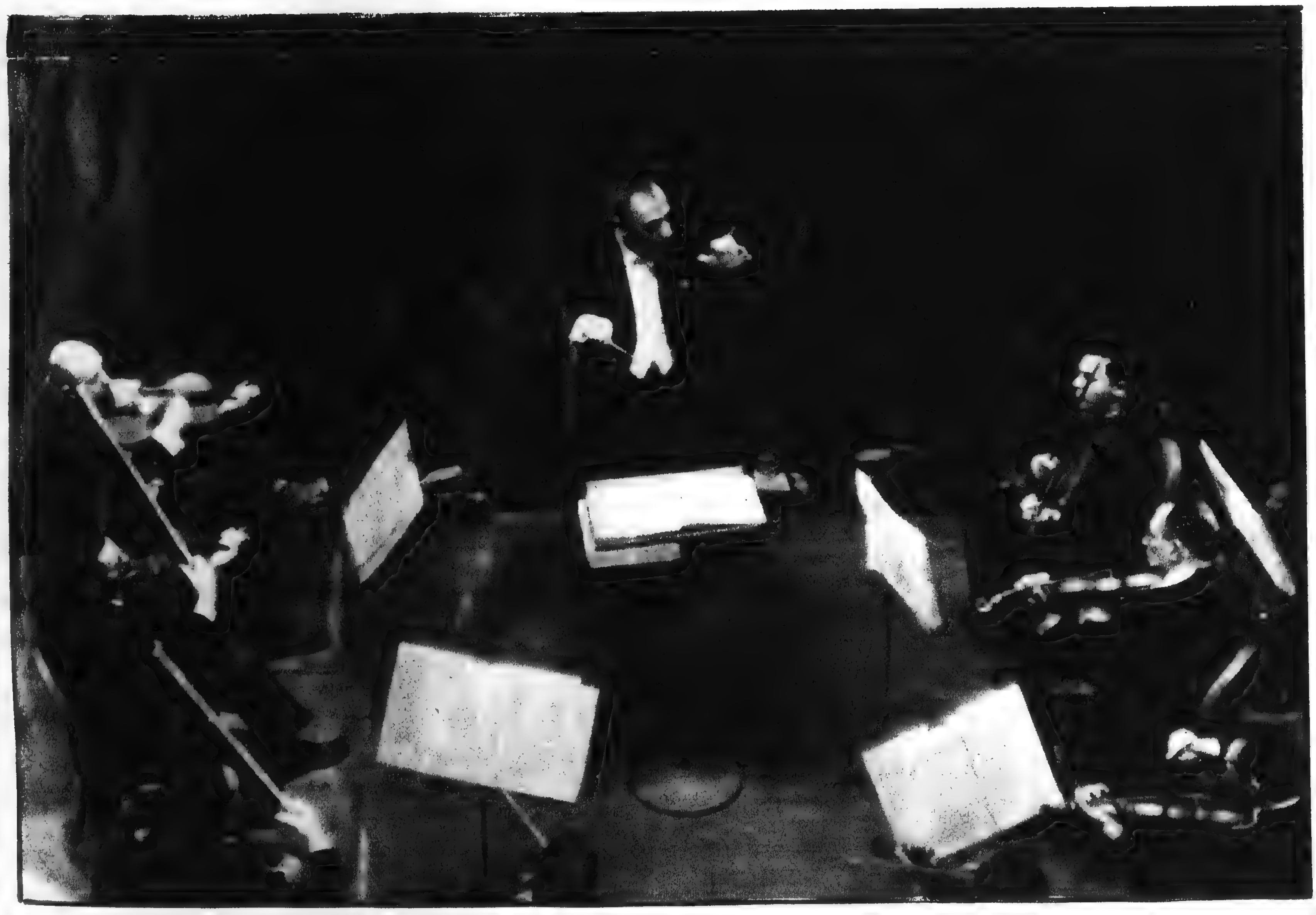
KOUSSEVITZKY—AS THE AUDIENCE NEVER SEES HIM



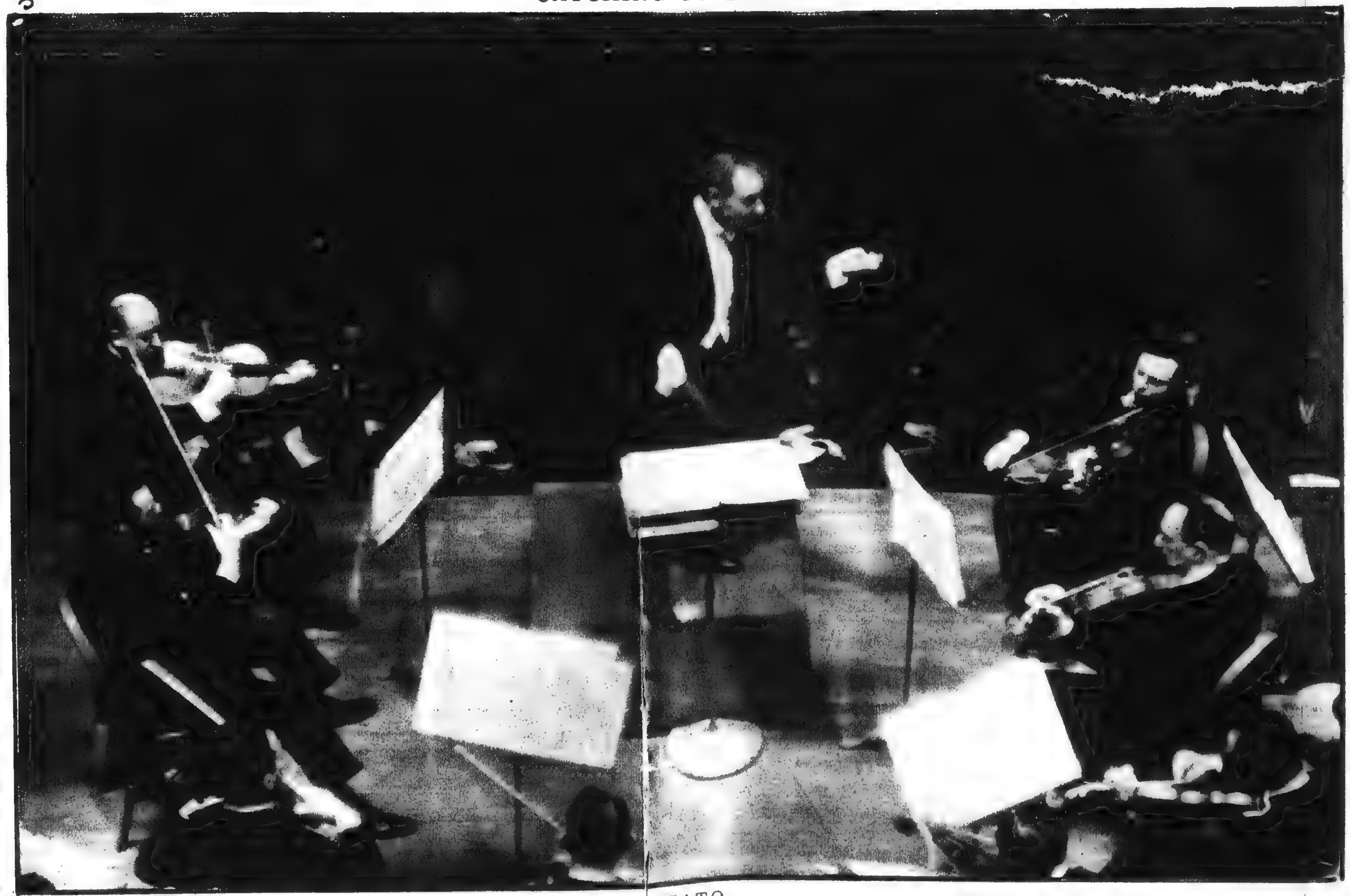
PIANISSIMO



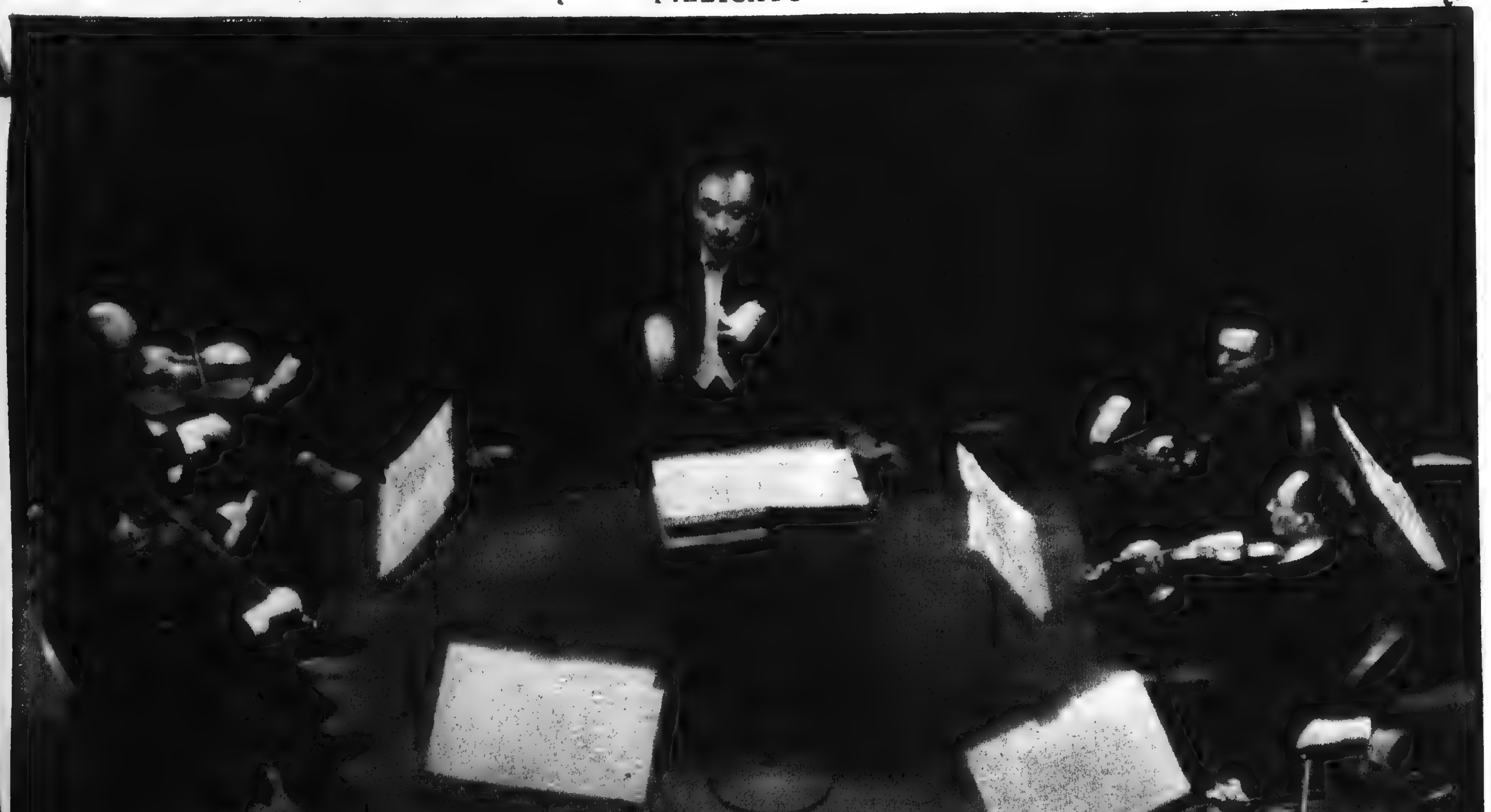
CATCHING UP THE BEAT



PIZZICATO



LEGATO



APPEALING TO BRASS

RHYTHMIC ACCENT

(Boston Herald-John B. Sanroma)

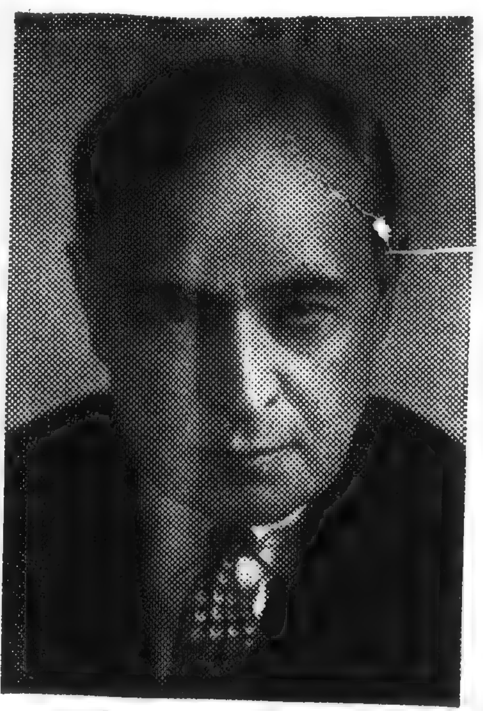
146

THIS CLIPPING FROM
RADIO GUIDE

N. Y.

MAR 19 1933

MUSIC in the AIR + By Carleton Smith


SERGE KOUSSEVITZKY

SERGE KOUSSEVITZKY and the Boston Symphony Orchestra have lifted our Saturday evenings out of the doldrums.

The concerts from Symphony Hall relieve the monotony of ordinary, mediocre programs, and cause us to look forward eagerly to Saturday. Undoubtedly, no worthier addition has been made to the current radio season than the Boston Symphony series.

The residents of Beacon Hill and Back Bay are justly proud of their orchestra. Like other Bostonian institutions, it has a tradition. Fifty-two years ago, a number of the finest musicians in Europe were brought together under the baton of George Henschel, who was followed by the most illustrious conductor of the day.

These leaders, including Nikisch and Karl Muck, were given complete artistic freedom, and each expended his genius to the cumulative improvement of an ensemble which came to be world renowned. The Boston Orchestra today gives testimony to the fact that a great symphonic organization can not be built in a day, nor even in a season.

A grain of truth is found in the statement that there are no great orchestas, but only great conductors. Given the finest individual players, you will not find them very convincing without the guidance of a dynamic intellect. A conductor does not merely beat time, though, as Wagner said, that is his chief function. He needs a penetrating perception and the ability to shape his orchestra into an instrument capable of expressing his visions. Such perception and such ability the present conductor of the Boston Symphony has.

While the worship of conductors, that has today largely usurped the adoration of musical art, cannot be commended, every lover of music is grateful for such leadership as that of Mr. Koussevitsky. A craftsman of the first rank, he is not satisfied with a bare and impersonal reproduction of the musical text. His performances are bold interpretations of works that have filtered through his perceptions and feelings.

Koussevitzky

An emotional pathos underlies Koussevitzky's orchestral conducting. To him it is everything. The conviction, the power of his performance depends solely on the emotional element he obtains from the music and imparts to the audience. The less emotional fire there is in the music, the greater will be its resistance to his conducting. Conversely, of course, the more a composition is saturated with feeling, the more easily does it submit itself to him. He must feel and experience music that he loves; he must then be in a state of ecstasy to be at his best. It is because he can not always be in such a state that his concerts are sometimes uneven.

When he conducts music that is his, he projects it with an impact that is devastating alike to nerves and heart. He is master, of course, of every graduation, and can give a demonstration of any music you choose to mention. But if the interpretation is casual, and if you do not receive Koussevitzky's genuine feeling, you may know that he is making a compromise with himself.

No mention of Koussevitzky would be complete without comment on his boundless enthusiasm for all music, no matter how unexpected and paradoxical its form. Consequently, he has brough us many new gifts, as supplements to the classics on his programs. He has been the foremost champion here of the powerful writings of Sibelius, a composer for whom I have great admiration. Koussevitzky has championed the cause of his compatriots, and given considerabel encouragement to native composers.

The famous and prolonged anniversary festival of the Boston Symphony added materially to the stock of contemporary writings. Music lovers have been feasting on its fruits ever since, and the radio audience is grateful for the invitation to sit at the same table with those who enjoy each week the fare of Mr. Koussevitzky and his famous group.

Even over the air, you feel his tremendous mastery of his instrument . . . *not impersonal like Toscanini's, nor glittering like Stokowski's . . . but flaming and personal,* a mastery existing solely for the sake of emotional identity with himself.

THIS CLIPPING FROM
New York Herald-Tribun

MAR 23 1933

Symphonies and "Tripe"

To the New York Herald Tribune:

The broadcasting companies certainly "slipped up" badly last Saturday night when they broadcast three symphony-orchestra concerts simultanecusly over their various networks. The National Broadcasting Company sent us programs of the Boston Symphony Orchestra and the Cleveland All High School Orchestra at the same time that the Columbia Broadcasting Company was broadcasting the Philadelphia Orchestra concert. By a little forethought and co-operation it would seem that it should have been possible to enable us to hear all three of these excellent (at least one of them was) programs.

Goodness knows, symphony broadcasts aren't yet so frequent that we can afford to waste them thus. The same thing often occurs with other types of broadcasts, and we sometimes have to listen (if we can stand it that long) to several hours of "tripe" from all over the dial before we can get anything that is not an insult to our ears. All of which makes us wonder how long we shall have to put up with the misuse and monopoly of the radio.

PAUL H. OEHSER.
Clarendon, Va., March 20, 1933.

THIS CLIPPING FROM
NEW BRITTAIN, CONN.
HERALD

MAR 21 1933

Boston 'Pops' Concert Goers Hail Return of Beer and Wine In Spring

Beverages That Helped Give Musicales Their Name to Play Their Part Again — Conductor Prefers Draught to Bottled Beer.

Boston, March 21 (UP) — Stein songs are to be the new theme songs of "The Pops," annual spring and early summer concerts of light music by an abbreviated Boston Symphony orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audiences at the Pops will return in May to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the ears of all connected with the Pops, including German, French and Italian instrumentalists who in the opinion of some critics play mellower brass, more liquid woodwinds and more spirited strings in a homelike atmosphere.

Plays Dual Role

Bentley W. Warren, chairman of the trustees of the Boston Symphony orchestra, found himself in the influential position of being chairman also of the special state commission for drafting of a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses of concerts."

Attaches of temple-like Symphony hall, exploring a dusty attic storeroom, were pleased to find hundreds of well-preserved side-handle beer mugs of pint capacity. These are being scoured for use during the 1933 Pops season.

The workers also found programs of pre-war vintage, including special programs for the annual "nights" attended by classes of Harvard and Technology men. The program for "technology night," June 6, 1911, listed the favorite, "Prince of Pilsen," as well as an advertisement for Pilsener ale. There were other advertisements of "the beer that made Milwaukee famous," and the beer that was "richer than wine, smoother than milk."

Prefers Draught Beer

Beer is a favorite beverage of Arthur Fiedler, conductor of the Pops and first American-born musician to direct the orchestra. He thinks beer on draught is the better and regrets a provision under which it could be sold only in bottles.

Many of the 90 members of Fiedler's Pops orchestra likewise prefer beer and light wines to soft drinks. Some of the veterans recall a rehearsal years ago when the kettle drum player left the room amid scornful glances because his score showed 123 measures of rest. He went to a nearby barroom and had several glasses of beer, returned to the rehearsal room at the 120th measure, walked quickly down the aisle during the 121st and 122d, reached his seat at the 123d and sat down triumphantly just in time to pound his big drum on the proper note.

THIS CLIPPING FROM THE
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

①

MAR 21 1933

Stein Songs To Be Theme Songs For "The Pops"

BOSTON, March 21—Stein songs are to be the new theme songs of "the pops," annual spring and early-summer concerts of light music by an abbreviated Boston Symphony orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audiences at the pops will return in May to beer and wine standard that prevailed from 1895 to 1919 and helped give the concerts their name.

"The pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping fo cork stoppers at the tables in "the good old days."

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the ears of all connected with the pops, including German, French and Italian instrumentalists who in the opinion of some critics play mellower brass, more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony Orchestra, found himself in the influential position of being chairman also of the special State Commission for drafting of a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses of concerts."

Attaches of temple-like symphony hall, exploring a dusty attic storeroom, were pleased to find hundreds of well-preserved side-handle beer mugs of pint capacity. These are being scoured for use during the 1933 pops season.

The workers also found programs of pre-war vintage, including special programs for the annual "nights" attended by classes of Harvard and Technology men. The program for "Technology Night," June 6, 1911, listed the favorite, "Prince of Pilsen," as well as an advertisement for Pilsener Ale. There were other advertisements of "The Beer That Made Milwaukee Famous," and the beer that was Richer Than Wine, Smoother Than Milk."

Beer is a favorite beverage of Arthur Fiedler, conductor of the pops and first American-born musician to direct the orchestra. He thinks beer on draught is the better and regrets a provision under which it could be sold only in bottles.

Many of the 90 members of Fielders' pops orchestra likewise prefer beer and light wines to soft drinks. Some of the veterans recall a rehearsal years ago when the kettle drum player left the room amid scornful glances because his score showed 123 measures of rest. He went to a nearby barroom and had several glasses of beer, returned to the rehearsal room at the 120th measure, walked quickly down the aisle during the 121st and 122d, reached his seat at the 123d and sat down triumphantly just in time to pound his big drum on the proper note.

THIS CLIPPING FROM
NEW YORK TIMES

MAR 19 1933

Koussevitzky and the Boston Symphony Orchestra in their home concerts at Symphony Hall, Boston, are this week playing Locatelli's "Elegiac" symphony, Mozart's concerto for horn (Koechel edition No. 447) as transcribed for 'cello by Joaquin Cassado, and Richard Strauss's "Don Quixote." Gregor Piatigorsky is the guest 'cellist, both in the solo part of Mozart's work and in that of the Cervantes-Strauss hero. Jean Lefranc, viola, will be the voice of Sancho Panza.

THIS CLIPPING FROM
NEW YORK TIMES

MAR 26 1933

The first American performance of William Walton's "Belshazzar's Feast" will be given by the Boston Symphony Orchestra under Serge Koussevitzky in Boston next Friday afternoon. The work calls for mixed chorus, baritone solo (to be sung by David Blair McClosky) and orchestra. Other works on this program, to be repeated Saturday evening, are Haydn's symphony in E flat major, No. 99, and Loeffler's "Evocation" for orchestra and women's chorus.

THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS

MAR 21 1933

Boston Orchestra to Feature Stein Songs at Concerts

By United Press

BOSTON—Stein songs will be the new theme songs of "The Pops," annual spring and early summer concerts of light music by an abbreviated Boston Symphony Orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audiences at "The Pops" will return in May to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of corks.

THIS CLIPPING FROM
WASHINGTON, D. C.
NEWS

MAR 22 1933

Famous 'Pops' Concert Will Provide Beer

The famous summer concerts of the Boston Symphony Orchestra are known as "Pops" Concerts. The seats are cleared off the first floor of the hall. Tables and chairs are substituted. Since prohibition nothing has stood upon these tables but ginger ale and small glasses. In the attic of the hall, someone found hundreds of old mugs of pint capacity. They are being dusted off and will be appropriately employed once more when the "Pops" season comes around again.

THIS CLIPPING FROM
LAWRENCE, MASS.
TELEGRAM

MAR 23 1933

RETURN OF REAL BEER AND WINES GOOD NEWS TO "POPS" PATRONS

By FRANK MURPHY
United Press Staff Correspondent

BOSTON, Mar. 23 (UP)—Stein songs are to be the new theme songs of "The Pops," annual spring and early-summer concerts of light music by an abbreviated Boston Symphony Orchestra.

After 14 seasons of enforced ginger ail and fruit punch, the round-table audiences at the Pops will return in May to the beer and wine standard that prevaile from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "Popular Concerts" and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the ears of all connecter with the Pops, including German. French and Italian instrumentalists who in the opinion of some critics play mellower brass, more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony orchestra, found himself in the influential position of being chairman also of the special state commission for drafting of a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses of concerts."

Attaches of temple like Symphony Hall, exploring a dusty attic storeroom, were pleased to find hundreds of well-preserved side-handle beer mugs of pint capacity. These are being scoured for use during the 1933 Pops season.

The workers also found programs of pre-war vintage, including special program for the annual "nights" attended by classes of Harvard and Technology men. The program for "Technology Night," June 6, 1911, listed the favorite, "Prince of Pilsen," as well as an advertisement for Pilsener Ale. There were other advertisements of "the beer that made Milwaukee famous," and the beer that was "richer than wine, smoother than milk."

Beer is a favorite beverage of Arthur Fiedler, conductor of the Pops and first American-born musician to direct the orchestra. He thinks beer on draught is the better and regrets a provision under which it could be sold only in bottles.

Many cf the 90 members of Fiedler's Pops orchestra likewise prefer beer and light wines to soft drinks. Some of the veterans recall a rehearsal years ago when the kettle drum player left the room amid scornful glances because his score showed 123 measures of rest. He went to a nearby barroom and had several glasses of beer, returned to the rehearsal room at the 120th measure, walked quickly down the aisle during the 121st and 122d, reached his seat at the 123d and sat down triumphantly just in time to pound his big drum on the proper note.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

MAR 21 1933

Hub Happy Over Prospects of Beer at "Pop" Concerts

Boston, March 21.—(UP)—Stein songs are to be the new theme songs of "The Pops," annual spring and early summer concerts of light music by an abbreviated Boston Symphony Orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audiences at the Pops will return in May to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "popular concerts," and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the cars of all connected with the Pops, including German, French and Italian instrumentalists, who, in the opinion of some critics, play mellower brass, more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony Orchestra, found himself in the influential position of being chairman also of the special State commission for drafting of a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses cf concerts."

Attaches of temple-like Symphony Hall, exploring a dusty attic storeroom, were pleased to find hundreds of well-preserved side-handle beer mugs of pint capacity. These are being scoured for use during the 1933 pops season.

The workers also found programs of pre-war vintage, including special programs for the annual "nights" attended by classes of Harvard and Technology men. The program for "Technology Night." June 6, 1911, listed the favorite, "Prince of Pilsen," as well as an advertisement for Pilsener ale. There were other advertisements of "the beer that made Milwaukee famous," and the beer that was "richer than wine, smoother than milk."

Beer is a favorite beverage of Arthur Fiedler, conductor of the Pops and first American-born musician to direct the orchestra. He thinks beer on draught is the better and regrets a provision under which it could be sold only in bottles.

Many of the 90 members of Fiedler's Pops orchestra likewise prefer beer and light wines to soft drinks. Some of the veterans recall a rehearsal years ago when the kettle drum player left the room amid scornful glances because his score showed 123 measures of rest. He went to a nearby barroom and had several glasses of beer, returned to the rehearsal room at the 120th measure, walked quickly down the aisle during the 121st and 122nd, reached his seat at the 123rd and sat down triumphantly just in time to pound his big drum on the proper note.

---

①

THIS CLIPPING FROM THE
PRESS
MIDDLETOWN, CONN.

MAR 22 1933

SYMPHONY TO PLAY OLD STEIN SONGS

Return of Beer Turns Musical Thought in Boston—Polish Mugs.

BOSTON, Mar. 22.—(UP)—Stein songs are to be the new theme songs of "the pops," annual spring and early-summer concerts of light music by an abbreviated Boston Symphony orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audiences at the pops will return in may to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerns their name.

"The pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the ears of all connected with the pops, including German, French and Italian instrumentalist who in the opinion of some critics play mellower brass, more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony orchestra, found himself in the influential position of being chairman also of the special state commission for drafting of a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses of concerts."

Attaches of temple-like Symphony hall, exploring a dusty attic storeroom, were pleased to find hundreds of well-preserved side-handle beer mugs of pint capacity. These are being scoured for use during the 1933 pops season.

The workers also found programs of pre-war vintage, including special programs for the annual "nights" attended by classes of Harvard and Technology men. The program for "technology night," June 6, 1911, listed the favorite "Prince of Pilsen," as well as an advertisement for Pilsener ale. There were other advertisements of "the beer that made Milwaukee famous," and the beer that was "richer than wine, smoother than milk."

Beer is a favorite beverage of Arthur Fiedler, conductor of the pops and first American-born musician to direct the orchestra. He thinks beer on draught is the better and regrets a provision under which it could be sold only in bottles.

Many of the 90 members of Fiedler's Pops orchestra likewise prefer beer and light wines to soft drinks. Some of the veterans recall a rehearsal years ago when the kettle drum player left the room amid scornful glances because his score showed 123 measures of rest. He went to a nearby barroom and had several glasses of beer, returned to the rehearsal room at the 120th measure, walked quickly down the aisle during the 121st and 122nd, reached his seat at the 123rd and sat down triumphantly just in time to pound his big drum on the proper note.

THIS CLIPPING FROM
DANBURY, CONN.
NEWS

MAR 21 1933

STEIN SONGS TO BE THEME SONGS OF BOSTON'S SYMPHONY ORCHESTRA

Boston, March 21 (AP)—Stein songs are to be the new theme songs of "the pops," annual spring and early-summer concerts of light music by an abbreviated Boston Symphony orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audiences at the pops will return in may to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

News that beer and very lig
wines will have flowed 'round th
corner by the first week of Apr

was music to the ears of all connected with the pops, including German, French and Italian instrumentalists who in the opinion of some critics play mellower brass; more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony orchestra, found himself in the influential position of being chairman also of the special state commission for drafting of a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer

---

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

MAR 21 1933

'Pops' Concerts In Boston Wait Popping of Corks

Warren, Chairman of Trustees of Institution, Head of Liquor Board, Inserts Little Clause In Recommendations

Boston, March 21—Stein songs are to be the ne" theme songs of "The Pops," annual spring and early-summer concerts of light music by an abbreviated Boston Symphony orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audience at "The Pops" will return in May to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the ears of all connected with The Pops, including German, French and Italian instrumentalists who in the opinion of some critics play mellower brass, more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony orchestra, found himself in the influential position of being chairman also of the special state commission for drafting of a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses of concerts."

Attaches of temple-like Symphony hall, exploring a dusty attic storeroom, were pleased to find hundreds of well-preserved side-handle beer mugs of pint capacity. These are being scoured for use during the 1933 Pops season.

The workers also found programs of pre-war vintage, including special programs for the annual "nights" attended by classes of Harvard and Technology men. The program for "Technology night," June 6, 1911, listed the favorite, "Prince of Pilsen," as well as an advertisement for Pilsener ale. There were other advertisements of "the beer that made Milwaukee famous," and the beer that was "richer than wine, smoother than milk."

Beer is a favorite beverage of Arthur Fiedler, conductor of The Pops and first American-born musician to direct the orchestra. He thinks beer on draught is the better and regrets a provision under which it could be sold only in bottles.

Many of the 90 members of Fiedler's Pops orchestra likewise prefer beer and light wines to soft drinks. Some of the veterans recall a rehearsal years ago when the kettle drum player left the room amid scornful glances because his score showed 123 measures of rest. He went to a nearby barroom and had several glasses of beer, returned to the rehearsal room at the 120th measure, walked quickly down the aisle during the 121st and 122d, reached his seat at the 123d and sat down triumphantly just in time to pound his big drum on the proper note.

THIS CLIPPING FROM THE
REPUBLICAN
Mitchell, S. D.

MAR 28 1933

Boston Orchestra to Feature Stein Songs at Concerts

Boston, Mass.—Stein songs will be the new theme songs of "The Pops," annual spring and early summer concerts of light music by an abbreviated Boston Symphony Orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audiences at "The Pops" will return in May to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of corks.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

MAR 21 1933

Beer King Again At "Pop" Concerts

Musicians, Public to Quaff Old Time Hub Symphony Beverage

(By Frank Murphy.)

BOSTON, March 21 (United Press)—Stein songs are to be the new theme songs of "The Pops," annual spring and early-summer concerts of light music by an abbreviated Boston Symphony orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audiences at the Pops will return in May to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

Welcome News.

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the ears of all connected with the Pops, including German, French and Italian instrumentalists who in the opinion of some critics play mellower brass, more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony orchestra, found himsel fin the influential position of being chairman also of the special state commission for drafting a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses of concerts."

Attaches of temple-like Symphony Hall, exploring a dusty attic storeroom, were pleased to find hundreds of well-preserved side-handle beer mugs of pint capacity. These are being scoured for use during the 1933 Pops season.

The workers also found programs of pre-war vintage, including special programs for the annual "nights" attended by classes of Harvard and technology men. The program for "Technology Night," June 6, 1911, listed the favorite, "Prince of Pilsen," as well as an advertisement for Pilsener ale. There were other advertisements of "the beer that made Milwaukee famous," and the beer that was "richer than wine, smoother than milk."

Beer is a favorite beverage of Arthur Fiedler, conductor of the Pops and first American-born musician to direct the orchestra. He thinks beer on draught is the better and regrets a provision under which it could be sold only in bottles.

147

3

THIS CLIPPING FROM
LAWRENCE, MASS.
TELEGRAM

MAR 23 1933

RETURN OF REAL BEER AND WINES GOOD NEWS TO "POPS" PATRONS

By FRANK MURPHY
United Press Staff Correspondent

BOSTON, Mar. 23 (UP)—Stein songs are to be the new theme songs of "The Pops," annual spring and early-summer concerts of light music by an abbreviated Boston Symphony Orchestra.

After 14 seasons of enforced ginger ail and fruit punch, the round-table audiences at the Pops will return in May to the beer and wine standard that prevaile from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "Popular Concerts" and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the ears of all connecter with the Pops, including German, French and Italian instrumentalists who in the opinion of some critics play mellower brass, more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony orchestra, found himself in the influential position of being chairman also of the special state commission for drafting of a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses of concerts."

Attaches of temple like Symphony Hall, exploring a dusty attic storeroom, were pleased to find hundreds of well-preserved side-handle beer mugs of pint capacity. These are being scoured for use during the 1933 Pops season.

The workers also found programs of pre-war vintage, including special program for the annual "nights" attended by classes of Harvard and Technology men. The program for "Technology Night," June 6, 1911, listed the favorite, "Prince of Pilsen," as well as an advertisement for Pilsener Ale. There were other advertisements of "the beer that made Milwaukee famous," and the beer that was "richer than wine, smoother than milk."

Beer is a favorite beverage of Arthur Fiedler, conductor of the Pops and first American-born musician to direct the orchestra. He thinks beer on draught is the better and regrets a provision under which it could be sold only in bottles.

Many cf the 90 members of Fiedler's Pops orchestra likewise prefer beer and light wines to soft drinks. Some of the veterans recall a rehearsal years ago when the kettle drum player left the room amid scornful glances because his score showed 123 measures of rest. He went to a nearby barroom and had several glasses of beer, returned to the rehearsal room at the 120th measure, walked quickly down the aisle during the 121st and 122d, reached his seat at the 123d and sat down triumphantly just in time to pound his big drum on the proper note.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

MAR 21 1933

Hub Happy Over Prospects of Beer at "Pop" Concerts

Boston, March 21.—(UP)—Stein songs are to be the new theme songs of "The Pops," annual spring and early summer concerts of light music by an abbreviated Boston Symphony Orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audiences at the Pops will return in May to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "popular concerts," and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the ears of all connected with the Pops, including German, French and Italian instrumentalists, who, in the opinion of some critics, play mellower brass, more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony Orchestra, found himself in the influential position of being chairman also of the special State commission for drafting of a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses of concerts."

Attaches of temple-like Symphony Hall, exploring a dusty attic storeroom, were pleased to find hundreds of well-preserved side-handle beer mugs of pint capacity. These are being scoured for use during the 1933 pops season.

The workers also found programs of pre-war vintage, including special programs for the annual "nights" attended by classes of Harvard and Technology men. The program for "Technology Night," June 6, 1911, listed the favorite, "Prince of Pilsen," as well as an advertisement for Pilsener ale. There were other advertisements of "the beer that made Milwaukee famous," and the beer that was "richer than wine, smoother than milk."

Beer is a favorite beverage of Arthur Fiedler, conductor of the Pops and first American-born musician to direct the orchestra. He thinks beer on draught is the better and regrets a provision under which it could be sold only in bottles.

Many of the 90 members of Fiedler's Pops orchestra likewise prefer beer and light wines to soft drinks. Some of the veterans recall a rehearsal years ago when the kettle drum player left the room amid scornful glances because his score showed 123 measures of rest. He went to a nearby barroom and had several glasses of beer, returned to the rehearsal room at the 120th measure, walked quickly down the aisle during the 121st and 122nd, reached his seat at the 123rd and sat down triumphantly just in time to pound his big drum on the proper note.

1

THIS CLIPPING FROM THE
PRESS
MIDDLETOWN, CONN.

MAR 22 1933

SYMPHONY TO PLAY OLD STEIN SONGS

Return of Beer Turns Musical Thought in Boston—Polish Mugs.

BOSTON, Mar. 22.—(UP)—Stein songs are to be the new theme songs of "the pops," annual spring and early-summer concerts of light music by an abbreviated Boston Symphony orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audiences at the pops will return in may to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerns their name.

"The pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the ears of all connected with the pops, including German, French and Italian instrumentalist who in the opinion of some critics play mellower brass, more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony orchestra, found himself in the influential position of being chairman also of the special state commission for drafting of a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses of concerts."

Attaches of temple-like Symphony hall, exploring a dusty attic storeroom, were pleased to find hundreds of well-preserved side-handle beer mugs of pint capacity. These are being scoured for use during the 1933 pops season.

The workers also found programs of pre-war vintage, including special programs for the annual "nights" attended by classes of Harvard and Technology men. The program for "technology night," June 6, 1911, listed the favorite "Prince of Pilsen," as well as an advertisement for Pilsener ale. There were other advertisements of "the beer that made Milwaukee famous," and the beer that was "richer than wine, smoother than milk."

Beer is a favorite beverage of Arthur Fiedler, conductor of the pops and first American-born musician to direct the orchestra. He thinks beer on draught is the better and regrets a provision under which it could be sold only in bottles.

Many of the 90 members of Fiedler's Pops orchestra likewise prefer beer and light wines to soft drinks. Some of the veterans recall a rehearsal years ago when the kettle drum player left the room amid scornful glances because his score showed 123 measures of rest. He went to a nearby barroom and had several glasses of beer, returned to the rehearsal room at the 120th measure, walked quickly down the aisle during the 121st and 122nd, reached his seat at the 123rd and sat down triumphantly just in time to pound his big drum on the proper note.

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

MAR 21 1933

'Pops' Concerts In Boston Wait Popping of Corks

Warren, Chairman of Trustees of Institution, Head of Liquor Board, Inserts Little Clause In Recommendations

Boston, March 21—Stein songs are to be the new theme songs of "The Pops," annual spring and early-summer concerts of light music by an abbreviated Boston Symphony orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audience at "The Pops" will return in May to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the ears of all connected with The Pops, including German, French and Italian instrumentalists who in the opinion of some critics play mellower brass, more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony orchestra, found himself in the influential position of being chairman also of the special state commission for drafting of a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses of concerts."

Attaches of temple-like Symphony hall, exploring a dusty attic storeroom, were pleased to find hundreds of well-preserved side-handle beer mugs of pint capacity. These are being scoured for use during the 1933 Pops season.

The workers also found programs of pre-war vintage, including special programs for the annual "nights" attended by classes of Harvard and Technology men. The program for "Technology night," June 6, 1911, listed the favorite, "Prince of Pilsen," as well as an advertisement for Pilsener ale. There were other advertisements of "the beer that made Milwaukee famous," and the beer that was "richer than wine, smoother than milk."

Beer is a favorite beverage of Arthur Fiedler, conductor of The Pops and first American-born musician to direct the orchestra. He thinks beer on draught is the better and regrets a provision under which it could be sold only in bottles.

Many of the 90 members of Fiedler's Pops orchestra likewise prefer beer and light wines to soft drinks. Some of the veterans recall a rehearsal years ago when the kettle drum player left the room amid scornful glances because his score showed 123 measures of rest. He went to a nearby barroom and had several glasses of beer, returned to the rehearsal room at the 120th measure, walked quickly down the aisle during the 121st and 122d, reached his seat at the 123d and sat down triumphantly just in time to pound his big drum on the proper note.

THIS CLIPPING FROM THE
REPUBLICAN

Mitchell, S.D.

MAR 28 1933

Boston Orchestra to Feature Stein Songs at Concerts

Boston, Mass.—Stein songs will be the new theme songs of "The Pops," annual spring and early summer concerts of light music by an abbreviated Boston Symphony Orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audiences at "The Pops" will return in May to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of corks.

THIS CLIPPING FROM
DANBURY, CONN.
NEWS

MAR 21 1933

STEIN SONGS TO BE THEME SONGS OF BOSTON'S SYMPHONY ORCHESTRA

Boston, March 21 (AP)—Stein songs are to be the new theme songs of "the pops," annual spring and early-summer concerts of light music by an abbreviated Boston Symphony orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audiences at the pops will return in may to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the ears of all connected with the pops, including German, French and Italian instrumentalists who in the opinion of some critics play mellower brass; more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony orchestra, found himself in the influential position of being chairman also of the special state commission for drafting of a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses of concerts."

Beer King Again At "Pop" Concerts

Musicians, Public to Quaff Old Time Hub Symphony Beverage

(By Frank Murphy.).

BOSTON, March 21 (United Press)—Stein songs are to be the new theme songs of "The Pops," annual spring and early-summer concerts of light music by an abbreviated Boston Symphony orchestra.

After 14 seasons of enforced ginger ale and fruit punch, the round-table audiences at the Pops will return in May to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

Welcome News.

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the ears of all connected with the Pops, including German, French and Italian instrumentalists who in the opinion of some critics play mellower brass, more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony orchestra, found himsel fin the influential position of being chairman also of the special state commission for drafting a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses of concerts."

Attaches of temple-like Symphony Hall, exploring a dusty attic storeroom, were pleased to find hundreds of well-preserved side-handle beer mugs of pint capacity. These are being scoured for use during the 1933 Pops season.

The workers also found programs of pre-war vintage, including special programs for the annual "nights" attended by classes of Harvard and technology men. The program for "Technology Night," June 6, 1911, listed the favorite, "Prince of Pilsen," as well as an advertisement for Pilsener ale. There were other advertisements of "the beer that made Milwaukee famous," and the beer that was "richer than wine, smoother than milk."

Beer is a favorite beverage of Arthur Fiedler, conductor of the Pops and first American-born musician to direct the orchestra. He thinks beer on draught is the better and regrets a provision under which it could be sold only in bottles.

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

MAR 21 1933

Foam Is to Accompany Boston "Pops" Music

Players of "Abbreviated" Symphony Orchestra Greet Legislative Developments and Steins Are Scoured.

Boston, Mar. 21.—(UP)—Stein songs are to be the new theme songs of "the Pops," annual spring and early-summer concerts of light music by an abbreviated Boston Symphony orchestra.

After fourteen seasons of enforced ginger ale and fruit punch, the roundtable audiences at "the Pops" will return in May to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of cork stoppers at the tables in "the good old days."

Another Kind of Music.

News that beer and very light wines will have flowed 'round the corner by the first week of April was music to the ears of all connected with "the Pops," including German, French and Italian instrumentalists who, in the opinion of some critics, play mellower brass, more liquid woodwinds and more spirited strings in a homelike atmosphere.

Bentley W. Warren, chairman of the trustees of the Boston Symphony, found himself in the influential position of being chairman also of the special state commission for drafting of a "model liquor law" for Massachusetts. In its report the Warren committee recommended that persons be permitted to drink beer and light wines in such public places as hotels and restaurants—and in "halls conducting courses of concerts."

Sttins Being Scoured.

Attaches of tempei-like Symphony hall, exploring a dusety attic storeroom were pleased to find hundreds of well-presedved side-handle beer mugs of pint capacity. These are being scoured for use during the 1933 "Pop" season.

The workers also found programs of pre-war vintage, including special programs for the annual "nights" attended by classes of Harvard and Technology men. The program for "Technology night," June 6, 1911, listed the favorite, "Prince of Pilsen." as well as an advertisement for Pilsener beer. There were other advertisements of "the beer that made Milwaukee famous," and the beer that was "richer than wine, smoother than milk."

Beer is a favorite beverage of Arthur Fiedler, conductor of "the Pops" and first American-born musician to direct the orchestra. Many of the ninety members of Fiedler's "Pops" orchestra likewise prefer beer and light wines to soft drinks.

Kettle Drummer's Feat.

Some of the veterans recall a rehearsal years ago when the kettle drum player left the room amid scornful glances because his score showed 123 measures of rest. He went to a nearby barroom and had several glasses of beer, returned to the rehearsal room at the 120th measure, walked quickly down the aisle doring the 121st and 122d, reached his seat at the 123d and sat down triomphantly just in time to pound his big drum on the proper note.

THIS CLIPPING FROM

N. Y. TELEGRAPH

MAR 22 1933

'Pops' to Use Stein Songs

Annual Spring Series of Boston Orchestra Will Revive Beer Tunes.

BOSTON, March 21.—Stein songs will be the new theme songs of "The Pops," annual Spring and early Summer concerts of light music by an abbreviated Boston Symphony Orchestra.

After fourteen seasons of enforced gingerale and fruit punch, the round-table audiences at the Pops will return in May to the beer and wine standard that prevailed from 1885 to 1919 and helped give the concerts their name.

"The Pops," authorities say, is short for "popular concerts" and onomatopoeia for the continual popping of corks at the tables in "the good old days."

Attaches of temple-like Symphony Hall, exploring a dusty attic storeroom, found hundreds of side-handle beer mugs of pint capacity. These were scoured for use.

Many of the ninety members of the orchestra prefer beer to almost anything else. Veterans recall a rehearsal years ago when the kettle drum player left the room when his score showed 123 measures of rest. He went to a barroom, had several glasses of beer, returned to the rehearsal room at the 120th measure, walked quickly down the aisle during the 121st and 122d, reached his seat at the 123d and sat down triumphantly just in time to pound his big drum on the proper note.

CHICAGO, ILL.
HERALD-EXAMINER

MAR 29 1933

DR. STOCK OFFERS 'PSALMODIC' WORK BY IGOR STRAVINSKY

By Glenn Dillard Gunn.

WHEN THE DIRECTORS of the Boston Symphony Orchestra engaged the much discussed Russian composer, Igor Stravinsky, to compose a work in celebration of the fiftieth anniversary of that institution they got both what they paid for and what they deserved.

What they paid for was a distinguished European name to adorn a historic program, it being the practice of the Boston orchestra to prove its superiority by ignoring, or at least making secondary, all American music. What they got was the least important work (unless ugliness be important) in the whole range of twentieth century choral art, which was just what they deserved.

* * *

STRAVINSKY'S "Psalmodic Symphony" was offered to the Tuesday matinee subscribers at the Symphony and on the same program there was a great deal of fine choral music, some of it American. The setting was, therefore, unfortunate in a musical sense, though effective enough from the standpoint of the theater. For Stravinsky's diluted orchestra banished all the violins, demanded two pianos and a harp, the deeper strings and some wood-winds and brasses. Hence the entire stage had to be reset, always an interesting procedure when pianos have to be hoisted from the basement, and always expertly done at Orchestra Hall.

One hastens to congratulate the stage hands and to condole with Dr. Stock, the members of the Chicago A Cappella Choir and the Chicago Symphony. They did what could be done with music that was uninspired, deliberately cacophonous, illiterate and generally typical of modern degeneracy. Doubtless it was with that intention that Dr. Stock presented it in conjunction with choral works of Bach, Byrd, Cain and Gretschaninow, not to mention a Mozart symphony, a Handel overture, the "Good Friday Spell" from "Parsifal," and Dr. Stock's own tremendous and imposing transcription of the Bach C minor "Passacaglia and Fugue."

* * *

IN DEMONSTRATING the impotence of Stravinsky and others like him Dr. Stock performed a service to art that was, after all, less important than his way with the lyric themes of Mozart, which was something heavenly; or power of his treatment of the Handelian idiom; or his magic with the Wagnerian sonorities. This was orchestral art raised to its final power in taste, beauty and emotional significance.

The only choral organization that can match the virtuosity of the Chicago Symphony is Noble Cain's A Cappella Choir. From no other chorus, here or abroad, have I heard a performance of Bach at once so expert and so expressive. Their treatment of the ancient English "Miserere Mei" of Byrd, with its echo choir, was another miracle of taste and technic. Mr. Cain's setting of Thomas Moore's lovely verse, "Wake Up, Sweet Melody," proved that choral resource has not been exhausted either by the contrapuntalists of the ancient Brittain, the Netherlands, Italy and Spain, nor by such modern Russians as Gretschaninow. He has shown the way to new worlds of beauty.

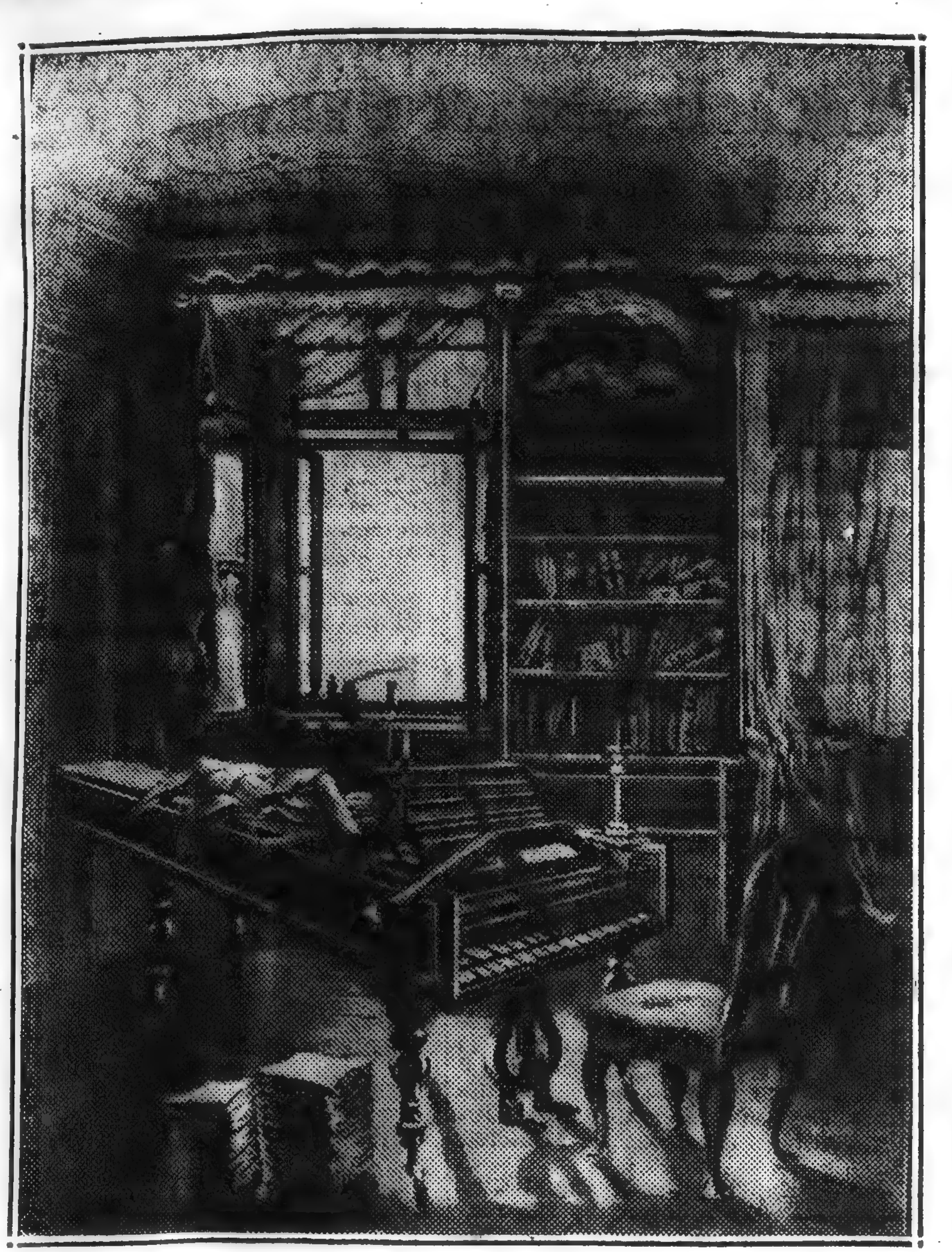
The A Cappella Choir is to sing again next week for the Thursday-Friday subscribers, which is something to anticipate with the liveliest satisfaction. Jose Iturbi, Spanish pianist, is to be the soloist this Thursday evening and Friday afternoon with the Symphony.

"Buy American"

BOSTON GLOBE—TUESDAY, FEBRUARY

THE HEROIC WORLD of MUSIC

Beethoven: The Loser Wins



BEETHOVEN'S STUDIO
From a drawing made three days after his death
(Courtesy of "Famous Composers and Their Works," J. B. Millet Co.)

THE spectacle of a fellow mortal winning the eternal losing fight against illness, financial pressure, advancing years and death may be worth watching, regardless of whether one is interested in music. This fight for Beethoven began at the age of 29 with the discovery that he was going deaf. His retort to that calamity was an "Heroic Symphony," music so revolutionary that his former publishers declined it; and, though finished in 1804, it remained in manuscript two years.

His battle in middle life was the same as Wagner's after him—how to fight off poverty with one hand while with the other he went on writing—writing music which it had taken him half a lifetime to qualify himself to produce. Harassed with the guardianship of his nephew, in 1815 Beethoven wrote little, but, although 1816 was nearly as bad a year, it brought three of those gigantic sonatas which terminate his work for the piano, and he was paid for them on the scale of Milton's $25 for "Paradise Lost." Then, having earned money by composing trifles which would sell, he plunged, in 1818, into the composition of his monumental Mass in D, the "Missa Solemnis," working at it steadily till 1819. How he worked may be judged from that scene of his finishing the "Credo" whilst he stayed on in the country at a dismantled house in the Autumn, deserted by servants, and, like a man possessed, battled with ideas, ink and paper 24 hours on end without food, until the music was safely written.

Two major efforts remained to him, and it was as though in his subconscious mind he knew it. A theme for the 9th and last symphony occurs in the note books as early as 1815. The symphony was finished in 1823 after a Summer's continuous work, and in its finale he augments his orchestra with a chorus to the words of Schiller's "Ode to Joy," a project he had first entertained as a youth in Bonn 30 years before. This symphony and parts of the Mass were performed at a concert in Vienna in May, 1824, but by now their composer was so deaf that he heard not a note, and at the end of the performance he had to be seized and turned round so that he could see the applause.

His shaggy mane was now white and his health fragile. When death did come, one may say he died by accident for the want of a woman to take care of him. There remained to his pen the last String Quartets. These are music which is only beginning to be understood, if even now. He expressed in it an elevation of thought which has rarely been equalled except by philosophers, religionists and men of science. These quartets were mostly dismissed by his contemporaries as the regrettable effusions of a composer too deaf to know what he was writing. Even such a good musican and fine fellow as Louis Sphor shared that opinion.

A cold caught through exposure on a journey in an open carriage in November, 1826, laid Beethoven low and developed into cirrhosis of the liver. He was four mortal months in dying. There were four operations, all, of course, without anesthetic. How unerringly the double crown of music and poverty descends from one king to his successor! On his deathbed Beethoven lay reading a volume of Franz Schubert's songs and exclaimed, "Truly, Schubert has the divine fire." Is it pure coincidence that at his funeral Schubert should have been torch-bearer?

The death struggle of this stricken old soldier of the spirit lasted nearly two days and was almost intolerable for his friends to abide. At last, late in the afternoon of March 26, a furious storm of hail swept over the city. There was lightning and thunder. The dying man raised himself, lifted the clenched fist of a defiant Titan, and fell back dead.

* *

Years before, at Linz, in 1811, he had written three solemn hymns to be played by a choir of trombones for All Souls' Day. This music was rearranged for his funeral to be sung by a men's chorus, to the words of the "Miserere," and four trombones, playing and singing in alternate strophes.

Like Mozart, Beethoven had written his own requiem, and for All Souls. L. P.

KANSAS CITY, MO.
TIMES
MAR 29 1933

"BRIEF FOR THE DEFENSE OF RADIO" BY A DISTINGUISHED COMPOSER OF OPERA

Deems Taylor, Representing the Lovers of "Good Music," Compares Favorably the Quality of American Broadcasting With European Offerings, and Finds the Ratio of Superior to "Popular" Entertainment Impressively Higher Than That Between the "Cultured" and "Uncultured" Listeners.

AS a prophet of radio ten years ago, I was not, I regret to say, very good, says Deems Taylor, distinguished American composer of operas and symphonies, writing in the current Harper's Magazine a notable "Brief for the Defense" of radio. Had I been one of the "men of vision" who used to figure so prominently in the magazines before the depression, I should have sensed the fact that radio was destined to become an entertainment enterprise that quite literally covers the earth; that engages, irregularly, the talents of the foremost dramatic and musical artists; that furnishes a living for thousands of engineers, speakers, singers and instrumentalists; that keeps nearly 600 stations busy in the United States alone; that has swallowed the concert business and the phonograph industry, and almost abolished the publishing of popular music.

I might have put my life's savings into radio stock, sold it for a million dollars, and "lost all" in the crash of 1929. Instead of which, I let opportunity slip through my fingers, and must now sit in envious silence while my friends are telling how they were ruined.

In one respect, however, I did anticipate the present. I criticized. I said that the woman's voice I heard over the radio at that time was no good, and the song was worse, and the transmission terrible; that broadcasting was just an advertising dodge and the whole business just a passing fad.

CLOSE TO PERFECT REPRODUCTION.

With the passing of years, certain of those observations have been refuted. Radio transmission and reception have improved almost beyond belief. A modern first class radio set comes so close to perfect reproduction that it is obviously only a question of time before that perfection becomes absolute. And certainly radio's sincerest ill-wisher will admit that, for better or worse, it is here to stay. It is not a passing fad.

What comes out of our radio sets, however, remains to vex us. During the last few years the broadcasters have had to face a steadily increasing volume of criticism and complaint regarding the quality of radio programs. The dissatisfied listeners present two counts in their indictment: first, that there is too much vulgar material, particularly vulgar music, in today's programs; and, second, that there is far too much blatant advertising and selling talk connected with radio.

Its defenders retort that it takes a pretty ungrateful listener to criticize a free show. But the retort will not hold. Radio is not a free show. It is paid for by its listeners; in Europe, and particularly in England, directly, through taxation; in America, indirectly, through purchases of goods sold by the manufacturers and dealers whose use of radio as an advertising medium makes our broadcasting possible.

Judging from the evidence of private and public utterances and letters to the newspapers, there is a growing belief among a fairly large body of the more literate and intelligent radio listeners that the English system is better; that American broadcasting would be vastly improved were it controlled, or at least closely supervised, by the government, or paid for by a tax on radio sets. We should, they argue, be freed from the intolerable nuisance of selling talks and from the vast quantity of cheap and vulgar entertainment that is now put on the air.

A FOREIGN SUNDAY PROGRAM.

Suppose, to begin, we make a rough test of the validity of the assumption that broadcasting in England and on the continent is on a higher plane than it is here. I offer you herewith exhibit A. being a typical radio Sunday in Europe. It is a summary of the radio page of Le Temps of Paris, on which are listed those of the day's programs that are considered to possess more than purely local interest. The combined programs of four Paris stations, Toulouse, Strasbourg, Warsaw, Brussels, Rome, Milan, Prague, Barcelona, Daventry and London—fifteen stations in all—offer us the following:

Twenty-seven mixed programs by studio orchestras (by "mixed" I mean a program that includes popular as well as symphonic numbers); one concert by a permanent symphony orchestra (the B. B. C.); ten song recitals; six periods of dance music; two organ programs; four band concerts; one cello recital; one accordion recital; one piano recital; one opera in concert form; two chamber music recitals, and twenty-three broadcasts from disc records. (I regret, by the way, that I am unable to include any German stations in the list. They would, I imagine, considerably improve its average quality. But my information was derived from a French newspaper; and French newspapers, although they print English, French, Belgian, Spanish, Italian, Polish and Czecho-Slovakian radio programs, do not print German or Austrian ones.)

Now let us consider exhibit B, a typical radio Sunday in America. It is a digest of the radio page of the New York Herald Tribune for January 8, 1933. The combined programs of ten stations in and around New York only offer the following:

Seventeen mixed programs by studio orchestras; one concert by a permanent symphony orchestra (the New York Philharmonic-Symphony); ten song recitals; thirty periods of dance music; four organ programs; two band concerts; one ukulele recital; three piano recitals; two operas in concert form; seven chamber music programs; one disc record broadcast; nine periods of choral music.

HOLD OUR OWN WITH EUROPE.

I see little difference between the two lists. The European one offers more orchestra and band music. The American list offers more organ music, more piano music, more chamber music, more opera, to say nothing of nine periods of choral music as against Europe's none. The American list is topheavy with dance music, true enough; but so is the European list topheavy with broadcasts of recorded music. These are not our "electrical transcriptions," that is, special recordings of special programs, but ordinary phonograph records such as any listener might buy and play for himself.

DEEMS TAYLOR, AMERICAN COMPOSER, WHO STRIKES A FAVORABLE BALANCE ANALYZING THE QUALITY OF RADIO PROGRAMS.

These disc broadcasts seem to me an avoidance rather than a solution of the artistic problems of broadcasting. I think it is fair, therefore, to put them down as possessing only negative musical interest. On the negative side, likewise, let us put all performances of dance music and the ukulele and accordion recitals. The comparative scores then add up as follows:

Europe: Negative 30, positive 49.
American: Negative 32, positive 55.

In other words, while we broadcast more light—or, if you insist, "bad"—music than Europe does, at least our largest stations do not eke out their studio programs by broadcasting phonograph records, and they excel in the actual number of meritorious musical events that they put on the air.

PERFECT SYNCHRONIZATION.

This quantitative element cannot be ignored in any survey of European and American broadcasting. Our larger American stations are compelled by the terms of their licenses to be on the air continuously for eighteen hours out of the twenty-four. Broadcasting begins usually at 7 a. m. and continues without a break until 1 o'clock the following morning. The European stations, even the largest, attempt no such feat.

Here, a program announced for a certain hour and minute begins exactly on that hour and minute, by government standard time. You can, quite literally, set your watch by it. So perfect is the synchronization among our stations that the customary error allowance, for a national hookup involving thirty or forty stations scattered over an area of 300,000 square miles, is twenty seconds. Twenty seconds for Washington, Cleveland, Chicago, Seattle and San Francisco to sign off their local programs and pick up, on the dot, the beginning of a program from New York!

But let us return to our list. "That was Sunday," the American critic of radio insists. "Everybody knows that our broadcasting stations put their best foot forward on that day and fill the remaining hours of the week with trash."

Suppose we see what the actual proportions are, in good material and "bad," during a typical week of radio from the big New York stations. Let us put into the "good" category only such events as would appeal to the most serious-minded listener. Into outer darkness, therefore, we cast all comedy, all concerts whose programs contain any admixture of popular music.

A TYPICAL WEEK OF "GOOD" OFFERINGS.

Let us confine our survey to the four principal New York stations, WABC, WJZ, WOR and WEAF. Furthermore, let us consider only the hours between noon and midnight, on the assumption that the average listener is not at leisure between breakfast time and luncheon. Such a time limitation gives us twelve hours for each of the four stations, forty-eight radio hours per diem. According to the radio page of the Herald Tribune for January 8, 1933, the serious offerings for the week were as follows:

Orchestral Music (symphonic)—seventeen and one-half hours (equivalent to seven symphony concerts of two and one-fourth hours each). Addresses and discussions—fourteen hours (equivalent to seven 2-hour lectures). Recitals, vocal and instrumental—four and one-half hours. Opera—four and one-half hours. News, market and weather reports—three and three-fourths hours. Sermons and religious services (Sunday only)—three and one-half hours. Chamber and choral music—two and three-fourths hours. Drama—three-quarters of an hour.

Of the 336 radio hours under consideration, fifty-one, that is, 10½ per cent, were given for the benefit of the listener whose standards are serious and exacting. The percentage sounds low; but is it? New York, which considers itself our cultural metropolis, is estimated to have a combined symphony and opera public of not much more than 75,000—a shade over 1 per cent of its population. If the estimate of the broadcasters errs, it does not do so apparently on the low side.

The Philharmonic, the Boston Symphony, the Philadelphia, Bori, Tibbett, ~~Alda, Hutche~~son, McCormack, "Il Trovatore," "The Damnation of Faust," "Lohengrin"—how many of the music-lovers who grumble about the superabundance of rubbish over the radio would undertake to attend eleven major musical events in a single week, even on free tickets? And this was no exceptional week. It was fairly typical of what the radio has to offer during the winter season.

American radio programs today are a reflection of the will of the American radio listener, so far as he can be induced to make that will known. The fact that they represent the taste of the majority does not mean that the minority need go unrepresented. The broadcasters are no fools. Their response to a minority report would not be based upon numerical considerations alone. Only, the minority must take the trouble to write it.

Plays and Players --- Music and Musicians --- Films

From Red-Hot Conception To Red-Hot Expression

Walton's Noted Choral Piece, "Belshazzar's Feast" for First Times in America

Neither Haste Nor Waste

(Swaine Ltd.)

William Walton

The Ablest of the Younger English Composers Whose "Belshazzar's Feast" Will be Heard at the Symphony Concerts This Week

THE program for the Symphony Concerts this week is too rich in new pieces of the first order to permit exposition in a single article. Hence Mr. Loeffler's finely wrought "Evocation" was discussed yesterday; while today there is room for William Walton's "Belshazzar's Feast: for Mixed Chorus, Baritone Solo and Orchestra." Mr. Fiedler's Cecilia is the chorus, Mr. David Blair McClosky, the soloist. This work was first heard in 1931 at the Leeds Festival in England. From the outset it took reviewers by the ears; brought them up sharply to words of unusual praise. One of them wrote: "Festival novelties fall into two categories; those remembered because they got a hearing at the Festival, and those which made the Festival memorable. We shall be surprised if 'Belshazzar's Feast' (1931) does not create another landmark." The conservative Ernest Newman went farther: "Nothing so full-booded as this, nothing so bursting with a very fury of exultation in the power of modern music, has been produced in this or any other country for a long time; by the side of it Stravinsky's "Psalms-Symphony" is anaemic stuff indeed. Mr. Walton works consistently at a voltage that takes our breath away.

"But it is not mere sound and fury; the astounding thing about it all is the composer's musical control of the pounding, panting engine he has launched. It is difficult to realize that so young a man has so complete a command of his subject, of his craftsmanship and of himself. It is all new, all individual, yet all so thoroughly competent musically. After this, I should not care to place any theoretical bounds to Mr. Walton's possible development."

The Composer

The composer was just under thirty when he wrote this music. He was born March 29, 1902. He is an Oxford prodnet; studied music for a short time with Sir Hugh Allen; but since the age of sixteen was self-taught! In 1923, in his twenty-first year, he won attention with a string quartet, played at the Festival of Contemporary Music at Salzburg. In the same year appeared the "entertainment for reciting voice and instruments," entitled "Façade." [Parts of it have been heard at the Pop Concerts in Boston.] There were no works of note forthcoming until 1926, which brought "Siesta," for small orchestra, and the overture, "Portsmouth Point," more than once included in the concerts of the Boston Orchestra. From 1928 dates the Sinfonia Concertante for Orchestra with Piano, [also heard at Symphony Hall]. Mr. Newman wrote: "I have heard few works lately that have given me so much pleasure, or filled me with such hope for the authors of them. Here is a young mind strong enough to throw over the facile composition dodges of the last few years, yet show itself unmistakably original." The year 1929 brought the revision of a piano-quartet originally written in 1918-19, and a viola-concerto in which Paul Hindemith first played the solo-part. Of this concerto Mr. Cardus wrote in The Manchester Guardian: "The two finest concertos of the last quarter of a century or so are both by Englishmen—the Violin-Concerto of Elgar and the Viola-Concerto of William Walton." Lastly, in 1931, came "Belshazzar's Feast." [Mr. Walton is now at work on a symphony.]

In an informative article in The Chesterian Hubert J. Foss thus expresses himself: "Walton has broken down, without trying, an international barrier raised a long time ago against [English] music. . . . The fact is worthy of contemplation, that this young man should have succeeded where Elgar has always failed; should gain admiration against Vaughan Williams's respect, and repetition in three or four countries against Moeran's infrequency in one. This is the best sign of all, a sign that in Walton we have a natural composer, one who can speak in music to a world-wide audience; a sign, too, that the audience may well continue to listen. . . . The singularity of this music is the absence from it of minor characteristics, personal tricks and mannerisms, or points on which to hang a description of the musical style. Without a touch of eccentricity, Walton is individual: but how? . . .

"Two qualities particularly stand out. . . . First, this is not modern music in the sense in which those words are derisively used. This music is based on no theory of sound or of sources, on no one school's teaching, on no reaction. It grows out of the past, but it builds on itself only. Let us frankly give it a label and call it classical, but let us qualify the word to avoid misunderstanding. Walton follows Brahms no more than he follows Debussy, or Grieg, or Scarlatti; yet in his layout, his form, he seeks a classical ideal, having seemingly swallowed and digested and incorporated into his being the tricks and modernities of the newer times. Here, as corroboration, comes in Walton's second special quality—an extraordinary sense of style. In its final complete sense, style must mean that the idea conceived is expressed musically in the fullest and most perfect way, with every detail fitted to its place and every attendant circumstance contributing rightly to the whole." This, then, is the composer of "Belshazzar's Feast."

His Text

"Belshazzar's Feast" lacks a classifying label. As has been seen, Mr. Walton attempts none either in the piano or the orchestral score, both published by the Oxford University Press through their American agents, Carl Fischer, Inc., in New York. Nor has he contributed to the discussion of "cantata," "oratorio" or some new term yet to be invented as designation. He inscribes the piece to his fellow composer, the Lord Berners. His friend, Osbert Sitwell, prepared the text, with the Bible for source. It falls into an introduction and three major parts. The introduction is short:

"Thus spake Isaiah:
Thy sons that thou shalt beget
They shall be taken away,
And be eunuchs
In the palace of the King of Babylon.
Howl ye, howl ye, therefore:
For the day of the Lord is at hand!"

The first major part is a setting of Psalm CXXXVII., "By the Waters of Babylon we sat down and wept," the Psalm of the lamenting Children of Israel in captivity at Babylon, of their tears for their beloved Jerusalem. It foretells also of their captors, the destruction of the city. Following the Psalm Mr. Sitwell has interpolated a description of Babylon: "Babylon was a great city. Her merchandise was of gold and silver, of precious stones, of pearls, of fine linen, . . . And the souls of men."

The second part dramatizes the fall of Babylon as told in the fifth chapter of the Book of Daniel. Mr. Sitwell abridges, concentrates and points up for music the prophet's narrative. There is vivid description of the Feast of Belshazzar. The King commands the bringing of the golden vessels taken from the Jewish temple; bids the captives make music. Then spake the King:

"Praise ye
The God of Gold
Praise ye
The God of Silver
Praise ye
The God of Iron
Praise ye
The God of Stone
Praise ye
The God of Wood
Praise ye
The God of Brass."

The revelling feast reaches its height with:

"They they pledged the King before the people,
Crying, Thou, O King, art King of Kings:
O King, live forever . . ."

Into the midst of this are the four lines:

"And in that same hour, as they feasted
Came forth fingers of a man's hand
And the King saw
The part of the hand that wrote!"

The Bible here has some eighteen verses about the search for the prophet Daniel as the only possible interpreter, about the preachments of Daniel, before the reading of the mysterious characters. Mr. Sitwell proceeds with the stark:

"And this was the writing that was written:
'MENE, MENE, TEKEL UPHARSIN'
'THOU ART WEIGHED IN THE BALANCE AND FOUND WANTING'."

Again there is omission of two impeding verses. With direct cumulative power the second part ends:

"In that night was Belshazzar the King slain
And his Kingdom divided."

The third part is an expansion of the first three verses of Psalm LXXXI.: a psalm of high praise and rejoicing: "Then sing aloud to God our strength; Make a joyful noise unto the God of Jacob. Take a psalm, bring hither the timbrel. Blow up the trumpet in the new moon, Blow up the trumpet in Zion." Appropriately Mr. Sitwell adds, "For Babylon the Great is fallen, is fallen. Alleluia!"

His Music

The introduction, preceded only by a rhythmic flourish on a single note in the orchestra, is for men's choir unaccompanied. After an interlude of no more than seven measures the double chorus, also unaccompanied, begins. Of this first part the program-book of the British Broadcasting Corporation in a note written by Mr. Frank Howes, says: "The early part of the work is not merely dark but bitter, and contrives to match the ferocious hate which lies beneath the mournful surface of the text. The flavor of Jewish nationalism is caught alike in the harsh substance of the music and in the instrumental dress. The passion and the sorrow break through in the long stretches of beautiful writing for unaccompanied voices. This indeed is one of the most remarkable features of the work: voices alone, orchestra alone, and voices and orchestra together form three distinct forces each of which is capable of gradation and climax in its own sort. They are set over against one another and reinforce each other's effect by contrast."

With the words, "For they that wasted us required of us mirth," the orchestra enters and the mood becomes increasingly bitter and agitated. The words beginning, "If I forget thee, O Jerusalem, let my right hand forget her cunning," are given to baritone solo accompanied by semi-chorus and orchestra. The double chorus soon resumes, and presently there is repetition of the music of the beginning. At "O Daughter of Babylon who art to be destroyed," the climax mounts in both the mood and the music. The end is quiet.

The interpolation, "Babylon was a great city" is then declaimed by the baritone as a recitative, rhythmically free and without presence of bar-lines, unaccompanied. The music is virile and follows closely the natural inflections of the text.

Part Two, the feast of the great king, is evidently imagined, as the Jews, rather than the Babylonians, saw, heard and felt it. Nor is Mr. Walton a neutral observer. An angry, scolding, descending arpeggio is beginning. As motive, it is frequently heard in the ensuing measures. A four-voiced chorus, of violent mood takes up the narrative. A touch of sly humor enlivens it where the words "That the king, his princes, his wives," are sung forte in strong declamation, while the immediately succeeding, "And his concubines" run in a gentle, ingratiating pianissimo! All forces join in the celebration by "cornet, flute, sackbut, psaltery." A barbarous shout where "They drank wine again" is answered by "Yea! drank from the sacred vessels." While the proclamation "And then spake the King," rings exultantly. The accompaniment is the violent arpeggio passage of protest.

The King's word's praising the God of Gold are given to the baritone, repeated sumptuously by full chorus. Appropriately enough, the praise of the God of Silver falls to the women's chorus; that of the God of Iron to men's voices; that of Wood again to women and that of Stone to men; while both join in the praise of the God of Brass. A magnificent contrapuntal chorus of praise of all the gods then follows. On an even higher scale, and repeating some of the preceding, is the development leading to the culminating, "O King, live forever." This too is followed in the orchestra with the angry motive of protest.

At once the baritone enters with another recitative, leading to the fateful "Mene, mene, tekel." Only lugubrious tremolos and deep-sounding percussion accompany it. A shrill outcry in high-pitched instruments follows. Then a male chorus translates it: "Thou art weighed in the balance and found wanting." Tersely the recitative continues, "And in that night was Belshazzar the King slain." There is no more dramatic stroke in the whole work than the answer of the chorus with the single shouted word, "Slain." Without interruption the baritone proceeds, "and his kingdom divided." Overpowering swiftness rules it all.

With an "Allegro giocoso" mood the orchestra then sounds the prelude to the rejoicing of Part III. The angry motive of protest is now transformed to sound joyously. A chorus begins the singing of praise, continues it through many and varied phases. An "espressivo' contrast comes with the words, "While the kings of the earth lament and the merchants of the earth weep, wail and rend their raiment." Another chorus of most exultant praise, pages of antiphonal Alleluias, a final recapitulation of great strength and the thirty-five-minute work comes to an end.

Final Survey

As to the use of thematic material the note in the British Broadcasting Corporation's program-book says: "Leading themes are exceptionally plastic; so much so that quotation is difficult. The main outlines are clear enough but no one form belongs more authentically to the idea it signifies than another. The composer has made a brilliant use of this plasticity in the chorus of Babylonian praise of the heathen deities, but the same principle is observed throughout the work, and its great vitality may be largely attributed to this constant adaptation of the theme to its environment. These themes are certainly not labels.' This virtually means that instead of a set of fixed themes undergoing development and transformation we have (always excepting the one motive of protest) masses of material, each homogeneous within its own bounds, each fulfilling exactly its own purpose.

The program-book may also be quoted as to the orchestration: "It includes over and above the usual instruments of the full modern orchestra an alto saxophone, an E-flat clarinet and a piano which is treated orchestrally. The composer desires when possible to have separate brass bands to the right and left, in the manner prescribed by Berlioz for his Requiem. For the percussion corner a large equipment of furniture is required: side-drum, bass drum, cymbals, triangle, tambourine, glockenspiel, xylophone, gong, anvil, slapstick and Chinese block."

In conclusion, two considered opinions about "Belshazzar's Feast" may be cited. Basil Maine, writing in The Spectator, has said: "Both works [the Sinfonia Concertante and the Viola Concerto] are compact, yet fully developed in form. Both are elaborate, yet crystal clear. The art of implication has in these been practised with great assurance. In 'Belshazzar's Feast' it is practised even more convincingly. But there are no problems evaded. For that reason it cannot be said to be typical of Under-Thirty Art. It is too firmly grounded. There is nothing wilfully obscure. The narrative is swift; the structure, sound; the nature organic . . .

"In view of the composer's early training in choral music, the surety of the choral writing is perhaps not surprising, but is certainly a new revelation of his art. The setting of 'By the Waters of Babylon' is surely the most poignant music that these words have evoked. As for the final hymn, it is nothing less than a tour de force in its gathering strength and building of climax upon climax. No trace of ordinary anthem praise or Anglican hymning here! Almost it seems as if the composer were vehemently protesting against these empty formulas. His singers are fierce, almost vindictive. Their praising has all the quality of religious fanaticism. And, in spite of the multitude of his forces . . . the texture is rich rather than blatant, and, as always with Mr. Walton, transparently clear."

So also, Mr. Cardus of The Manchester Guardian. At first hearing he was "overwhelmed." In a second review he wrote: "Hours after the shock of the performance, and following a sleepless night's study of the score, one's first impressions of originality of conception and swift, powerful execution remain as strong as ever. Walton's musical ideas are as convincing on paper as in performance they are overwhelming. They are charged with driving power, and while they serve the dramatic purposes of the text, they are plastic enough for the purposes of the composer's need to make his score satisfying in itself to the musical intelligence. The score indeed is not like a mere reflection of the text, but rather the mirror itself which renders the reflection possible.

"The cantata is real choralism, broad based, and rich in opportunities for all manner of massed vocalism, from the smooth, passionate melody of the 'captivity music' to the ferocity and sheer godlessness of the great scene of the invocation of the priests of Gold. Walton's touch is sharp and certain; the work plunges us into the Old Testament world by a single comprehensive stroke. The development has great impetus, and yet a thoroughly æsthetic curve of development or poise. The harmonic writing is personal and plastic; the rhythm is as imaginative as in any work of our period. From beginning to end, 'Belshazzar's Feast' is a clear case of red-hot conception instinctively finding the right and equally red-hot means of expression."

A. H. M.

For the first time in eight years Dr. Koussevitzky will return, next May, to London as conductor. He will then take over three festival-concerts in Queen's Hall with the orchestra and chorus of the British Broadcasting Corporation. His programs will include Beethoven's Fourth and Ninth symphonies; Sibelius's Seventh; Chaikovsky's Fifth; Bax's Second; Prokofiev's "Classical Symphony"; Walton's Overture, "Portsmouth Point." The dates are Monday, Wednesday and Friday, May 15, 17 and 19.

151 3

April

SCIENCE MONITOR, BOSTON, SATURDA

n Tenements Left Here

a permit.

Plays and

Report From The Week-End Concert-Halls

Second Performance Betters Both Loeffler and Walton, Mr. Hayes Returns

IN REPETITION at the Symphony Concert of Saturday, Mr. Loeffler's "Evocation" and Mr. Walton's "Belshazzar's Feast" renewed and deepened first impressions. They gained also by more confident performance and more responsive hearers. In "Evocation" the secondary choral part was sung with surer sense of flowing line and clear texture; while out of long experience at close hand a Boston audience sits expectant before Mr. Loeffler. Any resident prophet might have foretold the warmths with which he would be called and recalled to the stage, the heightened reaction to this music of undiminished powers. More than on Friday there was reason to admire the imagination and the resource of the harmonic and instrumental coloring; the subtlety that flowers in clarity; the supple movement of the whole music once it is clear of the earthbound introductory fugue; the luminous, aerial quality that pervades the whole as though it were a thing of light, air and gentle fire. The word beauty may be confidently written of such a music, a serene beauty rare in these latter days. The listener by the new temple heard Pan, the nymphs, the Singing Stone in the beauty of the classic poets, seldom or with illusion transfused into tones.

In "Belshazzar's Feast" the chorus everywhere dominates, which is not to say that Mr. Walton uses the orchestra only as support. To the contrary, through the lament of captive Jewry it is no less plangent than the chorus; while through the narrative of the feast, the sign, the doom, it teems with delineative and dramatizing strokes instant upon the listening imagination. Only in the final chorus of triumph is it not too distinguishable part in the torrent and the tumult of the whole. Time and again Mr. Walton seems master of a music for what may be called the choral and the orchestral theater. Though the Israelitish tribe grieves "by the waters of Babylon"; yet is the tonal air lowering and menacing. The proclamation and praise of Belshazzar's deities—the gods everywhere and at all times of material wealth and power—stride and shout (especially as they were sung on Saturday) four-square with an insolent superbity. Seldom does the theater of music-drama mount so high or strike so hard. The delivery of the single word "slain" is swift, sure leap of a dramatizing imagination in tones. The declamation of the solo-voice joins a new freedom to new force. Not a phrase but is graphic. Only in the final chorus is Mr. Walton within the choral tradition—to rend it forthwith by tribal savagery and pagan frenzies. Israel's god, Jehovah, has pulled down the Babylonian gods in their city. Everywhere the voice of an individual composer; everywhere a music firm and clear because it is written in full mastery of means to ends. There is compulsion in it.

A deserved word, finally, as to Dr. Koussevitzky's version of Haydn's little symphony in E-flat. The conductor assembles a small orchestra; then keeps it in the justest balance. Never once are the strings too heavy upon the other instruments, covering woodwinds or brass. The ear not only hears but notes Haydn's skill and felicity with them. The conductor further seeks and gains an impeccable clarity. The ear, again, follows and feels every figuration. With hardly one is Haydn merely facile and filling. The lines of the whole symphony run in unbroken, unclouded, undulating flow. How fine in craftsmanship how ready in invention was this Haydn under all his suavities and simplicities and spirits. At long last a conductor faithfully reflects him.

Music

Boston Symphony Orchestra

Two novel choral pieces adorned the twenty-first program of the Boston Symphony Orchestra's home season (March 31-April 1). Mr. William Walton's "Belshazzar's Feast" was performed for the first time in America, Mr. Charles Martin Loeffler's "Evocation" for the first time in Boston. The chorus was that of the Cecilia Society, Mr. Arthur Fiedler, conductor.

"Belshazzar's Feast," in the year and a half since its production at Leeds, Eng., has been the text of a chorus of critical praise as loud as that of the score, and nearly as unanimous. The work has therefore been awaited in America with impatience, and it had a notable success at its first Boston performance.

Certainly it is an effective composition. The author of the Overture "Portsmouth Point," has had no difficulty in expressing, in rhythms, in orchestral sonorities and in instrumental colors his conception of the reign of Belshazzar, the fall of Babylon and the rejoicing of the Israelites. At the very beginning he establishes his atmosphere, with the trumpet call on a single reiterated note and in a provocative rhythm. There is tremendous force in the choruses of praise to the Babylonish gods of gold, silver, iron, stone, wood and brass, at the King's feast. There is a really distressing impact in the vocal and instrumental rejoicing of the Israelites over the fall of the city.

With Help of Reconstruction Finance

Clearly, a great deal of this effect is due to the violence of the assault on the ears; an effect of the sort which tends to wear away after the first few meetings with a score. The touch — already famous — of the handwriting on the wall also smacks of the theater. The announcement by the soloist (Mr. David Blair McClosky) that that night the King was slain, with the sudden fortissimo repetition of the word "slain" by the chorus—surely this is theatrical rather than musical.

The communication of the barbaric splendors of the Babylonians and of the barbaric triumph of the Israelites is comparable with Prokofieff's realization of the rites of the Akkadians, in "Sept, Ils Sont Sept." But after a single hearing of Mr. Walton's cantata we are doubtful about two things: the value of the musical material employed, and the form taken by the composition. We did not find affecting the melodic substance of the mourning by the waters of Babylon, for example. And the declamations of the soloist were unimpressive. This was the fault, we are convinced, as much of the composer as of the soloist. Dr. Koussevitzky conducted vigorously and secured a performance that was admirable except for a few roughnesses which no doubt will disappear with repetition of the piece.

It would be a pity if the shock of the Walton opus were to obliterate the impression made by Mr. Loeffler's composition, which was written for the dedication of Severance Hall, Cleveland, Ohio, as the permanent home of the Cleveland Symphony Orchestra. Going back to his favorite Greece for his inspiration, Mr. Loeffler has described in tones the building of a temple of the muses, and of the attempts of the nymphs to fetter the god Pan to their fields. The score is characteristically charming and evocative, rich and closely knit, full of lovely tints and shades, clouds and shadows, in the best impressionist style. The saxophone has been employed for its novel timbres, and a new instrument, the vibra-harp—a sort of xylophone with cylindrical resonators under the metal bars—adds to the elusive atmospheric effects. The composer was called to the stage to acknowledge the prolonged applause.

The program opened with the Symphony in E flat major (Salomon No. 10) by Haydn. It is not too much to say that this composition gave more pleasure than either of its companions on the list. To observe the endless fertility of the composer, his variety of mood, his inventiveness, his unexpected turns of phrase and modifications of rhythm, is a joy. He was lavish with his fancies, his inventions. He could afford to be, for they bubbled out of him. In one of his symphonies there is material for a dozen pretentious compositions by many a composer. The performance was exquisite.

L. A. S.

Boston Transcript · Apr. 1

Page Four

Sympho

To Both Its Finer and Its Larger Glory

From the Symphony Orchestra Pieces with Chorus by Loeffler and Walton

COUNT OUT Haydn's symphony in E-flat, (No. 99), which began the afternoon, and the Symphony Concert of Friday was per[illegible] pagan. To it, first, Mr. Loeffler contributed "Evocation," music for orchestra, women's chorus and speaking voice, briefly, distantly. It was written to be dedicatory piece, in 1931, for the new hall of the orchestra in Cleveland. No music could be further from the striding pomps, sonorous periods, luscious lyrical intermezzi, customary and machine-made on such occasions. Mr. Loeffler would "evoke" out of the murky chaos of material things the rising of a temple of music, ordered and gravely beautiful. Thither the god Pan transfers his singing pipes; while the nymphs of the reedy streams on the hillsides lament his departure. Within the walls is incorporated, or by them is laid, the singing stone on which Apollo once rested his lyre. Touched lightly, as with a pebble, ever afterward it sang.

Mr. Loeffler found these fancies written in epigrams from the Greek anthology. He wrought them into a music, once the early murk and confusion is over-passed, or rare serenity, beauty, perfection. Not a note, a phrase, a period within it that is not chiselled into place and colored into suggestion. The tonal air is as limpid, still and quietly luminous as the atmosphere of an Arcadian landscape by Poussin. The tonal images rise upon ear and mind in high relief finely carved. The lyric vein is gentle and tempered, wistful and melancholy. The pagan Loeffler of the amorous Vergilian girl made this music of evocation twenty-five years afterward, out of an imagery and a craft that a younger mind and hand might not command. Regained are the ancient calm, the ancient scruple, the pure and classic loveliness—and by modern means.

Opposed and contrasted stood, second, Mr. Walton's "Belshazzar's Feast," for chorus of male and female voices, baritone briefly declaiming, full twentieth-century orchestra. The text detached, arranged and amplified from the Book of Psalms and the Book of Daniel is incisive, graphic narrative. Captive in Babylon, the tribes of Israel lament and menace; call upon their god who is Jehovah. Belshazzar, the great king, outspreads the splendor and the insolence of his palace-feast; invokes the gods of riches and of power; against Jehovah pits them. The writing upon the wall dooms him. Jewry cries its victory and its god in vindictive, savage, exultation. Mr. Sitwell is the detached recorder of these barbaric struggles of people against people, tribal pantheon against tribal deity. He strips his Biblical words to the thing that they impart.

Mr. Walton undertakes to project and intensify this narrative in choral and orchestral tones. The lament of Jewry is both plangent and morose, at high pulse. The re-counting of the feast is tonal "theater" on-rushing, instant, incandescent. The Assyrians from Delacroix's huge canvases stride and sound on the symphonic stage. Grim stroke upon sharp stroke the doom is accomplished. The tribal chorus of elation is a directed frenzy. There is nothing in modern music with which to compare it save only Florent Schmitt's setting of Psalm XLVII. another pæan of barbaric triumph. Throughout Mr. Walton's rhythms pound and drive. His musical substance vitalizes the choral narrative, the choral characterization, the tribal passion. His orchestra is surcharged with resource and significance. He raises tempests of sound but he also rides them. As at the doom he can cleave them as well. Not once does his music get out of hand, rarely and briefly does it fall away. He is master of his design, his means, his accomplishment, himself. "Belshazzar's Feast" is proclamation of young power.

On the hasty currents of the concert-hall, "Evocation" invites and rewards as close listening as may be. There is Mr. Loeffler's background of ancient verse—the choice of a literary culture and predilection, rare among composers. Unaffectedly, as one who has it in companionship, he turns back to the ancient verse. Our young men may scan for source the modernities about them. He opens once more the Greek anthology. . . . From this serene, finely [illegible] poetry he erects the scheme of his own tone-poem: the temp[illegible] out of material, but also spiritual, confusions; the music-making semi-deity that thither is attracted, therein is installed; stone that sings touched by the lyre of a very god; beyond the nymphs plaintive, regretful for their loss which is man's gain. A myth to glamour concert-halls from old fable extracted, to new purpose applied. Surely another poet in his own medium of tones has done these things.

These ancientries, as some may call them, wrought by Mr. Loeffler into the modernities of music. He labels his orchestra a "modern orchestra," for as much as he has increased its manifold voices in these nineteen-thirties with rich-toned saxophones and deep-toned, long-pulsing vibra-harp seemingly his own invention, in the usage to which he puts it for the singing stone quick and graphic on the listening ear. Of the old colorings or the new he is equally imaginative master. . . . In times past it has been plausible to refer Mr. Loeffler's harmonies to the Parisian theory and practice of his middle years. Now in a maturity that waxes in his seventies by grace of the benignant gods, they are his own and of no other in clear iridescence along winding course. . . . Again his melody, for the nymphs in particular, melancholy, wistful, sinuous, resonant often of the viola which he once played as though its voice had entered lastingly into his composing imagination. To end, the structural readiness and resource that achieves the fugue at the beginning; out of it conducts the design from which the music is to take line and light and color. By modern means in this "Evocation" the ancient serenity, beauty, perfection. For, being poet, Mr. Loeffler knows that they are deathless.

Compelled and at strain, the listener follows through "Belshazzar's Feast," grasping for whatever the directed tempest may cast up to quick perceptions. Trumpets summon and there is declamation from the prophet Isaiah. It is choral, yet surprisingly flexible and graphic. Later the baritone voice narrates, proclaims in free recitative. For declamation so vivified, so humanized there is no parallel but Musorgky's. Yet it has breadth and power—the heritage from the old oratorio modernized. . . . The lament of Jewry "by the waters of Babylon" further discloses Mr. Walton. Immediately he is the detached, objective modern composer. The tribal voice, emotion, circumstance, these only to be brought into his music. Here go savages, pagans, so only to be expressed, their woes and their threat. In the expression, form that no pedant may reproach, clarity that reveals, force that drives.

Again the puissant-pliant, tense, full-mouthed declamation of the riches of Babylon with the ironic touch—what composer of our time may forbear it?—at the end. Then the launching of the chorus upon the great king's feast. The impetus of the rhythm, the compulsion of the progress are irresistible. The ear catches at means and method, quality and achievement as they drive past.

There are long choral lines outflung, interlaced, crossing and re-crossing; swift and sudden shadings upon them; mingled fertility and compression of matter; bare and stinging progressions; impacts and weight of sonorities; surges and darts of instrumental color. There is fierce, acrid, multi-colored invocation of the Babylonian gods of wealth and power, as though their priests strode Belshazzar's hall. There are the mounting stir and tumult of the feast, heavier and heavier upon the tonal air, the undercurrent of Jewish hate and wrath.

Were Mr. Walton or any other young English composer to write an opera, who would produce it? Into choral and orchestral "theater" upon a symphonic stage he must cast it. The music turns ominous. Against a rumble of dead sound, "the writing that was written" upon the wall is declaimed—by the single voice, by the chorus of men. No dilly dallying over Assyrian soothsayers or Jewish prophet. Must we be told that the hand of Jehovah hath written? A stark silence; a shout of instant amaze across it; the great king is slain and his kingdom divided. Ever the swift, driving, objective, irreligious Walton, now at top-stroke of his tonal "theater." . . . The rest is the ferocious tribal elation of the final chorus—streams and swirls of counterpoint, sonorities piled upon sonorities, orchestral and vocal both; the slither across it of Babylon mourned; the controlled yet full-flung passion of young power. . . .

In the interest and the compulsions, wide apart as they were, of "Evocation" and "Belshazzar's Feast," the listener thought only of the performance as contributory. In a single concert Dr. Koussevitzky has seldom ranged farther than from the beauty of Loeffler to the power of Walton, from the still luminosity of the one music to the fierce incandescence of the other. Yet out of himself upon his forces he impressed both; not less upon the audience. (Once more it could hail Mr. Loeffler again and again.) The orchestra was equally pliant, equally projecting, to both pieces. Though Mr. Walton obviously wrote for larger, more strident chorus than The Cecilia might yield, after months of training by Mr. Fiedler, it outsang itself new-vitalized. The Waltonian declamation heartens and releases a singer like Mr. McClosky. . . . Such pieces produced, such a concert accomplished, are of the finer and the larger glories of the Boston Symphony Orchestra.

H. T. P.

157

Choral Classic at Symphony

Boston American April

By MOSES SMITH

The much-awaited American premiere of Walton's "Belshazzar's Feast" by the Boston Symphony Orchestra, under Koussevitzky, yesterday, proved worth awaiting. This complicated work by the brilliant young English composer, William Walton, is written for mixed chorus, orchestra, baritone soloist, and two brass bands.

The brass bands are dispensed with at the current symphony concerts, but by reliable authority they are not essential. As heard in yesterday's glamorous performance, "Belshazzar's Feast" justifies the elaborate praise it has received. The music follows fairly carefully the powerful text from Isaiah on which it is based. There is choral writing of prodigious sonority, and the orchestra is employed with masterly power. There is perhaps not enough surcease of sheer power during the course of the work. But, on the whole, it has telling effect.

Dr. Koussevitzky, leading in inspired fashion, was aided by the beautiful singing of the Cecilia Society, trained by Arthur Fiedler; by the most musical and intelligent delivery of the baritone solo by David Blair McClosky; and by the instrumental virtuosity of the Boston Symphony Orchestra. The work was very favorably received by the audience.

Of an entirely different kind, but quite as effective in its way, the music of Charles Martin Loeffler's "Evocation" for orchestra and women's voices, heard in Boston for the first time. The local composer, who has few peers among contemporary musicians in the world, bases his work on a classical literary program, with which he is very much at home. Though the composition seemed, on first hearing, to have here and there some inconsistencies in style, the basic impression was of delicate and precise handling of the instruments and the voices, superb part-writing, and wizard-like command over atmospheric creation.

Burlesque

Another burlesque comes to the Old Howard Monday matinee. This organization is headed by Florence Naomi. The comedy is placed in the hands of Joe Freed. James Coughlin is another funmaker, and Connie Fanslau and Stella Novack are stars. Fantana, Lew White, Bob Whalen, Eddie Aitken, Floyd Hallacy and Worth, Byron and Worth are featured.

Amusements

R-K-O KEITH'S
Second Smashing Week
Breaking All Records!
KING KONG
THE EIGHTH WONDER OF THE WORLD!
—*Added Featurette*—
"SO THIS IS HARRIS"
Phil Harris—Walter Catlett

KEITH BOSTON
"Cohens & Kellys in Trouble"
with George Sidney-Charlie Murray
VAUDE. REVUE—6 BIG ACTS
Sam Jack KAUFMAN—16 GIRLS
Extra! 'THE VOICE OF THE VATICAN'

—TUES. EVE. at JORDAN 8:30 HALL—
AARON RICHMOND presents
ARTHUR FIEDLER
and the
BOSTON SINFONIETTA
JESUS MARIA SANROMA *Assisting Artist*
Tickets 75 cts. to $2.20 NOW

PLYMOUTH MAT. TODAY 2:3 TONIGHT AT 8:3
SEATS NOW FOR WEEK OF APRIL
THE PICCOL

1000 SEATS 15¢ ANY TIME
NEW GAYETY
"THE BITTER TEA OF GENERAL YEN"
5 VAUDEVILLE ACTS
REGIS TOOMEY: STRANGE ADVENTUR

THIS CLIPPING FROM
N. Y. JOURNAL

APR 1 - 1933

Noted Artists Cable Hitler Protesting Persecution

Names world famous in the field of music were signed today to a cablegram sent to Adolph Hitler, German dictator, in protest against persecution of artists in Germany because of race or religion.

Among those signing the protest was Arturo Toscanini, conductor of the New York Philharmonic Symphony, who is being urged by his artistic colleagues to refuse to go to Germany to conduct the Wagnerian festival of music due to start in Bayreuth on July 20. Toscanini asked that his name be signed "at the head of the list."

Others signing were Walter Damrosch, his brother, Frank Damrosch, director of the Institute of Musical Art; Dr. Sergei Koussevitsky, conductor of the Boston Symphony; Artur Bodanzky, director of the German section of the Metropolitan Opera and Harold Bauer, pianist and president of the Beethoven Association.

Also Ossip Gabrilowitsch, conductor of the Detroit Symphony and son-in-law of Mark Twain; Alfred Hertz, former conductor of the Metropolitan; Charles Martin Loeffler, Boston composer; Fritz Reiner, Hungarian conductor, and Rubin Gollmark, New York composer.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

Toscanini Asks Curb on Nazis

Protesting the Nazis' treatment of artists, ten celebrated musicians, including Arturo Toscanini, firebrand conductor of the Philharmonic Symphony, cabled to Chancellor Hitler of Germany last night.

The cable reminded Hitler that "the artist, all over the world, is estimated for his talent alone and not for his national or religious convictions."

It was thought possible that Toscanini might cancel his engagement to conduct the Wagnerian festival at Bayreuth next July.

Among those who signed the cable were Walter and Frank Damrosch, Sergei Koussevitsky, Artur Bodansky, Harold Bauer, Ossip Gabrilowitsch, Alfred Hertz, Charles Martin Loeffler, Fritz Reiner and Rubin Goldmark.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 1 - 1933

BOSTON SYMPHONY CLOSES SEASON HERE APRIL 11

Brahms Symphony in D Major to Be Main Presentation.

The Boston Symphony Orchestra will make its last visit to Providence this season to give a concert in the Albee Theatre, Tuesday evening, April 11, at 8:15.

Dr. Serge Koussevitzky will open the program with a number appropriate to Holy Week—Rimsky-Korsakov's Overture, "A Russian Easter," which uses themes of the old Russian church. Richard Strauss' Tone Poem, "Death and Transfiguration," will also be played.

Dr. Koussevitzky will close the program and the season with the Second Symphony of Brahms in D major. This symphony is also appropriate since the hundredth anniversary of the birth of Brahms is being celebrated this spring in many parts of the world.

THIS CLIPPING FROM
NEW YORK TIMES

APR 2 - 1933

TOSCANINI HEADS PROTEST TO HITLER

He and Ten Other Musicians of World Fame Ask End of Persecution of Colleagues.

LIKELY TO QUIT BAIREUTH

Gabrilowitsch Urges Him to Stay Away as Disapproval of 'Brutal' Regime.

Eleven musicians of world fame, headed by Arturo Toscanini, cabled to Chancellor Hitler of Germany yesterday in protest against the persecution of their colleagues in that country for political or religious reasons. Mr. Toscanini's name headed the list of signers at his own request.

It was learned that Mr. Toscanini is considering a withdrawal from his contract to conduct the Wagnerian festival at Baireuth, Germany, this Summer. He has been under pressure from other leaders in the world of music to take such action as a protest against Hitlerism.

The cablegram to Hitler was sent through the office of Berthold Neuer, vice president of the Knabe Piano Company, 584 Fifth Avenue. It was proposed by Artur Bodanzky.

Cablegram Sent to Hitler.

Mr. Neuer said that Mr. Bodanzky came to him on March 22 and asked that he draft a letter to the outstanding musical artists in this country inviting them to sign a cable to protest against the Hitlerite persecutions of musicians, composers and conductors. Eleven artists immediately responded to Mr. Neuer's letter and yesterday the following cablegram was sent:

Chancellor Adolf Hitler,
Berlin, Germany.
Your Excellency:

The undersigned artists who live, and execute their art, in the United States of America feel the moral obligation to appeal to your excellency to put a stop to the persecutions of their colleagues in Germany, for political or religious reasons. We beg you to consider that the artist all over the world is estimated for his talent alone and not for his national or religious convictions.

We are convinced that such persecutions as take place in Germany at present are not based on your instructions, and that it cannot possibly be your desire to damage the high cultural esteem Germany, until now, has been enjoying in the eyes of the whole civilized world.

Hoping that our appeal in behalf of our colleagues will not be allowed to pass unheard, we are

Respectfully yours.

Those who signed the cablegram are:

AUTURO TOSCANINI, conductor of the New York Philharmonic Symphony Society.

WALTER DAMROSCH, former conductor of the New York Symphony Society.

FRANK DAMROSCH, director of the Institute of Musical Art.

SERGEI KOUSSEVITZKY, conductor of the Boston Symphony.

ARTUR BODANZKY, conductor of German opera at the Metropolitan Opera House.

HAROLD BAUER, pianist and president of the Beethoven Association.

OSSIP GABRILOWITSCH, conductor of the Detroit Symphony.

ALFRED HERTZ, former conductor of the San Francisco Orchestra.

CHARLES MARTIN LOEFFLER, composer, of Boston.

FRITZ REINER, former conductor of the Cincinnati and Philadelphia Symphony Orchestras.

RUBIN GOLDMARK, New York composer.

"Put My Name at Top" of List.

In responding to Mr. Neuer's letter, Mr. Toscanini declared: "Not only can you use my name, but if there is no objection and if it is possible I would like to have my name at the head of the subscribers of this message."

Mr. Neuer also revealed that Mr. Gabrilowitsch wrote: "I am not enchanted over the idea of addressing as 'your Excellency' a man for whom I have not the slightest respect, neither do I think it quite truthful to say 'We are convinced that such persecutions are not based on your instructions,' whereas in reality I am thoroughly convinced that Hitler is personally responsible for all that is going on in Germany at the present time. I also want to make it clear that I am not in the least bit afraid to add my signature."

The Letter to Toscanini.

Mr. Gabrilowitsch also revealed that he had sent a letter directly to Mr. Toscanini urging him to lend his name to the protest.

"All these protests will remain without any appreciable results," he wrote. "They will not impress the German rulers nor the German nation. There is only one man who could protest effectively. That is you, Maestro Arturo Toscanini.

"Two years ago (1931) when you left Baireuth in disgust and anger you were reported in a newspaper interview as having expressed yourself very sharply against Hitlerism. This year (1933) you are returning to Baireuth when Hitlerism is at the climax of its triumph. Do you not think that this must be interpreted by the whole world as an expression of your approval of Hitlerism?

"It is a mistake to regard Hitlerism merely as an anti-Jewish movement. That, of course, is only one side of it. Hitlerism is a mental attitude which advocates brutal force against liberty. It is the worst side of fascism. The outrageous insults to which you were subjected in Bologna two years ago are an example of that attitude

"When the Bologna incident happened, the musicians of the whole world expressed their indignation and their sympathy for you. At that time, Koussevitzky refused to direct a concert at La Seala Theatre in Milan. That was his courageous protest. Will you, Maestro, not protest in turn against the insults to which such colleagues of yours as Walter and Busch have been subjected?

"Perhaps you will say that Baireuth is not responsible for Hitler. Maestro, it is well known that Baireuth is one of the centres of extreme German nationalism. It is generally understood that the present inhabitants of Wahnfried are personal friends and admirers of Adolf Hitler. Under those conditions, will you—Arturo Toscanini, the world's most illustrious artist—lend the glamour of your international fame to the Baireuth festival?"

Mr. Bodanzky said that only last Thursday he had received a letter from friends in Germany in which they commented on the "recent insults" upon Bruno Walter and Fritz Busch and then added that only ten days ago the German Symphony and operatic conductor, Otto Kemperer, had been assaulted by Nazi storm troops.

It was believed in music circles here that Mr. Toscanini's signing of the cable meant that he would not go to Baireuth this year. It is believed that he will either be asked by those in charge of the festival to withdraw or that he might take the first step and ask to be relieved of fulfilling his contract.

In May, 1931, Toscanini was attacked and beaten at Bologna, Italy, after he had refused to play the Fascist hymn at a concert in memory of the Italian composer, Martucci, on the ground that it would be entirely out of place on such an occasion.

Ford Urged to Protest.

Aaron Sapiro, the lawyer whose $1,000,000 libel suit against Henry Ford resulted in an apology by the automobile manufacturer to the Jewish people for his attacks upon them in The Dearborn Independent several years ago, telegraphed to Mr. Ford yesterday urging him to cable the German leaders and ask them to do the same as he had done in disavowing his attacks upon the Jews.

James N. Rosenberg, vice chairman of the Joint Distribution Committee, announced that the special meeting of the overseas relief agency at Temple Emanu-El this afternoon will be solely for humanitarian purposes in "amelioration of the world misery of oppressed Jews" and will not have any political purpose.

"What, if anything, we can do, in the face of the overwhelming tragedy now confronting the Jewish people in Germany," he added, "is the immediate problem which confronts us. All we can say is that the efforts of our organization, as always in the past, will be solely to relieve the suffering and despair which engulfs the world."

THIS CLIPPING FROM
CLEVELAND, OHIO
PRESS

R 8 - 1933

Protest Sent to Hitlerites by Musicians

Famous Conductors of Nation Sign Cable Addressed to German Leader

By DENOE LEEDY
The Press Music Editor

REPORTS from Germany telling of the maltreatment of distinguished musicians by the Nazis have resulted in the following cablegram:

Chancellor Hitler,
Berlin, Germany.
Your Excellency:

The undersigned artists, who live and execute their art in the United States of America, feel the moral obligation to appeal to your excellency to put a stop to the persecutions of their colleagues in Germany for political or religious reasons. We beg you to consider that the artist all over the world is estimated for his talent alone and not for his national or religious convictions.

We are convinced that such persecutions as take place in Germany at present are not based on your instructions and that it cannot possibly be your desire to damage the high cultural esteem Germany, until now, has been enjoying in the eyes of the whole civilized world.

Hoping that this, our appeal in behalf of our colleagues, will not be allowed to pass unheard, we are,

Respectfully yours,

Arturo Toscanini, Walter Damrosch, Frank Damrosch, Sergei Koussevitzky, Artur Bodanzky, Harold Bauer, Ossip Gabrilowitsch, Charles Martin Loeffler, Fritz Reiner, Rubin Goldmark, Alfred Hertz.

* * *

Important Plea

IT is not the purpose of this reviewer, in printing this statement, to enter into any discussion of the present situation in Germany. But no musician can fail to react to such a plea coming from a group of superlative artists, all of whom have given ample evidence of their integrity, both as men and in the conduct of their art.

The fact that Toscanini joins in this appeal has its dramatic value. He is scheduled to conduct this coming summer at Bayreuth, the Wagnerian shrine, which in spite of all its traditions, seems particularly in need of his ministrations.

If he comes to an impasse with the authorities that be, it will not be the first time. His courage is well known. Two years ago he ran counter to the Fascists. But the Bologna incident served only to raise him anew in the eyes of the world.

At that time Koussevitzky, the conductor of the Boston Orchestra, rallied to his support and refused to conduct a concert at the La Scala Theatre in Milan. Mr. Gabrilowitsch, in his letter beseeching the great Italian to add his name to the signers of the cablegram, recalls this incident.

Perhaps when the reckoning is made it will be seen that the great artists and the universality of the things they have dedicated their lives to, will have played an important part in the establishing of a respectable social order.

* * *

Promenade Concerts

A SPECIAL series of "promenade concerts" will be given next month in Severance Hall by members of the Cleveland Orchestra under direction of Rudolph Ringwall, assistant conductor, it was announced today.

The concert series will run from May 3 to May 30, with seats in the dress circle selling for 50 cents. The concerts will be given Wednesday and Friday nights and Sunday afternoon.

The last matinee performance of the orchestra's current symphony season will be played this afternoon at Severance Hall, when the orchestra repeats the all-Brahms program of last night. Nikolai Sokoloff will conduct the performance. Shortly after the close of the program Mr. Sokoloff leaves Cleveland for New York, where he will take charge of the plans for next year of the New York Symphony Orchestra.

Artur Rodzinski will replace Mr. Sokoloff here next year.

Thes orchestra also will play its final "twilight concert" tomorrow evening at the direction of Mr. Ringwall, assistant.

Choral Classic at Symphony

Bos American April

By MOSES SMITH

The much-awaited American premiere of Walton's "Belshazzar's Feast" by the Boston Symphony Orchestra, under Koussevitzky, yesterday, proved worth awaiting. This complicated work by the brilliant young English composer, William Walton, is written for mixed chorus, orchestra, baritone soloist, and two brass bands.

The brass bands are dispensed with at the current symphony concerts, but by reliable authority they are not essential. As heard in yesterday's glamorous performance, "Belshazzar's Feast" justifies the elaborate praise it has received. The music follows fairly carefully the powerful text from Isaiah on which it is based. There is choral writing of prodigious sonority, and the orchestra is employed with masterly power. There is perhaps not enough surcease of sheer power during the course of the work. But, on the whole, it has telling effect.

Dr. Koussevitzky, leading in inspired fashion, was aided by the beautiful singing of the Cecilia Society, trained by Arthur Fiedler; by the most musical and intelligent delivery of the baritone solo by David Blair McClosky; and by the instrumental virtuosity of the Boston Symphony Orchestra. The work was very favorably received by the audience.

Of an entirely different kind, but quite as effective in its way, the music of Charles Martin Loeffler's "Evocation" for orchestra and women's voices, heard in Boston for the first time. The local composer, who has few peers among contemporary musicians in the world, bases his work on a classical literary program, with which he is very much at home. Though the composition seemed, on first hearing, to have here and there some inconsistencies in style, the basic impression was of delicate and precise handling of the instruments and the voices, superb part-writing, and wizard-like command over atmospheric creation.

Burlesque

Another burlesque comes to the Old Howard Monday matinee. This organization is headed by Florence Naomi. The comedy is placed in the hands of Joe Freed. James Coughlin is another funmaker, and Connie Fanslau and Stella Novack are stars. Fantana, Lew White, Bob Whalen, Eddie Aitken, Floyd Hallacy and Worth, Byron and Worth are featured.

Amusements

R·K·O KEITH'S
Second Smashing Week
Breaking All Records!
KING KONG
THE EIGHTH WONDER OF THE WORLD!
—Added Featurette—
"SO THIS IS HARRIS"
Phil Harris—Walter Catlett

KEITH BOSTON
"Cohens & Kellys in Trouble"
with George Sidney-Charlie Murray
VAUDE. REVUE—6 BIG ACTS
Sam Jack KAUFMAN—16 GIRLS
Extra! 'THE VOICE OF THE VATICAN'

—TUES. EVE. at 8:30 JORDAN HALL—
AARON RICHMOND presents
ARTHUR FIEDLER
and the
BOSTON SINFONIETTA
JESUS MARIA SANROMA *Assisting Artist*
Tickets 75 cts. to $2.20 NOW

PLYMOUTH MAT. TODAY 2:3
TONIGHT AT 8:3
SEATS NOW FOR WEEK OF APRIL
THE PICCOL

NEW GAYETY
1000 SEATS 15c ANY TIME
"THE BITTER TEA OF GENERAL YEN"
5 VAUDEVILLE ACTS
REGIS TOOMEY-STRANGE ADVENTUR

THIS CLIPPING FROM
N. Y. JOURNAL

APR 1 - 1933

Noted Artists Cable Hitler Protesting Persecution

Names world famous in the field of music were signed today to a cablegram sent to Adolph Hitler, German dictator, in protest against persecution of artists in Germany because of race or religion.

Among those signing the protest was Arturo Toscanini, conductor of the New York Philharmonic Symphony, who is being urged by his artistic colleagues to refuse to go to Germany to conduct the Wagnerian festival of music due to start in Bayreuth on July 20. Toscanini asked that his name be signed "at the head of the list."

Others signing were Walter Damrosch, his brother, Frank Damrosch, director of the Institute of Musical Art; Dr. Sergei Koussevitsky, conductor of the Boston Symphony; Artur Bodanzky, director of the German section of the Metropolitan Opera and Harold Bauer, pianist and president of the Beethoven Association.

Also Ossip Gabrilowitsch, conductor of the Detroit Symphony and son-in-law of Mark Twain; Alfred Hertz, former conductor of the Metropolitan; Charles Martin Loeffler, Boston composer; Fritz Reiner, Hungarian conductor, and Rubin Gollmark, New York composer.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

Toscanini Asks Curb on Nazis

Protesting the Nazis' treatment of artists, ten celebrated musicians, including Arturo Toscanini, firebrand conductor of the Philharmonic Symphony, cabled to Chancellor Hitler of Germany last night.

The cable reminded Hitler that "the artist, all over the world, is estimated for his talent alone and not for his national or religious convictions."

It was thought possible that Toscanini might cancel his engagement to conduct the Wagnerian festival at Bayreuth next July.

Among those who signed the cable were Walter and Frank Damrosch, Sergei Koussevitsky, Artur Bodansky, Harold Bauer, Ossip Gabrilowitsch, Alfred Hertz, Charles Martin Loeffler, Fritz Reiner and Rubin Goldmark.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 1 - 1933

BOSTON SYMPHONY CLOSES SEASON HERE APRIL 11

Brahms Symphony in D Major to Be Main Presentation.

The Boston Symphony Orchestra will make its last visit to Providence this season to give a concert in the Albee Theatre, Tuesday evening, April 11, at 8:15.

Dr. Serge Koussevitzky will open the program with a number appropriate to Holy Week—Rimsky-Korsakov's Overture, "A Russian Easter," which uses themes of the old Russian church. Richard Strauss' Tone Poem, "Death and Transfiguration," will also be played.

Dr. Koussevitzky will close the program and the season with the Second Symphony of Brahms in D major. This symphony is also appropriate since the hundredth anniversary of the birth of Brahms is being celebrated this spring in many parts of the world.

THIS CLIPPING FROM
NEW YORK TIMES

APR 2 - 1933

TOSCANINI HEADS PROTEST TO HITLER

He and Ten Other Musicians of World Fame Ask End of Persecution of Colleagues.

LIKELY TO QUIT BAIREUTH

Gabrilowitsch Urges Him to Stay Away as Disapproval of 'Brutal' Regime.

Eleven musicians of world fame, headed by Arturo Toscanini, cabled to Chancellor Hitler of Germany yesterday in protest against the persecution of their colleagues in that country for political or religious reasons. Mr. Toscanini's name headed the list of signers at his own request.

It was learned that Mr. Toscanini is considering a withdrawal from his contract to conduct the Wagnerian festival at Baireuth, Germany, this Summer. He has been under pressure from other leaders in the world of music to take such action as a protest against Hitlerism.

The cablegram to Hitler was sent through the office of Berthold Neuer, vice president of the Knabe Piano Company, 584 Fifth Avenue. It was proposed by Artur Bodanzky.

Cablegram Sent to Hitler.

Mr. Neuer said that Mr. Bodanzky came to him on March 22 and asked that he draft a letter to the outstanding musical artists in this country inviting them to sign a cable to protest against the Hitlerite persecutions of musicians, composers and conductors. Eleven artists immediately responded to Mr. Neuer's letter and yesterday the following cablegram was sent:

Chancellor Adolf Hitler,
Berlin, Germany.
Your Excellency:

The undersigned artists who live, and execute their art, in the United States of America feel the moral obligation to appeal to your excellency to put a stop to the persecutions of their colleagues in Germany, for political or religious reasons. We beg you to consider that the artist all over the world is estimated for his talent alone and not for his national or religious convictions.

We are convinced that such persecutions as take place in Germany at present are not based on your instructions, and that it cannot possibly be your desire to damage the high cultural esteem Germany, until now, has been enjoying in the eyes of the whole civilized world.

Hoping that our appeal in behalf of our colleagues will not be allowed to pass unheard, we are

Respectfully yours,

Those who signed the cablegram are:

AUTURO TOSCANINI, conductor of the New York Philharmonic Symphony Society.
WALTER DAMROSCH, former conductor of the New York Symphony Society.
FRANK DAMROSCH, director of the Institute of Musical Art.
SERGEI KOUSSEVITZKY, conductor of the Boston Symphony.
ARTUR BODANZKY, conductor of German opera at the Metropolitan Opera House.
HAROLD BAUER, pianist and president of the Beethoven Association.
OSSIP GABRILOWITSCH, conductor of the Detroit Symphony.
ALFRED HERTZ, former conductor of the San Francisco Orchestra.
CHARLES MARTIN LOEFFLER, composer, of Boston.
FRITZ REINER, former conductor of the Cincinnati and Philadelphia Symphony Orchestras.
RUBIN GOLDMARK, New York composer.

"Put My Name at Top" of List.

In responding to Mr. Neuer's letter, Mr. Toscanini declared: "Not only can you use my name, but if there is no objection and if it is possible I would like to have my name at the head of the subscribers of this message."

Mr. Neuer also revealed that Mr. Gabrilowitsch wrote: "I am not enchanted over the idea of addressing as 'your Excellency' a man for whom I have not the slightest respect, neither do I think it quite truthful to say 'We are convinced that such persecutions are not based on your instructions,' whereas in reality I am thoroughly convinced that Hitler is personally responsible for all that is going on in Germany at the present time. I also want to make it clear that I am not in the least bit afraid to add my signature."

The Letter to Toscanini.

Mr. Gabrilowitsch also revealed that he had sent a letter directly to Mr. Toscanini urging him to lend his name to the protest.

"All these protests will remain without any appreciable results," he wrote. "They will not impress the German rulers nor the German nation. There is only one man who could protest effectively. That is you, Maestro Arturo Toscanini.

"Two years ago (1931) when you left Baireuth in disgust and anger you were reported in a newspaper interview as having expressed yourself very sharply against Hitlerism. This year (1933) you are returning to Baireuth when Hitlerism is at the climax of its triumph. Do you not think that this must be interpreted by the whole world as an expression of your approval of Hitlerism?

"It is a mistake to regard Hitlerism merely as an anti-Jewish movement. That, of course, is only one side of it. Hitlerism is a mental attitude which advocates brutal force against liberty. It is the worst side of fascism. The outrageous insults to which you were subjected in Bologna two years ago are an example of that attitude.

"When the Bologna incident happened, the musicians of the whole world expressed their indignation and their sympathy for you. At that time, Koussevitzky refused to direct a concert at La Seala Theatre in Milan. That was his courageous protest. Will you, Maestro, not protest in turn against the insults to which such colleagues of yours as Walter and Busch have been subjected?

"Perhaps you will say that Baireuth is not responsible for Hitler. Maestro, it is well known that Baireuth is one of the centres of extreme German nationalism. It is generally understood that the present inhabitants of Wahnfried are personal friends and admirers of Adolf Hitler. Under those conditions, will you—Arturo Toscanini, the world's most illustrious artist—lend the glamour of your international fame to the Baireuth festival?"

Mr. Bodanzky said that only last Thursday he had received a letter from friends in Germany in which they commented on the "recent insults" upon Bruno Walter and Fritz Busch and then added that only ten days ago the German Symphony and operatic conductor, Otto Kemperer, had been assaulted by Nazi storm troops.

It was believed in music circles here that Mr. Toscanini's signing of the cable meant that he would not go to Baireuth this year. It is believed that he will either be asked by those in charge of the festival to withdraw or that he might take the first step and ask to be relieved of fulfilling his contract.

In May, 1931, Toscanini was attacked and beaten at Bologna, Italy, after he had refused to play the Fascist hymn at a concert in memory of the Italian composer, Martucci, on the ground that it would be entirely out of place on such an occasion.

Ford Urged to Protest.

Aaron Sapiro, the lawyer whose $1,000,000 libel suit against Henry Ford resulted in an apology by the automobile manufacturer to the Jewish people for his attacks upon them in The Dearborn Independent several years ago, telegraphed to Mr. Ford yesterday urging him to cable the German leaders and ask them to do the same as he had done in disavowing his attacks upon the Jews.

James N. Rosenberg, vice chairman of the Joint Distribution Committee, announced that the special meeting of the overseas relief agency at Temple Emanu-El this afternoon will be solely for humanitarian purposes in "amelioration of the world misery of oppressed Jews" and will not have any political purpose.

"What, if anything, we can do, in the face of the overwhelming tragedy now confronting the Jewish people in Germany," he added, "is the immediate problem which confronts us. All we can say is that the efforts of our organization, as always in the past, will be solely to relieve the suffering and despair which engulfs the world."

THIS CLIPPING FROM
CLEVELAND, OHIO
PRESS

R 8 - 1933

Protest Sent to Hitlerites by Musicians

Famous Conductors of Nation Sign Cable Addressed to German Leader

By DENOE LEEDY
The Press Music Editor

REPORTS from Germany telling of the maltreatment of distinguished musicians by the Nazis have resulted in the following cablegram:

Chancellor Hitler,
Berlin, Germany.
Your Excellency:

The undersigned artists, who live and execute their art in the United States of America, feel the moral obligation to appeal to your excellency to put a stop to the persecutions of their colleagues in Germany for political or religious reasons. We beg you to consider that the artist all over the world is estimated for his talent alone and not for his national or religious convictions.

We are convinced that such persecutions as take place in Germany at present are not based on your instructions and that it cannot possibly be your desire to damage the high cultural esteem Germany, until now, has been enjoying in the eyes of the whole civilized world.

Hoping that this, our appeal in behalf of our colleagues, will not be allowed to pass unheard, we are,

Respectfully yours,

Arturo Toscanini, Walter Damrosch, Frank Damrosch, Sergei Koussevitzky, Artur Bodanzky, Harold Bauer, Ossip Gabrilowitsch, Charles Martin Loeffler, Fritz Reiner, Rubin Goldmark, Alfred Hertz.

* * *

Important Plea

IT is not the purpose of this reviewer, in printing this statement, to enter into any discussion of the present situation in Germany. But no musician can fail to react to such a plea coming from a group of superlative artists, all of whom have given ample evidence of their integrity, both as men and in the conduct of their art.

The fact that Toscanini joins in this appeal has its dramatic value. He is scheduled to conduct this coming summer at Bayreuth, the Wagnerian shrine, which in spite of all its traditions, seems particularly in need of his ministrations.

If he comes to an impasse with the authorities that be, it will not be the first time. His courage is well known. Two years ago he ran counter to the Fascists. But the Bologna incident served only to raise him anew in the eyes of the world.

At that time Koussevitzky, the conductor of the Boston Orchestra, rallied to his support and refused to conduct a concert at the La Scala Theatre in Milan. Mr. Gabrilowitsch, in his letter beseeching the great Italian to add his name to the signers of the cablegram, recalls this incident.

Perhaps when the reckoning is made it will be seen that the great artists and the universality of the things they have dedicated their lives to, will have played an important part in the establishing of a respectable social order.

* * *

Promenade Concerts

A SPECIAL series of "promenade concerts" will be given next month in Severance Hall by members of the Cleveland Orchestra under direction of Rudolph Ringwall, assistant conductor, it was announced today.

The concert series will run from May 3 to May 30, with seats in the dress circle selling for 50 cents. The concerts will be given Wednesday and Friday nights and Sunday afternoon.

The last matinee performance of the orchestra's current symphony season will be played this afternoon at Severance Hall, when the orchestra repeats the all-Brahms program of last night. Nikolai Sokoloff will conduct the performance. Shortly after the close of the program Mr. Sokoloff leaves Cleveland for New York, where he will take charge of the plans for next year of the New York Symphony Orchestra.

Artur Rodzinski will replace Mr. Sokoloff here next year.

Thes orchestra also will play its final "twilight concert" tomorrow evening at the direction of Mr. Ringwall, assistant.

THIS CLIPPING FROM
New York Herald-Tribune

APR 2 - 1933

Music Leaders Here Plead for German Artists

Toscanini, Bodanzky and 9 Others Cable Hitler to Condemn Persecutions

Arturo Toscanini and ten other leading conductors and musicians sent yesterday to Chancellor Adolf Hitler a cable dispatch appealing to him to put a stop to persecutions "for political or religious reasons" of their musical colleagues in Germany.

The message was sent as a result of reports coming to this country that Otto Klemperer, Bruno Walter and Fritz Busch had been mistreated by the Nazis. On Thursday Artur Bodanzky, Wagnerian conductor of the Metropolitan Opera Association, received a letter from friends in Germany reporting that Mr. Klemperer had been beaten by Hitlerites on the night after conducting Beethoven's "Missa Solemnis." Mr. Klemperer until lately has conducted the State Opera Orchestra in Berlin.

When he heard that Mr. Bodanzky, Berthold Neuer, vice-president of the William Knabe Piano Company, and other persons of prominence in the world of music were framing an appeal to Chancellor Hitler, Mr. Toscanini not only joined the move but asked that his name be put first among those signing the message.

Mr. Toscanini's letter, written from his suite at the Astor on Friday, said:

My Dear Mr. Neuer:

Not only can you use my name, but if there is no objection and if it is possible I would like to have my name at the head of the subscribers of this message. Greetings and compliments from

ARTURO TOSCANINI.

Mr. Toscanini, conductor of the Philharmonic-Symphony Orchestra, in heading the appeal to Chancellor Hitler risks whatever political displeasure may come upon him. He is under contract to direct the Wagnerian performances at the Bayreuth Festival in July. While friends expressed fears that the invitation might be revoked as a result of the message, he told his associates that he was "glad" he had spoken with his fellow musicians.

The cablegram to Chancellor Hitler follows:

Chancellor Hitler,
Berlin, Germany,
Your Excellency:

The undersigned artists, who live and execute their art in the United States of America, feel the moral obligation to appeal to your excellency to put a stop to the persecutions of their colleagues in Germany for political or religious reasons. We beg you to consider that the artist all over the world is estimated for his talent alone and not for his national or religious convictions.

We are convinced that such persecutions as take place in Germany at present are not based on your instructions and that it cannot possibly be your desire to damage the high cultural esteem Germany, until now, has been enjoying in the eyes of the whole civilized world.

Hoping that this our appeal in behalf of our colleagues will not be allowed to pass unheard, we are,

Respectfully yours,
Arturo Toscanini, Walter Damrosch, Frank Damrosch, Sergei Koussevitzky, Artur Bodanzky, Harold Bauer, Ossip Gabrilowitsch, Charles Martin Loeffler, Fritz Reiner, Rubin Goldmark, Alfred Hertz.

Bruno Walter's Case Cited

Mr. Neuer, friend and adviser of many of the musicians joining in the message, said last night that the appeal was not based alone on the report of indignity to Mr. Klemperer. He made public letters from Mr. Gabrilowitsch, conductor of the Detroit Symphony Orchestra, reporting "insults" to Bruno Walter and Fritz Busch, and appealing to Mr. Toscanini to lead a protest. The letter to Mr. Toscanini follows:

Maestro Arturo Toscanini,
Hotel Astor,
New York, N. Y.
Dear Maestro:

Everybody is reading with horror and indignation of the recent political events in Germany. As you know, protest meetings are being held everywhere. Messages are being sent to Germany daily by organizations and private individuals expressing disapproval and sharp criticism.

All these protests will remain without any appreciable results. They will not impress the German rulers nor the German nation. There is only one man who could protest effectively. That is you, Maestro Arturo Toscanini.

Two years ago (1931) when you left Bayreuth in disgust and anger, you were reported in a newspaper interview as having expressed very sharply against Hitlerism. This year (1933) you are returning to Bayreuth when Hitlerism is at the climax of its triumph. Do you not think that this must be interpreted by the whole world as an expression of your approval of Hitlerism?

It is a mistake to regard Hitlerism merely as an anti-Jewish movement. That if course is only one side of it. Hitlerism is a mental attitude which advocates brutal force against liberty. It is the worst side of Fascism. The outrageous insults to which you were subjected in Bologna two years ago are an example of that attitude.

When the Bologna incident happened, the musicians of the while world expressed their indignation and their sympathy for you. At that time Koussevitzky refused to direct a concert at La Scala Theatre in Milan. That was his courageous protest. Will you, Maestro, not protest in turn against the insults to which such colleagues of yours as Walter and Busch have been subjected?

Perhaps you will say that Bayreuth is not responsible for Hitler. Maestro, it is well known that Beyreuth is one of the centres of extreme German nationalism. It is generally understood that the present inhabitants of Wahnfried are personal friends and admirers of Adolf Hitler. Under those conditions, will you—Arturo Toscanini, the world's most illustrious artist—lend the glamour of your international fame to the Bayreuth festival?

A decisive protest from you at that time would amount to a great historic fact. The world has a right to expect this noble gesture from you.

Sincerely and admiringly yours,
OSSIP GABRILOWITSCH.

The letter from Mr. Gabrilowitsch, coupled with the letter received by Mr. Bodanzky telling of the indignities reputed to have been suffered by Mr. Klemperer, led Mr. Toscanini to head the appeal. The honor of conducting the Wagnerian festival at Bayreuth is one of the highest in the world of music. While he has a contract to perform, Mr. Toscanini decided to act, although he was aware that going ahead might cost him the engagement. Mr. Toscanini refused to see reporters last night because of his concert at Carnegie Hall, but he told Mr. Neuer and other friends that he was going ahead on the theory that he would fulfill the Bayreuth engagement, in spite of the protest message.

"Mr. Toscanini has made no decision not to go to Bayreuth," Mr. Neuer said. "He intends to go, but of course he will have nothing to do with politics while he is there."

At Carnegie Hall last night, Max Smith, a friend of Mr. Toscanini, said that Mr. Toscanini fully expected to go to Bayreuth, but as the festival was still several months away there was always a possibility of something happening which might prevent his trip. It was, Mr. Smith said, "a matter of love" and not money or honor which impelled him to participate in the Wagnerian Festival and he could conceive of nothing which would be permitted to interfered with his plan.

The protest of the musicians may cause Chancellor Hitler annoying personal as well as political problems. The Chancellor is a friend of Frau Winifred Wagner, widow of Siegfried Wagner, the great composer's son. A news dispatch from Leipzig in February 12 quoted a relative of Frau Wagner as saying that the family would "not be surprised to see the couple married at some later date." It was Frau Wagner who, in 1931, persuaded Mr. Toscanini to accept the Bayreuth engagement.

Mr. Gabrilowitsch's letter stressed the importance of Mr. Toscanini's joining the protest, because of the position he holds in the hearts of music-loving Germans generally. The letter follows:

Detroit Symphony Orchestra,
Orchestra Hall, Detroit, Mich.
March 27, 1933.

Mr. Berthold Neuer,
584 Fifth Avenue,
New York, N. Y.
My dear Mr. Neuer:

I have received your letter and your request that I wire you my consent to use my signature under the message which our friend Bodanzky proposes to send jointly with several other American musicians to Adolf Hitler. I am answering you by letter and not by wire, because it is somewhat difficult to put all I have to say on the subject in a telegram.

Bodanzky discussed this plan with me already, a week or two ago when I was in New York, and I told him at that time of several reasons why I did not think that the protest would be of much avail.

Let me say to begin with that I am not particularly enchanted over the idea of addressing as "Your Excellency" a man for whom I have not the slightest respect, nor do I think it quite truthful to say, "We are convinced that such persecutions are not based on your instructions," whereas in reality I am thoroughly convinced that Hitler is personally responsible for all that is going on in Germany at the present time.

However, all this is of minor importance. What is more important is that the names of such men as Damrosch, Bodanzky, Koussevitzky, Stokowski, Reiner, Hertz, Golschman, Stock, Rodzinski, Gabrilowitsch, would mean absolutely nothing to Mr. Hitler. I am certain that most of these names he has never heard. Upon receipt of such a message he would probably turn to one of his officers and say, "Who are these people? Find out something about them." The inquiry would then divulge the fact that seven out of ten of these artists are Jews. Naturally the letter would then wander into the waste basket.

It would be all right if the letter could be published in a series of newspapers in Germany, but this, unfortunately, is not possible because of the censorship prevailing there.

Before I go any further with my remarks, I want to make it clear to you, as well as to Bodanzky, that I am not in the least bit "afraid" to add my signature. In other words, I am not prompted by considerations of expediency or cowardice. You probably remember the violent protest which I made ten years ago during the French invasion of the Ruhr district in Germany, a protest which was widely commented upon in French and German newspapers as well as in the American press. Many people thought me a Don Quixote, but I am glad and proud I did it.

Again, two years ago, when the Toscanini incident happened in Bologna, I expressed myself in an open letter to the newspapers and violently denounced Mussolini. On top of that, I took a trip from Switzerland to Milan to call on Toscanini personally and express my sympathy to him. That trip, coming on top of the publishing of my letter, might have easily resulted in my arrest and deportation from Italy, but I was again willing to take the consequences.

All this is a deviation from the main subject of my letter, but I have found it necessary to inject it so that my remarks may not be misconstrued.

I am now coming to the main point of my letter. While ten of the names which I mentioned a while ago would mean nothing to Hitler, there is one name which would mean everything. That name belongs to a man who is known, revered and respected in Germany as he is elsewhere. It is a name at the sound of which Mr. Hitler would "sit up and take notice." I mean, of course, no other than Arturo Toscanini.

There is only one thing which could impress the world at the present time, and that is if Toscanini would announce in an open letter that he refuse to direct the festival in Bayreuth next summer. Such an announcement would be like a bombshell. In fact, I do not know of anything else that could emanate from any one that would have a similar effect.

Two years ago, when Toscanini left Bayreuth, he expressed himself as disgusted with conditions there and particularly emphasized that he was not in sympathy with Hitler and Hitlerism. I remember reading about this in "The New York Times," as well as in several other papers. If Toscanini still feels that way about Hitler, now is the moment to show it. It is a well known fact that the present inhabitants of Wahnfried are close personal friends and admirers of Hitler. For Toscinini to go to Beyreuth at the present time would be equivalent to an indorsement of Hitlerism.

There is yet another reason why Toscanini should act in this matter. Two years ago, at the time when he was insulted at the hands of the Italian Fascists, virtually all the prominent orchestra conductors in Europe and America expressed their indignation publicly in some way or other. Koussevitzky even went so far as to cancel a concert engagement at the Scala in Milan—a most courageous act on the part of Koussevitzky, since he knew it would probably shut the doors of Italy to him forever.

At the same time Artur Bodanzky also went to Milan and personally presented his respects to Toscanini. This was a courageous act, as Toscanini's house was under police surveillance and every one entering it was subject to suspicion.

This and many other things were done for the sake of Toscanini two years ago. I believe that now it is his turn to do something big when other colleagues of his, such as Bruno Walter and Fritz Busch, have been insulted by the German Fascists.

"I am putting all this quite bluntly in my letter to you today because I want you to discuss it with Bodanzky. He knows Toscanini well and is in a position to speak to him freely. However, if he, for any reason, does not wish to do it single-handed, I would suggest that several of us conductors write a letter to Toscanini and present the plan to him. In that case, I will be only too glad to sign my name.

Cordially yours,
OSSIP GABRILOWITSCH.

P. S. I wish to add this. If, upon presenting the facts to Toscanini, he should nevertheless decline to cancel his Bayreuth engagement, then he should at least be invited to join his signature with the other conductors included in Bodanzky's plan. With Toscanini's signature a letter to Hitler such as Bodanzky has devised may not be entirely without effect. Without Toscanini's it would be an empty shell.

Signers Frankly Puzzled

Sponsors of the cablegram of appeal were frankly puzzled at the scope of the Nazi actions, which they deemed hostile to musicians. They said that the followers of Hitler had drawn apparently not only religious but political lines in their unusual manifestations of a new nationalism. Busch, conductor of the Dresden Opera, is of Aryan stock, yet he appears to have been cordially disliked.

On March 8 Dresden dispatches reported that uniformed Nazis "booed" him down as he was conducting a performance of "Rigoletto." A petition recently was drawn by a majority of the opera personnel terming him "artistically unqualified" and requesting that he be prevented from returning to the opera. Bruno Walter's concerts were banned and he is reported now in Amsterdam, saddened by the results of reported Nazi discrimination.

Beyond the reports of these incidents concerning Busch and Walter and the banning of the concert of Mr. Klemperer at the State Opera House on March 24, previous information had been lacking concerning indignities to musicians. Mr. Bodanzky said last night that the letter he had received telling of the beating of Mr. Klemperer came from a friend who had direct information regarding the fact.

He said that for obvious reasons he could not disclose the identity of the writer, but that the letter disclosed that Mr. Klemperer had been attacked by Nazis in evening dress after he had conducted "Missa Solemnis" in a Berlin opera house.

Mr. Bodanzky said that he and other musicians had joined in the appeal in the belief that musicians should not be made to suffer needlessly from religious and political differences in Germany. The cablegram to Chancellor Hitler was filed shortly after noon yesterday, Mr. Neuer said.

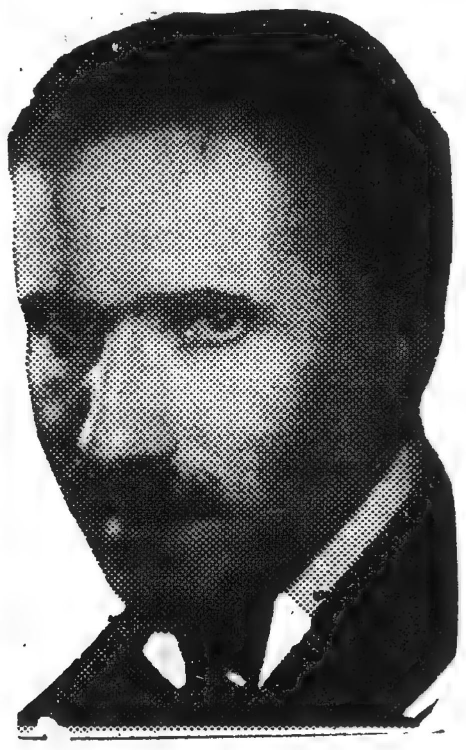
THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

APR 2 - 1933

Prominent Among Musicians Who Cabled Hitler Protest Against Nazi Persecutions

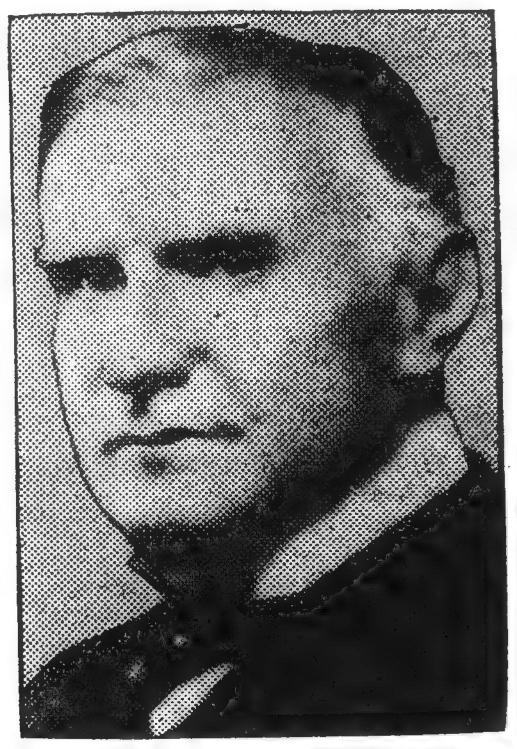
SERGEI KOUSSEVITZKY

Conductor of Boston Symphony Orchestra



ARTURO TOSCANINI

Conductor of New York Philharmonic Orchestra



WALTER DAMROSCH

Former Director of New York Symphony Orchestra

Toscanini Joins 10 Other Famous Musicians in Protesting Nazi Treatment of Artist Colleagues

Celebrated Italian Who Was Roughly Treated For Refusing to Play Fascist National Anthem Believed Risking Cancelation of Wagner Festival Contract—Cablegram Addressed to Hitler

New York, April 1—(AP)—Arturo Toscanini, who was trounced two years ago in Italy for refusing to play the Fascist national anthem, jointed 10 other celebrted musicians tonight in cabling to Chancellor Adolf Hitler a protest of the Nazi treatment of artists in Germany.

While the cable made no reference to Toscanini's engagement to act as musical director of the Wagner festival at Baireuth, Ger., next July, correspondence between the other signers of the cable disclosed that some of them sought to have Tosranini cancel the engagement and refuse to go to Germany as a protest.

There have been published reports that the celebrated conductor of the New York Philharmonic orchestra, who is a native of Italy and not a Jew, was considering cancelation of the date.

His friends have represented him as feeling himself duty bound to go to Baireuth, because he has signed a contract.

Tonight, however, some of them said they feared his signature on the cabled protest might lead to a cancellation in Germany of the contract.

Text of Cablegram

The cable read:—
"Chancellor Adolf Hitler,
"Berlin, Ger.,
"Your excellency:—

"The undersigned artists who live and execute their art in the United States of America feel the moral obligation to appeal to your excellency to put a stop to the persecutions of their colleagues in Germany, for political or religious reasons. We beg you to consider that the artist all over the world is estimated for his talent alone and not for his national or religious convictions.

"We are convinced that such per-

(Continued From First Page)

secutions as take place in Germany at present are not based on your instructions and that it cannot possibly be your desire to damage the high cultural esteem Germany, until now, has been enjoying in the eyes of the whole civilized world.

"Hoping that this, our appeal in behalf of our colleagues, will not be allowed to pass unheard, we are,

"Respectfully yours."

The signers, besides Toscanini, were Walter Damrosch, composer and former director of the New York Symphony orchestra; Frank Damrosch, director of the Institute of Musical Art; Sergei Koussevitzky, conductor of the Boston Symphony orchestra; Artur Bodanzky, conductor of the German section of the Metropolitan Opera company; Harold Bauer, famous pianist and president of the Beethoven association; Ossif Gabrilowitsch, famous pianist, son-in-law of Mark Twain and conductor of the Detroit Symphony; Alfred Hertz, former Metropolitan conductor; Charles Martin Loeffler, Boston composer; Fritz Reiner, former Philadelphia conductro, and Rubin Goldmark, composer.

Toscanini Case

When Toscanini was being censured in Italy for refusing to play the Fascist anthem, Gabrilowitsch refused to appear at La Scala as a gesture of protest and sympathy.

In announcing the dispatch of the cable, Berthold Neuer, representative of Bodanzky, said the decision to send it was reachced after New York musicians had received word of widespread "persecution" of artists in Germany.

Two days ago, he said, a letter was received from Germany retailing a long list of steps taken by German authorities, including the dismissal of many musicians from their posts.

The letter also related, he said, how Otto Klemperer, conductor of the Berlin Opera company, had been "beaten up by Nazis." This was the first report of bodily violence to the Germon conductor.

THIS CLIPPING FROM
N. Y. World-Telegram

APR 1 - 1933

Eleven Famous Musicians Ask Hitler Aid Jewish Colleagues

The volume of protest from American quarters against the aggressive measures of the Hitler government was swelled today when eleven world-famous musicians, headed by Arturo Toscanini, cabled an appeal to the German Chancellor on behalf of their colleagues in Germany.

Bodanzky.

Toscanini.

Toscanini, who incurred Fascist displeasure in Italy when he refused to play the Mussolini anthem, asked that his name head the list. Arturo Bodanzky, conductor, organized the protest. He was moved, it was said, by receipt of private advices that Otto Klemperer, conductor of the Berlin Opera Co., had been beaten by Nazi storm troopers ten days ago.

The cable, given out by Berthold Neuer, vice president of the Knabe Piano Co., 584 Fifth Ave., was signed by the following musicians apart from Toscanini and Bodanzky:—

Walter Damrosch, Frank Damrosch, Serge Koussevitzky, Harold Bauer, Ossip Gabrilowitsch, Alfred Hertz, Charles Martin Loeffler, Fritz Reimer and Rubin Goldmark.

Significance is added to the protest by the fact that Toscanini is booked to conduct at Beyreuth this July. Two years ago, on his last appearance at the Wagner shrine, he made an oral objection to National Socialist activities.

The text of the cable follows:—

"Chancellor Adolf Hitler, Berlin.

"Your Excellency:—

"The undersigned artists, who live and execute their art in the United States of America, feel the moral obligation to appeal to Your Excellency to put a stop to the persecution of their colleagues in Germany for political or religious reasons. We beg you to consider that the artists, all over the world, is estimated for his talent alone and not for his national or religious convictions.

"We are convinced that such persecutions as take place in Germany at present are not based on your instruction and that it cannot possibly be your desire to damage the high cultural esteen Germany until now has been enjoying in the eye of the whole civilized world.

"Hoping that this, our appeal in behalf of our colleagues will not be allowed to pass unheard, we are respectfully yours."

A program of relief for Jews in Germany will be devised at a conference called for tomorrow at Temple Emanu-El, Fifth Ave. and 65th St., by the Joint Distribution Committee, a Jewish organization similar to the American Red Cross.

"We hope that all right-thinking Germans will sympathize and help in this effort," said Rabbi Jonah B. Wise, of the Central Synagogue, a director.

The Communist party and the Needle Trades Workers Industrial Union today announced plans for a mass meeting of protest against the Hitler government on next Wednesday night at Madison Square Garden.

The United German Societies of New York, in answer to a cable to Chancellor Adolf Hitler, received from a spokesman:—

"German Jews will be treated like all other nationals in accordance with their attitude to the national government."

THIS CLIPPING FROM
NEW YORK TIMES

APR 2 - 1933

THE HARVARD GLEE CLUB

Its Espousal of Classic Music Under Dr. Davison Really a Return to Traditions of Its Founders.

The Harvard Glee Club is celebrating its seventy-fifth anniversary this Spring. Under the direction of Dr. Archibald T. Davison in the past two decades it has achieved especial distinction. The following excerpts from an article by Keith Martin, a former manager of the Harvard Glee Club, are of interest on this occasion.

By **KEITH MARTIN.**

FOURTEEN years ago the Harvard Glee Club announced to the world that it preferred to sing Brahms instead of barber-shop ballads; Palestrina in place of flat-car songs, and Bach before "The Bull Frog on the Bank." The world would not believe its eyes, and said so. In the first place, said the world, it is impossible for college men to sing high-brow music, and in the second place young men would not stand for such an unnatural breach of traditions. What traditions?

Perhaps it is well to point out that this same glee club which is accused of falling from collegiate grace was founded seventy-five years ago this Spring, for the avowed purpose of "acquainting the college with good choral music." B. W. Crowninshield, president of the Pierian Sodality of 1808 (the Harvard orchestra), was the prime mover in the enterprise.

* * *

In 1911 Dr. Archibald T. Davison was appointed faculty adviser for the glee club. Dr. Davison had been graduated from Harvard in music in 1906 and obtained his doctor's degree in 1908 and followed this training with study abroad. In 1909 he entered the college faculty and became conductor of the college chapel choir in 1910. The fact that many members of the glee club were also singers in the choir made it easy for Dr. Davison to help the entire club in gaining the knowledge and experience in fine music which resulted in 1919 in the complete divorce of the glee club from popular music.

Thus, for the men singing in the glee club in 1919, the decision to sing only the best choral music was a matter of emphasis, not of innovation. And it would be unfair to the founders of the glee club not to reiterate that their purpose in the Spring of 1858 was to promote "a taste for music in the college," and that Mozart, Cherubini, Mendelssohn, and other valuable composers found important places on even the earliest programs. Mayo Shattuck, Carlton Fuller and Howard Hinners, the officers who led the club into its present policy, were truer to a tried tradition, the tradition of great music, than to the passing predilections of a generation of college men who are the fathers of today.

* * *

As early as November, 1919, before the club had become an accepted fact in the musical world, interest in a trip abroad for it had been awakened by friends of music in Harvard. Within a year the idea crystallized and invitations from the French and Italian Governments had been received. By June, 1921, the financial problems involved in the undertaking were solved by the generosity of interested circles abroad and in the United States. The club left New York on June 11 and began a tour which included twenty-three concerts in thirteen cities of France and Italy. The value of the widespread approval of the club's performances in Europe need not be dwelt upon here. The club sang the greatest choral music in its source and came away with great credit.

Before 1925 the club's series in Symphony Hall had become major events of the Boston musical season and the tours were a marked success. The club frequently sang with such soloists as Pablo Casals, Fritz Kreisler, Frieda Hempel, Louise Homer and many other artists of equal stature. But achievement in male choral singing, the proof that college men could and would sing good music well, did not satisfy either the members or Dr. Davison. Gradually more and more cooperation and combined singing with the Radcliffe College Choral Society opened for the Harvard men grander pages of choral music. The next step was logical—union with the great Boston Symphony Orchestra in the performance of major works for chorus and orchestra. Though the first combined performance of the three organizations took place in 1917 in a presentation of Beethoven's Ninth symphony under the direction of Karl Muck, such collaboration did not become a regular feature of the season until 1924. Dr. Serge Koussevitzky, since then, has made frequent use of the two groups of young singers. In the last eight years the Harvard Glee Club has appeared more than thirty-five times in conjunction with the Boston Orchestra, and in 1931 came to New York to sing Stravinsky's "Oedipus Rex" under Stokowski with the Philadelphia Orchestra for the League of Composers. Though the club has sung works of Beethoven, Brahms, Stravinsky, Holst and others, perhaps its crowning achievement came in the performances in 1931 and 1932 of Bach's great and difficult Mass in B minor. Of these events H. T. Parker wrote: "It was choral singing unsurpassed at Symphony Hall in this generation, unmatched in these days in America in any performance of the B minor Mass."

* * *

Yet with all its excursions into these fields, the Harvard Glee Club has not given up its first principle, the principle most dear to the hearts of its members and its conductor—that is, to sing for the sake of singing, because there is enjoyment, solace and relaxation in song. Thus, the three rehearsals each week are the most important club activities. At the beginning of each year the director personally tests the voice of each candidate for range and quality. Usually from 100 to 150 newcomers appear for these trials. Seldom are more than one or two refused further opportunity. Those men whose voices are suitable—and nearly any true voice is welcome—are notified that they may appear at the regular practices of the entire club and they are joined with the veteran members. For a period of five or six weeks in the Fall the older singers and the candidates rehearse together the program for the season. The new singers are instructed and drilled in the technique of choral singing. After a month the candidates form quartets and perform two or three numbers before the executive committee and the director. Thus, each man must demonstrate his mastery of the necessary technique, his ability to follow the conductor and his surety of pitch without the aid of other men singing his part. A ranking grade is given each candidate, and those who fail to obtain a certain degree of competence are refused admission for the season, but are given advice and help with another trial in view. Another group, slightly more successful, is placed on a probationary list and is permitted to join in the practices but is not allowed to sing in concert until after the condition has been removed. The unconditioned men are then admitted to singing membership in the club and at the close of the season are made elected members if they have participated sufficiently in the club's activities.

* * *

In Dr. Davison himself is found the spirit of the Harvard Glee Club. He is not a master who has led his charges by force. Rather has he attracted them along the paths which they themselves chose and which he as a consummate musician and an uncompromising artist knows so well. There is a great deal of love for music among Harvard men. That may be because of the Harvard Glee Club in a measure. Certainly the proximity of the Boston Symphony Orchestra and the other attractions of Symphony Hall are great elements in this "phenomenon." Each year Dr. Davison has a fertile field—sometimes as many as two hundred and fifty men in which to sow the best music under such conditions.

When the glee club closes its season with a banquet, in place of speakers it calls on "Doc" Davison to lead them in singing. Never does music speak more meetly on the tongues of men than when these young men pause, before breaking up years of association together, to pay to their unity in song a final tribute in song.

THIS CLIPPING FROM
BROCKTON, MASS.
ENTERPRISE

APR 3 - 1933

Bettoney Funeral.

Funeral services for Fred Bettoney, member of Boston Symphony orchestra, were held from the Universalist church Sunday afternoon at 2 o'clock. Relatives and friends and a delegation from the Boston Symphony orchestra were present. Rev. Luther Morris, pastor of the Universalist church, officiated, and Reuben L. Willis presided at the organ. Burial was in Evergreen cemetery.

THIS CLIPPING FROM
N. Y. World-Telegram

APR 4 1933

Music Notes

THE Boston Symphony Orchestra later in the month will sponsor a series of concerts in Boston in observance of the one-hundredth anniversary of the birth of Brahms. A feature of the celebration will be the appearance of Ossip Gabrilowitsch as soloist in the two-piano concertos.

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

APR 6 - 1933

Music of the Day

By **EDWARD CUSHING**

The Boston Orchestra and Mr. Koussewitsky Assist Mr. Downes in the Last of His Lecture Recitals . . on the Enjoyment of Music

The Boston Symphony Orchestra and its conductor, Serge Koussewitsky, assisted Mr. Olin Downes at the Academy of Music last night in his concluding lecture recital (or concert, to draw a distinction proper in this case) on "The Enjoyment of Music." The program announced the topic of the evening as "The Modern Orchestra and the Evolution of the Symphony," but actually what Mr. Downes in his remarks and the orchestra and Mr. Koussewitsky in their musical illustrations attempted to do was to sketch the evolution of the orchestra and orchestral forms, the symphony excepted, from the time of Gluck to that of Richard Strauss. Naturally, they succeeded in their purpose only after a fashion, though that they succeeded at all is perhaps the wonderful thing, considering the magnitude and scope of their undertaking.

Mr. Downes opened the season with a tribute to the Boston orchestra and Mr. Koussewitsky. Thereafter, dispensing with detail, he brushed in the background of his subject, spoke of the orchestra as one of the supreme achievements of a man's creative imagination and ingenuity, and concluded with brief historical and descriptive comments on each of the works appearing on the first half of the musical program—the overture to Gluck's "Iphigenia in Aulis," employing a relatively small orchestra, an instrument crude and undeveloped in comparison with that which later composers found ready at hand, yet achieving a maximum clarity and poignancy of expression; Mozart's "Eine kleine Nachtmusic" for strings, in which Mr. Downes suggested that his listeners might discern the embryo of the symphony; Beethoven's third "Leonora" overture, representing a step forward in the development of orchestral resource and of the form of the symphonic poem, which Beethoven anticipated by epitomizing the drama of "Fidelio," outlining its argument, so to speak, in this prelude to it.

Later, jumping forward the better part of a century, Mr. Downes spoke of Strauss' "Also Sprach Zarathustra" as an example of the modern symphonic poem, extolled the grandure of Strauss' Nietzschean conception and the genius with which he realized it in music which combines elemental sweep and power with a high degree of intellectual and emotional complexity and subtlety. A final estimate of the composer's achievement in this score has yet to be made, Mr. Downes informed his audience—with the implication, however, that when arrived at it will place "Zarathustra" among the great masterpieces of the modern period. Less essential to the listener's enlightenment was Mr. Downes' rather lengthy literary and musical analysis of what might be called the plot of the tone-poem, for this the program notes also supplied, to be read at leisure during the intermission.

Mr. Downes' tribute to the Boston orchestra and Mr. Koussewitsky was amply justified by the performances which they gave during the evening. The orchestra is, indeed, a fine one—musician for musician, as Mr. Downes remarked, the peer of any in the world today—and Mr. Koussewitsky's abilities, or more correctly, talents, are not to be minimized. Their collaboration last evening was must successful in the Gluck overture and the Mozart suite, least so in the Beethoven and Strauss, which tempted the conductor to exaggerations and eccentricities of tempo and accent and phrasing. The Gluck, however, was beautifully played, paced and spaced with dignity and a classic sense of proportion and style and a deep feeling for the implications of the music. As for Mozart's serenade, in the performance of this the audience took special delight, as well it might, for it was the epitome of grace and elegance, of eighteenth century refinement in line and hue.

THIS CLIPPING FROM
New York Herald-Tribune

APR 6 - 1933

Boston Symphony Heard In Olin Downes Series

Serge Koussevitzky Directs in Brooklyn Concert

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, began its last New York visit of the season with a concert last night at the Brooklyn Academy of Music as the last event in Olin Downes's "Enjoyment of Music" course of lecture-concerts. The program, illustrating Mr. Downes's remarks on "The Modern Orchestra and the Evolution of the Symphony," included Gluck's overture to "Iphigenia in Aulis," Mozart's serenade, "Eine kleine Nachtmusik," Beethoven's third "Leonore" overture and Richard Strauss's tone poem "Thus Spake Zarathustra."

The mellowness and sonority of tone evoked by the Bostonian strings in the still verdant Gluck overture was one delectable feature of the concert; another was the opportunity to hear "Zarathustra," one of the less often played of Strauss's tone poems. This has had only two Manhattan hearings since 1929, one at the Stadium in the summer of 1930 and the other in a philadelphia Orchestra concert under Fritz Reiner in January of last year.

"Zarathustra" has its unevennesses in potency of inspiration, but yet includes some of the most vivid and imposing music ever penned by Strauss, such as the memorable portrayal of the sunrise in the opening measures. The well executed performance under Mr. Koussevitzky did ample justice to this epic exordium. One might have preferred a more heaven-storming climax for the dance song, although the corresponding Nietzsche excerpt quoted by Philip Hale makes this a relatively intimate affair—still, there is something to be said for a dance rising to virtually cosmic proportions before the Night Wanderer's Song heralds the close.

The Boston Symphony will close its regular Brooklyn series tomorrow night. In 1933-'34, it will give a Brooklyn series of five concerts on dates corresponding to this season's, and also reappear in Mr. Downes's course.

THIS CLIPPING FROM
N. Y. World-Telegram

APR 6 - 1933

Music Notes

Igor Markevitch, whose "Rebus" is introduced to us by the Boston Symphony Orchestra at Carnegie Hall this evening, is one of the youngest of the Russian composers. He was born at Kiev, July 27, 1912. He lived for a time in Switzerland, at Vevey, but now makes his home in Paris.

The late Serge de Diaghilev ordered a ballet from him. If "Rebus" was originally intended for Diaghilev, it now bears the sub-title "An Imaginary Ballet for Orchestra." The composer conducted in Paris the first performance anywhere December 15, 1931.

* * *

Saturday afternoon a suite by the French composer Albert Roussel will be performed for us in the same hall by Mr. Koussevitzky and his Bostonians. This suite, consisting of a prelude, a sarabande and a gigue, is a modern restatement of classical forms.

It was composed in 1926 and brought out at Boston January 21, 1927. It is said that while writing this work the composer had no literary program in mind, that it is "pure music." The score is dedicated to Serge Koussevitzky.

L. B.

THIS CLIPPING FROM
NEW YORK TIMES

APR 2 - 1933

THE HARVARD GLEE CLUB

Its Espousal of Classic Music Under Dr. Davison Really a Return to Traditions of Its Founders.

The Harvard Glee Club is celebrating its seventy-fifth anniversary this Spring. Under the direction of Dr. Archibald T. Davison in the past two decades it has achieved especial distinction. The following excerpts from an article by Keith Martin, a former manager of the Harvard Glee Club, are of interest on this occasion.

By **KEITH MARTIN.**

FOURTEEN years ago the Harvard Glee Club announced to the world that it preferred to sing Brahms instead of barber-shop ballads; Palestrina in place of flat-car songs, and Bach before "The Bull Frog on the Bank." The world would not believe its eyes, and said so. In the first place, said the world, it is impossible for college men to sing high-brow music, and in the second place young men would not stand for such an unnatural breach of traditions. What traditions?

Perhaps it is well to point out that this same glee club which is accused of falling from collegiate grace was founded seventy-five years ago this Spring, for the avowed purpose of "acquainting the college with good choral music." B. W. Crowninshield, president of the Pierian Sodality of 1808 (the Harvard orchestra), was the prime mover in the enterprise.

* * *

In 1911 Dr. Archibald T. Davison was appointed faculty adviser for the glee club. Dr. Davison had been graduated from Harvard in music in 1906 and obtained his doctor's degree in 1908 and followed this training with study abroad. In 1909 he entered the college faculty and became conductor of the college chapel choir in 1910. The fact that many members of the glee club were also singers in the choir made it easy for Dr. Davison to help the entire club in gaining the knowledge and experience in fine music which resulted in 1919 in the complete divorce of the glee club from popular music.

Thus, for the men singing in the glee club in 1919, the decision to sing only the best choral music was a matter of emphasis, not of innovation. And it would be unfair to the founders of the glee club not to reiterate that their purpose in the Spring of 1858 was to promote "a taste for music in the college," and that Mozart, Cherubini, Mendelssohn, and other valuable composers found important places on even the earliest programs. Mayo Shattuck, Carlton Fuller and Howard Hinners, the officers who led the club into its present policy, were truer to a tried tradition, the tradition of great music, than to the passing predilections of a generation of college men who are the fathers of today.

* * *

As early as November, 1919, before the club had become an accepted fact in the musical world, interest in a trip abroad for it had been awakened by friends of music in Harvard. Within a year the idea crystallized and invitations from the French and Italian Governments had been received. By June, 1921, the financial problems involved in the undertaking were solved by the generosity of interested circles abroad and in the United States. The club left New York on June 11 and began a tour which included twenty-three concerts in thirteen cities of France and Italy. The value of the widespread approval of the club's performances in Europe need not be dwelt upon here. The club sang the greatest choral music in its source and came away with great credit.

Before 1925 the club's series in Symphony Hall had become major events of the Boston musical season and the tours were a marked success. The club frequently sang with such soloists as Pablo Casals, Fritz Kreisler, Frieda Hempel, Louise Homer and many other artists of equal stature. But achievement in male choral singing, the proof that college men could and would sing good music well, did not satisfy either the members or Dr. Davison. Gradually more and more cooperation and combined singing with the Radcliffe College Choral Society opened for the Harvard men grander pages of choral music. The next step was logical—union with the great Boston Symphony Orchestra in the performance of major works for chorus and orchestra. Though the first combined performance of the three organizations took place in 1917 in a presentation of Beethoven's Ninth symphony under the direction of Karl Muck, such collaboration did not become a regular feature of the season until 1924. Dr. Serge Koussevitzky, since then, has made frequent use of the two groups of young singers. In the last eight years the Harvard Glee Club has appeared more than thirty-five times in conjunction with the Boston Orchestra, and in 1931 came to New York to sing Stravinsky's "Oedipus Rex" under Stokowski with the Philadelphia Orchestra for the League of Composers. Though the club has sung works of Beethoven, Brahms, Stravinsky, Holst and others, perhaps its crowning achievement came in the performances in 1931 and 1932 of Bach's great and difficult Mass in B minor. Of these events H. T. Parker wrote: "It was choral singing unsurpassed at Symphony Hall in this generation, unmatched in these days in America in any performance of the B minor Mass."

* * *

Yet with all its excursions into these fields, the Harvard Glee Club has not given up its first principle, the principle most dear to the hearts of its members and its conductor—that is, to sing for the sake of singing, because there is enjoyment, solace and relaxation in song. Thus, the three rehearsals each week are the most important club activities. At the beginning of each year the director personally tests the voice of each candidate for range and quality. Usually from 100 to 150 newcomers appear for these trials. Seldom are more than one or two refused further opportunity. Those men whose voices are suitable—and nearly any true voice is welcome—are notified that they may appear at the regular practices of the entire club and they are joined with the veteran members. For a period of five or six weeks in the Fall the older singers and the candidates rehearse together the program for the season. The new singers are instructed and drilled in the technique of choral singing. After a month the candidates form quartets and perform two or three numbers before the executive committee and the director. Thus, each man must demonstrate his mastery of the necessary technique, his ability to follow the conductor and his surety of pitch without the aid of other men singing his part. A ranking grade is given each candidate, and those who fail to obtain a certain degree of competence are refused admission for the season, but are given advice and help with another trial in view. Another group, slightly more successful, is placed on a probationary list and is permitted to join in the practices but is not allowed to sing in concert until after the condition has been removed. The unconditioned men are then admitted to singing membership in the club and at the close of the season are made elected members if they have participated sufficiently in the club's activities.

* * *

In Dr. Davison himself is found the spirit of the Harvard Glee Club. He is not a master who has led his charges by force. Rather has he attracted them along the paths which they themselves chose and which he as a consummate musician and an uncompromising artist knows so well. There is a great deal of love for music among Harvard men. That may be because of the Harvard Glee Club in a measure. Certainly the proximity of the Boston Symphony Orchestra and the other attractions of Symphony Hall are great elements in this "phenomenon." Each year Dr. Davison has a fertile field—sometimes as many as two hundred and fifty men in which to sow the best music under such conditions.

When the glee club closes its season with a banquet, in place of speakers it calls on "Doc" Davison to lead them in singing. Never does music speak more meetly on the tongues of men than when these young men pause, before breaking up years of association together, to pay to their unity in song a final tribute in song.

THIS CLIPPING FROM
BROCKTON, MASS.
ENTERPRISE

APR 3 - 1933

Bettoney Funeral.

Funeral services for Fred Bettoney, member of Boston Symphony orchestra, were held from the Universalist church Sunday afternoon at 2 o'clock. Relatives and friends and a delegation from the Boston Symphony orchestra were present. Rev. Luther Morris, pastor of the Universalist church, officiated, and Reuben L. Willis presided at the organ. Burial was in Evergreen cemetery.

THIS CLIPPING FROM
N. Y. World-Telegram

APR 4 1933

Music Notes

THE Boston Symphony Orchestra later in the month will sponsor a series of concerts in Boston in observance of the one-hundredth anniversary of the birth of Brahms. A feature of the celebration will be the appearance of Ossip Gabrilowitsch as soloist in the two-piano concertos.

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

APR 6 - 1933

Music of the Day

By **EDWARD CUSHING**

The Boston Orchestra and Mr. Koussewitsky Assist Mr. Downes in the Last of His Lecture Recitals . . on the Enjoyment of Music

The Boston Symphony Orchestra and its conductor, Serge Koussewitsky, assisted Mr. Olin Downes at the Academy of Music last night in his concluding lecture recital (or concert, to draw a distinction proper in this case) on "The Enjoyment of Music." The program announced the topic of the evening as "The Modern Orchestra and the Evolution of the Symphony," but actually what Mr. Downes in his remarks and the orchestra and Mr. Koussewitsky in their musical illustrations attempted to do was to sketch the evolution of the orchestra and orchestral forms, the symphony excepted, from the time of Gluck to that of Richard Strauss. Naturally, they succeeded in their purpose only after a fashion, though that they succeeded at all is perhaps the wonderful thing, considering the magnitude and scope of their undertaking.

Mr. Downes opened the season with a tribute to the Boston orchestra and Mr. Koussewitsky. Thereafter, dispensing with detail, he brushed in the background of his subject, spoke of the orchestra as one of the supreme achievements of a man's creative imagination and ingenuity, and concluded with brief historical and descriptive comments on each of the works appearing on the first half of the musical program—the overture to Gluck's "Iphigenia in Aulis," employing a relatively small orchestra, an instrument crude and undeveloped in comparison with that which later composers found ready at hand, yet achieving a maximum clarity and poignancy of expression; Mozart's "Eine kleine Nachtmusic" for strings, in which Mr. Downes suggested that his listeners might discern the embryo of the symphony; Beethoven's third "Leonora" overture, representing a step forward in the development of orchestral resource and of the form of the symphonic poem, which Beethoven anticipated by epitomizing the drama of "Fidelio," outlining its argument, so to speak, in this prelude to it.

Later, jumping forward the better part of a century, Mr. Downes spoke of Strauss' "Also Sprach Zarathustra" as an example of the modern symphonic poem, extolled the grandure of Strauss' Nietzschean conception and the genius with which he realized it in music which combines elemental sweep and power with a high degree of intellectual and emotional complexity and subtlety. A final estimate of the composer's achievement in this score has yet to be made, Mr. Downes informed his audience—with the implication, however, that when arrived at it will place "Zarathustra" among the great masterpieces of the modern period. Less essential to the listener's enlightenment was Mr. Downes' rather lengthy literary and musical analysis of what might be called the plot of the tone-poem, for this the program notes also supplied, to be read at leisure during the intermission.

Mr. Downes' tribute to the Boston orchestra and Mr. Koussewitsky was amply justified by the performances which they gave during the evening. The orchestra is, indeed, a fine one—musician for musician, as Mr. Downes remarked, the peer of any in the world today—and Mr. Koussewitsky's abilities, or more correctly, talents, are not to be minimized. Their collaboration last evening was must successful in the Gluck overture and the Mozart suite, least so in the Beethoven and Strauss, which tempted the conductor to exaggerations and eccentricities of tempo and accent and phrasing. The Gluck, however, was beautifully played, paced and spaced with dignity and a classic sense of proportion and style and a deep feeling for the implications of the music. As for Mozart's serenade, in the performance of this the audience took special delight, as well it might, for it was the epitome of grace and elegance, of eighteenth century refinement in line and hue.

THIS CLIPPING FROM
New York Herald-Tribune

APR 6 - 1933

Boston Symphony Heard In Olin Downes Series

Serge Koussevitzky Directs in Brooklyn Concert

The Boston Symphony Orchestra, under Serge Koussevitzky's direction, began its last New York visit of the season with a concert last night at the Brooklyn Academy of Music as the last event in Olin Downes's "Enjoyment of Music" course of lecture-concerts. The program, illustrating Mr. Downes's remarks on "The Modern Orchestra and the Evolution of the Symphony," included Gluck's overture to "Iphigenia in Aulis," Mozart's serenade, "Eine kleine Nachtmusik," Beethoven's third "Leonore" overture and Richard Strauss's tone poem "Thus Spake Zarathustra."

The mellowness and sonority of tone evoked by the Bostonian strings in the still verdant Gluck overture was one delectable feature of the concert; another was the opportunity to hear "Zarathustra," one of the less often played of Strauss's tone poems. This has had only two Manhattan hearings since 1929, one at the Stadium in the summer of 1930 and the other in a philadelphia Orchestra concert under Fritz Reiner in January of last year.

"Zarathustra" has its unevennesses in potency of inspiration, but yet includes some of the most vivid and imposing music ever penned by Strauss, such as the memorable portrayal of the sunrise in the opening measures. The well executed performance under Mr. Koussevitzky did ample justice to this epic exordium. One might have preferred a more heaven-storming climax for the dance song, although the corresponding Nietzsche excerpt quoted by Philip Hale makes this a relatively intimate affair—still, there is something to be said for a dance rising to virtually cosmic proportions before the Night Wanderer's Song heralds the close.

The Boston Symphony will close its regular Brooklyn series tomorrow night. In 1933-'34, it will give a Brooklyn series of five concerts on dates corresponding to this season's, and also reappear in Mr. Downes's course.

—E. D. B.

THIS CLIPPING FROM
N. Y. World-Telegram

APR 6 - 1933

Music Notes

Igor Markevitch, whose "Rebus" is introduced to us by the Boston Symphony Orchestra at Carnegie Hall this evening, is one of the youngest of the Russian composers. He was born at Kiev, July 27, 1912. He lived for a time in Switzerland, at Vevey, but now makes his home in Paris.

The late Serge de Diaghilev ordered a ballet from him. If "Rebus" was originally intended for Diaghilev, it now bears the sub-title "An Imaginary Ballet for Orchestra." The composer conducted in Paris the first performance anywhere December 15, 1931.

* * *

Saturday afternoon a suite by the French composer Albert Roussel will be performed for us in the same hall by Mr. Koussevitzky and his Bostonians. This suite, consisting of a prelude, a sarabande and a gigue, is a modern restatement of classical forms.

It was composed in 1926 and brought out at Boston January 21, 1927. It is said that while writing this work the composer had no literary program in mind, that it is "pure music." The score is dedicated to Serge Koussevitzky.

L. B.

THIS CLIPPING FROM
NEW YORK TIMES

APR 2 - 1933

IGOR MARKEVITCH'S "REBUS."

Igor Markevitch's "Rebus," which the Boston Symphony Orchestra under Koussevitzky will play for the first time anywhere at Carnegie Hall Thursday evening, is the work of one of the most gifted of the younger Russian composers. Markevitch resides in Paris. He is 19 years old. He wrote a piano concerto for Diaghileff four years ago which he now considers "immature and derivative" (as, at the mature age of 15, it might excusably be). There followed a concerto grosso and a partita for piano and orchestra.

The "Rebus" was conceived originally as a ballet suite. A commentator familiar with the score remarked of it: "Certainly it is fortunate that the ballet idea disappeared, for no ballet suite could have been written with the formal architecture and close logical development which characterizes this child's music. "The work consists of about half a dozen movements. It is said to develop rhythmically, the original rhythmical germ (stated in the introductory piece) "sprouting and evolving in many different rhythmical shapes," and contrapuntally, with "astonishing boldness, certainty and resource."

Its tonal language is described as a very modern tongue, "but one which uses polytonality and polyharmony as naturally as one would use three-syllable words, and never with a forgetfulness or negation of tonality."

THIS CLIPPING FROM
NEW YORK TIMES

APR 7 - 1933

MUSIC

Koussevitzky Plays New Suite.

BY OLIN DOWNES.

The Boston Symphony Orchestra, Serge Koussevitzky conductor, opened its concert last night in Carnegie Hall with the first American performance of the ballet music of Igor Markevitch, "Rebus." Markevitch is a young Parisianized Russian. He is close to the literary arriviste, Jean Cocteau. The late Serge Diaghileff ordered of him a ballet, a fact in itself signified Markevitch's arrival in the Parisian artistic world. He was last Summer interested in a ballet for the Russian dancer Lifar. No doubt the Princess de Polignac has included him among her lions. The suite, "Rebus," has the accent, the atmosphere, of musical Paris of the present day.

The audience received this music very well. It is a very clever piece of writing and no question about it. This commentator had the privilege of hearing Mr. Markevitch play his music, as badly as only a composer can, last Spring in Paris, and he was impressed. The rhythmic skeleton of the piece seemed very strong and clear, of cumulative action and interest. The orchestration, on score paper, looked very promising.

Some of these impressions were confirmed last night. Others were altered by the superb orchestral performance. Under these circumstances the composition was heard for the first time as a unit, with its details given their light and shade and their actual perspective.

And this just perspective was not unconditionally to the advantage of the composition. It has considerable "go" and youthful animation and temperament. It is entirely a study in rhythms. There is no musical nugget. We are presented with the somewhat mathematical proposition of the "Rebus," and we behold the composer's ingenious and dexterous solution.

As far as it goes, the treatment is effective. It is also derivative. Honegger's locomotive and fragments of Stravinsky percolate through many measures. When all is said and done, the piece is very empty. It is in a mode that has already gone stale, which is the cruelest thing that can be said of a young Parisian composer.

Has Markevitch more than a quick head, a facile pen, an imitative faculty? If music is more than an exercise in the development of rhythms, then it is necessary to wait till this precocious youth of 21 finds in himself something that he wants to say and also a melodic manner of saying it. As it stands, the "Rebus" is "amusing," that is to say, smart, and as hard and hollow as paste diamonds.

The great music that came later threw this rather self-evident fact into the stronger relief. Vaughan Williams's Fantasia on the old theme of Thomas Tallis is one of the most original and beautiful pieces of music which have come from modern England or, indeed, from any contemporaneous school of composition, and it served to set forth the glories of the string choir of the orchestra. The climax of the concert was the Brahms symphony.

symphony before in New York, and so have other conductors. His reading last night was nobly proportioned, exalted and heroic in spirit. If personal impressions are reliable, it has grown in architectural proportion and in great classic line. Or it may be that a listener has grown in his perception of Mr. Koussevitzky's interpretation. At any event, the performance of last night revealed the great symphony at its full stature, and in manifold details it presented a unity and plasticity of conception that had irresistible eloquence.

Also conspicuous was the beauty of the orchestral coloring, which showed again that it was not Brahms's orchestration but many conductors' misunderstanding of that orchestration which originated the cry that Brahms was cold, thick, colorless in his scoring. At the end of the performance the audience burst into applause and cheers.

THIS CLIPPING FROM
N. Y. World-Telegram

APR 7 - 1933

Rebus Ballet Triumphs In Debut Here

Carnegie Hall Cheers Composition in U. S. Premiere.

By PITTS SANBORN.

IT isn't often that one of the ultramodernists of music stirs a local symphony concert audience not only to applause but likewise to cheers; yet just that happened in Carnegie Hall last evening, when Serge Koussevitzky and the Boston Symphony introduced Igor Markevitch and his "Imaginary Ballet for Orchestra" entitled "Rebus" to America. The novelty by this Russian of 19 promptly captured the crowded house, and loud and long was the rejoicing.

Sweeping Power in Music.

There was such an acid cleanness to the music, such transparency and balance to the orchestration, such a keen feeling for instrumental timbre, and such a glorious stampede of interlocking rhythms that the most obdurate listener must have been carried away in spite of himself. One had a childlike joy in the chirping of crickets, in the cat's meow, in the vastly swelling chatter of the climax, also in the lryic intervals. And the "Fugue of the Vices" was a gorgeous affair.

Markevitch seems originally to have intended this work for the Diaghilev Ballets Russes, but it is no more in need of visual realization than is Schumann's "Carnaval" or that supreme "apotheosis of the dance," Beethoven's Seventh Symphony. The youthful composer has provided our imaginations with all the material they need.

Solution in French Proverb.

The ballet is in six sections—"Prelude," "Dance of Poverty," "Jig of the Noses," "Variations of the Steps," "Fugue of the Vices" and "Parade." The solution of the rebus is found in the French proverb "Poverty is not a vice," which in these piping times is one more reason for taking to the work. Mr. Koussevitzky and his men gave a splendid account of it.

The program offered further Vaughan Williams' beautiful modal "Fantasia on a Theme by Thomas Tallis for String Orchestra," which, expressively read, displayed the richness of the Bostonian strings, and, finally, the C minor symphony of Brahms.

THIS CLIPPING FROM
MINNEAPOLIS, MINN.
EVE. TRIBUNE

APR 7 - 1933

SWEET MUSIC.

Bituminous—Why, black boy, when our bugler blows "taps" you would think the Boston Symphony orchestra was playing.

Anthracite—H'm, dat ain't nothin'. When our bugler blows "chow" I looks at dem beans on mah plate and says, "Strawberries stop making that fus, you is kicking all the whipped cream off mah plate."—West Virginia Mountaineer.

THIS CLIPPING FROM
N. Y. EVENING POST

APR 7 - 1933

In the World of Music

Boston Symphony Orchestra Gives First American Performance of Markevitch's "Rebus" Ballet

SOMEBODY'S solitary hiss in Carnegie Hall last night was swiftly swept into inaudibility by a prolonged outburst of applause at the end of the first American performance of "Rebus: an Imaginary Ballet for Orchestra," by Igor Markevitch, who is a Russian composer of twenty now living at Paris, where he has become a darling of the salon and a favorite among those sophisticated groups which find amusement in the discovery of composers that are different.

It is a safe guess that the volume of applause was not a true expression of opinion on the composition as music. Those who applauded at all applauded with gusto and their hands sounded larger than the average. A great many did not applaud at all. They just waited, dolefully smiling. The old-timers, who keep on attending concerts because of their attachment to music which has outlasted the composer, have about ceased to hope that any new compositions will delight their ears and hearts as the older ones do. They are resigned. They just wait until the novelties are done with, taking comfort in the belief that "first performance" also may mean "only performance."

For some time the jig-saw puzzle makers have been reproducing paintings. The work of many an artist appears in pieces within a box. Now Mr. Markevitch has put the rebus into music and given concert audiences the problem of why he did it and what it means. A key, using the word in relation to puzzles rather than music, is provided in the titles of the movements. Put them together and they make the French proverb, "Poverty is not a vice." And this provides opportunity for sarcasm at the expense of young Mr. Markevitch. For poverty of ideas and of spiritual conceptions is certainly a vice in a composer, or at any rate a serious shortcoming.

In general this "Rebus" is another display of energy, of mean, sterile themes driven impetuously through machine rhythms which hold the attention by intensity of motion, not by any inner grace or reason. The composition has the fierce monotony of a machine shop and the composer has placed himself alongside those composers who put forth tonal impressions of iron foundries and raging locomotives.

The performance of "Rebus" is quite another matter. It represented an astonishing waste of industry, musicianship and interpretive care. Much of the applause, no doubt, was for the Boston Symphony Orchestra and Serge Koussevitzky, and in this fact there is excuse for pointing out an interesting reversal of the relationship of composer and orchestra.

In Beethoven's time the orchestras were so bad that audiences could not tell how good the composer's work was. Nowadays orchestras are so good that audiences cannot tell how bad the composer's work is. Ernest Newman points out that the first Beethoven audiences must be forgiven for caring little for his symphonies because they never really heard them. Perhaps audiences should be forgiven for applauding some current compositions because they hear so much more than the compositions themselves.

The ugliness of "Rebus" last night was partly mitigated by the beauty of the Boston strings—instruments created to produce agreeable sounds and not to join in such a riot of dissonance.

Also evidence in support of this attitude concerning the purposes of orchestral instruments was given abundantly in Ralph Vaughan Williams's fantasia on a theme by Thomas Tallis. This composition is in keeping with the older definition of music. The pious Thomas Tallis, however, musing in the Chapel Royal that Henry VIII visited, might have dreamed of hearing such celestial playing in heaven, but he scarcely would have supposed that ever in an earthly concert hall men could know such an exuberance of orchestral splendor and richness as the Boston orchestra displayed last night.

It would be a pleasure to praise at length the performance of the First Symphony of Brahms. It was superb, but this is not news, therefore words are superfluous. Authoritative and unified and highly developed performances of such major works are usual with the Boston orchestra.

Reverting to "Rebus," it seems safe to assume that the present generation of concertgoers will not care for it much. If in days to come it is ranked as important music, well and good. It was so with Beethoven's "Eroica" Symphony. One faction saw in it only "an untamed striving for singularity...strange modulations and violent transitions." Reviewers of his day are remembered now principally because they predicted oblivion for Beethoven's symphonies. Therefore, if the reviewer today expresses disdain for this "Rebus," it may be assumed that he has the sly hope that by so doing his name will be mentioned by some commentator of the distant future!

HENRY BECKETT.

THIS CLIPPING FROM
COLUMBUS, OHIO
CITIZEN

PR 7 - 1933

Festivals Further Afield.

MUSICIANS with time and funds to travel yet farther than Cincinnati to feast their ears may take note of the Boston orchestra's celebration of the centenary of the birth of Johannes Brahms, which happy event befell on May 7, 1833.

Unable to coincide exactly with the centenary, Dr. Koussevitzky is devoting five concerts in the final week of April to that composer. The first, second and fourth symphonies are to be presented, the Haydn variations, the Academic Festival overture, the double concerto for violin and cello, the B-flat piano concerto, sundry chamber works. Soloists will be Jeanette Vreeland, soprano; David Blair McCloskey, baritone; Ossip Gabrilowitsch, pianist; various members of the orchestra.

Incidentally the program containing the overture, the piano concerto and the first symphony, is to be broadcast on the evening of April 29.

* * *

ALLURING pamphlets come to hand with dates and details of the Vienna Festival, May 28 to June 18, and of the Salzburg Festival, July 28 to Aug. 31.

Great works and great performers are listed by the score, but dates and places are both so distant from this metropolis that it seems vain to devote newspaper space here and now to their repetition.

THIS CLIPPING FROM
N. Y. JOURNAL

APR 7 - 1933

Music

Koussevitzky Plays 'Rebus'

By Irving Weil

For the past two years or so Paris, which takes so fondly to sensations in its musical life, has been adulating a Russian youngster of 19 or 20 as a new Mozart, a new Schubert. He is Igor Markevitch, but his reputation abroad has not penetrated these States. Last night at the Carnegie Hall concert of the Boston Orchestra, Serge Koussevitzky, ever a pioneer as well as a friend of the young men, introduced some of the Russian's music.

The piece presented was a ballet suite called "Rebus," not because it is a musical puzzle to the listener—although there is enough to make him wonder a bit at this green fruit—but because the key-words of its central four movements hold the solution in the French proverb, "Pauvrete n'est pas vice" ("Poverty is not a vice.")

The remarkable part about Markevitch's career—if one can call the brief activities of a youngster like him a career—is that all his friends who are influential and many, and include that discoverer of genius around every corner, Henry Prunieres, are so sure about his supreme talent that they haven't bothered much to consider his meagre output of music.

Scarcely Mozartish

All one knows about is the piece, "Rebus"; a piano concerto; a "cantata" for soprano, male choir and orchestra; a concerto grosso for orchestra, a serenade for violin, clarinet and bassoon (very indifferently played here at the new school about a year ago); a suite for piano and small orchestra and a galop for piano and wind instruments. Incipient Mozarts usually do better than that by the time they are twenty.

The ballet "Rebus" is probably the young man's most ambitious work to date, with its six movements, including a set of variations and a respectable fugue. We have said that the music is green fruit and it is, but absorbent of the neighboring sun of riper matters. One traces the influence of the young composer's Russian forbears, such as Moussorgsky, and of some of his contemporaries such as Stravinsky. The French of the present generation also contribute their bit.

With Grain of Salt

But of course, if this were not so in the case of a composer of twenty, he would not be a genius, he would simply be a freak. As to his being a genius, the word and its significance are much badgered in these days and it doesn't seem to take very much to plaster any one with it. On the basis of "Rebus," we believe the Paris encomiums may be salted a considerable bit.

The rest of Mr. Koussevitsky's evening was taken up with a splendid performance of Ralph Vaughan-Williams's beautiful "Fantasia on a Theme by Thomas Tallis" for strings, and the Brahms C-minor symphony.

THIS CLIPPING FROM
New York Herald-Tribune

APR 7 - 1933

MUSIC

By LAWRENCE GILMAN

Little Igor Comes to America, Introduced by Mr. Koussevitzky

Fifth New York concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor, at Carnegie Hall.

PROGRAM

1. Markevitch.
   "Rebus: An Imaginary Ballet for Orchestra."
   Prélude
   Danse de Pauvreté
   Gigue des Nez
   Variations des Pas
   Fugue des Vices
   Parade
   (First performance in America)
2. Vaughan Williams
   Fantasia on a theme by Thomas Tallis, for String Orchestra
   Intermission
3. Brahms
   Symphony No. 1 in C minor, Op. 68

Serge Koussevitzky

Boston Symphony Conductor

LAST night at Carnegie Hall Mr. Koussevitzky, who never lets any tonal grass grow under his feet, introduced to New York—nay, as Mr. Coward would put it, to America—a brand new genius out of Russia, in the form of a composition by Mr. Igor Markevitch.

Mr. Markevitch is twenty years old, which is young these days for a genius—although Mozart was a genius long before that age. Mr. Markevitch began life at Kiev, but seems to have left there as soon as possible. He went to Switzerland, and thence to Paris; took music lessons of Nadia Boulanger (as all young musical geniuses do to-day); was discovered by Diaghilev, and, almost before you could say "Jean Cocteau," became enormously fashionable in the smartest musical salons of the capital.

* * *

In his eighteenth year he made his debut at a concert in the Théatre Pigalle which was described by that accurate observer, Mr. Virgil Thomson, as "a most elegant occasion." There was high excitement among the esthetic élite. "Everybody," wrote Mr. Thomson, "turned out, from the smartest and most aged Princesses to the youngest Tail-Coat." The Théatre Pigalle, "looking like something between a frigidaire and a humidor, set off to perfection the then-new long dresses. . . . One half expected that before the evening was over, we would all be given boxes of *dragées* to take home with the name of little Igor painted on the toys in blue."

* * *

As simply and swiftly as that, Igor Markevitch became a genius; and when the inimitable Monsieur Henry Prunières proclaimed ecstatically that little Igor was another Mozart, another Schubert, we all sat up very straight and awaited Igor's inevitable exhibition here by Mr. Koussevitzky.

* * *

The composition by Mr. Markevitch which we heard last night is called "Rebus: An Imaginary Ballet for Orchestra." But that is only little Igor's joke. It is really just a symphonic suite for orchestra in half a dozen movements. There is a "Prelude," then come a "Danse de Pauvreté," a "Gigue des Nez," "Variations des Pas," "Fugue des Vices," and a final "Parade." The titles are another joke of Igor's. For if you run together the last words of the second, third, fourth and fifth titles, they become, with a little Russian dressing, the French proverb: "Pauvreté n'est pas vice."

* * *

The music is like that, only not so funny. It was, one understands, conceived as a ballet for Massine, "though never"—as Mr. Thompson unkindly puts it—"actually executed." The score, as we heard it last evening, is almost surgically sterile. It is not infected by even the germ of a musical idea—with the exception of a few cultures taken by little Igor from the obliging throat of Igor the Great, and others yielded by Honegger's long-suffering locomotive.

But all that, of course, is old stuff. Indeed, the most striking characteristic of "Rebus" is its staleness and its triteness. It is a congeries of ancient tricks and outworn clichés: rhythms that had become obvious and banal long before little Igor stopped (or even began) reading about fairies; tonal patterns that sound today as stereotyped as the Alberti bass of our grandparents.

* * *

No, no, Igor—this will never do. The same thing, one remembers, was said to another genius, in another day, by another critic. Perhaps, like that other genius, you can prove your judges to be deaf and dull. Or is it your genius, and not your ballet, that is imaginary?

* * *

The remainder of the program consisted of music that will probably sound new when little Igor sounds even older than he does now. So we may disregard it for the moment. It will be there when we return to it again.

THIS CLIPPING FROM
NEW YORK SUN

APR 7 - 1933

Koussevitsky Offers Novelty

Markevitch's 'Rebus' Is Included in Boston Symphony Orchestra Program.

By W. J. HENDERSON.

Sergei Koussevitzky was a merciful man last night. At the concert of the Boston Symphony Orchestra in Carnegie Hall he placed his novelty first on the program and then passed on to better things. This new thing under the sun came out of Russia by the well worn path of Paris.

It was entitled "Rebus," an imaginary ballet for orchestra, and was composed by Igor Markevitch, born in Kiev in 1912 and now living in the French capital. The rebus is solved by some of the titles of movements in the work. There is a French proverb, "Pauvrete n'est pas vice." After a prelude there is a "Danse de Pauvrete," "Gigue de Nez" (n'est), "Variations des Pas," "Fugue des Vices" and a final "Parade." The music is modernist, as it is dubbed, and of the crassest type. The young man of twenty-one writes with boldness, even with audacity, with a precocious orchestral technic and occasionally with vigorous musical invention.

His fugue sounded like a trumpeted proclamation of defiance to Bach Even the subject bore a strange resemblance to a phrase of the ancient. But Markevitch's development rambled into regions of tonality and atonality never suspected by the fathers of the art. If the rest of the ballet had possessed as much as one-quarter of the substance of the fugue, there might have been something to say today. But there was only another Parisian disquisition on theories propounded by Stravinsky.

There were the same screaming instrumentation, the same persistence of pounding rhythm and the same sameness which long ago wore itself out. Markevitch had an immense orchestra at his command. These progressives always need large or curious collections of instruments. But a single bass drum, honestly beaten, can produce as much effect as Mr. Markevitch got in his "Parade."

For effects of this kind we prefer the open confession of William Russell's fugue for eight percussion instruments, or one of Prokofieff's pitiless castigations of the keyboard. The performance of the Markevitch ballet was a magnificent feat of virtuosity by the orchestra. The score bristles with formidable difficulties which were disposed of by the Bostonians with unerring accuracy and exciting brilliancy. The audience rewarded the achievement with long and loud applause.

Mr. Koussevitzky, having done his duty by the rising but expatriated youth of his native land, bestowed a celestial benison upon the assembly with Vaughan Williams's fantasia on a theme of Thomas Tallis. There is nothing new in this composition except that which is always new, namely, the song of beauty.

To put the soul of the English cathedral into an orchestra of strings is a transcription of which any master can be proud. Vaughan Williams has sung the glory of the Anglican chant in new tones and with an opulence of orchestral beauty rarely surpassed. Mr. Koussevitzky faithfully obeyed the injunction of the composer in regard to the selection and placing of the small orchestra with which Mr. Williams produced such captivating antiphonal effects.

The chief solo parts were admirably played by Mr. Burgin, leading violinist, and Mr. Lefranc, principal violist. The communication of the work had noble sonority, a flawless finish and a profoundly felt spirit. The concert came to its end with the first symphony of Brahms. Throughout the evening the listeners must have been impressed by the splendor and luminous transparence of the tone of the great Boston organization. Merely to bathe in such an ocean of glorious musical sound is in itself an experience that no music lover is likely to forget.

THIS CLIPPING FROM
NEW YORK MIRROR

APR 7 - 1933

MUSIC

By JULIAN SEAMAN

A Ballet and Brahms.

Boston Symphony Orchestra, Serge Koussevitzky, conducting. Carnegie Hall, 8:45 P. M.

THE PROGRAM.

"Rebus," an imaginary ballet ...... Igor Markevitvh
Fantasia on a theme by Thomas Tallis......Ralph Vaughan Williams
Symphony No. 1 in C minor (Opus 68).........Johannes Brahms

One hesitates either to condemn in smug disdain or to praise with an equally fallacious enthusiasm the first American performance of this score by one of Russia s younger neophytes in the cause of ribald dissonance. I for one would prefer a second and a third display before being called upon to separate the gold from the dross.

I suspect, though, that it is compounded, like so much of this stuff, of clever twaddle and the germ of an idea. Mr. Markèvitch grows very frantic indeed in his search for just one healing drop of inspiration. And he writhes, and thumps, and twists in a frenzy of aversion to anything approaching melodious logic. His syncopations and cross-rhythms, apt and adroit in themselves, seem to me to conceal a rather sad sterility. But then I am game enough to want to hear it again and once again, a sincere desire to learn of musical progress from Mr. Markevitch. I fear, though, that there will be no reward in these repetitions.

The dignified, sonorous grace of Dr. Williams' score gave the famous strings of Mr. Koussevitzky's band a delicious opportunity to display their golden tone. The orchestra wove a glowing, filmlike pattern of tone, which tended thankfully to soothe those raw abrasions inflicted by Mr. Markevitch. I hold a Victorian notion that some degree of beauty and illusion should attach to music.

And hence the pure genius of Brahms' middle-aged symphony was the more alluring. I have not always been able to condone the way of Mr. Koussevitsky with Brahms, but now I may cast the Winter garment of my repentance in due obeisance. For Mr. Koussevitzky gave us a splendid reading last night. I did think that he dragged the adagio a trifle, and that momentous opening, wherein the spirit mounts imperiously to the clouds, fell somewhat short of true majesty. But in the third movement Mr. Koussevitsky gave us an allegretto and not an andante, for which we should be thankful.

* * *

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

APR 7 1933

Music

Koussewitsky Introduces Markewitch's 'Rebus' to New York

Concert by the Boston Symphony Orchestra, Serge Koussewitsky conducting. At Carnegie Hall last night. The program: Markewitch, "Rebus"; Vaughan Williams, Fantasy on a Theme by Thomas Tallis; Brahms, First Symphony.

Mr. Koussewitsky and his Boston Symphony Orchestra introduced a ballet by one of the younger generation of Russian composers at their Carnegie Hall concert last evening. Igor Markewitch is the young man's name, 21 his age, and Paris his present place of domicile. The discovery of his talent is credited by Philip Hale, to Alfred Cortot, its training to Nadia Boulanger and Dukas, and its encouragement to the late Serge Diaghilew, who commissioned the composition of the work performed last night. The title of this work, "Rebus," is explained by reference to the titles of its several movements in which is hidden, anagramwise, the proverb "Poverty is not a vice" (Pauvrete n'est pas vice). The movements succeed one another as follows: Prelude; Danse de Pauvrete; Gigue des Nez; Variations des Pas; Fugue des Vices; Parade. Their performance proceeded last night without pause.

Markewitch's music is animated, ebullient, at times good fun, though the composer, having pondered one proverb and built a ballet upon it, might give thought to another—Brevity is the soul of wit—before turning out his next score. His music is reasonably free of reminiscence of other composers, dead or living, though it does not follow that it possesses any great originality of its own. Markewitch employs most of the favorite devices of the modernists: dissonant counterpoint, rhythmic and melodic ostinatos. His climaxes are effected by a variety of stretto familiarized by members of the post-war Franco-Russian school: the insistent repetition of a melodic phrase on rising degrees of the scale. His orchestral technique is well-developed and it is here perhaps that he most clearly exhibits originality. There are coloristic effects in "Rebus" of which imitations may confidently be awaited.

The ballet is, however, entirely a product of ingenuity in exploiting the raw materials of music without reference to their potentialities as means of expression. Its significance lies entirely upon its surface, is readily grasped and assimilated and found to contain no nourishment for either the mind or the spirit. Mr. Koussewitsky and the Boston orchestra gave a brilliant exposition of the work, which the audience received with a spontaneous, protracted demonstration of approval, in which cheers mingled with applause.

The program of the concert continued through Vaughan Williams' string fantasy on a theme by Thomas Tallis and, after the intermission, Brahms' C minor symphony.

E. C.

THIS CLIPPING FROM
N. Y. AMERICAN

APR 7 - 1933

Boston Symphony Plays Markevitch ‘Rebus

By LEONARD LIEBLING.

Serge Koussevitzky, conductor, and his Boston Symphony Orchestra brought to Carnegie Hall last evening the American premiere of a composition by Igor Markevitch called "Rebus." The interest of the production was heightened by the fact that the 21-year-old creator, a young Russian living in Paris, has been writing for orchestra since his fifteenth year.

Of course, precociousness in the field of composition is nothing new. The other evening we heard Toscanini lead a symphony from the pen of the nine-year-old Mozart. When he was eleven, Mendelssohn began his creational fertility, and at the age of seventeen wrote his immortal overture to Shapespeare's "Midsummer Night's Dream." Closer to our own time there is, too, Erich Korngold (born 1897), the Vienna wonder whose thirteenth year saw the production of his pantomime, "The Snowman," at the Vienna Royal Opera (1910); while a season later the great Nikisch conducted a Korngold overture in Leipsic.

Markevitch, his boyhood spent during the "modernistic" fad in music, of course writes in the modes of contemporaries like Prokofieff, Honegger, Milhaud, Stravinsky and Hindemith.

"Rebus" was conceived by Markevitch, so we are told, originally as a ballet suite, but then evolved into its present form a series of connected movements, originally unified by deriving from, and developing variously, a definite rhythmical motif stated at the beginning of the opus.

The motif, a poor shred of thing, is twisted and torture into all sorts of metered reiterations; mostly percussive; sometimes in fugue treatment; seldom lyrical; and generally unappealing and, if the truth must be told, unimportant. The instruments, incessantly propulsive, are made to sound as though they were doing their daily dozen over and over. The orchestration is not noisy, and one must be thankful for that.

Rebus means puzzle. The puzzlement in this case is why Markevitch wrote his piece and why it should be listened to by concert-goers in search of music. A few years ago Antheil's "Ballet Mecanique" was hissed at Carnegie Hall. Have we grown tolerant or discouraged?

Last Summer, on the Riviera, Markevitch kissed his own hand, and said:

"I adore myself; I am a genius."

One feels like being vulgar, and saying: "Yeah?"

Koussevitzky opened his concert with Vaughan Williams's "Variations on a Theme by Thomas Tallis," broadly and lusciously intoned by the excellent players from Boston.

As a closing number there was the abidingly popular First Symphony, in C minor, by Brahms. The Koussevitzky interpretation of that masterpiece is well known to concert-going New Yorkers, but loses none of its appeal through repetition. Incisive but flexible rhythm, gracious lyrical curve and a keen sense of dramatic values are the main elements of Koussevitzky's reading.

The orchestra distinguished itself especially through the lovely playing of the strings in the slow movement and the power and brilliancy of the jubilant finale.

ATURDAY, APRIL 8, 1933.

[From Final Edition of Yesterday's Times.]

MUSIC

Koussevitzky Plays New Suite.

By OLIN DOWNES.

The Boston Symphony Orchestra, Serge Koussevitzky conductor, opened its concert last night in Carnegie Hall with the first American performance of the ballet music of Igor Markevitch, "Rebus." Markevitch is a young Parisianized Russian. He is close to the literary arriviste, Jean Cocteau. The late Serge Diaghileff ordered of him a ballet, a fact in itself signified Markevitch's arrival in the Parisian artistic world. He was last Summer interested in a ballet for the Russian dancer Lifar. No doubt the Princess de Polignac has included him among her lions. The suite, "Rebus," has the accent, the atmosphere, of musical Paris of the present day.

The audience received this music very well. It is a very clever piece of writing and no question about it. This commentator had the privilege of hearing Mr. Markevitch play his music, as badly as only a composer can, last Spring in Paris, and he was impressed. The rhythmic skeleton of the piece seemed very strong and clear, of cumulative action and interest. The orchestration, on score paper, looked very promising.

Some of these impressions were confirmed last night. Others were altered by the superb orchestral performance. Under these circumstances the composition was heard for the first time as a unit, with its details given their light and shade and their actual perspective.

And this just perspective was not unconditionally to the advantage of the composition. It has considerable "go" and youthful animation and temperament. It is entirely a study in rhythms. There is no musical nugget. We are presented with the somewhat mathematical proposition of the "Rebus," and we behold the composer's ingenious and dexterous solution.

As far as it goes, the treatment is effective. It is also derivative. Honegger's locomotive and fragments of Stravinsky percolate through many measures. When all is said and done, the piece is very empty. It is in a mode that has [illegible] stale, which is the cruelest thing that can be said of a young Parisian composer.

Has Markevitch more than a quick head, a facile pen, an imitative faculty? If music is more than an exercise in the development of rhythms, then it is necessary to wait till this precocious youth of 21 finds in himself something that he wants to say and also a melodic manner of saying it. As it stands, the "Rebus" is "amusing," that is to say, smart, and as hard and hollow as paste diamonds.

The great music that came later threw this rather self-evident fact into the stronger relief. Vaughan Williams's Fantasia on the old theme of Thomas Tallis is one of the most original and beautiful pieces of music which have come from modern England or, indeed, from any contemporaneous school of composition, and it served to set forth the glories of the string choir of the orchestra. The climax of the concert was the Brahms symphony.

symphony before in New York, and so have other conductors. His reading last night was nobly proportioned, exalted and heroic in spirit. If personal impressions are reliable, it has grown in architectural proportion and in great classic line. Or it may be that a listener has grown in his perception of Mr. Koussevitzky's interpretation. At any event, the performance of last night revealed the great symphony at its full stature, and in manifold details it presented a unity and plasticity of conception that had irresistible eloquence.

Also conspicuous was the beauty of the orchestral coloring, which showed again that it was not Brahms's orchestration but many conductors' misunderstanding of that orchestration which originated the cry that Brahms was cold, thick, colorless in his scoring. At the end of the performance the audience burst into applause and cheers.

Stevens Students in Annual Play.

The first of two performances of the annual production of the Dramatic Society of Stevens Institute of Technology was presented last night at the institute. The performance will be repeated tonight. The title of this year's production is a "Pipe Fitter's Fancy, or Virtue Rewarded." John L. Buckley, undergraduate of Tenafly, N. J., was one of the largest contributors to the script and several members of the cast had more than one rôle to play in a complex presentation.

In the World of Music

Boston Symphony Orchestra Gives First American Performance of Markevitch's "Rebus" Ballet

SOMEBODY'S solitary hiss in Carnegie Hall last night was swiftly swept into inaudibility by a prolonged outburst of applause at the end of the first American performance of "Rebus: an Imaginary Ballet for Orchestra," by Igor Markevitch, who is a Russian composer of twenty now living at Paris, where he has become a darling of the salon and a favorite among those sophisticated groups which find amusement in the discovery of composers that are different.

It is a safe guess that the volume of applause was not a true expression of opinion on the composition as music. Those who applauded at all applauded with gusto and their hands sounded larger than the average. A great many did not applaud at all. They just waited, dolefully smiling. The old-timers, who keep on attending concerts because of their attachment to music which has outlasted the composer, have about ceased to hope that any new compositions will delight their ears and hearts as the older ones do. They are resigned. They just wait until the novelties are done with, taking comfort in the belief that "first performance" also may mean "only performance."

For some time the jig-saw puzzle makers have been reproducing paintings. The work of many an artist appears in pieces within a box. Now Mr. Markevitch has put the rebus into music and given concert audiences the problem of why he did it and what it means. A key, using the word in relation to puzzles rather than music, is provided in the titles of the movements. Put them together and they make the French proverb, "Poverty is not a vice." And this provides opportunity for sarcasm at the expense of young Mr. Markevitch. For poverty of ideas and of spiritual conceptions is certainly a vice in a composer, or at any rate a serious shortcoming.

In general this "Rebus" is another display of energy, of mean, sterile themes driven impetuously through machine rhythms which hold the attention by intensity of motion, not by any inner grace or reason. The composition has the fierce monotony of a machine shop and the composer has placed himself alongside those composers who put forth tonal impressions of iron foundries and raging locomotives.

The performance of "Rebus" is quite another matter. It represented an astonishing waste of industry, musicianship and interpretive care. Much of the applause, no doubt, was for the Boston Symphony Orchestra and Serge Koussevitzky, and in this fact there is excuse for pointing out an interesting reversal of the relationship of composer and orchestra.

In Beethoven's time the orchestras were so bad that audiences could not tell how good the composer's work was. Nowadays orchestras are so good that audiences cannot tell how bad the composer's work is. Ernest Newman points out that the first Beethoven audiences must be forgiven for caring little for his symphonies because they never really heard them. Perhaps audiences should be forgiven for applauding some current compositions because they hear so much more than the compositions themselves.

The ugliness of "Rebus" last night was partly mitigated by the beauty of the Boston strings—instruments created to produce agreeable sounds and not to join in such a riot of dissonance.

Also evidence in support of this attitude concerning the purposes of orchestral instruments was given abundantly in Ralph Vaughan Williams's fantasia on a theme by Thomas Tallis. This composition is in keeping with the older definition of music. The pious Thomas Tallis, however, musing in the Chapel Royal that Henry VIII visited, might have dreamed of hearing such celestial playing in heaven, but he scarcely would have supposed that ever in an earthly concert hall men could know such an exuberance of orchestral splendor and richness as the Boston orchestra displayed last night.

It would be a pleasure to praise at length the performance of the First Symphony of Brahms. It was superb, but this is not news, therefore words are superfluous. Authoritative and unified and highly developed performances of such major works are usual with the Boston orchestra.

Reverting to "Rebus," it seems safe to assume that the present generation of concertgoers will not care for it much. If in days to come it is ranked as important music, well and good. It was so with Beethoven's "Eroica" Symphony. One faction saw in it only "an untamed striving for singularity...strange modulations and violent transitions." Reviewers of his day are remembered now principally because they predicted oblivion for Beethoven's symphonies. Therefore, if the reviewer today expresses disdain for this "Rebus," it may be assumed that he has the sly hope that by so doing his name will be mentioned by some commentator of the distant future!

HENRY BECKETT.

Philharmonic Season of Thirty Weeks Opens October 5

Thirty weeks will constitute the season of the Philharmonic-Symphony Orchestra for 1933-1934, beginning October 5 and closing April 29, all being given in Carnegie Hall. This is one week longer than usual. Bruno Walter will conduct the opening part of the season and Arturo Toscanini the last half, the intervening time being taken by Hans Lange. The two series of thirteen Thursday evenings and the two series of thirteen Friday afternoons have been increased to fifteen concerts. The two series of nine Saturday evening students' concerts have both been expanded to ten concerts each. There will be three series on Sunday afternoons, the usual odd and even series and in addition a new series of nine concerts arranged to take care of former subscribers to the Brooklyn Academy of Music and Metropolitan Opera House concerts. The concerts for children and young people, directed by Ernest Schelling, will be six in number instead of twelve.

Among the soloists who will appear with the orchestra during 1933-34 are the following: The pianists, Harold Bauer, Vladimir Horowitz, Jose Iturbi Josef Lhevinne, Poldi Mildner, Guiomar Novaes, Carl Friedberg, Myra Hess and Mischa Levitzki; the violinists Jascha Heifetz, Albert Spalding Yehudi Menuhin, Nathan Milstein and Joseph Szigeti; the 'cellist, Grego Piatigorsky; and the specialists in music for two pianos, Ethel Bartlet and Rae Robertson.

NEW YORK HERALD TRIBUNE 1933.

MUSIC

By LAWRENCE GILMAN

(Reprinted from yesterday's late editions)

Little Igor Comes to America, Introduced by Mr. Koussevitzky

Serge Koussevitzky

Boston Symphony Conductor

Fifth New York concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor, at Carnegie Hall.

PROGRAM

1. Markevitch.
   "Rebus: An Imaginary Ballet for Orchestra."
   Prélude
   Danse de Pauvreté
   Gigue des Nez
   Variations des Pas
   Fugue des Vices
   Parade
   (First performance in America)
2. Vaughan Williams
   Fantasia on a theme by Thomas Tallis, for String Orchestra
   Intermission
3. Brahms
   Symphony No. 1 in C minor, Op. 68

THURSDAY night at Carnegie Hall Mr. Koussevitzky, who never lets any tonal grass grow under his feet, introduced to New York—nay, as Mr. Coward would put it, to America—a brand new genius out of Russia, in the form of a composition by Mr. Igor Markevitch.

Mr. Markevitch is twenty years old, which is young these days for a genius—although Mozart was a genius long before that age. Mr. Markevitch began life at Kiev, but seems to have left there as soon as possible. He went to Switzerland, and thence to Paris; took music lessons of Nadia Boulanger (as all young musical geniuses do to-day); was discovered by Diaghilev, and, almost before you could say "Jean Cocteau," became enormously fashionable in the smartest musical salons of the capital.

* * *

In his eighteenth year he made his debut at a concert in the Théatre Pigalle which was described by that accurate observer, Mr. Virgil Thomson, as "a most elegant occasion." There was high excitement among the esthetic élite. "Everybody," wrote Mr. Thomson, "turned out, from the smartest and most aged Princesses to the youngest Tail-Coat." The Théatre Pigalle, "looking like something between a frigidaire and a humidor, set off to perfection the then-new long dresses. . . . One half expected that before the evening was over, we would all be given boxes of *dragées* to take home with the name of little Igor painted on the toys in blue."

* * *

As simply and swiftly as that, Igor Markevitch became a genius; and when the inimitable Monsieur Henry Prunières proclaimed ecstatically that little Igor was another Mozart, another Schubert, we all sat up very straight and awaited Igor's inevitable exhibition here by Mr. Koussevitzky.

* * *

The composition by Mr. Markevitch which we heard Thursday night is called "Rebus: An Imaginary Ballet for Orchestra." But that is only little Igor's joke. It is really just a symphonic suite for orchestra in half a dozen movements. There is a "Prelude," then come a "Danse de Pauvreté," a "Gigue des Nez," "Variations des Pas," "Fugue des Vices," and a final "Parade." The titles are another joke of Igor's. For if you run together the last words of the second, third, fourth and fifth titles, they become, with a little Russian dressing, the French proverb: "Pauvreté n'est pas vice."

* * *

The music is like that, only not so funny. It was, one understands, conceived as a ballet for Massine, "though never"—as Mr. Thompson unkindly puts it—"actually executed." The score, as we heard it Thursday evening, is almost surgically sterile. It is not infected by even the germ of a musical idea—with the exception of a few cultures taken by little Igor from the obliging throat of Igor the Great, and others yielded by Honegger's long-suffering locomotive.

But all that, of course, is old stuff. Indeed, the most striking characteristic of "Rebus" is its staleness and its triteness. It is a congeries of ancient tricks and outworn clichés: rhythms that had become obvious and banal long before little Igor stopped (or even began) reading about fairies; tonal patterns that sound today as stereotyped as the Alberti bass of our grandparents.

* * *

No, no, Igor—this will never do. The same thing, one remembers, was said to another genius, in another day, by another critic. Perhaps, like that other genius, you can prove your judges to be deaf and dull. Or is it your genius, and not your ballet, that is imaginary?

* * *

The remainder of the program consisted of music that will probably sound new when little Igor sounds even older than he does now. So we may disregard it for the moment. It will be there when we return to it again.

Koussevitsky Offers Novelty

Markevitch's 'Rebus' Is Included in Boston Symphony Orchestra Program.

By W. J. HENDERSON.

Sergei Koussevitzky was a merciful man last night. At the concert of the Boston Symphony Orchestra in Carnegie Hall he placed his novelty first on the program and then passed on to better things. This new thing under the sun came out of Russia by the well worn path of Paris.

It was entitled "Rebus," an imaginary ballet for orchestra, and was composed by Igor Markevitch, born in Kiev in 1912 and now living in the French capital. The rebus is solved by some of the titles of movements in the work. There is a French proverb, "Pauvrete n'est pas vice." After a prelude there is a "Danse de Pauvrete," "Gigue de Nez" (n'est), "Variations des Pas," "Fugue des Vices" and a final "Parade." The music is modernist, as it is dubbed, and of the crassest type. The young man of twenty-one writes with boldness, even with audacity, with a precocious orchestral technic and occasionally with vigorous musical invention.

His fugue sounded like a trumpeted proclamation of defiance to Bach. Even the subject bore a strange resemblance to a phrase of the ancient. But Markevitch's development rambled into regions of tonality and atonality never suspected by the fathers of the art. If the rest of the ballet had possessed as much as one-quarter of the substance of the fugue, there might have been something to say today. But there was only another Parisian disquisition on theories propounded by Stravinsky.

There were the same screaming instrumentation, the same persistence of pounding rhythm and the same sameness which long ago wore itself out. Markevitch had an immense orchestra at his command. These progressives always need large or curious collections of instruments. But a single bass drum, honestly beaten, can produce as much effect as Mr. Markevitch got in his "Parade."

For effects of this kind we prefer the open confession of William Russell's fugue for eight percussion instruments, or one of Prokofieff's pitiless castigations of the keyboard. The performance of the Markevitch ballet was a magnificent feat of virtuosity by the orchestra. The score bristles with formidable difficulties which were disposed of by the Bostonians with unerring accuracy and exciting brilliancy. The audience rewarded the achievement with long and loud applause.

Mr. Koussevitzky, having done his duty by the rising but expatriated youth of his native land, bestowed a celestial benison upon the assembly with Vaughan Williams's fantasia on a theme of Thomas Tallis. There is nothing new in this composition except that which is always new, namely, the song of beauty.

To put the soul of the English cathedral into an orchestra of strings is a transcription of which any master can be proud. Vaughan Williams has sung the glory of the Anglican chant in new tones and with an opulence of orchestral beauty rarely surpassed. Mr. Koussevitzky faithfully obeyed the injunction of the composer in regard to the selection and placing of the small orchestra with which Mr. Williams produced such captivating antiphonal effects.

The chief solo parts were admirably played by Mr. Burgin, leading violinist, and Mr. Lefranc, principal violist. The communication of the work had noble sonority, a flawless finish and a profoundly felt spirit. The concert came to its end with the first symphony of Brahms. Throughout the evening the listeners must have been impressed by the splendor and luminous transparence of the tone of the great Boston organization. Merely to bathe in such an ocean of glorious musical sound is in itself an experience that no music lover is likely to forget.

'Hilda Cassidy.'

Harold Stone and Boris Kaplan will present their production of "Hilda Cassidy" at the Martin Beck Theater on Wednesday eve-

---

8, 1933

Koussevitzky Given Ovation

American Premiere of Markevitch Ballet, "Rebus," Well Received.

by **Walter D. Shackleton**

Dr. Serge Koussevitzky and his musicianly Boston Symphony Orchestra opened their final Carnegie Hall concerts for the season Thursday night with one of the most enchanting and satisfying performances here.

As is customary with the noted conductor, he gave us a goodly taste of the modern with the American premiere of Igor Markevitch's "Rebus" ballet. Markevitch is a young Russian, now only 21 years of age, who wrote a piano concert for Diaghilev when he was 17, which was performed at Covent Garden. He also has a number of other works to his credit.

Markedly Modern

His "Rebus" is markedly modern, and has all the accoutrements of the "ultra" type, with its opening on a shrill whistle, nearly half of the first violins tapping on the backs of their fiddles with their bows, part of the cellos beating their strings and a measured plucking from the other strings to a low thumping from the bass drum. The score rises and falls in accented dissonances and moves from a wild nightmare that may be a fevered brain to soft naturalness of feeling and then back again, with intermediaries of a mournful and whiny solo from the flutes. Interspersed is the sullen drum. But even the bass viols had solo parts.

Yet the work has a definite form and objective and is duly colorful and energetic to the nth degree. It is one of the most interesting and studious example of the moderns the noted conductor has given us this season.

The "Rebus" opened the program and it was followed by Vaughan Williams' Fantasia on a theme by Thomas Tallis, for string orchestra. Dr. Koussevitzky gave this work earlier in the season at his Saturday afternoon concert, January 7.

Father of Cathedral Music

Thomas Tallis was organist of the Chapel Royal from his appointment in the reign of Henry the Eighth up to his death, some forty years later, in the reign of Elizabeth. He was called "The Father of English Cathedral Music." Vaughan Williams is an Englishman, and it is not odd that in his Fantasia, he imitates the sonority and richness of the organ. He has caught the picture completely, even to a conception of the venerable Tallis as his "fingers wandered idly over the ivory keys" improvising on and developing his theme.

Brahms' immortal First Symphony in C minor, composed the second half of the program. Brahms was 43 when he finished it, the work is his sixty-eighth, and he had spent ten years in its preparation. It is impressive and elaborate. Its style although sometimes abstruse has enough spontaneity in it to keep it from going entirely into only the understanding of the gods.

Dr. Koussevitzky, it is needless to say, gave a flawless performance, as did his men. He was given a tremendous ovation at the close of the performance.

IL 7, 1933.

Rebus Ballet Triumphs In Debut Here

Carnegie Hall Cheers Composition in U. S. Premiere.

By PITTS SANBORN.

IT isn't often that one of the ultramodernists of music stirs a local symphony concert audience not only to applause but likewise to cheers; yet just that happened in Carnegie Hall last evening, when Serge Koussevitzky and the Boston Symphony introduced Igor Markevitch and his "Imaginary Ballet for Orchestra" entitled "Rebus" to America. The novelty by this Russian of 19 promptly captured the crowded house, and loud and long was the rejoicing.

Sweeping Power in Music.

There was such an acid cleanness to the music, such transparency and balance to the orchestration, such a keen feeling for instrumental timbre, and such a glorious stampede of interlocking rhythms that the most obdurate listener must have been carried away in spite of himself. One had a childlike joy in the chirping of crickets, in the cat's meow, in the vastly swelling chatter of the climax, also in the lryic intervals. And the "Fugue of the Vices" was a gorgeous affair.

Markevitch seems originally to have intended this work for the Diaghilev Ballets Russes, but it is no more in need of visual realization than is Schumann's "Carnaval" or that supreme "apotheosis of the dance," Beethoven's Seventh Symphony. The youthful composer has provided our imaginations with all the material they need.

Solution in French Proverb.

The ballet is in six sections—"Prelude," "Dance of Poverty," "Jig of the Noses," "Variations of the Steps," "Fugue of the Vices" and "Parade." The solution of the rebus is found in the French proverb "Poverty is not a vice," which in these piping times is one more reason for taking to the work. Mr. Koussevitzky and his men gave a splendid account of it.

The program offered further Vaughan Williams' beautiful modal "Fantasia on a Theme by Thomas Tallis for String Orchestra," which, expressively read, displayed the richness of the Bostonian strings, and, finally, the C minor symphony of Brahms.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

APR 8 - 1933

BOSTON SYMPHONY WILL PLAY HERE TUESDAY NIGHT

Concert at Albee Will Be last for This Season.

The Boston Symphony Orchestra will give its last concert of the season in this city at the Albee Theatre on Tuesday night. Dr. Serge Koussevitzky will open the program appropriately with Rimsky-Korsakov's Overture, "The Russian Easter," based on rotual themes of the old orthodox Russian Church. Richard Strauss's tone poem, "Death and Transfiguration," also will be played. The symphony which will close the concert will be the Second of Brahms in D-major. This symphony has been selected in honor of the hundredth anniversary of the birth of Brahms, which will be celebrated throughout the musical world this spring.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

APR 8 - 1933

Music of the Day

By EDWARD CUSHING

The Boston Symphony and Mr. Koussewitsky Conclude Their Brooklyn Season

The Boston Symphony Orchestra and Mr. Koussewitsky concluded their Brooklyn season with a concert at the Academy of Music last night, playing music by Vaughan-Williams, Rimsky-Korsakow and Brahms. The first named was represented by his fantasy on a theme by Thomas Tallis, a work of which Mr. Koussewitsky vidently fond, since it appears frequently on his programs. Scored for strings, it improvises freely on the third of eight hymn-tunes which Tallis, one of the great Elizabethans, contributed to Archbishop Parker's metrical psalter in 1567. Basses and 'cellos hint the melody, pizzicato; it is then stated by the upper strings and freely developed.

The choice of the theme and the manner of its treatment are characteristic of Vaughan-Williams, whose music in general reflects the profound influence upon his imagination of the early English masters. Without effort, it seems, and, at the same time, without sacrifice of his own individuality, he can adopt their way of thinking, see life from their point of view, yet preserve a personal response to it. The fantasy is the product of this process; it is an interpretation of and homage to the genius of Tallis, and, at the same time, an individual expression of experience and belief, thus possessing historical and critical, as well as philosophic and esthetic, implications. For this reason it is, in a sense, less representative of Vaughan-Williams than such works as the "London" and "Pastoral" symphonies, one or both of which Mr. Koussewitsky should be urged to perform.

To th ecclesiastical austerity and serenity of the Vaughan-Williams fantasy the suite from Rimsky's "Tale of the Tsar Saltan" posed as effective contrast. Brilliant and bizarre, the music charmed the audience and evoked outbursts of applause between movements, when even the inducement of a pause was lacking for such demonstrations. The "Tsar Saltan" excerpts are heard less often than they might be, given proof of public approval; the opera itself, upon the evidence of these fragments from the score, and the synopsis of the tale upon which it is based provided in Philip Hale's notes on last night's program, might be something for the Metropolitan to produce one of these days. Mr. Koussewitsky and the Boston Orchestra contrived a parti-colored, scintillant perjormance of the suite.

* * *

Concert by the Boston Symphony Orchestra, Serge Koussewitsky conducting. At the Academy of Music last night, under the auspices of the Brooklyn Institute of Arts and Sciences.

THE PROGAM

Fantasy on a Theme by Thomas Tallis	Vaughan-Williams
Suite from "The Tsar Saltan,"	Rimsky-Korsakow
Second Symphony	Brahms

THIS CLIPPING FROM
Brooklyn Times Union

PR 8 - 1933

MUSIC

Bostonians End Season

The news that Brooklyn is not to be without an orchestral concert series during the 1933-34 season was heard last night by a large audience which attended the final performance of the Boston Symphony Orchestra in the Academy of Music.

Adrian Van Sinderen, chairman of the Brooklyn committee, announced during the intermission that Dr. Serge Koussevitzky and the Bostonians would be back in the fall. When Dr. Koussevitzky appeared immediately afterward to conduct the Brahms Second Symphony, which closed the program, the entire house rose and paid him a generous tribute of applause.

The program presented an agreeable contrast in moods. In the opening number, a fantasia by Vaughan Williams for strings upon a theme by Thomas Tallis, composer and conductor, combined to preserve and emphasize the delicate medieval spirit of the original, the work of a man whose genius has been, perhaps, overlooked.

A suite from the opera, "The Fairy Tale of the Tsar Saltan," by Rimsky-Korsakoff, replete with the composer's usual Slav-Oriental color, followed, in which was included the celebrated "Flight of the Bumble-Bee." Dr. Koussevitzky demonstrated again that the latter work represents one of the highest points in orchestral virtuosity that has been achieved.

Of the four great symphonies written by Johannes Brahms, it has always seemed to this reviewer that the one last heard was the greatest of all. Last night was no exception.

Although the visitors from Boston occasionally turn in a performance which is not up to standard, no one can assert that there is a better orchestra on this continent (and that probably means the world) or deny that Dr. Koussevitzky, at his best, is the equal of any of our present-day conductors.

T. M.

Music

Monitor Apr 8

Boston Symphony Orchestra

Special from Monitor Bureau

NEW YORK—Sound of a rare sort characterized the flute-playing of the Boston Symphony Orchestra at the last concert of the season but one, given under the direction of Dr. Serge Koussevitzky at Carnegie Hall on the evening of April 6. The tone of what is, without doubt, the oldest of musical instruments and the most difficult of mastery had, for a brief moment in a solo passage of the Brahms Symphony No. 1 in C minor, a fullness and a richness seldom, indeed, heard. Those notes sufficed, we may in all decency say to give the whole occasion glamour and acclaim. That instant of technical victory was enough, we may assure ourselves, to confirm the faith of fond B. S. O. subscribers in their institution and to persuade them to stand by it for another winter.

Could it have been, though, instead of an artistic matter, a case of conscience, rather, on the part of the performer concerned? Once upon a time, does not French tradition tell us, a Breton, or somebody, kept a caché of gold in a hollow stick, which he let slip out and scatter before all eyes, upon being judicially questioned regarding his possession of it?

To ignore sentiment, however, and to take the measure of the evening from the standpoint of excitement, a new work, Markevitch's "Rébus" Ballet, in six connected movements entitled "Prélude," "Danse de Pauvreté," "Gigue des Nez," "Variations des Pas," "Fugue des Vices" and "Parade"—take the last words of the second, third, fourth and fifth numbers and you get in misspelled form a proverb, which solves the rebus. It's an excellently contrived piece of music, supposing we admit, in these days, the element of noise into our notion of music, because the interest grows gradually from the beginning and reaches a lively culmination toward the close; develops, that is to say, from mild stridency into ecstatic din. The fugue, to specify, is an extraordinary study in what modern composers call counterpoint, whether properly or not. The techniques of all the European schools of composing, the Continental ones, at least, seem to be consolidated here, such as Schönberg, Stravinsky and Ravel represent.

By listening respectfully and tolerantly to harsh agglomerations of instrumental timbres, we may presume that we show our manners. In all truth, we display our patience in so doing. Perhaps we had better make sure we are not merely trying to save our faces thereby with generations to come. For posterity, we may be sure, will laugh at us for what we foolishly accept, no less than for what we undiscerningly reject.

W. P. T.

THIS CLIPPING FROM
N. Y. TELEGRAPH

APR 8 - 1933

Koussevitzky Given Ovation

American Premiere of Markevitch Ballet, "Rebus," Well Received.

by **Walter D. Shackleton**

Dr. Serge Koussevitzky and his musicianly Boston Symphony Orchestra opened their final Carnegie Hall concerts for the season Thursday night with one of the most enchanting and satisfying performances here.

As is customary with the noted conductor, he gave us a goodly taste of the modern with the American premiere of Igor Markevitch's "Rebus" ballet. Markevitch is a young Russian, now only 21 years of age, who wrote a piano concert for Diaghilev when he was 17, which was performed at Covent Garden. He also has a number of other works to his credit.

Markedly Modern

His "Rebus" is markedly modern, and has aii the accoutrements of the "ultra" type, with its opening on a shrill whistle, nearly half of the first violins tapping on the backs of their fiddles with their bows, part of the cellos beating their strings and a measured plucking from the other strings to a low thumping from the bass drum. The score rises and falls in accented dissonances and moves from a wild nightmare that may be a fevered brain to soft naturalness of feeling and then back again, with intermediaries of a mournful and whiny solo from the flutes. Interspersed is the sullen drum. But even the bass viols had solo parts.

Yet the work has a definite form and objective and is duly colorful and energetic to the nth degree. It is one of the most interesting and studious example of the moderns the noted conductor has given us this season.

The "Rebus" opened the program and it was followed by Vaughan Williams' Fantasia on a theme by Thomas Tallis, for string orchestra. Dr. Koussevitzky gave this work earlier in the season at his Saturday afternoon concert, January 7.

Father of Cathedral Music

Thomas Tallis was organist of the Chapel Royal from his appointment in the reign of Henry the Eighth up to his death, some forty years later, in the reign of Elizabeth. He was called "The Father of English Cathedral Music." Vaughan Williams is an Englishman, and it is not odd that in his Fantasia, he imitates the sonority and richness of the organ. He has caught the picture completely, even to a conception of the venerable Tallis as his "fingers wandered idly over the ivory keys" improvising on and developing his theme.

Brahms' immortal First Symphony in C minor, composed the second half of the program. Brahms was 43 when he finished it, the work is his sixty-eighth, and he had spent ten years in its preparation. It is impressive and elaborate. Its style although sometimes abstruse has enough spontaneity in it to keep it from going entirely into oniy the understanding of the gods.

Dr. Koussevitzky, it is needless to say, gave a flawless performance, as did his men. He was given a tremendous ovation at the close of the performance.

THIS CLIPPING FROM
NEW YORK TIMES

APR 8 - 1933

ENDS BROOKLYN SEASON.

Boston Symphony Will Return to Academy of Music in 1933-34.

The Boston Symphony Orchestra, Serge Koussevitsky conducting, closed its Brooklyn season at the Academy of Music last night before a large and enthusiastic audience. The program included Vaughan Williams's Fantasia on a theme by Thomas Tallis, Rimsky-Korsakoff's Suite from the opera "The Faiiy Tale of Tsar Saltan" and Brahms's Second Symphony.

At the end of the intermission Adrian Van Sinderen announced that the concerts by the orchestra were assured for next season in Brooklyn. And when Mr. Koussevitzky came out to lead the Brahms symphony the audience stood up and applauded.

The orchestra will end its Manhattan season at Carnegie Hall this afternoon when the program will take in Sibelius's Seventh Symphony, Tchaikovsky's Fifth and a Suite by the French composer, Albert Roussel.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

APR 8 - 1933

Boston Symphony Concert Tuesday Is Season's Last

Next Tuesday evening in the Albee Theatre [illegible] the Boston Symphony Orchestra will give its last [illegible] in Providence. [illegible] will open [illegible] appropriately [illegible] overture [illegible] based on [illegible] orthodox R[illegible] Richard Strauss' tone poem [illegible] will [illegible]. The symphony which [illegible] the season will be the [illegible] of Brahms in D [illegible] since [illegible] anniversary of the birth of Brahms will be celebrated in all [illegible] world this Spring.

IL 7, 1933.

Rebus Ballet Triumphs In Debut Here

Carnegie Hall Cheers Composition in U.S. Premiere.

By PITTS SANBORN.

IT isn't often that one of the ultramodernists of music stirs a local symphony concert audience not only to applause but likewise to cheers; yet just that happened in Carnegie Hall last evening, when Serge Koussevitzky and the Boston Symphony introduced Igor Markevitch and his "Imaginary Ballet for Orchestra" entitled "Rebus" to America. The novelty by this Russian of 19 promptly captured the crowded house, and loud and long was the rejoicing.

Sweeping Power in Music.

There was such an acid cleanness to the music, such transparency and balance to the orchestration, such a keen feeling for instrumental timbre, and such a glorious stampede of interlocking rhythms that the most obdurate listener must have been carried away in spite of himself. One had a childlike joy in the chirping of crickets, in the cat's meow, in the vastly swelling chatter of the climax, also in the lryic intervals. And the "Fugue of the Vices" was a gorgeous affair.

Markevitch seems originally to have intended this work for the Diaghilev Ballets Russes, but it is no more in need of visual realization than is Schumann's "Carnaval" or that supreme "apotheosis of the dance," Beethoven's Seventh Symphony. The youthful composer has provided our imaginations with all the material they need.

Solution in French Proverb.

The ballet is in six sections—"Prelude," "Dance of Poverty," "Jig of the Noses," "Variations of the Steps," "Fugue of the Vices" and "Parade." The solution of the rebus is found in the French proverb "Poverty is not a vice," which in these piping times is one more reason for taking to the work. Mr. Koussevitzky and his men gave a splendid account of it.

The program offered further Vaughan Williams' beautiful modal "Fantasia on a Theme by Thomas Tallis for String Orchestra," which, expressively read, displayed the richness of the Bostonian strings, and, finally, the C minor symphony of Brahms.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

APR 8 - 1933

BOSTON SYMPHONY WILL PLAY HERE TUESDAY NIGHT

Concert at Albee Will Be last for This Season.

The Boston Symphony Orchestra will give its last concert of the season in this city at the Albee Theatre on Tuesday night. Dr. Serge Koussevitzky will open the program appropriately with Rimsky-Korsakov's Overture, "The Russian Easter," based on rotual themes of the old orthodox Russian Church. Richard Strauss's tone poem, "Death and Transfiguration," also will be played. The symphony which will close the concert will be the Second of Brahms in D-major. This symphony has been selected in honor of the hundredth anniversary of the birth of Brahms, which will be celebrated throughout the musical world this spring.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

APR 8 - 1933

Music of the Day

By EDWARD CUSHING

The Boston Symphony and Mr. Koussewitsky Conclude Their Brooklyn Season

The Boston Symphony Orchestra and Mr. Koussewitsky concluded their Brooklyn season with a concert at the Academy of Music last night, playing music by Vaughan-Williams, Rimsky-Korsakow and Brahms. The first named was represented by his fantasy on a theme by Thomas Tallis, a work of which Mr. Koussewitsky [illegible]vidently fond, since it appears frequently on his programs. Scored for strings, it improvises freely on the third of eight hymn-tunes which Tallis, one of the great Elizabethans, contributed to Archbishop Parker's metrical psalter in 1567. Basses and 'cellos hint the melody, pizzicato; it is then stated by the upper strings and freely developed.

The choice of the theme and the manner of its treatment are characteristic of Vaughan-Williams, whose music in general reflects the profound influence upon his imagination of the early English masters. Without effort, it seems, and, at the same time, without sacrifice of his own individuality, he can adopt their way of thinking, see life from their point of view, yet preserve a personal response to it. The fantasy is the product of this process; it is an interpretation of and homage to the genius of Tallis, and, at the same time, an individual expression of experience and belief, thus possessing historical and critical, as well as philosophic and esthetic, implications. For this reason it is, in a sense, less representative of Vaughan-Williams than such works as the "London" and "Pastoral" symphonies, one or both of which Mr. Koussewitsky should be urged to perform.

Concert by the Boston Symphony Orchestra, Serge Koussewitsky conducting. At the Academy of Music last night, under the auspices of the Brooklyn Institute of Arts and Sciences.

THE PROGAM

Fantasy on a Theme by Thomas Tallis .... Vaughan-Williams
Suite from "The Tsar Saltan," Rimsky-Korsakow
Second Symphony .... Brahms

To th ecclesiastical austerity and serenity of the Vaughan-Williams fantasy the suite from Rimsky's "Tale of the Tsar Saltan" posed as effective contrast. Brilliant and bizarre, the music charmed the audience and evoked outbursts of applause between movements, when even the inducement of a pause was lacking for such demonstrations. The "Tsar Saltan" excerpts are heard less often than they might be, given proof of public approval; the opera itself, upon the evidence of these fragments from the score, and the synopsis of the tale upon which it is based provided in Philip Hale's notes on last night's program, might be something for the Metropolitan to produce one of these days. Mr. Koussewitsky and the Boston Orchestra contrived a parti-colored, scintillant perjormance of the suite.

* * *

THIS CLIPPING FROM
Brooklyn Times Union

APR 8 - 1933

MUSIC

Bostonians End Season

The news that Brooklyn is not to be without an orchestral concert series during the 1933-34 season was heard last night by a large audience which attended the final performance of the Boston Symphony Orchestra in the Academy of Music.

Adrian Van Sinderen, chairman of the Brooklyn committee, announced during the intermission that Dr. Serge Koussevitzky and the Bostonians would be back in the fall. When Dr. Koussevitzky appeared immediately afterward to conduct the Brahms Second Symphony, which closed the program, the entire house rose and paid him a generous tribute of applause.

The program presented an agreeable contrast in moods. In the opening number, a fantasia by Vaughan Williams for strings upon a theme by Thomas Tallis, composer and conductor, combined to preserve and emphasize the delicate medieval spirit of the original, the work of a man whose genius has been, perhaps, overlooked.

A suite from the opera, "The Fairy Tale of the Tsar Saltan," by Rimsky-Korsakoff, replete with the composer's usual Slav-Oriental color, followed, in which was included the celebrated "Flight of the Bumble-Bee." Dr. Koussevitzky demonstrated again that the latter work represents one of the highest points in orchestral virtuosity that has been achieved.

Of the four great symphonies written by Johannes Brahms, it has always seemed to this reviewer that the one last heard was the greatest of all. Last night was no exception.

Although the visitors from Boston occasionally turn in a performance which is not up to standard, no one can assert that there is a better orchestra on this continent (and that probably means the world) or deny that Dr. Koussevitzky, at his best, is the equal of any of our present-day conductors.

T. M.

Music

Monitor Apr 8

Boston Symphony Orchestra

Special from Monitor Bureau

NEW YORK — Sound of a rare sort characterized the flute-playing of the Boston Symphony Orchestra at the last concert of the season but one, given under the direction of Dr. Serge Koussevitzky at Carnegie Hall on the evening of April 6. The tone of what is, without doubt, the oldest of musical instruments and the most difficult of mastery had, for a brief moment in a solo passage of the Brahms Symphony No. 1 in C minor, a fullness and a richness seldom, indeed, heard. Those notes sufficed, we may in all decency say to give the whole occasion glamour and acclaim. That instant of technical victory was enough, we may assure ourselves, to confirm the faith of fond B. S. O. subscribers in their institution and to persuade them to stand by it for another winter.

Could it have been, though, instead of an artistic matter, a case of conscience, rather, on the part of the performer concerned? Once upon a time, does not French tradition tell us, a Breton, or somebody, kept a caché of gold in a hollow stick, which he let slip out and scatter before all eyes, upon being judicially questioned regarding his possession of it?

To ignore sentiment, however, and to take the measure of the evening from the standpoint of excitement, a new work, Markevitch's "Rébus" Ballet, in six connected movements entitled "Prélude," "Danse de Pauvreté," "Gigue des Nez," "Variations des Pas," "Fugue des Vices" and "Parade"—take the last words of the second, third, fourth and fifth numbers and you get in misspelled form a proverb, which solves the rebus. It's an excellently contrived piece of music, supposing we admit, in these days, the element of noise into our notion of music, because the interest grows gradually from the beginning and reaches a lively culmination toward the close; develops, that is to say, from mild stridency into ecstatic din. The fugue, to specify, is an extraordinary study in what modern composers call counterpoint, whether properly or not. The techniques of all the European schools of composing, the Continental ones, at least, seem to be consolidated here, such as Schönberg, Stravinsky and Ravel represent.

By listening respectfully and tolerantly to harsh agglomerations of instrumental timbres, we may presume that we show our manners. In all truth, we display our patience in so doing. Perhaps we had better make sure we are not merely trying to save our faces thereby with generations to come. For posterity, we may be sure, will laugh at us for what we foolishly accept, no less than for what we undiscerningly reject.

W. P. T.

THIS CLIPPING FROM
N. Y. TELEGRAPH

APR 8 - 1933

Koussevitzky Given Ovation

American Premiere of Markevitch Ballet, "Rebus," Well Received.

by **Walter D. Shackleton**

Dr. Serge Koussevitzky and his musicianly Boston Symphony Orchestra opened their final Carnegie Hall concerts for the season Thursday night with one of the most enchanting and satisfying performances here.

As is customary with the noted conductor, he gave us a goodly taste of the modern with the American premiere of Igor Markevitch's "Rebus" ballet. Markevitch is a young Russian, now only 21 years of age, who wrote a piano concert for Diaghilev when he was 17, which was performed at Covent Garden. He also has a number of other works to his credit.

Markedly Modern

His "Rebus" is markedly modern, and has all the accoutrements of the "ultra" type, with its opening on a shrill whistle, nearly half of the first violins tapping on the backs of their fiddles with their bows, part of the cellos beating their strings and a measured plucking from the other strings to a low thumping from the bass drum. The score rises and falls in accented dissonances and moves from a wild nightmare that may be a fevered brain to soft naturalness of feeling and then back again, with intermediaries of a mournful and whiny solo from the flutes. Interspersed is the sullen drum. But even the bass viols had solo parts.

Yet the work has a definite form and objective and is duly colorful and energetic to the nth degree. It is one of the most interesting and studious example of the moderns the noted conductor has given us this season.

The "Rebus" opened the program and it was followed by Vaughan Williams' Fantasia on a theme by Thomas Tallis, for string orchestra. Dr. Koussevitzky gave this work earlier in the season at his Saturday afternoon concert, January 7.

Father of Cathedral Music

Thomas Tallis was organist of the Chapel Royal from his appointment in the reign of Henry the Eighth up to his death, some forty years later, in the reign of Elizabeth. He was called "The Father of English Cathedral Music." Vaughan Williams is an Englishman, and it is not odd that in his Fantasia, he imitates the sonority and richness of the organ. He has caught the picture completely, even to a conception of the venerable Tallis as his "fingers wandered idly over the ivory keys" improvising on and developing his theme.

Brahms' immortal First Symphony in C minor, composed the second half of the program. Brahms was 43 when he finished it, the work is his sixty-eighth, and he had spent ten years in its preparation. It is impressive and elaborate. Its style although sometimes abstruse has enough spontaneity in it to keep it from going entirely into only the understanding of the gods.

Dr. Koussevitzky, it is needless to say, gave a flawless performance, as did his men. He was given a tremendous ovation at the close of the performance.

THIS CLIPPING FROM
NEW YORK TIMES

APR 8 - 1933

ENDS BROOKLYN SEASON.

Boston Symphony Will Return to Academy of Music in 1933-34.

The Boston Symphony Orchestra, Serge Koussevitsky conducting, closed its Brooklyn season at the Academy of Music last night before a large and enthusiastic audience. The program included Vaughan Williams's Fantasia on a theme by Thomas Tallis, Rimsky-Korsakoff's Suite from the opera "The Fairy Tale of Tsar Saltan" and Brahms's Second Symphony.

At the end of the intermission Adrian Van Sinderen announced that the concerts by the orchestra were assured for next season in Brooklyn. And when Mr. Koussevitzky came out to lead the Brahms symphony the audience stood up and applauded.

The orchestra will end its Manhattan season at Carnegie Hall this afternoon when the program will take in Sibelius's Seventh Symphony, Tchaikovsky's Fifth and a Suite by the French composer, Albert Roussel.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

APR 8 - 1933

Boston Symphony Concert Tuesday Is Season's Last

Next Tuesday evening in the Albee Theatre at 8:15, the Boston Symphony Orchestra will give its last concert in Providence.

Dr. Serge Koussevitsky will open the programme appropriately with Rimsky-Korsakov's Overture "The Russian Easter", based on ritual themes of the old orthodox Russian church. Richard Strauss' tone poem, "Death and Transfiguration" will also be played. The Symphony which will close both the concert and the season will be the Second of Brahms in D major. This is also timely since the hundredth anniversary of the birth of Brahms will be celebrated in all parts of the musical world this Spring.

Of Such Were The Habits of Herr Johannes

From Brahms's Daily Life, Homely Anecdotage, Plainly Told

Trans. Apr. 8

IN *enjoying that exquisite flower of civilization and culture, the music of Johannes Brahms, it startles one to realize suddenly the sort of earth* from which this flower grew. Brahms's ancestors were the rough folk who lived close to the soil of the Dithmarsch, a low region of fen and moor near the mouths of the Elbe and Weser Rivers.

Never for a moment was he ashamed of these good people. In 1884, when he had long been an affluent celebrity, he registered with the authorities of Mürzzuschlag as "itinerant musician." This nonsense held in solution as much sense as most of his flippant utterances. It was in the nature of a salute to his stout-hearted sire, Johann Jacob Brahms, and conjured up a vision of that small-town lad setting out from his disapproving birthplace, Heide, double-bass on back, to become a strolling scraper in the dives and narrow courtyards of Hamburg, until good luck made him bass-fiddler in a pass-around-the-hat orchestra on the Alster Basin.

Before he was ten, Johannes Jr., suffered many of the hardships of itinerancy. Often he was awakened to pound the piano all night in the lowest sort of sailors' dance halls. Later in life he reacted against this irregular existence very much as the typical small-town or country person usually reacts against bohemia-with-a-small-b. His unconscious mind harked back of his father's Eichendorffianly adventurous generation, to the stand-patness of his more remote and solid, rural ancestors.

This stand-patness is neatly represented in Brahms's anxiety for an official position as conductor or director, long after reaching a point where he had not the slightest need of the salary, and even recognized that such duties must injure his creative work. For a safe, assured position of authority is, to the peasant's type of mind, the loftiest thing in the world; whereas the unattached man, the bohemian, connotes that most contemptible of creatures, the vagabond, who is likely to come begging for a cup of his valuable coffee, or even to steal his chickens. In the country, every unfettered artist is frowned upon as a frivolous ne'er-do-weel.

Clothes and the Man

Brahms on Holiday

Snapshot at Ischl, September, 1893

(By Courtesy of the Voss ne Zeitung)

Two barely reconcilable characters struggled forever within him. They are well described in the title of the best-known work of von Suppé, whose proudest distinction it is to have his tomb near that of Brahms—the Poet and Peasant. In this duality our hero was consistently loyal to his heritage; for the Dithmarscher is the most poetic and musical of all German peasants.

In the matter of clothes, Brahms was true to the people from whom he sprang His hat would have been a wind-fall for a comedian playing the country cousin. Highly proletarian were his favorite, cuffless, flannel shirts and the frequent absence of collar and tie, more or less masked by his splendid beard.

The court pianist of the Duke of Cumberland at Gmüden remembers how the duke once invited Brahms over from Ischl for a visit. Aggravated by a characteristic love of contradiction, the master's democratic instincts led him to indulge in the fiction that he could not come because he had no dress coat. Through a lady-in-waiting, the duke wrote back that it was Brahms they wanted, not his clothes, and to come in whatever he had on.

This was taken au pied de la lettre, and the celebrity actually appeared in a flannel shirt without a necktie, and in the faded alpaca coat which is now in the Gmüden Museum. An English lady who was then staying at the castle, has told me how, before Brahms's next visit there, "we were afraid he would come again in that awful, collarless shirt. So I hurried into town and bought a wide selection of white collars and a bow tie which I thought suitable for an artist. Sure enough! Brahms turned up in his Jaeger shirt. We finally cajoled him into putting on a turn-down white collar and the tie. But he wasn't very amiable at the duke's.

"When it was all over, and I was seeing him off at the station, he suddenly longed for a glass of beer. I recall with what boyish gusto he tore the nice, white tablecloth from the little restaurant table and cast it on the ground, then ripped off the collar and tie with a huge snort of relief and hurled them after the tablecloth."

Brahms's outer garments were informed with his homespun personality. Everyone who inspects those clothes of his in the Gmüden Museum, notices their homely, rural quality. His industry and Spartan economy are shown by the patches and mends on the right elbow of the alpaca coat, dressed in which he created so much beauty. Here and there it is faded, from dark gray almost to light yellow. The shoulders are so small and narrow that Widmann's reference to his "herculean shoulders" must have been poetic exaggeration—or else the master's very bones must have shrunk extraordinarily during his last illness. But the waist-band bears witness that he was what the garment industry so elegantly terms "full-fashioned." The black trousers have an enormous brown patch on the seat and a black patch in front.

Like the trousers of a true countryman, his own were always hitched up to ankle height. Bodenscheu, ground-shy, the Austrians call such garments. When the tailor, egged on by certain Brahmins, was bold enough to make them the proper length in defiance of orders, Brahms

Continued on Following Page

Of Such Were The Habits of Herr Johannes

Continued from Preceding Page

attacked the Gordian pants with his paper shears and simply cut them down to ankle length.

Sometimes he sheared and slashed without overmuch regard for the laws of symmetry. An American who spent his summers in Ischl as a lad, tells me that "while both Brahmsian pants legs were shy of the ground, one was decidedly shyer than the other. We urchins once mailed him a piece of cloth with directions for piecing out the shorter leg."

Perhaps if these boys had realized how helpless and hopeless their victim was in the matter of tailoring, they would have relented. Sir George Henschel recalls that one day Brahms tore from his shirt the button which fastened the collar. "He was sadly embarrassed, so I helped him out. We went to my room. I took my sewing kit and sewed the button on, which awakened memories of his youth: 'Yes, as I first set out from home on my adventures, mother packed a sewing kit in my bag, and showed me how it should be used. But I still recall quite well that when my pants tore I stuck them together with sealing wax. The only trouble was, they didn't hold very long. . . .'"

There was a touch of peasant uncouthness about Brahms's squat body, about his vigorous and somewhat ungainly walk—the way he slightly toed in with his right foot, the startling texture of his hands which, as the late Frau Gottinger-Wilt assured me, "were always very rough—hard and rough as files"—owing perhaps to economy in gloves.

But when one looked above the homespun body to the admirable head with the superb brow, the great, blue eyes, the aristocratic modeling of the nose, the sensitive yet virile mouth—one almost saw a sort of noble radiance about him. There the poet began—the tone-poet of genius.

The Italians who, as a race, are highly sensitive to visual impressions, often recognized at sight the human superiority of this queerly-dressed little figure. Widmann tells how, more than once, when the master had fallen asleep in a corner of the railway carriage, he overheard his fellow travelers confiding to one another in whispers that yonder must be "un uomo di genio," a man of genius.

In his boyhood he had to put up with uncomfortable and primitive housing conditions. A member of the Viennese Philharmonic Orchestra who once made a pilgrimage to the master's birth-house, asked the elder Brahms how on earth he had managed to squeeze his double-bass up those exclusive stairs; for such was their narrowness that even coffins had to be lowered from the windows. Even in his last Vienna apartment, however, the standard of comfort was curiously low. It had no bathroom and was hard to heat, though to him this was comparative luxury; for he had moved there from a room which could not be heated at all. The living quarters could be reached only through the bed-chamber. Though the furniture was ugly and uncomfortable, he resolutely frustrated the housekeeper's efforts to replace it with anything better.

That this was the sort of simplicity of which his rustic throwback heartily approved, is shown by his letter to Clara about Menzel, the painter. "It gives me special pleasure that he is the only one of our famous men who lives in the most modest and frugal way. His rooms are not half as large and lofty as yours, and you've never seen so ultra-simple a studio."

Frau Gottinger-Wilt assured me that Brahms took small pride in his environment, and that his visitors had a hard time finding a place to sit down, because all the chairs were usually full of books and music. Photographs of his library show volumes piled on volumes in apparent disorder. But, according to his housekeeper, "he knew by heart the position of every single book; and, on his travels, would write me to send him, for example, the fifth from the left on the second shelf from the top."

Many of his habits, too, told of his humble ancestry and early surroundings. The gross sounds of moaning, sighing, grunting, puffing, snorting, groaning, etc., that issued from him at the keyboard were somewhat reminiscent of noises made by robust peasants in sleeping, or eating, or during violent exertion.

He was less a slave of the clock than most city folks. "In order to know when it is time to sleep," he often declared, "I never look at my watch. I do that only mornings, to find out when it is time to get up." That time was early enough to dismay the city-bred. Like any plough-boy, he was always up at dawn, and did the greater part of his creative work before breakfast, pacing the woods and meadows.

In a homely, personal way he used to interest himself in his own food supply. Frau Professor Engelmann has told me how, when he was her guest in Holland, he liked to go marketing with her. He gloated especially over the contents of those fish-halls for which Holland is famous. And he loudly demanded whitebait, which had been the favorite food of poor folks like the Brahmses when he was a slum boy in Hamburg.

In Vienna he had a particular weakness for the delicacies purveyed by the Kalbecks, whose daughter writes me: "In my mind's eye I see a well-stocked table full of variegated glasses and bottles. Father walks about it and keeps on filling the guests's glasses. My brother and I see all this through the open door. There at the head of the table sits the 'uncle' with the long, white-flowing beard. The laughter with which he signs receipts for jokes, roars its way out to us. Yes, Uncle Brahms can drink and eat! Mother would have a big herring salad made for him and he would spoon the whole dish empty, because he loved it so. Indeed, we once went with our nurse to his home in the Karlsgasse to carry him a gigantic portion of this same salad."

He was especially attached to that coarse, proletarian dish, Rindspilaw (beef-pilaf). One summer at the Hotel Post in Ischl, when certain too-elegant visitors had deprived him of this for days, he ordered three portions of it, and dispatched them one after the other, thus vindicating his native Hamburg's reputation as the mother of doughty trenchermen.

When it came to financial affairs, Brahms was atavistically disinclined to invest his money. If let alone he would doubtless have buried his savings in the traditional peasant's stocking.

In nearly everything which had to do with expenditure on himself he was as close-fisted as a countryman. Once he refused three manuscript cantatas by his patron saint, J. S. Bach, which an intimate friend had taken pains to secure for him at a tremendous bargain, and which he dearly coveted. And he viewed with apprehension the least sums spent on him by friends. In 1881, famous and well-off, he wrote Clara: "My best thanks for your friendly idea of buying me a traveling bag. What I have in that line really ought to do me. Truly I am a person so far from spoiled and sophisticated that such a gift would be sheer waste."

It is touching to read the modest, frugal, monotonous entries in the little account book, now in my possession, which the Spring family kept of their expenditures for Brahms in 1887, the second summer he passed under their roof in Thun, Switzerland. It reveals that his one personal extravagance was nothing more high-flown than shoe-leather.

When it came to spending money on others, however, all peasantry ceased. Avarice went to the winds, and he became the most generous of men. That is, with two exceptions. We all have our pet stinginesses. Both of his were homespun: a reluctance to put enough stamps on his letters and to pay duty on what he smoked.

He was always asking his foreign friends, when they visited Austria, to smuggle tobacco across the frontier. Once he himself turned contrabandist, but with disastrous results. Kalbeck tells how Brahms hid a large quantity of his favorite Turkish mixture in his bag, with, as he fondly supposed, an imaginative cunning calculated to deceive the ablest of customs sleuths. But at the frontier, to his unspeakable dismay, the revenue officers unerringly and promptly drew forth a thing that looked like an amputated leg. The master had stuffed a stocking full, not of savings but of tobacco, under the naive impression that no official would bother with such a thing. This whimsy cost the composer loud cries of rage and anguish, the amputated leg and a fine of seventy gulden.

ROBERT HAVEN SCHAUFFLER

[Reprinted with many omissions from The Musical Quarterly. The article forms part of Mr. Schauffler's forthcoming book "The Unknown Brahms, A Revaluation of His Life, Character and Works, Based on New Material," to be published by Dodd, Mead & Co.]

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 9 - 1933

As Music Goes

By Dr. W. Louis Chapman

Concerning the Boston Symphony's Final Program Tuesday Night.—"Russian Easter" an Example of Genuine Nationalism in Music

Tuesday evening the Boston Symphony Orchestra brings its season to a close with a concert of distinctly Russian and German music. Nationalism in music is at best a secondary consideration. The first should be of the merits of the music itself and unelss the thought of nationalism is introduced for some purpose its genesis may be disregarded. When it is considered, however, one must be sure that its nationalism is evident and genuine.

There can be no doubt of this in Rimsky-Korsakoff's "Russian Easter" overture. We are plainly told that it is Russian in its character and that the music points directly to that most solemn season of the Christian year. We know but little of the Russian Church in this country. Occasional visiting choirs, touring for concert purposes, bring us at rare intervals music that is strongly rhythmic, expression that is almost frenzied in its impassioned utterance, deep-voiced basses and tenors that use the high falsetto voice far more than any other class of musicians. We tolerate in a chorus what we would not allow for a moment in a soloist. The gargling basses we have learned to associate with Russian cathedrals because they are found nowhere else in the world.

Inseparable from the Russian cathedral are the bells. They are pealed, they are swung without any attempt at tone, time or unity. The effect is unlike the chimes of England, the carillons of Belgium or America or the hymn-tune-singing chimes of this country. There is a barbaric wildness in such bell ringing, the infusion of the Tartar element into the religious which makes the music individual and unique.

The bell motive enters very largely into this "Russian Easter" overture and persists throughout the work. We do not know the genesis of the liturgic chants which the trombones announce in the earlier parts of the overture. They are not Gregorian and seem to be from a far earlier and less cultured period than the sixth century. At all events the effect is inspiring and magnetic. In structure the overture is much more simple than most compositions of Rimsky; in material and in development his musical figures are quite elementary, sonority taking the place of his usual richness of orchestration.

Great Tone Poem

"Death and Transfiguration" is one of the really great tone poems of Richard Strauss. This is not a common subject for musical delineation. Occasionally a "funeral march" is found as in Chopin's sonata, opus 34, or as in Beethoven's "Eroica" symphony. Grieg put it to us very plainly in his "Death of Aase" in his "Peer Gynt" Suite, which was looked upon with much favor at the time of its composition. But it has remained for composers of far greater technical resources to create ampler atmosphere and elucidation.

It is not enough for a composer to create a few minor chords, punctuated by the solemn note of the kettledrum to provoke meditation upon the great mysteries of life, or by resounding chords to glorify the doctrine of transfiguration. In these days of light and life we admit the greatness of Strauss, who exercises orchestral abstraction against the far less effective methods of other ocmposers who are concrete in their expositions and tell a simple story or tale rather than a many hued tone poem, rich in orchestral color and suggestive in mobility of musical thought.

The poem begins with muted strings in thirds which serve as a basis for upbuilding with horns, bassoons and that most noble of all reeds, the bass clarinet. To this threnodic chord the weavings of the elegiac harp are soon added. The pace becomes more rapid and the music is agitated, even tumultuous; the scoring is more involved, leading up to a tremendous chord of D-flat by the entire orchestra, with the fullest voices of trombones and the tuba.

Spiritual unrest is suggested by characteristic Straussian figures of ascending chromatic thirds with punctuation by the harp and rhythmic violin figures which lead to what we may call the theme of redemptoin. This is announced very softly by the entire orchestra, predominated by the harps. It is a figure of musical speech of surpassingly noble beauty and has become accepted as the most worthy exposition of this sublime religious thought yet accomplished in music. Its repetition in various keys in the latter part of the work only makes it more convincing and its solemnity more profound. This tone poem is one of the great compositions in contemporaneous music, it is music of all time and its performance in this city is a distinctly notable event.

Brahm's Symphony

Following this colossal work comes the beautiful Second Symphony of Brahms. Acknowledged by all as one of the most beautiful of all symphonies it is dearer to some than any other symphony of any period. To this symphony Brahms brought some of the most choice musical material of his entire career. Melodies which are imperishable, moments of sprightly vivacity that are unsurpassed by any writer and opportunities for orchestral coloration which impress, intrigue and captivate. No other symphony of Brahms is like it, none are worthy of more frequent repetition.

One may many times allude to the common chord in the analysis of this work, yet no composer has honored this humble and much overworked musical element with more gorgeous musical vesture or adorned it with more colorful habiliments. Many at this concert will recall familiar parts and musical figures because of a former hearing this very season by the Cleveland Orchestra in the Community Concert series.

This writer would offer no objection and would be pleased to attend each concert, were this symphony played weekly during the season, so satisfying is its musical material, so beautiful its themes and musical thoughts. From the first soft notes, deep in the bass, to the last carillon-like allegro of the final movement there is a series of delicious surprises and kaleidoscopic changes which give almost unlimited variety of musical thoughts, each worthy of separate consideration and familiarity. If the eloquent solemnities of "Tod and Verklarung" have depressed, the glowing beauties of this symphony will cheer; if one has taken to himself profound sentiments the more free and motile versatilities of Brahms will compensate, and one will leave with mingled feelings of pleasure and refreshment.

It is quite safe to guarantee these reactions and to promise happy uplift from this music which contains no suggestion of the superficial or the ordinary, yet is so simple in its complex artistic perfection and in the beauty of its architecture that it cannot fail to impress and please. Did Brahms write but this symphony, his would be a place in the sun and in the empyrean.

Dr. Serge Koussevitzky

Leads Boston Symphony Orchestra in its final Providence concert for the season Tuesday night in the Albee Theatre.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 9 - 1933

Fourth of Boston Symphony Concerts Tuesday Evening

Orchestra to Close Providence Season With Program Presenting Works by Rimsky-Korsakoff, Richard Strauss and Brahms

The Boston Symphony Orchestra closes its season of Providence concerts with its fourth program Tuesday night in the Albee Theatre. Dr. Serge Koussevitzky has chosen an appropriate work with which to open his program in Rimsky-Korsakoff's overture, "A Russian Easter," which is based on ritual themes of the old orthodox Russion church. Richard Strauss's tone poem, "Death and Transfiguration," will follow and, finally, Brahms's Second Symphony, in D-major.

This afternoon at 4 o'clock Dr. W. Louis Chapman will conclude his series of talks on the Boston Symphony programs in the Providence Public Library. Large audiences at these lectures have proved the appreciation of students and music lovers in taking advantage of the opportunity to become better acquainted with the symphony selections, and it has become necessary to limit the number of seats, due to the size of the hall, and to provide ushers. The lectures are given under the auspices of the Monday Morning Musical Club and are free to the public. Their popularity this season has assured their establishment in this city.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 9 - 1933

Boston Symphony Music at Library

Books in Connection With Tuesday's Program Are Also Available

The music to be played by the Boston Symphony Orchestra at its concert Tuesday, will be found in the music collection at the Providence Public Library in the following arrangements: Rimsky-Korsakoff's "Russian Easter" overture on themes of the Russian church, arranged for a piano duet; Strauss's "Tod und Verklarung," for piano solo, and Brahm's Second Symphony, for piano solo, piano duet and miniature orchestral score.

Books of interest in connection with this program that will be found helpful because of their descriptive notes or other critical material on the music to be played have been assembled in the music department. Among these may be mentioned "Symphonic Broadcasts" by Downes; "Symphonies and Their Meaning," by Goepp; "Concert-Goer's Library of Descriptive Notes," by Newmarch; "Standard Concert Guide," and "Standard Concert Repertory," by Upton.

Among other books throwing light on the works and the lives of these composers which may be read with profit are Rimsky-Korsakoff's autobiography, "My Musical Life," and "Richard Strauss, the Man and His Works," by H. T. Finck, which contains Ritter's poem in the original German, in the form adopted by Strauss for his score. The English prose translation is also given. Also Paul Rosenfeld's "Musical Portraits," which interprets the music of Rimsky-Korsakoff and of Strauss. In addition, concerning Strauss, there are "Musical Studies" by Newman; "Musicans of Today," by Rolland; "Contemporary Composers," by Mason; "Modern Music and Musicians," by Streatfield, and "Three Great Epoch-Makers in Music," by Fransworth.

For Brahms and his music there are biographies by May, Pulver and Specht, and a critical essay on Brahms by Cecil Gray in "The Heritage of Music."

"Score Reading," a musical manual by Martin Bernstein, just received, should aid students who wish to master this difficult art. It consists of musical exerpts from classical masterpieces so arranged and graded as to present systematically the various elements of score-reading.

THIS CLIPPING FROM
TRENTON, N. J.
TIMES

APR 11 1933

Orchestra Plans Brahms Festival

In commemoration of the centenary of the birth of Johannes Brahms, the Boston Symphony Orchestra, under the leadership of Serge Kousevitsky, will give a Brahms festival in Boston from April 26 to April 30. This is to consist of six concerts, five of them to be given in Symphony Hall, Boston, and other on April 27, in Sanders Theatre, at Harvard University.

Ossip Gabrilowitsch and J. M. Sanroma, pianists; Jeanette Vreeland, soprano; David Blair McClosky, baritone; the Harvard Glee Club and the Radcliffe Choral Society, as well as a group of the orchestra's string players will be the soloists.

Among the works to be presented at the festival are the First, Second and Fourth Symphonies; the German Requiem which the Trenton Choral Art Society sang here last night, concertos, overtures and songs.

THIS CLIPPING FROM
NEW YORK MIRROI

APR 9 - 1933

MUSIC

By JULIAN SEAMAN

The matinee enterprise of Mr. Koussevitzky and his band in Carnegie Hall yesterday afternoon brought us two items of moment, Sibelius's seventh symphony and a suite in F by Roussel. The Sibelius, not particularly concerned with the customary murmuring pines and hemlocks, is a more intimate and compact work than any of the others. As for the other—well, it is Roussel, and there you are. A particularly brilliant performance of Tchaikowsky's fifth preserved the balance of excellence ...And the young men of the Harvard Glee Club sang in the Town Hall.

* * *

ning, Mr. Toscanini will conduct

THIS CLIPPING FROM
NEW YORK TIMES

APR 9 - 1933

The Boston Symphony Orchestra programs for Thursday afternoon and Saturday evening in Boston appropriately include Rimsky-Korsakoff's "The Russian Easter," the Transformation Music and Grail scene from Act I of "Parsifal," as well as Arnold Bax's Second symphony. The Harvard Glee Club, under Dr. Archibald T. Davison, and the Radcliffe Choral Society, under G. Wallace Woodworth, will participate. Serge Koussevitzky will conduct.

163

THIS CLIPPING FROM
NEW YORK TIMES

APR 9 - 1933

MUSIC IN REVIEW

Sibelius, the Solitary Dreamer of the North, Newly Revealed in a Koussevitzky Interpretation.

By OLIN DOWNES.

Sergei Koussevitzky and the Boston Symphony ~~Orchestra~~ gave their final New York concert of the season yesterday afternoon in Carnegie Hall. The Albert Roussel suite in F major opened this concert. It is a vigorous and clean-cut piece of writing. A few years ago it might have been thought that Mr. Roussel was a little dry. Yesterday he was warmth and temperament personified, after the "Rebus" of the youthful and precociously gifted Markeivitch heard at the Boston Symphony concert of two evenings previous.

The Roussel suite is extremely well written, with modern harmonic and polyphonic ideas. The prelude makes a brave opening after the old style, but the old style infused with later idioms. The slow movement maintains this pitch of excellence in a different vein. For his finale Roussel has taken a theme in the manner of a French country dance, and while the movement is the least substantial part of the work, it, too, has esprit, as it has appropriate brevity.

The Seventh symphony of Sibelius came next. This is one of the late Sibelius symphonies which leave the epic quality of the earlier symphonies behind and become the voice of the solitary dreamer of the North—the man himself, who finds nature more important and more sincere than men, and echoes the communications of the natural world in his music. The form of the symphony, written in a single movement, is very close-knit and concentrated, but also very supple—in such a way that it permits the composer entirely unhampered freedom and individuality of expression.

Sibelius has kept entirely free of the influence of any school or clique of composers, yet has anticipated rather than followed the modern idea which dispenses with excessive coloring and emphasizes line, simplicity and transparency of style. Before "The Six" and Stravinsky of the aftermath of "Sacre du printemps," or Prokofieff, or very much of Hindemith or the late Schoenberg—before all these apostles of austerity and linear development had impressed their ideas on the public, Sibelius had written his Fourth symphony That symphony, as also the Sixth and the Seventh, are works still ahead of their time. They are the purest, the most absolute kind of symphonic music written today.

The music is the more profound for that fact. The writer of it must needs be very solitary, for he has little to do with the traffic or the march of events about him. There is a higher and more enduring place, and a more enduring message than the lower slopes of a composer's development make possible. The Seventh symphony is one of the triumphs of a composer who has always kept aloof from the marts and the crowd, and lived for the things of the spirit.

The concert ended with Tchaikovsky's Fifth symphony was again a sophisticated audience was stirred beyond itself by this very emotional and sincere music. With Mr. Koussevitzky no detail lost its significance, and the performance was one of cumulative eloquence and power. The audience remained some time at the end of the concert to applaud and "bravo."

THIS CLIPPING FROM
SANTA BARBARA, CAL.
PRESS

A Revelation

ONE OF the stories which come along occasionally and touch us in a manner that brings a glow to some of the little lights that have blown out along the way is this: Olin Downes, formerly of Boston, and now the musical critic on the staff of the New York Times, went abroad last year with Lawrence Tibbett.

The conductor of the Boston Symphony had asked Mr. Downes to do him a favor. Would he call upon Sibelius in the high peaks of old Tyrol and find out whether or not the grand old man of contemporary symphonic genius had started his new orchestration? Downes scaled the steep path to the rock garden, and found Sibelius. Eagerly he asked him about the new symphony. The intellectual and musical giant answered him quite calmly—"It is finished." Downes' emotion was prodigious. Sibelius, conceded to be the greatest of all moderns, had completed another work. Visions of seeing it, even of perhaps taking it back to Boston for another glorious premiere almost choked him. "Oh, how magnificent. Could I see it?"

"But," answered the master, "you see, the hands, they are not quite steady any more, and the eyes, they become dimmer. The symphony is finished, but I have been unable as yet to write it down." That was all. Think of it. An entire symphony completed in that massive brain, awaiting the will of the aged eye and hand to write it down.

What a commentary upon the present day carpentry in composition. What a revelation of the really great as compared to the modern musical plagiarist who snatches here and there in a desperate effort to pad a melodic theme. A great work is finished, and carried alive within a single mind.

THIS CLIPPING FROM
N. Y. AMERICAN

APR 9 1933

Boston Symphony Offers Program of Modern Music

By GRENA BENNETT.

The Boston Symphony Orchestra, at its farewell concert for the season in Carnegie Hall yesterday afternoon, offered a program of modern music. The usual capacity audience was present and by its interested reception and enthusiastic response manifested approval and admiration of the conducting of Serge Kousswitzky and the performance ~~of his~~ men.

The concert began with Roussel's F major suite whose three movements were dedicated by the composer to yesterday's conductor. Its message reflected the harmonic manner of musical invention free from the obsessions of the modernists who insist upon discovering "effects" definitely divorced from the classic rules of composition. The work was performed with the earnestness and purpose that communicated its essence and revealed the magnificent tone quality of the instruments.

SYMPHONY OFFERED.

Sibelus' seventh symphony, presented as a single movement, was the second number on the list. The symphony was composed eight years ago as a contribution to an English Music Festival. Yesterday marked its sixth presentation in the United States. A composition of stupendous appeal, richly embellished with tonal arabesques of varied design—suggesting a magnificent and artfully woven and tinted tapestry—it was read with a rare blending of the orchestral choirs, its changeful moods eloquently indicated by the director and revealed by his sensitive interpreters.

The cosmopolitan collection followed the French and Finnish numbers with the Russian Tscaikovsky's fifth symphony.

THIS CLIPPING FROM
New York Herald-Tribune

APR 9 - 1933

Koussevitzky Ends New York Concert Series

Boston Symphony Orchestra Plays Sibelius's 7th at Carnegie Hall Matinee

Performs Roussel Suite

Toscanini Conducts Philharmonic in the Evening

By Francis D. Perkins

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, ended its forty-seventh season of New York concerts yesterday afternoon in Carnegie Hall, where the notable Russian leader devoted the first half of his program to music of the last decade, Albert Roussel's suite in F and Jan Sibelius's seventh symphony, and then gave Tchaikovsky's fifth symphony for the Bostonian swan song of 1932-'33.

Both of the modern works on the list had been introduced to us by Mr. Koussevitzky in 1927, the symphony in January and the suite in April. Five days after its first New York hearing, the symphony was repeated by the New York Symphony under Fritz Busch, and was again offered by the Bostonians two years later. The Philharmonic has played the Roussel suite here in November, 1927, under Willem Mengelberg, and December, 1931, under Vladimir Golschmann.

Performance Wins Praise

Time was when Sibelius was regarded as a rather neglected genius, as far as performances of his works by American orchestras was concerned, but in the last year or two he has been getting no little attention from conductors of our major Eastern symphonic organizations, if not more than he deserves. For his Boston audiences, Mr. Koussevitzky has given all seven symphonies in their order; Sibelius has also been represented this season in Philharmonic and Philadelphia Orchestra programs.

Whether all or some of the seven symphonies or other major works of the Finnish composer will gain a place in the standard repertoire in the near or remoter future is a question to be answered by prophets more discerning than this writer, but most of the later symphonies bear repetition well, revealing an eloquence and emotional depth not to be exhausted in one or two hearings. The dark hued, not obvious, but richly expressive seventh symphony was admirably played yesterday by an orchestra and a conductor that have done notable work in making this composer's music known to concert-goers.

Roussell's Suite Gets Seventh Hearing

Roussel's suite, played yesterday for the seventh time, is music of a far different character: pleasant, spirited, vividly and variously colored, adroitly constructed and effectively scored. It remains, indeed, on the surface, with few emotional revelations or implications. Some of us may have begun to feel that clever music of this kind, combining eighteenth century forms with harmonies of the 1920s, has become all too fashionable among composers of the day, but Roussel's work remains one of the most likeable examples of this style.

The Tchaikovsky symphony was brilliantly, communicatively played, although this admirer of Mr. Koussevitzky and his orchestra found the first movement over-interpreted, what with the many and accentuated changes of pace in a highly individual reading. There was ardent applause at the close, and several recalls for the conductor before the subscribers were willing to bid farewell.

THIS CLIPPING FROM
NEW YORK TIMES

APR 9 - 1933

MUSIC IN REVIEW

Sibelius, the Solitary Dreamer of the North, Newly Revealed in a Koussevitzky Interpretation.

By OLIN DOWNES.

Sergei Koussevitzky and the Boston Symphony ~~Orchestra~~ gave their final New York concert of the season yesterday afternoon in Carnegie Hall. The Albert Roussel suite in F major opened this concert. It is a vigorous and clean-cut piece of writing. A few years ago it might have been thought that Mr. Roussel was a little dry. Yesterday he was warmth and temperament personified, after the "Rebus" of the youthful and precociously gifted Markeivitch heard at the Boston Symphony concert of two evenings previous.

The Roussel suite is extremely well written, with modern harmonic and polyphonic ideas. The prelude makes a brave opening after the old style, but the old style infused with later idioms. The slow movement maintains this pitch of excellence in a different vein. For his finale Roussel has taken a theme in the manner of a French country dance, and while the movement is the least substantial part of the work, it, too, has esprit, as it has appropriate brevity.

The Seventh symphony of Sibelius came next. This is one of the late Sibelius symphonies which leave the epic quality of the earlier symphonies behind and become the voice of the solitary dreamer of the North—the man himself, who finds nature more important and more sincere than men, and echoes the communications of the natural world in his music. The form of the symphony, written in a single movement, is very close-knit and concentrated, but also very supple—in such a way that it permits the composer entirely unhampered freedom and individuality of expression.

Sibelius has kept entirely free of the influence of any school or clique of composers, yet has anticipated rather than followed the modern idea which dispenses with excessive coloring and emphasizes line, simplicity and transparency of style. Before "The Six" and Stravinsky of the aftermath of "Sacre du printemps," or Prokofieff, or very much of Hindemith or the late Schoenberg—before all these apostles of austerity and linear development had impressed their ideas on the public, Sibelius had written his Fourth symphony That symphony, as also the Sixth and the Seventh, are works still ahead of their time. They are the purest, the most absolute kind of symphonic music written today.

The music is the more profound for that fact. The writer of it must needs be very solitary, for he has little to do with the traffic or the march of events about him. There is a higher and more enduring place, and a more enduring message than the lower slopes of a composer's development make possible. The Seventh symphony is one of the triumphs of a composer who has always kept aloof from the marts and the crowd, and lived for the things of the spirit.

The concert ended with Tchaikovsky's Fifth symphony was again a sophisticated audience was stirred beyond itself by this very emotional and sincere music. With Mr. Koussevitzky no detail lost its significance, and the performance was one of cumulative eloquence and power. The audience remained some time at the end of the concert to applaud and "bravo."

THIS CLIPPING FROM
**SANTA BARBARA, CAL.
PRESS**

APR 9 1933

A Revelation

ONE OF the stories which come along occasionally and touch us in a manner that brings a glow to some of the little lights that have blown out along the way is this: Olin Downes, formerly of Boston, and now the musical critic on the staff of the New York Times, went abroad last year with Lawrence Tibbett.

The conductor of the Boston Symphony had asked Mr. Downes to do him a favor. Would he call upon Sibelius in the high peaks of old Tyrol and find out whether or not the grand old man of contemporary symphonic genius had started his new orchestration? Downes scaled the steep path to the rock garden, and found Sibelius. Eagerly he asked him about the new symphony. The intellectual and musical giant answered him quite calmly—"It is finished." Downes' emotion was prodigious. Sibelius, conceded to be the greatest of all moderns, had completed another work. Visions of seeing it, even of perhaps taking it back to Boston for another glorious premiere almost choked him. "Oh, how magnificent. Could I see it?"

"But," answered the master, "you see, the hands, they are not quite steady any more, and the eyes, they become dimmer. The symphony is finished, but I have been unable as yet to write it down." That was all. Think of it. An entire symphony completed in that massive brain, awaiting the will of the aged eye and hand to write it down.

What a commentary upon the present day carpentry in composition. What a revelation of the really great as compared to the modern musical plagiarist who snatches here and there in a desperate effort to pad a melodic theme. A great work is finished, and carried alive within a single mind.

THIS CLIPPING FROM
N. Y. AMERICAN

APR 9 1933

Boston Symphony Offers Program of Modern Music

By GRENA BENNETT.

The Boston Symphony Orchestra, at its farewell concert for the season in Carnegie Hall yesterday afternoon, offered a program of modern music. The usual capacity audience was present and by its interested reception and enthusiastic response manifested approval and admiration of the conducting of Serge Kousswitzky and the performance ~~of his~~ men.

The concert began with Roussel's F major suite whose three movements were dedicated by the composer to yesterday's conductor. Its message reflected the harmonic manner of musical invention free from the obsessions of the modernists who insist upon discovering "effects" definitely divorced from the classic rules of composition. The work was performed with the earnestness and purpose that communicated its essence and revealed the magnificent tone quality of the instruments.

SYMPHONY OFFERED.

Sibelus' seventh symphony, presented as a single movement, was the second number on the list. The symphony was composed eight years ago as a contribution to an English Music Festival. Yesterday marked its sixth presentation in the United States. A composition of stupendous appeal, richly embellished with tonal arabesques of varied design—suggesting a magnificent and artfully woven and tinted tapestry—it was read with a rare blending of the orchestral choirs, its changeful moods eloquently indicated by the director and revealed by his sensitive interpreters.

The cosmopolitan collection followed the French and Finnish numbers with the Russian Tscaikovsky's fifth symphony.

THIS CLIPPING FROM
New York Herald-Tribune

APR 9 - 1933

Koussevitzky Ends New York Concert Series

Boston Symphony Orchestra Plays Sibelius's 7th at Carnegie Hall Matinee

Performs Roussel Suite

Toscanini Conducts Philharmonic in the Evening

By Francis D. Perkins

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, ended its forty-seventh season of New York concerts yesterday afternoon in Carnegie Hall, where the notable Russian leader devoted the first half of his program to music of the last decade, Albert Roussel's suite in F and Jan Sibelius's seventh symphony, and then gave Tchaikovsky's fifth symphony for the Bostonian swan song of 1932-'33.

Both of the modern works on the list had been introduced to us by Mr. Koussevitzky in 1927, the symphony in January and the suite in April. Five days after its first New York hearing, the symphony was repeated by the New York Symphony under Fritz Busch, and was again offered by the Bostonians two years later. The Philharmonic has played the Roussel suite here in November, 1927, under Willem Mengelberg, and December, 1931, under Vladimir Golschmann.

Performance Wins Praise

Time was when Sibelius was regarded as a rather neglected genius, as far as performances of his works by American orchestras was concerned, but in the last year or two he has been getting no little attention from conductors of our major Eastern symphonic organizations, if not more than he deserves. For his Boston audiences, Mr. Koussevitzky has given all seven symphonies in their order; Sibelius has also been represented this season in Philharmonic and Philadelphia Orchestra programs.

Whether all or some of the seven symphonies or other major works of the Finnish composer will gain a place in the standard repertoire in the near or remoter future is a question to be answered by prophets more discerning than this writer, but most of the later symphonies bear repetition well, revealing an eloquence and emotional depth not to be exhausted in one or two hearings. The dark hued, not obvious, but richly expressive seventh symphony was admirably played yesterday by an orchestra and a conductor that have done notable work in making this composer's music known to concertgoers.

Roussell's Suite Gets Seventh Hearing

Roussel's suite, played yesterday for the seventh time, is music of a far different character; pleasant, spirited, vividly and variously colored, adroitly constructed and effectively scored. It remains, indeed, on the surface, with few emotional revelations or implications. Some of us may have begun to feel that clever music of this kind, combining eighteenth century forms with harmonies of the 1920s, has become all too fashionable among composers of the day, but Roussel's work remains one of the most likeable examples of this style.

The Tchaikovsky symphony was brilliantly, communicatively played, although this admirer of Mr. Koussevitzky and his orchestra found the first movement over-interpreted, what with the many and accentuated changes of pace in a highly individual reading. There was ardent applause at the close, and several recalls for the conductor before the subscribers were willing to bid farewell.

164

THIS CLIPPING FROM

N. Y. TELEGRAPH

APR 9 - 1933

Ends Season Here

Serge Koussevitzky, noted conductor of the equally noted Boston Symphony Orchestra, which closed its New York series of concerts yesterday afternoon at Carnegie Hall.

THIS CLIPPING FROM

NEW YORK TIMES

APR 9 - 1933

BOSTON, CINCINNATI FESTIVALS

SERGE KOUSSEVITZKY has made public in Boston his plans for the Brahms festival which the Boston Symphony Orchestra will give in that city from April 26 to 30 in commemoration of the centenary of the composer's birth. Of six concerts, five will be in Symphony Hall, Boston, and one, on April 27, in Sanders Theatre, Harvard University.

Assisting artists are Ossip Gabrilowitsch and J. M. Sanromá, pianists; Jeanette Vreeland, soprano; David Blair McClosky, baritone; the Harvard Glee Club, under Dr. Archibald T. Davison; the Radcliffe Choral Society, under G. Wallace Woodworth, and a group of the orchestra's string players, including Richard Burgin, Robert Gunderson, Jean Lefranc, Jean Cauhapé and Jean Bedetti.

Following are the programs selected from Brahms's works:

WEDNESDAY EVENING, APRIL 26.
Variations on a theme by Haydn.
Concerto, A minor, violin and 'cello.
Symphony No. 4, E minor.

THURSDAY AFTERNOON, APRIL 27.
Sonata, A major, violin and piano.
Soprano songs.
"Liebeslieder" waltzes for chorus.
String quintet in G major.

THURSDAY EVENING (SANDERS THEATRE).
"Academic Festival" overture.
Concerto, A minor, violin and 'cello.
Symphony No. 2, D major.

FRIDAY AFTERNOON AND SATURDAY EVENING.
"Academic Festival" overture.
Piano concerto No. 2, B flat.
Symphony No. 1, C minor.

SUNDAY AFTERNOON, APRIL 30.
"A German Requiem."

* * *

CINCINNATI'S thirtieth biennial May festival takes place in the Music Hall of that city this Spring, with six concerts scheduled from May 2 to 6, including two matinees. Eugene Goossens, despite his recent illness, has for some time been announced as musical director of the festival, following his service as conductor of the Cincinnati Symphony Orchestra. The Festival Chorus, as well as a special children's choir assisting in the Bach Mass, has been prepared by Alfred Hartzel, chorus master since 1908.

Works to be sung and assisting artists are as follows:

TUESDAY EVENING, MAY 2.
Handel's "Samson," with Mmes. Matzenauer, Kathryn Meisle and Emily Roosevelt; Messrs. Robert Steel, Ezio Pinza, Herbert Gould and Joseph Schenke.

WEDNESDAY EVENING, MAY 3.
Bach's Mass in B minor, with Mmes. Grete Stueckgold and Margaret Matzenauer, Messrs. Richard Crooks and Ezio Pinza.

THURSDAY AFTERNOON, MAY 4.
Mozart's overture to "Don Giovanni," serenade for wind instruments and three arias, sung by Mme. Stueckgold, violin obbligato by Emil Heerman.
Brahms's rhapsody for male chorus, with Miss Meisle, contralto, and the First symphony of Brahms.

FRIDAY EVENING, MAY 5.
Wagner's "Mastersingers," six excerpts, with Miss Roosevelt, Messrs. Crooks, Dan Beddoe and Gould.
William Walton's "Belshazzar's Feast," a cantata, with Mr. Gould as soloist.

SATURDAY AFTERNOON, MAY 6.
Beethoven's symphony No. 1, the song "Adelaide," sung by Mr. Beddoe, and the Ninth symphony, with Mmes. Roosevelt and Meisle, Messrs. Beddoe and Pinza.

SATURDAY EVENING, MAY 6.
Berlioz's "Damnation of Faust," with Mme. Matzenauer, Messrs. Steel, Gould and Robert J. Thuman.

THIS CLIPPING FROM

N. Y. JOURNAL

APR 10 1933

Music

More Sibelius By Bostonians

—By Irving Weil—

For his farewell of the season at Carnegie Hall, Serge Koussevitzky, directing the Boston Symphony Orchestra, presented his audience with one of the best balanced and most interestingly chosen programs that New York has listened to since last Fall. None of the music performed was new but the greater part of it was the sort that demands—and so seldom gets—renewal of acquaintance.

Mr. Koussevitzky began his afternoon with the Suite in F by Albert Roussel, the French composer who so completely changed his style of writing after the war. This is music with a modern bite to it and yet not "modernistic." It was followed by the Finn, Jan Sibelius' Seventh Symphony, a strangely arresting work in a single movement. Following the intermission came the Fifth Symphony of Tchaikovsky—for, after all, if one is going to play Tchaikovsky, let it be the real Tchaikovsky and not merely the odds and ends.

Music Today

Musicians Symphony Orchestra, Ernest Schelling conducting Ignace Paderewski's B-minor Symphony and Mr. Paderewski appearing as piano soloist in the Schumann Concerto—Metropolitan Opera House, 8:30 p. m.

From Recent Output

Bostonians, through the current season, have been having a course of the symphonies of Sibelius, but Mr. Koussevitzky of necessity has been able to present only several here. This Seventh Symphony is the Sibelius of the more recent years of composition and represents the growing subjectiveness of his intent.

There is what almost amounts to a conspiracy among writers about Sibelius—except his fellow Finns—to make him and his music seem to fulfill a kind of Byronic tradition of the North. Finland, the land of a thousand lakes, of black forests, is supposed to be the inspiration of all his music. Up to the Third Symphony this was largely true, but with the Fourth a change in significance appeared and has been growing immensely stronger ever since.

Roussel Suite

Sibelius, although he lives a comparatively secluded life in Helsingfors and nearby, has never been out of touch with the world. He has quietly visited these States several times for performances of his music. He has seemingly absorbed all the discoveries of the modernists but adapted them completely to his own purposes, his own uses. So that this Seventh Symphony strikes one most forcibly by its individuality and by its power of expression.

Hearing the Roussel Suite again after a few years. confirmed one's previous judgment that it is excellent music of its period — our own time. The quirks of the modernists are flung away and Roussel, like Sibelius, employs what he thinks good of these latter-day discoveries. The suite is remarkably cogent, well knit music and gives one a touch of the true Gallic spirit.

THIS CLIPPING FROM

NEW YORK SUN

APR 10 1933

Boston Symphony Ends Season

Koussevitsky Includes Albert Roussel's Suite in Concert Program in Carnegie Hall.

By W. J. HENDERSON.

The Boston Symphony Orchestra completed its local season with the concert of Saturday afternoon in Carnegie Hall. Mr. Koussevitzky presented a program of strictly orchestral music, a suite and two symphonies, none thrusting problems upon the minds of the auditors.

The suite, which began the concert, was that in F major, opus 33, of Albert Roussel, composed expressly for the Boston organization, and played by it for the first time anywhere January 21, 1927. Mr. Koussevitzky made New York acquainted with it at the concert of April 7 of the same year. M. Roussel is a good musician, who lives in Paris and does not believe in atonality.

The first movement of his suite is the most arresting. It is also the one in which the composer employs the most noticeable discords. But the movement has some musical meat and is well prepared. The sarabande is conspicuous chiefly for good instrumentation and the final gigue for good humor and candid melody. But the composition, as a whole, is of no great moment. It is dedicated to Mr. Koussevitzky, which recalls a story. A Viennese musician went in a state of exaltation of the spirit to call on Wilhelm Gericke. "Oh, Mr. Gericke," he exclaimed in ecstasy, "Ravel has dedicated his latest work to me." "Serves you right," replied Mr. Gericke.

The second number of Saturday's list was the seventh symphony of Sibelius. This is a condensed work without pause between movements. It is the fashion just now to engage in vivacious and sometimes acriminous dispute about the music of Sibelius. Some declare that it is overrated and point fingers of scorn at Cecil Gray, who wrote an eulogistic book about it. Others stoutly assert that it is underrated, and that, when other musicians now occupying the attention of the philosophers on Mars Hill have been gathered to the unread pages of musical history and the shelves of unvisited libraries, Sibelius will be sitting beside the immortals.

There is no need of acerbity. The seventh symphony is good music, well made. Perhaps it is not "one of the miracles of modern music," as Mr. Gray has told us, but it will suffice. It has sound thematic material, masterly ability in development, and, above all, virile emotion. One cannot again go with Mr. Gray as far as his verdict that its Olympian serenity and repose are unique in modern music and belong to a different age and civilization. It is distinctly music of Sibelius's own mood and manner and equally it belongs to his contemporaneous view of his own world. The individuality of the composition is not that of a time or a place, but of a personality. The music speaks the familiar language of Sibelius and is, therefore, withdrawn from the turmoils and strident shouts of the market place. It is the lyric speech of a thinker who dwells much in his own land, and still more in the privacy of his own meditation. It is not the most imposing of the compositions of Sibelius, but it is a work which claims a prominent position among the creations of the last twenty years.

The concert was brought to its end with the fifth symphony of Tschaikowsky. The old work—it is already called old—bears its years well when it is well performed. It was so played yesterday. True, the exceptionally rich slow movement got a rather bad start owing to uncertainties of embouchure in the horn solo. But it came out triumphant. Purists must have shaken their heads at Mr. Kousevitzky's languishing ritardando in the sobbing cantabile of the first movement. Tschaikowsky made much trouble for conductors with that episode in his score. If it is played as it should be, it sounds almost lachrymose. Tschaikowsky was a person of hysterical tendencies and his music sometimes betrays this. If a conductor tries to temper the passage by speeding up the tempo, he robs the music of all that recommends it to notice. Mr. Koussevitzky's plan was to linger lamentingly on the last phrase of the first section and then accelerate the tempo to take the sting out of the sorrow.

However, small matters should not occupy too much space in a comment. The performance in its entirety seemed to communicate to the audience the full content of the symphony, and beyond that no conductor or orchestra can be expected to go. The audience was enthusiastic and remained to bestow long continued applause on the players.

THIS CLIPPING FROM

SPRINGFIELD, MASS.

NEWS

APR 10 1933

Perhaps for the first time in history a chorus rehearsed a new and difficult score without singing a single note. The score was the "Belshazzar's Feast" of William Walton, which is to be sung in public performance next month by the University of Michigan Choral union.

The first American broadcast of the Walton opus was presented recently over an NBC-WJZ network by the Boston Symphony orchestra and the Cecilia Society chorus. It was heard by the Ann Arbor group through loud speakers placed on the stage in the auditorium. Members of the chorus followed the broadcast performance closely, scores in hand.

The general verdict was that numerous rehearsals would not have given so clear a conception of this complex work as the single brilliant performance by Boston Symphony and the Cecilia chorus.

After the concert Dr Serge Koussevitzky, conductor, received from Earl V. Moore, director of the school of music at the University of Michigan, the following telegram:—

"University Choral union join me in extending congratulations on your brilliant reading of 'Belshazzar's Feast' as received during our special rehearsal tonight. Our performance will occur May 18th and your American premiere of this work gave us pleasure and inspiration. Regards best wishes to orchestra chorus and soloist."

THIS CLIPPING FROM

LEWISTON, ME.

SUN

APR 12 1933

BOSTON SYMPHONY BRAHMS CONCERTS

Serge Koussevitzky has made public in Boston his plans for the Brahms festival which the Boston Symphony Orchestra will give in that city from April 26 to 30 in commemoration of the centenary of the composer's birth. Of six concerts, five will be in Symphony Hall, Boston, and one, on April 27, in Sanders Theatre, Harvard University.

Assisting artists are Ossip Gabrilowitsch and J. M. Sanroma, pianists; Jeanette Vreeland, soprano; David Blair McClosky, baritone; the Harvard Glee Club, under Dr. Archibald T. Davison; the Radcliffe Choral Society, under G. Wallace Woodworth, and a group of the orchestra's string players, including Richard Burgin, Robert Gunderson, Jean Lefranc, Jean Cauhape and Jean Bedetti.

THIS CLIPPING FROM
PROVIDENCE, R. I.
BULLETIN

APR 12 1933

Boston Symphony Orchestra Concludes Season at Albee

Critic Enjoys Last Aesthetic Revel in "Delicate Configurations" and "Lustrous Contrapunal Weavings".—Program Is One of "Magnificent Classics".

The Boston Symphony Orchestra concluded its season at the Albee Theatre last night in a program of magnificent classics. The Rimsky-Korsakoff "Russian Easter" overture and Brahms's symphony were particularly appropriate, the "Easter Overture" being seasonable and the 100th anniversary of the birth of Brahms being about to be celebrated.

The "overture," far less elaborate in orchestral detail than "Scherezade" and other works of this brillilant writer, is no less massive in its grandeur. It is tremendously effective and suggestive. It varies in its tonalities from simple priestly utterances to the fullest powers of the orchestra augmented by bells which suggest the clanging sonorities of Russian cathedrals. The composer's predilection for brilliant bravura cadenza-like solo passages is not forsworn but is not shown as frequently as in his other works, perhaps because of the unmistakably religious aspect of the composition.

Do any visiting celebrities bring to us more delectable tone and glittering floritura than does Mr. Burgin? Perhaps in this work he recalls his happy student days in St. Petersburg and the interruption of his practice hours by clanging of great bells.

Surely no visiting artist brings more noble 'cello tone than Mr. Bedetti or any flautist a more richly pervasive voice than Mr. Laurent.

Dr. Koussevitzsky is not averse to Russian tonal immensities or the orchestral possibilities of Rimsky-Korsakoff and Tschaikowsky. His magnetic personality and sympathy with his native music found immediate response in his men, with resulting stimulus which made for a very exalted plane of orchetral artistry throughout the concert.

The opening strings of Strauss's "Death and Transfiguration" with their soft suggestiveness contrasted sharply with the great tonal spaces of "The Russian Easter" and carried one abruptly from paeans of rejoicing into an atmosphere of deeply solemn suggestiveness, reflections upon the most serious things of life offered us in music. These contained but little concrete directness but through orchestral colorings hardly surpassed in this or the last generation was most potent in poetic musical speech. This work must be considered one of the finest of all illustrations of what may be termed the indirect discourse of music, where delicate musical configurations crowd the senses in wondrous orchestral workmanship, in preparation and anticipation of musical climaxes of gigantic proportions and supreme dignity.

Those who are familiar with Struass's genius of orchestration, his marvellous powers of the development of musical material of the most thoughtful type, must have taken keen delight in Dr. Koussevitsky's unfolding of this superb tone poem. All must have admired the limpid purity of Mr. Laurent's flute, the perfection of ensemble of the strings and the rich sonority of the brass section in what must be considered one of the great utterances of orchestral music.

Notable, too, was Dr. Koussevitzsky's control over his forces, together with his artistic interpretative conceptions, which brought salient musical thoughts into high relief against contrapuntal tapestries and embroideries, making a musical texture of the finest orchestral finish and richness. No small part of this magnificent coloring was accomplished by the perfection of the wood wind choir and the sweeping arpeggios of the two harps, which mean so much in this work.

Then we turned to calmer moments, less exacting and harrowing to the musical senses, to music which tells no great lesson, depicts no tremendous spiritual cataclysm or exacts no self-searching, to a symphony so replete with charming and graceful melodies that it contains enough thematic material for half a dozen symphonic poems and which must be considered one of the most beautiful of all symphonies. The constant association of this conductor and orchestra during the past few years with Brahms has made their work quite authoritative. This symphony is pure music; it has no program. At the hands of Dr. Koussevitsky and his men it was a joy and a delight. To the performers as well as to the genius of the composer must be ascribed the success of this symphony, now offered as an expression of tribute to the memory of one of the greatest composers of all time.

One noted the exquisite beauty of tone of the 'cello section, the perfection of the entire ensemble of the orchestra in the rapid figurations, the lustrous contrapuntal weavings and interplay of strings and wood wind in the graceful "andante" and in the vivacious "allegro" of the finale. If one was reminded of Beethoven and Cherubini, so much the better for both, and for us, for they make very good and kindly friends.

And so the orchestra departed in glory, after one of the best concerts it has ever given in this city. Any community which has enjoyed four concerts from this unrivalled orchestra in a season is rich indeed, yet it is one of the indisputable characterizations of the wealthy to desire more and even more wealth. It is with such commendable longing that this season closes, leaving one even at this time in the pleasurable anticipation of the return of this orchestra next season and hoping for a larger allotment of concerts.

The program:

Rimsky-Korsakov—
"The Russian Easter," Overture on Themes of the Russian Church, Op. 36.
Strauss—
"Tod und Verklarung" ("Death and Transfiguration") Tone Poem, Op. 24.
Brahms.. Symphony No. 2 in D major, Op. 73
I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazio, quasi andantino.
IV. Allegro con spirito.

DR. W. LOUIS CHAPMAN.

PROVIDENCE, R. I.
JOURNAL

APR 12 1933

IN TERMS OF MUSIC,
Comment in Season

Boston Symphony Ends Season at Albee; Critic Enjoys Last Aesthetic Revel in "Delicate Configurations" and "Lustrous Contrapuntal Weavings"

The Boston Symphony Orchestra concluded its season at the Albee Theatre last night in a program of magnificent classics. The Rimsky-Korsakoff "Russian Easter" overture and Brahms's symphony were particularly appropriate, the "Easter Overture" being seasonable and the 100th anniversary of the birth of Brahms being about to be celebrated.

The "overture," far less elaborate in orchestral detail than "Scherezade" and other works of this brilliant writer, is no less massive in its grandeur. It is tremendously effective and suggestive. It varies in its tonalities from simple priestly utterances to the fullest powers of the orchestra augmented by bells which suggest the clanging sonorities of Russian cathedrals. The composer's predilection for brilliant bravura cadenza-like solo passages is not forsworn but is not shown as frequently as in his other works, perhaps because of the unmistakably religious aspect of the composition.

Do any visiting celebrities bring to us more delectable tone and glittering floritura than does Mr. Burgin? Perhaps in this work he recalls his happy student days in St. Petersburg and the interruption of his practice hours by clanging of great bells.

Surely no visiting artist brings more noble 'cello tone than Mr. Bedetti or any flautist a more richly pervasive voice than Mr. Laurent.

Dr. Koussevitzsky is not averse to Russian tonal immensities or the orchestral possibilities of Rimsky-Korsakoff and Tschaikowsky. His magnetic personality and sympathy with his native music found immediate response in his men, with resulting stimulus which made for a very exalted plane of orchetral artistry throughout the concert.

The opening strings of Strauss's "Death and Transfiguration" with their soft suggestiveness contrasted sharply with the great tonal spaces of "The Russian Easter" and carried one abruptly from paeans of rejoicing into an atmosphere of deeply solemn suggestiveness, reflections upon the most serious things of life offered us in music. These contained but little concrete directness but through orchestral colorings hardly surpassed in this or the last generation was most potent in poetic musical speech. This work must be considered one of the finest of all illustrations of what may be termed the indirect discourse of music where delicate musical configurations crowd the senses in wondrous orchestral workmanship, in preparation and anticipation of musical climaxes of gigantic proportions and supreme dignity.

Those who are familiar with Struass's genius of orchestration, his marvellous powers of the development of musical material of the most thoughtful type, must have taken keen delight in Dr. Koussevitsky's unfolding of this superb tone poem. All must have admired the limpid purity of Mr. Laurent's flute, the perfection of ensemble of the strings and the rich sonority of the brass section in what must be considered one of the great utterances of orchestral music.

Notable, too, was Dr. Koussevitzsky's control over his forces, together with his artistic interpretative conceptions, which brought salient musical thoughts into high relief against contrapuntal tapestries and embroideries, making a musical texture of the finest orchestral finish and richness. No small part of this magnificent coloring was accomplished by the perfection of the wood wind choir and the sweeping arpeggios of the two harps, which mean so much in this work.

Then we turned to calmer moments, less exacting and harrowing to the musical senses, to music which tells no great lesson, depicts no tremendous spiritual cataclysm or exacts no self-searching, to a symphony so replete with charming and graceful melodies that it contains enough thematic material for half a dozen symphonic poems and which must be considered one of the most beautiful of all symphonies. The constant association of this conductor and orchestra during the past few years with Brahms has made their work quite authoritative. This symphony is pure music; it has no program. At the hands of Dr. Koussevitsky and his men it was a joy and a delight. To the performers as well as to the genius of the composer must be ascribed the success of this symphony, now offered as an expression of tribute to the memory of one of the greatest composers of all time.

One noted the exquisite beauty of tone of the 'cello section, the perfection of the entire ensemble of the orchestra in the rapid figurations, the lustrous contrapuntal weavings and interplay of strings and wood wind in the graceful "andante" and in the vivacious "allegro" of the finale. If one was reminded of Beethoven and Cherubini, so much the better for both, and for us, for they make very good and kindly friends.

And so the orchestra departed in glory, after one of the best concerts it has ever given in this city. Any community which has enjoyed four concerts from this unrivalled orchestra in a season is rich indeed, yet it is one of the indisputable characterizations of the wealthy to desire more and even more wealth. It is with such commendable longing that this season closes, leaving one even at this time in the pleasurable anticipation of the return of this orchestra next season and hoping for a larger allotment of concerts.

The program:

Rimsky-Korsakov—
"The Russian Easter," Overture on Themes of the Russian Church, Op. 36.
Strauss—
"Tod und Verklarung" ("Death and Transfiguration") Tone Poem, Op. 24
Brahms.. Symphony No. 2 in D major, Op. 73
I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazio, quasi andantino.
IV. Allegro con spirito.

DR. W. LOUIS CHAPMAN.

LOWELL, MASS.
COURIER CITIZEN

APR 12 1933

MOMENTS
By SIDNEY

To Whom Announcements and Matters May Be Addre

ON THE CALENDAR

The Brahms Festival.

It is a notable series of programs which Dr. Koussevitzky, of the Boston Symphony Orchestra, has arranged in commemoration of the centenary of the birth of Brahms. Those who remember the previous Brahms festival not so long ago in Symphony hall will know what to expect. Five of the six concerts will be given in Symphony hall, two of them in the regular subscription course, although some seats are available for both. The concerts of Wednesday evening and Thursday afternoon are open only by invitation to subscribers to the symphony concerts. That on Sunday afternoon is for the benefit of the orchestra's pension fund, with seats on sale to all comers up to the capacity of the hall. The series opens on Wednesday evening, April 26, and continues through the following Sunday afternoon.

Assisting artists are Ossip Gabrilowitsch and J. M. Sanroma, pianists; Jeanette Vreeland, soprano; David Blair McClosky, baritone; the Harvard Glee Club, under Dr. Archibald T. Davidson; the Radcliffe Choral Society, under G. Wallace Woodworth, and a group of the orchestra's string players, including Richard Burgin, Robert Gunderson, Jean Lefanc, Jean Cauhape and Jean Bedetti.

Following are the programs selected from Brahm's works:

WEDNESDAY EVENING, APRIL 26
Variations on a theme by Haydn.
Concerto, A minor, violin and 'cello.
Symphony No. 4, E minor.

THURSDAY AFTERNOON, APRIL 27.
Sonata, A major, violin and piano.
Soprano songs.
"Liebeslieder" waltzes for chorus.
String quartet in G major.

THURSDAY EVENING (SANDERS THEATRE).
"Academic Festival" overture.
Concerto, A minor, violin and 'cello.
Symphony No. 2, D major.

FRIDAY AFTERNOON AND SATURDAY EVENING.
"Academic Festival" overture.
Piano concerto No. 2, B flat.
Symphony No. 1, C minor.

SUNDAY AFTERNOON, APRIL 30.
"A German Requiem."

The judges of the annual competition for the award of a Mason & Hamlin grand piano at the New England Conservatory this afternoon will be Dr. Serge Koussevitzky, Ernest Schelling and Carl Friedberg. Each contestant will play one piece of a personal choice and the following prescribed selections: Bach, a prelude and fugue, or the equivalent, and Beethoven, one movement of a Sonata. Last year the winner of the contest was Gladys Heathcock of this city.

Markevitch's "Rebus."

In New York last week among other numbers the Boston Symphony Orchestra played for the first time in America the ballet music "Rebus" of Igor Markevitch, a young Russian living in Paris. Boston, presumably will hear it later. Olin Downes of the Times had the following comment on piece and performance:

> The audience received this music very well. It is a very clever piece of writing and no question about it. This commentator had the privilege of hearing Mr. Markevitch play his music, as badly as only a composer can, last spring in Paris, and he was impressed. The rhythmic skeleton of the piece seemed very strong and clear, of cumulative action and interest. The orchestration, on score paper, looked very promising.
>
> Some of these impressions were confirmed last night. Others were altered by the superb orchestral performance. Under these circumstances the composition was heard for the first time as a unit, with its details given their light and shade and their actual perspective.
>
> And this just perspective was not unconditionally to the advantage of the composition. It has considerable "go" and youthful animation and temperament. It is entirely a study in rhythms. There is no musical nugget. We are presented with the somewhat mathematical proposition of the "Rebus," and we behold the composer's ingenious and dexterous solution.

Supplementing other efforts to add to the fund for the maintenance of the Metropolitan Opera will be a grand ball in the opera house on April 28. Nothing of the kind on such an elaborate scale has been staged in the opera house since 1889 when the brilliant Centennial ball was given as a reception to President Benjamin Harrison.

Maria Jeritza, formerly of the Metropolitan Opera, is soon to begin work on her first motion picture in Vienna. This film will be supplied with both German and English sound slips. The singer will appear with the Vienna Opera in June and will return here for a concert tour next season.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS-TRIBUNE

APR 12 1933

-:- MUSIC -:-

THE FINAL CONCERT

Dr. Koussevitzky and his great aggregation of musicians played their last concert of the season at the Albee Theatre last night and left us to carry on for many a month with the memory of performances which, though somewhat uneven, included many a moment of rare beauty.

There was a novelty last night so far as Providence is concerned. It was "The Russian Easter" Overture on Themes of the Russian Church, the composer being Rimsky-Korsakov. So suitable is this music to the season that it was played a few days ago in Philadelphia by Mr. Stokowski and his orchestra, and is being played probably elsewhere this week. In it is all the pomp and sonority of the Russian church, all the color of its ritual and the sincerity of its devotion. Here we have the tonal version of the greatest of all tragedies and the greatest of all triumphs as the Slav imagination has conceived them. It is music that might seem to come strangely from such a master of phantasy as Rimsky was, yet on examination that strangeness is only on the surface. In reality we have here much the same sort of childlike love of glamor which inspires the secular compositions of the master, the love of wonderful lights, of gorgeous investiture, of great crowds bent on a common purpose of loveliness.

* * *

Mr. Koussevitzky can understand such music far better than one not born in a Slav country can. To us it seemed at times far too elaborate to be entirely devotional, but we have no right to judge. When it comes to works of the imagination, that which we cannot wholly understand we must try to take on faith if we are to see its real beauty. We must adapt ourselves to idioms unfamiliar to us, and that is hardly possible at a first hearing. What there is no doubt about is the beauty of tone which was produced last night and of the fascination which an obviously inspired leadership produced.

* * *

About the "Tod und Verklaerung"—the Death and Transfiguration—by Richard Strauss which followed, and which, also, was appropriate to the week through which we are living, we need say only that Mr. Koussevitzky played it as beautifully, with all the same certainty of purpose and accuracy of achievement, as he has played it here before. This is a work behind which is not only the inspiration of the poet but profound philosophic thought. The "Death" section was deeply reflective, the "Transfiguration" section profoundly ecstatic. Difficult, indeed, is it to find in any music a greater sense of regeneration than soars out of its last chords. Mr. Koussevitzky seemed as he played it to be as "one leading a regiment of the Lord," a regiment singularly blessed with the gift of praiseful vision which was given to David — lucid, strong, vigorous praise in which the soul of man triumphing over all obstacles wins to its eternal significance.

* * *

The concert concluded with the second Brahms symphony played, no doubt, in honor of the composer's centennial. At times its lovely sweep was wholly satisfying; at times Dr. Koussevitzky seemed to forget the wood for the trees, to neglect the whole for the part, to indulge himself in that virtuosity of which he is such a brilliant master but which sometimes shatters the integrity of his imaginative concepts.

* * *

It would not be fitting to conclude without a word in praise of the beautiful playing of individual passages throughout the evening by the concertmaster, Mr. Burgin, by the leader of the 'cellists, Mr. Bedetti, one of the finest as well as one of the most charming of artists, and by Mr. Laurent whose flute can summon stars out of the darkness or make a thread of lovely light from earth unto the heavens.

Alas! the season is over. 'Tis true, 'tis pity, and pity 'tis, 'tis true.

CHRONOS.

THIS CLIPPING FROM
N. Y. EVENING POST

APR 10 1933

Music : By Oscar Thompson

Boston Symphony, Under Koussevitzky, Brilliantly Concludes Its Series of New York Concerts

IN CONCLUDING for the season the Boston Symphony's series of concerts in New York, Serge Koussevitzky regaled his Carnegie Hall audience on Saturday afternoon with a program adroitly constructed and brilliantly played. In the order named, this program embraced Roussel's Suite in F major, a product of 1926; the seventh of the Sibelius symphonies, of a year or two earlier; and Tchaikovsky's symphony No. 5, in E minor, which dates back to the late eighteen-eighties.

As Mr. Koussevitzky has been something of a specialist in the symphonies of Tchaikovsky, the demonstration evoked by a white-hot performance of the E minor: bordering at times on the frenetic, was another of history's repetitions. But he is known also as a specialist in the symphonies of Sibelius and this year has played for his Boston audiences all seven of the Finnish master's works in this form. In New York he has played during the season the First, Fifth and Seventh (the Second he gave us a year ago), along with the Tone-Poem, "Tappiola" and the "Swanwhite" Suite. Other conductors during the season have contributed performances of the Fourth Symphony, "En Saga," some incidental music to the "Tempest," and—lest we forget—"Findlandia." The violin concerto is on tomorrow night's Philadelphia Orchestra program.

FROM this it will scarcely be concluded that Sibelius, today, is for Manhattan a neglected composer. The Seventh remains the last of the Sibelius symphonies, so far as public performance is concerned; its long-awaited successor apparently being still in course of preparation. Spokesmen for the man of Tavastehus and Jarvenpaa assure us, however, that the Eighth is no myth. It was the Seventh which drew from Cecil Gray his most extravagant statement in his recent book on Sibelius; the contention that not only is Sibelius the greatest symphonist since Beethoven, but there can be doubt if Beethoven himself surpassed or equaled the Sibelius Seventh. We can admire this symphony without granting it any such place. The two Beethoven symphonies which figured on Arturo Toscanini's Philharmonic program yesterday afternoon are in no danger of an eclipse. There is lovely and at times lofty melodic utterance in the Sibelius Seventh, and its form—that of a single movement with sections of varying pace and character skillfully knit into an organic whole—bespeaks an artist of a high order. It is a work aloof, but tender; compact, but of a freedom of motion that suggests even the rhapsodic, compounded as it is of many fragmentary motives and a few songful expansions. Clearly, it is exceptionally good music and music that may grow steadily with rehearings. But as yet it is in no position to challenge Schubert or Brahms. The performance was one clear and eloquent.

The Roussel Suite is the music of an able craftsman with ideas that are better than middling and still not distinguished or individual enough to give his work other than the transient interest of pleasant conversation glibly and racily turned.

"Let Their Celestial Concerts All U

Other Musi

THIS CLIPPING FROM
N. Y. TELEGRAPH

PR 11 1933

Koussevitzky Ends Season

Boston Symphony Given Ovation at Final Concert at Carnegie Hall.

by **Muriel Williams**

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conductor, gave its fifth and last concert of its New York season Saturday afternoon at Carnegie Hall.

The program comprised, for the first half, a Suite in F major, opus 33, in three movements — Prelude, Sarabande, and Gigue—by Albert Charles Paul Roussel, and Sibelius' Seventh Symphony, op. 105, and, for the second half, Tchaikovsky's Fifth Symphony in E minor, op. 64.

The Roussel Suite, composed in 1926, was originally written for performance by the Boston Symphony Orchestra and dedicated to Dr. Koussevitzky. As the composer indicates, it is not programmatic, but conceived merely as "de la musique pure," which description well applies to the finished score. The "Prelude," with its feeling of lightness and laughter, its vivace tempo, typifies Spring, and the "Sarabande," with its pathos and palatable undertone of according discords, its moderate tempo, the Fall. The last movement, "Gigue," is a subtle combining of the two moods. There is marked unity of thematic material and development throughout.

Of the Sibelius magnificent Seventh Symphony little need be said beyond reiterating praise of its oft-referred to grandeur and majestic beauty of its content. In this masterpiece there is no doubt that the composer shows himself at the zenith of his creative ability and, needless to say, Dr. Koussevitzky and his orchestra gave a powerfully stirring interpretation of this noble work.

Tchaikovsky's Fifth Symphony, composed eleven years later than his Fourth, always awakens a renewed sense of the composer's tremendous spiritual development in that interim. His vastly enlarged concepts of melody, increased firmness of structure, depth and warmth of feeling, and the overwhelming dignity of the finished work make its performance by such an unrivalled and sympathetic musician as Dr. Koussevitzky a well-nigh perfect experience for the music lover.

Dr. Koussevitzky and his orchestra were accorded enthusiastic acclaim at the close of the concert.

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

APR 12 1933

Symphony Season Reaches Its Close

Boston Organization Attracts Large Audience to Albee Theatre

To close the season's series of Boston Symphony Orchestra concerts in Providence ~~last evening~~ Dr. Serge Koussevitzky, the inspired leader of this great organization, chose a Brahms symphony. With it on the programme were a Strauss tone poem and a work by Rimsky-Korsakov, an overture on themes of the Russian church bearing the timely title "The Russian Easter." It was a list of numbers calculated to appeal to the discriminating tastes of the audiences which attend these concerts although somewhat less inspiring to the senses, less exciting, than many other programs which have been presented by the same orchestra in Providence in this and past seasons.

The program has been given here in reverse order, which seems to be the order in which the several numbers appealed to the audience.

The symphony, of course, is a beautiful work of the highest rank of major compositions, although lacking in the tremendous appeal which many other symphonies carry. The Russian number also has a lesser attraction than others produced by the same composer. Rimsky-Korsakov is invariably one of the notable attractions of any symphony season but others of his compositions have been heard which bear, ot least, a more clearly understood message.

Perhaps neither of these two, the Brahms symphony or the Rimsky-Korsakov overture, made such a profound appeal to the large audience that crowded the Albee Theatre as did the Strauss tone poem, abounding in majestic passages which fairly thrilled the hearer. A glorious thing, marvelously played, it aroused the complete enthusiasm of the audience and its rendition fully merited the ovation which the entire orchestra received at the close.

As usual on the closing evening of these concerts, an appeal was made in behalf of the series to be given next season. Dr. Clarence Barbour, president of Brown University, made a brief address in which he expressed appreciation of the splendid concerts and exhorted all interested in symphony music to subscribe for the next course of concerts well in advance. A fund of $4,500 is needed for this purpose, and doubtless this sum will be subscribed in order to insure the repetition of the Boston Symphony Orchestra's visits. Last evening's program follows:

Rimsky-Korsakov—
"The Russian Easter," Overture on Themes of the Russian Church, Op. 36.
Strauss—
"Tod und Verklarung" ("Death and Transfiguration") Tone Poem, Op. 24.
Brahms . . . Symphony No. 2 in D major, Op. 73.
I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazio, quasi andantino.
IV. Allegro con spirito.

THIS CLIPPING FROM
N. Y. World-Telegram

APR 10 1933

Big Tribute Paid to Boston Band

Concert Patrons Shout Their Admiration.

By PITTS SANBORN.

Musically the week-end was distinguished by one of the most important concerts the Boston Symphony Orchestra has given in the forty-seven years of its visits to New York. This concert evoked tumultuous applause and shouts of "Bravo!" from a large audience in Carnegie Hall, Saturday afternoon, when it brought forward once more the F major suite of Albert Roussel, the seventh symphony of Jan Sibelius and Tschaikowsky's fifth symphony.

The Roussel and the Sibelius pieces had been introduced to New York by the Bostonians under the leadership of Mr. Koussevitzky six years ago this month ~~and six~~ years ago January, respectively. There have been subsequent performances here. Still, Saturday one felt that each was expounded for us with something bordering on finality.

More Sibelius Music Needed.

The suite, consisting orthodoxly enough of prelude, carabande and gigue, is, in the time-honored phrase, a pouring of new wine into old bottles. The workmanship of the bottles displays the excellent craft that we expect from so skilled an artificer as its composer.

As for the vintage, that is distinctly synthetic—a little of a good many things, from Puccini to Stravinsky, but of anything identifiable as Roussel hardly a trace. This suite was disposed of in so thorough a manner on Saturday that no need exists for calling it up again.

On the other hand, the Sibelius symphony should be heard again and again. The belief is gaining ground that Sibelius ranks among the most important of symphonists. Yet, though his symphonies are being performed with increasing frequency, they nevertheless are not given often enough.

The single movement of the seventh, despite memories of "Tristan," of "Richard Strauss," and even of "Madama Butterfly," is preponderantly Sibelius — the northern dreamer of moorland, woods and lakes.

Tschaikowsky Fifth Acclaimed.

However, in spite of Saturday, our public is not yet sufficiently familiar with this symphony. On Saturday it was placed before us with impressive sweep and power as well as tonal splendor.

Another outstanding feature of the concert, strange as it may seem, was that hard-worked composition, the Tschaikowsky fifth. Perhaps it is a specialty of Mr. Koussevitzky's. In any event, he and his men set forth the familiar music with a completeness of emotional and sensuous expression seldom equalled. No wonder the hearers stayed on to clap their hands and shout!

Sibelius, Beethoven, And Nature

Note on the Two Composers As the Sibelian Cycle Draws to End

IN his recent biography of Jan Sibelius, Mr. Cecil Gray compares the compositions of this great symphonist with those of Beethoven himself. He discusses the nature and confines of symphonic material as opposed to form, which is arbitrary and subject to the composer's needs and temperament, and thereon bases his distinction betwen the symphony and other forms of instrumental literature, such as the symphonic or tone poem. Subsequently, Mr. Gray exhibits no hesitation in placing Sibelius side by side with Beethoven as second to none in the ranks of symphonic creators. His argument is careful and strongly presented. The symphonies of Berlioz and Brahms he considers as impure specimens of the being and substance of symphonic art, though he does not pretend to minimize their virtues in other respects. However extreme or exaggerated his readers may judge such conclusions, they will readily admit that according to the norms which he has established, no nineteenth or twentieth century symphonist more assuredly deserves to be regarded as Beethoven's successor than the Finnish composer.

Yet the comparison, and the force of the whole argument seem to be based on externals (not that they are superficial or without considerable weight on that account). A real and insurmountable aspect of the two men is contemplated, examined, analyzed and the conclusions drawn cannot be rejected or altered if their premises are granted. But another phase, sparingly treated by the biographer since it is not necessarily within the province of his subject and aim, penetrates more pervasively the character of the two composers and accounts, in part, for the perfectly obvious dissimilarity, the essential incompatibility of their respective symphonies. The restless creative spirits of the two geniuses, finding their mode of expression in the same medium, adhere to polar extremities separated by the antipathies of human nature.

The incongruity of their approaches to an identical art is not dissolved by attempts to compare their three more or less corresponding stages of development. With the maturity of both, as with most great artistic creators, the tendency to universalize the substance of their creative spirits by means of their art became more and more pronounced; but their development followed divergent paths. Beethoven was ever self-sufficient. He was a veritable superman of music whose personal feelings became symbols of universalized human emotions. They sprang, however, from an internal source; the inspiration of Beethoven, to whatever extent influenced or guided by external, worldly events, by the grandeur or intimacy of nature, by the occurrence of social and political upheavals, originated inevitably from within, although ultimate expression in music transcends the mortality of isolated sentiments and individual passions. The warmth of humanity pervades all his music.

The northern temperament of Sibelius evades this closeness, this familiarity, this sympathetic bond which connects the objectivity of music heard with the receptivity of the hearer. Sibelius the composer is essentially an extrovert. Not that he is unwilling or unable to express in the medium of sound his own feelings; what composer has endeavored or wished to do otherwise? But these feelings appear to be the direct reflection of something external, something irresistible and completely autonomous—a cold, awful nature which remains unapproachable, remote, foreign to the throbs of human passion, yet ever the source of inspiration, the object of a dreadful wonder. The romantic intimacy with nature is alien to such an attitude. Sibelius is the uncommon genius who stands aloof, devoid of human combativeness against the forces of nature, passively receptive and coldly responsive. His music is completely untainted by the intrusion and admixture of the personal element which colors nature in the eyes of human spectators.

Of course this isolation does not preclude response of some sort, reactions involving a disturbance of the composer's mental faculties. But nature seems to stimulate reason rather than become an object of mere contemplation and understanding; reason is applied with no sense of its superiority, but with the recognition of its own insufficiency and inadequacy. Nature is something utterly and hopelessly beyond the sphere of human reason to cope within any degree of completeness—it becomes an object of awful reverence, of submissive bewilderment. The beautiful in nature surrenders to the sublime, and it is this feeling of sublimity which distinguishes Sibelius's music from all that preceded it.

Nature-inspired music had always submitted to the romantic approach and outlook, which find sometimes a contrast, sometimes a reciprocal source of interplay between external phenomena and internal, emotionally vitalized human activity. Poets imagine their own poetic thoughts to be reflected in a sympathetic, innocent universe. Or nature is devitalized, appearing tempered and pacified through the eyes of cultivated humanity. The "pastoral" is not nature in the nude. Or it is represented in music by attempts to imitate sounds and incorporate the sentiments which it arouses or reflects in a dutifully polished and artistic composition. Sibelius, even though his expressive possibilities are confined by his own self-imposed classical predispositions, is able to disclose nature in its bare, brute realism, unadorned and uncontamniated.

The symphonies of Sibelius, in which lie his greater power for startling expressiveness, do not manifest the inventiveness, the adventurous display, the new and amazing discoveries which appeared in the music-dramas of Wagner, the dramatic symphonies of Berlioz, or the tone-poems of Strauss. His ingenuity lies in the exhaustive exploitation of more or less familiar musical devices, by the use of which he is able to produce entirely novel effects truly without precedent in the history of instrumental music. Brahms, for instance, did not hesitate to utilize combinations of low-pitched sonorous instruments to yield complex timbres which stir up confused, clouded sensations. Sibelius seized these means, explored their expressive possibilities, isolated their occurrence from high tonal regions, and achieved daring sections of bleak, cold sounds, utterly devoid of color and richness, gray layers of varying shades, piled up one on another. Sometimes scores of such measures occur, building a firm, continuous background, a bed-rock foundation, against which is set abrupt and animated sections of swirling violins, or poignant, fragmentary snatches from the woodwinds. There is something primitive, unregenerated, direly and cruelly destitute about these passages. Yet it is by means of his apparent poverty of material, music deprived of its potential wealth of harmonic and instrumental color, that Sibelius is able to establish and maintain these resistant barriers of sound—skeletonized music, firm, puissant, irresistible.

Again, short figures, fragments of potential themes, appear, disappear, appear once more, are thrown about from one group of instruments to another, expanded, become modified, truncated, grow again, and finally blossom out into a full-fledged theme; the choir of brass gently breaks through an indefinite mass of moving sound, and with a sudden dynamic crescendo it radiates a white illumination, a dazzling brilliance; or thematic and harmonic material is presented, its volume gradually and steadily augmented, more instruments joining to increase harmonic richness, the progressions driven further and further, surging on, unrequited, mercilessly, the listener feels, till the climax comes like some catastrophic blast to terminate the deluge. The passions are aroused, heightened, cloyed, but they are not the passions of warm-blooded humanity; they are the striving feelings of mortals toward something utterly beyond them, void, infinite, incomprehensible. Nature is reflected in the music of Sibelius as in that of no other composer; it is unimpeded by human vehemence, released from personal sympathy, exempt from religious fervor. JAMES H. FASSETT

3rd BIG WEEK
MUSSOLINI SPEAKS
A COLUMBIA ROAD SHOW PICTURE
TWICE DAILY 2:30 and 8:20 P.M.
MATS. 40¢ to 68¢ EVES. 50¢ to $1
Plus Tax
Tel. HAN. 1175
TREMONT

ORK
Chelsea 3-8860

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

APR 14 1933

VARIATIONS

By WILLARD M. CLARK

The time of spring music festivals is almost upon us. There are fewer festivals this year but those that are to be given will be of exceptional caliber if one can judge from advance announcements. There are rumors that the Springfield Festival will be revived, perhaps next year, and we know more than one conductor is looking with longing eyes toward Springfield and that one in particular feels that now is the time to lay the groundwork. Be that as it may Springfield will have no festival this year.

The best Springfield music lovers can do is to journey to Boston for the Brahms Festival which the Boston Symphony Orchestra will give in that city from April 26 to 30 in commemoration of the centenary of the composer's birth. Of the six concerts, five will be in Symphony Hall and one, on April 27, in Sanders Theater, Harvard University.

Assisting artists are: Ossip Gabrilowitsch and J. M. Sanroma, pianists; Jeanette Vreeland, soprano; David Blair McCloskey, baritone; the Harvard Glee Club under Dr. Archibald T. Davison; the Radcliffe Choral Society under G. Wallace Woodworth and a group of the orchestra's string players including Richard Burgin, Robert Gunderson, Jean Lefranc, Jean Cauhape and Jean Bedetti.

Following are the programs selected from Brahms' works:

WEDNESDAY EVENING, APRIL 26.
Variations on a theme by Haydn.
Concerto, A minor, violin and 'cello.
Symphony No. 4, E minor.

THURSDAY AFTERNOON, April 27.
Sonata, A major, violin and piano.
Soprano songs.
"Liebeslieder" waltzes for chorus.
String quintet in G major.

THURSDAY EVENING (SANDERS THEATER).
"Academic Festival" overture.
Concerto, A minor, violin and 'cello.
Symphony No. 2, D major.

FRIDAY AFTERNOON AND SATURDAY EVENING.
"Academic Festival" overture.
Piano concerto No. 2, B flat.
Symphony No. 1, C minor.

SUNDAY AFTERNOON, APRIL 30.
"A German Requiem."

There are two outstanding spring festivals in the country, namely the Cincinnati biennial May Festival and the annual festival at Ann Arbor, maintained by the Musical Society of the University of Michigan.

Cincinnati's 30th biennial festival will be held May 2-6, with six concerts scheduled including two matinees. Eugene Goosens will direct in spite of a serious illness. Among the eminent artists are Margaret Matzenaur, contralto; Kathryn Meisle, contralto; Emily Roosevelt, soprano; Robert Steel and Richard Crooks, tenors, and Ezio Pinza and Herbert Gould, basses. Others to be heard include the veteran tenor, Dan Beddoe, Grete Stueckgold, soprano, and Joseph Schenke, basso.

The programs and those taking part in them are as follows:

TUESDAY EVENING, MAY 2.
Handel's "Samson," with Mmes. Matzenauer, Kathryn Meisle and Emily Roosevelt; Messrs. Robert Steel, Ezio Pinza, Herbert Gould and Joseph Schenke.

WEDNESDAY EVENING, MAY 3.
Bach's Mass in B minor, with Mmes. Grete Stueckgold and Margaret Matzenauer, Messrs. Richard Crooks and Ezio Pinza.

THURSDAY AFTERNOON, May 4.
Mozart's overture to "Don Giovanni," serenade for wind instruments and three arias, sung by Mme. Stueckgold, violin obbligato by Emil Heerman.
Brahms' rhapsody for male chorus, with Miss Meisle, contralto, and the First symphony of Brahms.

FRIDAY EVENING, May 5.
Wagner's "Mastersingers," six excerpts, with Miss Roosevelt, Messrs. Crooks, Dan Beddo and Gould.
William Walton's "Belshazzar's Feast," a cantata, with Mr. Gould as soloist.

SATURDAY AFTERNOON, MAY 6.
Beethoven's symphony No. 1, the song "Adelaide," sung by Mr. Beddoe, and the Ninth symphony, with Mmes. Roosevelt and Meisle, Messrs. Beddoe and Pinza.

SATURDAY EVENING, MAY 6.
Berlioz "Damnation of Faust," with Mme. Matzenauer, Messrs. Steel, Gould and Robert J. Thuman.

The Ann A

BALTIMORE,
POST

APR 14 1933

SEEK REACTION TO PROPOSED CONCERTS

A preliminary canvass to determine whether or not Baltimore music lovers desire a series of concerts at the Lyric next season by the Boston Symphony Orchestra is being conducted by means of a circular letter signed by Miss Elizabeth Ellen Starr, the orchestra's Baltimore counselor.

The desirability of having the Boston Symphony return for a group of engagements has been under consideration for some time. It has been paying annual visits since 1884, but during the last decade or so they have been limited to one a season. It is now in its fifty-second season and its director, Dr. Serge Koussevitzky, has served longer than any other of its conductors.

167

Sibelius, Beethoven, And Nature

Note on the Two Composers As the Sibelian Cycle Draws to End

15

IN his recent biography of Jan Sibelius, Mr. Cecil Gray compares the compositions of this great symphonist with those of Beethoven himself. He discusses the nature and confines of symphonic material as opposed to form, which is arbitrary and subject to the composer's needs and temperament, and thereon bases his distinction betwen the symphony and other forms of instrumental literature, such as the symphonic or tone poem. Subsequently, Mr. Gray exhibits no hesitation in placing Sibelius side by side with Beethoven as second to none in the ranks of symphonic creators. His argument is careful and strongly presented. The symphonies of Berlioz and Brahms he considers as impure specimens of the being and substance of symphonic art, though he does not pretend to minimize their virtues in other respects. However extreme or exaggerated his readers may judge such conclusions, they will readily admit that according to the norms which he has established, no nineteenth or twentieth century symphonist more assuredly deserves to be regarded as Beethoven's successor than the Finnish composer.

Yet the comparison, and the force of the whole argument seem to be based on externals (not that they are superficial or without considerable weight on that account). A real and insurmountable aspect of the two men is contemplated, examined, analyzed and the conclusions drawn cannot be rejected or altered if their premises are granted. But another phase, sparingly treated by the biographer since it is not necessarily within the province of his subject and aim, penetrates more pervasively the character of the two composers and accounts, in part, for the perfectly obvious dissimilarity, the essential incompatibility of their respective symphonies. The restless creative spirits of the two geniuses, finding their mode of expression in the same medium, adhere to polar extremities separated by the antipathies of human nature.

The incongruity of their approaches to an identical art is not dissolved by attempts to compare their three more or less corresponding stages of development. With the maturity of both, as with most great artistic creators, the tendency to universalize the substance of their creative spirits by means of their art became more and more pronounced; but their development followed divergent paths. Beethoven was ever self-sufficient. He was a veritable superman of music whose personal feelings became symbols of universalized human emotions. They sprang, however, from an internal source; the inspiration of Beethoven, to whatever extent influenced or guided by external, worldly events, by the grandeur or intimacy of nature, by the occurrence of social and political upheavals, originated inevitably from within, although ultimate expression in music transcends the mortality of isolated sentiments and individual passions. The warmth of humanity pervades all his music.

The northern temperament of Sibelius evades this closeness, this familiarity, this sympathetic bond which connects the objectivity of music heard with the receptivity of the hearer. Sibelius the composer is essentially an extrovert. Not that he is unwilling or unable to express in the medium of sound his own feelings; what composer has endeavored or wished to do otherwise? But these feelings appear to be the direct reflection of something external, something irresistible and completely autonomous—a cold, awful nature which remains unapproachable, remote, foreign to the throbs of human passion, yet ever the source of inspiration, the object of a dreadful wonder. The romantic intimacy with nature is alien to such an attitude. Sibelius is the uncommon genius who stands aloof, devoid of human combativeness against the forces of nature, passively receptive and coldly responsive. His music is completely untainted by the intrusion and admixture of the personal element which colors nature in the eyes of human spectators.

Of course this isolation does not preclude response of some sort, reactions involving a disturbance of the composer's mental faculties. But nature seems to stimulate reason rather than become an object of mere contemplation and understanding; reason is applied with no sense of its superiority, but with the recognition of its own insufficiency and inadequacy. Nature is something utterly and hopelessly beyond the sphere of human reason to cope within any degree of completeness—it becomes an object of awful reverence, of submissive bewilderment. The beautiful in nature surrenders to the sublime, and it is this feeling of sublimity which distinguishes Sibelius's music from all that preceded it.

Nature-inspired music had always submitted to the romantic approach and outlook, which find sometimes a contrast, sometimes a reciprocal source of interplay between external phenomena and internal, emotionally vitalized human activity. Poets imagine their own poetic thoughts to be reflected in a sympathetic, innocent universe. Or nature is devitalized, appearing tempered and pacified through the eyes of cultivated humanity. The "pastoral" is not nature in the nude. Or it is represented in music by attempts to imitate sounds and incorporate the sentiments which it arouses or reflects in a dutifully polished and artistic composition. Sibelius, even though his expressive possibilities are confined by his own self-imposed classical predispositions, is able to disclose nature in its bare, brute realism, unadorned and uncontamniated.

The symphonies of Sibelius, in which lie his greater power for startling expressiveness, do not manifest the inventiveness, the adventurous display, the new and amazing discoveries which appeared in the music-dramas of Wagner, the dramatic symphonies of Berlioz, or the tone-poems of Strauss. His ingenuity lies in the exhaustive exploitation of more or less familiar musical devices, by the use of which he is able to produce entirely novel effects truly without precedent in the history of instrumental music. Brahms, for instance, did not hesitate to utilize combinations of low-pitched sonorous instruments to yield complex timbres which stir up confused, clouded sensations. Sibelius seized these means, explored their expressive possibilities, isolated their occurrence from high tonal regions, and achieved daring sections of bleak, cold sounds, utterly devoid of color and richness, gray layers of varying shades, piled up one on another. Sometimes scores of such measures occur, building a firm, continuous background, a bed-rock foundation, against which is set abrupt and animated sections of swirling violins, or poignant, fragmentary snatches from the woodwinds. There is something primitive, unregenerated, direly and cruelly destitute about these passages. Yet it is by means of his apparent poverty of material, music deprived of its potential wealth of harmonic and instrumental color, that Sibelius is able to establish and maintain these resistant barriers of sound—skeletonized music, firm, puissant, irresistible.

Again, short figures, fragments of potential themes, appear, disappear, appear once more, are thrown about from one group of instruments to another, expanded, become modified, truncated, grow again, and finally blossom out into a full-fledged theme; the choir of brass gently breaks through an indefinite mass of moving sound, and with a sudden dynamic crescendo it radiates a white illumination, a dazzling brilliance; or thematic and harmonic material is presented, its volume gradually and steadily augmented, more instruments joining to increase harmonic richness, the progressions driven further and further, surging on, unrequited, mercilessly, the listener feels, till the climax comes like some catastrophic blast to terminate the deluge. The passions are aroused, heightened, cloyed, but they are not the passions of warm-blooded humanity; they are the striving feelings of mortals toward something utterly beyond them, void, infinite, incomprehensible. Nature is reflected in the music of Sibelius as in that of no other composer; it is unimpeded by human vehemence, released from personal sympathy, exempt from religious fervor.

JAMES H. FASSETT

3rd BIG WEEK
"MUSSOLINI SPEAKS"
A COLUMBIA ROAD SHOW PICTURE
TWICE DAILY 2:30 and 8:20 P.M.
MATS. 40¢ to 68¢ EVES. 50¢ to $1
Plus Tax
Tel. HAN. 1175
TREMONT

13t(R) ap 8

ORK
Chelsea 3-8860

THIS CLIPPING FROM
SPRINGFIELD, MASS.
EVE. UNION

APR 14 1933

VARIATIONS

By WILLARD M. CLARK

The time of spring music festivals is almost upon us. There are fewer festivals this year but those that are to be given will be of exceptional caliber if one can judge from advance announcements. There are rumors that the Springfield Festival will be revived, perhaps next year, and we know more than one conductor is looking with longing eyes toward Springfield and that one in particular feels that now is the time to lay the groundwork. Be that as it may Springfield will have no festival this year.

The best Springfield music lovers can do is to journey to Boston for the Brahms Festival which the Boston Symphony Orchestra will give in that city from April 26 to 30 in commemoration of the centenary of the composer's birth. Of the six concerts, five will be in Symphony Hall and one, on April 27, in Sanders Theater, Harvard University.

Assisting artists are: Ossip Gabrilowitsch and J. M. Sanroma, pianists; Jeanette Vreeland, soprano; David Blair McCloskey, baritone; the Harvard Glee Club under Dr. Archibald T. Davison; the Radcliffe Choral Society under G. Wallace Woodworth and a group of the orchestra's string players including Richard Burgin, Robert Gunderson, Jean Lefranc, Jean Cauhape and Jean Bedetti.

Following are the programs selected from Brahms' works:

WEDNESDAY EVENING, APRIL 26.
Variations on a theme by Haydn.
Concerto, A minor, violin and 'cello.
Symphony No. 4, E minor.

THURSDAY AFTERNOON, April 27.
Sonata, A major, violin and piano.
Soprano songs.
"Liebeslieder" waltzes for chorus.
String quintet in G major.

THURSDAY EVENING (SANDERS THEATER).
"Academic Festival" overture.
Concerto, A minor, violin and 'cello.
Symphony No. 2, D major.

FRIDAY AFTERNOON AND SATURDAY EVENING.
"Academic Festival" overture.
Piano concerto No. 2, B flat.
Symphony No. 1, C minor.

SUNDAY AFTERNOON, APRIL 30.
"A German Requiem."

There are two outstanding spring festivals in the country, namely the Cincinnati biennial May Festival and the annual festival at Ann Arbor, maintained by the Musical Society of the University of Michigan.

Cincinnati's 30th biennial festival will be held May 2-6, with six concerts scheduled including two matinees. Eugene Goosens will direct in spite of a serious illness. Among the eminent artists are Margaret Matzenaur, contralto; Kathryn Meisle, contralto; Emily Roosevelt, soprano; Robert Steel and Richard Crooks, tenors, and Ezio Pinza and Herbert Gould, basses. Others to be heard include the veteran tenor, Dan Beddoe, Grete Stueckgold, soprano, and Joseph seph Schenke, basso.

The programs and those taking part in them are as follows:

TUESDAY EVENING, MAY 2.
Handel's "Samson," with Mmes. Matzenauer, Kathryn Meisle and Emily Roosevelt; Messrs. Robert Steel, Ezio Pinza, Herbert Gould and Joseph Schenke.

WEDNESDAY EVENING, MAY 3.
Bach's Mass in B minor, with Mmes. Grete Stueckgold and Margaret Matzenauer, Messrs. Richard Crooks and Ezio Pinza.

THURSDAY AFTERNOON, May 4.
Mozart's overture to "Don Giovanni," screnade for wind instruments and three arias, sung by Mme. Stueckgold, violin obbligato by Emil Heerman.

Brahms' rhapsody for male chorus, with Miss Meisle, contralto, and the First symphony of Brahms.

FRIDAY EVENING, May 5.
Wagner's "Mastersingers," six excerpts, with Miss Roosevelt, Messrs. Crooks, Dan Beddo and Gould.

William Walton's "Belshazzar's Feast," a cantata, with Mr. Gould as soloist.

SATURDAY AFTERNOON, MAY 6.
Beethoven's symphony No. 1, the song "Adelaide," sung by Mr. Beddoe, and the Ninth symphony, with Mmes. Roosevelt and Meisle, Messrs. Beddoe and Pinza.

SATURDAY EVENING, MAY 6.
Berlioz "Damnation of Faust," with Mme. Matzenauer, Messrs. Steel, Gould and Robert J. Thuman.

The Ann Arb

THIS CLIPPING
BALTIMORE, MD.
POST

APR 14 1933

SEEK REACTION TO PROPOSED CONCERTS

A preliminary canvass to determine whether or not Baltimore music lovers desire a series of concerts at the Lyric next season by the Boston Symphony Orchestra is being conducted by means of a circular letter signed by Miss Elizabeth Ellen Starr, the orchestra's Baltimore counselor.

The desirability of having the Boston Symphony return for a group of engagements has been under consideration for some time. It has been paying annual visits since 1884, but during the last decade or so they have been limited to one a season. It is now in its fifty-second season and its director, Dr. Serge Koussevitzky, has served longer than any other of its conductors.

Washington Star

APRIL 16, 1933—PART THREE. SOCIE

Boston Symphony Finds Patrons for Concerts

Headed by Mr. William Phillips, Undersecretary of State, a committee of fourteen prominent Washingtonians has been formed to handle the sale of boxes for a contemplated series of three concerts to be given at Constitution Hall next Winter by the Boston Symphony Orchestra, provided public interest in the series is evidenced.

Mr. Phillips, himself a trustee of the Boston Symphony Orchestra, was requested to form a Washington committee for boxes and acceptances have been received from Mrs. Cordell Hull, Mrs. Charles Evans Hughes, Mrs. William H. Woodin, Mrs. Harlan Fiske Stone, Mrs. David A. Reed, Mrs. Bayard Cutting, Mrs. Robert Low Bacon, for a number of seasons chairman of the Washington committee for the New York Philharmonic Symphony Orchestra, which has discontinued its concerts in Washington; Mrs. William R. Castle, jr.; Mrs. Frederick S. Coolidge, sponsor of the Elizabeth Sprague Coolidge Foundation in the music division of the Library of Congress; Mrs. Frederic A. Delano, Mrs. Frederic A. Keep, Mrs. Adolph Caspar Miller and Mr. John Ellerton Lodge.

The Boston Symphony authorities, in asking Mr. Phillips to head a Washington committee for boxes, made it clear that the plan for a Washington series is tentative and depends, in large measure, on the results of a canvass being made of local music lovers by Mrs. Dorothy Hodgkin Dorsey, its representative in the Capital.

The Boston Symphony has been coming to Washington since 1884, and until 12 years ago it gave an annual series here. Many requests have reached the orchestra's headquarters in Boston for a resumption of the series and tentative dates have been selected for concerts Wednesday afternoon, November 15; Tuesday afternoon, January 30, and Wednesday afternoon, April 4, in Constitution Hall. Reservations for seats and boxes may be placed with Mrs. Dorsey in Droop's, at 1300 G street.

BALTIMORE, MD.
SUN

APR 16 1933

Orchestras In Musical Spotlight

Two Concerts By Boston Symphony Played In New York Conducted By Koussevitzky

Zimbalist Appears As Soloist On Stokowski Program—Paderewski With Musicians' Group

By JOHN ALAN HAUGHTON

NEW YORK.

ORCHESTRAS now hold first place in the scale of importance, and, it must be said, are holding their own with considerable tenacity.

First among the visiting bodies was the Boston Symphony, which closed out its season with two fine concerts. At the first of these Mr. Koussevitzky offered the Vaughan-William Variations on a theme by Thomas Tallys, the suite from Rimsky-Korsakoff's Tsar Saltan, and the Second Brahms Symphony. At his Saturday matinee concert he gave Roussel's F Major Suite, the Seventh Symphony of Sibelius and the Tchaikovsky Fifth Symphony.

"OF HIGH INTEREST"

Both of these concerts were of high interest in spite of the rather tiresome opening works in each case. Mr. Vaughan-Williams is one of the typical contemporary British composers and his variations are like all variations, interesting in spots but mostly very dull. The playing of the lacelike Brahms was somewhat matter-of-fact, but finely proportioned and interesting.

Of all the numbers at the two concerts, the Sibelius symphony was, perhaps, the most arresting. Much is being said and written at the present time about the neglect of this composer's work, and most of the major orchestras have played a number of his works this season. It is hard to say, however, whether Sibelius looms as large as his admirers would have us believe.

DIFFICULT TO GRASP

The Seventh Symphony is difficult to grasp, but we must not let ourselves be deceived, à la Bunthorne, into believing that what is difficult to understand must, of necessity, be deep. Some one has said that owls are silent not because they are wise but because they are stupid. It is not always easy to distinguish.

Sibelius is, perhaps, the only contemporary composer of the first rank who has refused to let himself be led aside by any of the "movements" which have enslaved music since the turn of the century. Not for him the augmented triads or whole-tone scales of Debussy, the amorphous things of Schönberg or the atonalities of Berg. One feels the complete sincerity of the man. He never strives for effect. And by just that much is he justified.

The present work is in one movement; that is, three sections telescoped. Harmonically and from the point of view of instrumentation, it is rich and highly colored. Thematically—well, it needs to be heard a lot of times. There is certainly little or no thematic development, and, though two themes are discernible, they are restated and bandied about rather than developed. The work leaves one with a curious sense of admiration of its beauties while conscious of a complete lack of conception of what and where and how. After this, the Tchaikovsky, which had a well-rounded performance, sounded as consecutive as the alphabet!

WASHINGTON, D. C.
STAR

APR 16 1933

Boston Symphony Finds Patrons for Concerts

Headed by Mr. William Phillips, Undersecretary of State, a committee of fourteen prominent Washingtonians has been formed to handle the sale of boxes for a contemplated series of three concerts to be given at Constitution Hall next Winter by the Boston Symphony Orchestra, provided public interest in the series is evidenced.

Mr. Phillips, himself a trustee of the Boston Symphony Orchestra, was requested to form a Washington committee for boxes and acceptances have been received from Mrs. Cordell Hull, Mrs. Charles Evans Hughes, Mrs. William H. Woodin, Mrs. Harlan Fiske Stone, Mrs. David A. Reed, Mrs. Bayard Cutting, Mrs. Robert Low Bacon, for a number of seasons chairman of the Washington committee for the New York Philharmonic Symphony Orchestra, which has discontinued its concerts in Washington; Mrs. William R. Castle, jr.; Mrs. Frederick S. Coolidge, sponsor of the Elizabeth Sprague Coolidge Foundation in the music division of the Library of Congress; Mrs. Frederic A. Delano, Mrs. Frederic A. Keep, Mrs. Adolph Caspar Miller and Mr. John Ellerton Lodge.

The Boston Symphony authorities, in asking Mr. Phillips to head a Washington committee for boxes, made it clear that the plan for a Washington series is tentative and depends, in large measure, on the results of a canvass being made of local music lovers by Mrs. Dorothy Hodgkin Dorsey, its representative in the Capital.

The Boston Symphony has been coming to Washington since 1884, and until 12 years ago it gave an annual series here. Many requests have reached the orchestra's headquarters in Boston for a resumption of the series and tentative dates have been selected for concerts Wednesday afternoon, November 15; Tuesday afternoon, January 30, and Wednesday afternoon, April 4, in Constitution Hall. Reservations for seats and boxes may be placed with Mrs. Dorsey in Droop's, at 1300 G street.

THIS CLIPPING FROM
NEW YORK TIMES

APR 16 1933

Serge Koussevitzky and Adrian Boult will be the conductors of the London Music Festival, to be held at Queen's Hall from May 8 to 19. Mr. Boult's three concerts will be devoted exclusively to Brahms, and Mr. Koussevitzky's three will be devoted to Prokofieff's "Classic" symphony, Sibelius's Seventh, Tchaikovsky's Fifth, Beethoven's Fourth and Ninth, Bax's Second, Walton's "Portsmouth Point" overture and excerpts from Wagner's operas. The orchestra will be that of the British Broadcasting Corporation, as will the chorus. The festival has been organized by the B. B. C.

New York Herald-Tribune

6 1933

The Boston Symphony Orchestra, under Serge Koussevitzky, announces its usual New York series of five concerts each at Carnegie Hall for its fifty-third season, 1933-'34. The evening concerts will be given on Thursdays, November 16, January 4; Friday, February 2, and Thursdays, March 1 and April 5; the afternoon concerts on Saturdays, November 18, January 6, February 3, March 3 and April 7. The usual evening series at the Brooklyn Academy of Music will be held on Fridays, November 17 and January 5; Thursday, February 1, and Fridays, March 2 and April 6. The orchestra wil also give a concert at the Academy in Olin Downes's lecture-concert course, "The Enjoyment of Music."

THIS CLIPPING FROM
WASHINGTON, D. C.
POST

APR 16 1933

Headed by Mr. William Phillips, Undersecretary of State, a committee of fourteen prominent Washingtonians has been formed to handle the sale of boxes for a contemplated series of three concerts to be given at Constitution Hall next winter by the Boston Symphony Orchestra, provided public interest in the series is evidenced.

Mr. Phillips, himself a trustee of the Boston Symphony Orchestra, was requested to form a Washington committee for boxes and acceptances have been received from Mrs. Robert Low Bacon, for a number of seasons chairman of the Washington committee of the New York Philharmonic-Symphony Orchestra, which has now withdrawn from the local field; Mrs. William R. Castle, jr., Mrs. Elizabeth Sprague Coolidge, sponsor of the famous Library of Congress chamber music concerts; Mrs. Bayard Cutting, Mrs. Frederic A. Delano, Mrs. Charles Evans Hughes, Mrs. Cordell Hull, Mrs. Frederic A. Keep, Mr. John Ellerton Lodge, Mrs. Adolph Caspar Miller, Mrs. David A. Reed, Mrs. Harlan F. Stone and Mrs. William H. Woodin.

The Boston Symphony authorities, in asking Mr. Phillips to head a Washington committee for boxes, made it clear that the plan for a Washington series is tentative and depends, in large measure, on the results of a canvas being made of local music lovers by Mrs. Dorothy Hodgkin Dorsey, its representative in the Capital.

The results of this canvass are expected to be made public shortly and in the meantime, the committee on boxes is proceeding with its task, most members of the committee having agreed, it is understood, to take boxes in the event the series is given.

The Boston Symphony has been coming to Washington since 1884 and up until 12 years ago, it gave an annual series here. Many requests have reached the orchestra's headquarters in Boston for a resumption of the series and tentative dates have been selected at Constitution Hall for concerts on Wednesday afternoon, November 15; Tuesday afternoon, January 30, and Wednesday afternoon, April 4.

WASHINGTON, D. C.
POST

APR 16 1933

Boston Orchestra Sounds Sentiment Regarding Series

A series of three matinee concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, at Constitution Hall, may be one of the musical treats in store for Washington next winter, according to an announcement by Dorothy Hodgkin Dorsey, local representative of the orchestra, with headquarters at Droop's, 1300 G street northwest.

During the past week, Mrs. Dorsey made a preliminary canvass of thousands of Washington music-lovers in an effort to ascertain their reaction to the plan to bring the Boston Symphony here next winter. In addition, she reported to Dr. Koussevitzky that a committee of fourteen Washingtonians, headed by Undersecretary of State Phillips, had voluntarily undertaken the work of subscribing for the 52 available boxes in the big D. A. R. auditorium.

This committee, incidentally, includes such prominent Washington women as Mrs. Robert Low Bacon, for a number of seasons chairman of the Washington committee of the New York Philharmonic-Symphony concerts; Mrs. William R. Castle, jr., Mrs. Elizabeth Sprague Coolidge, sponsor of the famous chamber of music concerts at the Library of Congress; Mrs. Bayard Cutting, Mrs. F. A. Delano, Mrs. Charles Evans Hughes, Mrs. Cordell Hull, Mrs. Frederick A. Keep, Mr. John Ellerton Lodge, Mrs. Adolph C. Miller, Mrs. David A. Reed, Mrs. Harlan F. Stone and Mrs. William H. Woodin.

Dr. Koussevitzky, who comes to Washington on Monday evening, April 24, to conduct a portion of the Boston Symphony Orchestra at one of the performances of the annual Library of Congress chamber music festival, has tentatively reserved Constitution Hall for Wednesday afternoon, November 15; Tuesday afternoon, January 30, and Wednesday afternoon, April 4. He plans to start his concerts at 4:40 p. m., and a price scale of $3, $4, $5, $7 and $9 has been adopted, with boxes at $50. No Government tax will be charged on these seats.

The Boston Symphony's local representative, Mrs. Dorsey, made it clear in her announcement that while the Boston Symphony is desirous of including a Washington series in its 1933-34 itinerary, the contemplated series depends entirely upon the amount of advance subscriptions received during the current month, though payment on such subscriptions need not be made before October 1. Already, ten of the Constitution Hall boxes have been subscribed.

ATLANTA, GA.
AMERICAN
APR 16 1933

From Fields Afar

Serge Koussevitzky has announced his plans for the Brahms festival, which the Boston Symphony Orchestra will give in Boston from April 26 to 30 in commemoration of the centenary of the composer's birth.

The assisting artists are Ossip Gabrilowitsch and J. M. Sanroma, pianists; Jeanette Vreeland, soprano; David Blair McClosky, baritone; the Harvard Glee Club, under Archibald T. Davison; the Radcliffe Choral Society, under G. Wallace Woodworth, and a group of the orchestra's string players, including Richard Brugin, Robert Gunderson, Jean Lefranc, Jean Cauhape and Jean Bedetti.

THIS CLIPPING FROM
N. Y. EVENING POST

APR 18 1933

Music

Brahms Centenary Festival by Boston Symphony Orchestra In That City

The centenary of the birth of Brahms will be celebrated by the Boston Symphony Orchestra, Serge Koussevitzky conductor, next week in that city by a festival of five days beginning Wednesday, with an orchestral program consisting of Variations on a theme by Haydn, Concerto for violin and 'cello, with Richard Burgin and Jean Bedetti as soloists, and the Fourth Symphony.

Thursday afternoon the program will be the Quintet for clarinet and strings in B minor, with Victor Polatschek as soloist, songs by Jeannette Vreeland, Liebes lieder waltzes by a mixed chorus from Harvard and Radcliffe colleges, and Quartet for piano and strings in G minor with Ossip Gabrilowitsch as soloist. In the evening in Sanders Theatre at Cambridge the orchestra will play the violin and 'cello Concerto, "Academic Festival" overture, and Second Symphony.

The Second Symphony will be played Friday afternoon with the "Tragic" overture, and the Concerto for piano in D minor with Mr. Gabrilowitsch as soloist. Saturday evening the program will be the First Symphony, "Academic Festival" overture and Concerto for piano in B flat, with Mr. Gabrilowitsch as soloist. Sunday afternoon the "German Requiem" will be given by the orchestra and chorus with Miss Vreeland and David Blair McClosky as soloists.

WASHINGTON, D. C.
STAR

APR 16 1933

Three Matinee Concerts

A SERIES of three matinee concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, at Constitution Hall, may be one of the musical treats in store for Washington next Winter, according to an announcement by Dorothy Hodgkin Dorsey, local representative of the orchestra, with headquarters at Droop's, 1300 G street northwest.

During the past week Mrs. Dorsey made a preliminary canvass of thousands of Washington music lovers in an effort to ascertain their reaction to the plan to bring the Boston Symphony here next Winter. In addition, she reported to Dr. Koussevitzky that a committee of 14 Washingtonians, headed by Undersecretary of State Phillips, had voluntarily undertaken the work of subscribing for the 52 available boxes in the big D. A. R. auditorium.

This committee, incidentally, includes such prominent Washington women as Mrs. Robert Low Bacon, for a number of seasons chairman of the Washington Committee of the New York Philharmonic-Symphony concerts; Mrs. William R. Castle, jr.; Mrs. Elizabeth Sprague Coolidge, sponsor of the famous chamber music concerts at the Library of Congress; Mrs. Bayard Cutting, Mrs. F. A. Delano, Mrs. Charles Evans Hughes, Mrs. Cordell Hull, Mrs. Frederick A. Keep, Mr. John Ellerton Lodge, Mrs. Adolph C. Miller, Mrs. David A. Reed, Mrs. Harlan F. Stone and Mrs. William H. Woodin.

Dr. Koussevitzky, who comes to Washington on Monday evening, April 24, to conduct a portion of the Boston Symphony Orchestra at one of the performances of the annual Library of Congress chamber music festival, has tentatively reserved Constitution Hall for Wednesday afternoon, November 15; Tuesday afternoon, January 30, and Wednesday afternoon, April 4. He plans to start his concerts at 4:40 p.m.

The Boston Symphony's local representative, Mrs. Dorsey, made it clear in her announcement that while the Boston Symphony is desirous of including a Washington series in its 1933-34 itinerary, the contemplated series depends entirely upon the amount of advance subscriptions received during the current month, though payment on such subscriptions need not be made before October 1. Already, 10 of the Constitution Hall boxes have been subscribed, it is stated, through the activities of the committee for boxes.

Although the Boston Symphony has been coming to Washington since 1884, and for many years gave a series of concerts here, its visits have been limited for the past 12 years. In view, however, of numerous requests for a renewal of its series, the orchestra is now attempting to ascertain public sentiment and it is accordingly requested that all those interested in the plan communicate with Mrs. Dorsey at once at her concert bureau in Droop's, 1300 G street northwest.

LAWRENCE, MASS.
EAGLE

APR 22 1933

ANOTHER POPS CONCERT SEASON ROLLS AROUND

With the close of the regular Boston Symphony orchestra's regular concerts at Symphony hall, Boston, the perennial "Pops" will again hold forth. The coming season, which will begin on Wednesday evening, May 3, will be more auspicious than any since prohibition "ran its course." In the old days liquid refreshments were at the disposal of frequenters of the "Pops" and the management announces that the widely heralded 3.2 brand will be on sale. Perhaps there will be survivals of the exciting Harvard nights that old-timers tell about. But for those who go for the music alone, Arthur Fiedler will again wield his baton over some 80 regular symphony players and there are no better players anywhere than in the Boston Symphony's ranks. The program will be the usual blend of the classic and popular—but not too popular.

Watertown Sun
Apr. 20

MORE THAN SCORE OF LOCAL PEOPLE ATTEND SYMPHONY

A compilation from the records at Symphony Hall, Boston, reveals that a surprisingly large number of people are drawn by their interest in the finest music to attend regularly the Boston Symphony concerts in Symphony Hall. Although Boston is far more accessible by rail, bus or motor than it used to be, it is certainly an indication of a true devotion to the finest music that so many will make this effort to attend the concerts of the Boston Symphony Orchestra in its own city.

The great Orchestra which Dr. Serge Koussevitzky, its conductor, has raised to new heights in this, its 52nd season, has been forced to curtail visits to other New England cities by the pressure of concerts in Boston.

From Watertown alone more than a score of music devotees are regular suscribers to Boston Symphony concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday evening and Tuesday afternoon series. Among the subscribers for 1933 are:

Miss Harriette F. Abbott, Miss Marguerite L. Barnes, Miss Louise I. Bowen, Mrs. George F. Butler, Mrs. W. R. Champney, Miss Hester Champney, Mr. Philip F. Clapp, Mr. Henry H. Drew, Miss Evelyn Ford, Mrs. Anna B. Flagg.

Mrs. Robert A. Gunderson, Mr. William A. Hill, Mrs. J. A. Hinsdale, Mrs. Mabel Tucker Hirtz, Mrs. James R. Jack, Mrs. William H. Jones, Mr. John H. Joyce, Miss Susan E. Morse.

Perkins Institution, Mr. Herbert E. Millard, Mrs. John D. Thomas, Miss Beatrice F. Smith, Mr. William H. Weed, Mrs. Fred E. Whitney, Mrs. B. R. Wilson Jr., Madam Hermine Yervant.

LAWRENCE, MASS.
EAGLE

APR 22 1933

Centenary of Brahms' Birth to Be Observed by Boston Symphony.

A festival devoted to the music and the memory of Johannes Brahms, born 100 years ago next month, will bring the Boston Symphony orchestra's 52nd season to a close.

The festival, including both regular subscription and additional concerts, will be given on Wednesday evening, April 26; Thursday afternoon, April 27; Friday afternoon, April 28; Saturday evening, April 29, and Sunday afternoon, April 30; also a concert in Sanders theatre, Cambridge, on Thursday evening, April 27. The orchestra will be assisted by the Harvard Glee club, Dr. Archibald T. Davison, conductor and the Radcliffe Choral society, G. Wallace Woodworth, conductor; Ossip Gabrilowitsch, pianist; Jeannette Vreeland, soprano; David Blair McClosky, baritone; Richard Burgin, violin; Jean Bedetti, 'cello; and other musicians from the orchestra in chamber music. The concerts on Wednesday evening and Thursday afternoon will be by invitation and open to Symphony subscribers only. The expenses of these concerts will be privately assumed. The concerts on Friday afternoon and Saturday evening, and on Thursday evening in Cambridge, are in the regular subscription series. The concert on Sunday afternoon, April 30, will be given for the orchestra's pension fund. At this time, the "German Requiem" will be performed, culminating both the festival and the Symphony season.

The programs are as follows:

Wednesday evening, April 26, at 8:15 "Variations on a Theme by Haydn," double concerto for violin and 'cello (Richard Burgin and Jean Bedetti), Symphony No. 4.

Thursday afternoon, April 27, at 2:30: A program of music in other forms than orchestral, including the Sonata for violin and piano in A-major (Richard Burgin and Jesus Maria Sanroma). Songs with pianoforte(Jeannette Vreeland). "Liebeslieder" waltzes by small mixed chorus. Quintet for strings.

Friday afternoon and Saturday evening, April 28 and 29: "Academic" Overture, Piano Concerto No. 2 (Ossip Gabrilowitsch). Symphony No. 1.

Sunday afternoon, April 30, at 3:30: "A German Requiem," with chorus and soloists.

The Cambridge concert, Thursday evening, April 27, will include the "Academic" overture. The Double Concerto and the Second Symphony.

JANESVILLE, WIS.
GAZETTE
APR 22

RADIOTORIAL

by Albert Ford

Very casually—very, very casually—we were glancing through a printed program of a concert by the Boston Symphony orchestra—IN BOSTON—it was an old program. We were trying to find the story of a bit of music we intended using in a broadcast program. Found it—and just became interested in turning the leaves of the program. Here's the way the matter read—about Von Weber's "Euranthe" overture:—

> ". . . As life was to her then worthless, she took poison from a ring and was thereby . . ."
>
> "The funds of the Bond Investment Trust are invested in seventy-five different bond issues . . . " etc.

Again on another page in a discussion of the life of Robert Schumann in connection with the Schumann D minor symphony, we find—

> ". . . On the thirteenth of the month, his wife's birthday, Marie was baptized, and . . ."
>
> "The separate coat . . . the evening gown . . . the tailored daytime frock, having the delightful fascination of original styling, quality . . ." etc.

On another page, in connection with a composition of Rimsky Karsakow:

> ". . . the date given is in Belaiev's catalogue? One or two musical lexicons give..."
>
> "I have had skin treatments all my life, and all over the world, but I never had one like that before . . ." etc.

Just one more of these casual glances at a Boston Symphony Orchestra program. In the description of the same Rimsky Karsakow selection we find:

> ". . . She sings a song in praise of all living creatures and welcomes as her friends a bear and birds . . . "
>
> "Bachrach portraits — easily solve the Christmas gift problem . . ." etc.

Now — of course — what we've been doing is quoting from the program notes—just where they break off and go to another page—and then the advertising in display form right beneath them. And perhaps we're just a bit unfair in doing that because all of the advertising in the Boston Symphony program is so plainly display advertising and people who read the program notes do not need to read the advertisements but can go on through the little booklet and just continue reading program notes. That is true—even though The Bond Investment Trust, and the women's outfitter, and Mr. Bachrach the photographer, were inveigled into putting their advertisements "next to pure reading matter" in the hope some reader's eye would wander and look over the ad. Of course it also may be that the Bond Investment Trust and the woman's outfitter and Mr. Bachrach are philanthropists and simply contributed their money for the support of Col. Higginson's—we meant to say—the Boston Symphony Orchestra. We know Mr. Bachrach personally and know him to be a lover of music and the arts—and a rather good business man too. But that is all beside the point.

The point is that the people who have supported symphony orchestras with their advertising are—in a large measure—the same people who are supporting radio with their advertising. And the program notes of a radio concert are just the same as the program notes of a symphony concert—only there isn't quite so much advertising connected with a radio program as there is in the printed symphony program. In the 40 page booklet program of the Boston Symphony orchestra we counted 46 advertisements. We do not believe there is any radio program for an entire evening that will present as many advertisers as that—as many advertisers as hoped—and were sold advertising space by the Boston Symphony Orchestra promoters and supporters IN THE HOPE—that attention would be called from Schumann and Rimsky Karsakow and von Weber long enough to read about investment bonds, women's wear, cures for skin diseases, coffee, pianos, cafes, books, photographers, hotels, steamships, undies, etc.

The facts are—that broadcasting programs — GOOD broadcasting programs with symphony orchestras and opera—as well as dance tunes and comedians—are made possible to the American public by exactly the same people who make possible symphony concerts and operatic performances—the advertiser. We do not pretend that the advertising in the program comes anywhere near supporting the Boston Symphony Orchestra. The public is called on to pay for these programs—pay to hear them. It isn't called on to pay for the radio programs. It isn't even called on to dress up in its uncomfortable best and go to hear radio concerts. It isn't even called on to HEAR any radio concerts save those it wants to hear. But:—

The public knows that wherever it tunes will be the very best that can be provided of its kind—because there is the keenest kind of competition among the advertisers who sponsor these programs to have the finest symphony orchestras—like the Boston and the Philadelphia and the Detroit and the other great organizations — and they have the best of the dance bands—and they have the most laughable of the comedians. And because the public knows this it can tune what it wants when it wants it.

22, 1933 Globe

April 22

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

Boston had a first hearing yesterday of the music of Igor Markevitch, the Parisianized young Russian who for two years has been the French capital's anointed prophet of the new musical gospel. "Rebus," the piece in question, is designated an "imaginary ballet," but is really a sort of orchestral suite, divided into six movements: Prelude, "Danse de Pauvrete," "Gigue des Nez," "Variations des Pas," "Fugue des Vices," and "Parade." It bears its unusual name because the last words in the titles of four of the movements, when strung together, produce the proverb "Poverty Is Not Vice." This esoteric work was first played in the United States by the Boston Symphony in New York early this month.

Markevitch, born in Kiev and soon taken to Switzerland, ultimately took root in Paris, where he studied with Nadia Boulanger. There he grew to his present artistic stature and his present age of 20. "Rebus" was written when he was 17 or 18. Upon the premiere of this work, the enlightened modernist elite of Paris took him to its bosom.

"Rebus" is predominantly contrapuntal, as most contemporary pieces are apt to be. There is, indeed, a fugue, the opening measures of which, paradoxically, faintly suggest the style of Johann Sebastian Bach. Evidently Markevitch studied Rossini of "Il Signor Bruschino," for in the prelude of "Rebus," as in the Italian master's opera, some of the violins tap with the backs of their bows upon their instruments.

Few will deprecate Markevitch's precocious grasp of linear counterpoint, his skill, to a certain degree, of writing in conflicting keys; his adeptness at light and glittering instrumentation, and at obtaining subtle rhythmic effects. "Rebus" is, moreover, amusing. But no skill at counterpoint and rhythm can makeup for the appalling lack of imaginative power, emotion, and of substantial ideas. For all its superficial cleverness, "Rebus" is pathetically barren.

This was followed by Sibelius' Seventh Symphony, a masterpiece by one who may prove to have been the greatest composer of our time. Unlike "Rebus," this Seventh Symphony has that sense of belonging to all time that surrounds every masterpiece. Those who like to label music categorically would be justified in calling this Sibelius' "lyrical" Symphony, for it is throughout a noble, exalted song. No other contemporary music within memory, save only the same composer's Fourth Symphony, is so moving.

Not hesitating to use certain 19th century technical devices, but disdaining to be a faddist, Sibelius calmly followed his own inclination in writing this symphony, as he did in the other six. Composed in 1925, the work has none of the characteristics of ultramodernism, but it is not reactionary. He found means to express himself in partially diatonic, smoothly flowing melody. The peculiarly vivid but spare instrumentation and the rather modal harmony could have come only from him. Sibelius, as a man, belongs both to the present and the past. As a composer, at the age of 68, he is in the full of his powers. He has yet to repeat himself.

In mood this symphony is unlike any of the six which preceded. Yet one unconsciously associates it with the Fourth, to the extent that both seem to have been inspired from within. You can find in the others, more or less successfully, a slight indication that the composer was moved by external forces; Nature, for example. The Seventh, to one listener, is Sibelius speaking most eloquently and intensely out of his soul.

The remaining number was Tchaikovsky's Fifth Symphony, made resplendent in one of Dr Koussevitzky's inimitable interpretations.

The Friday and Saturday concerts next week will be part of the Brahms Festival, the first program of which will be played Wednesday evening. With this festival, the season ends.

C. W. D.

WASHINGTON, D. C.
STAR

APR 16 1933

Three Matinee Concerts

A SERIES of three matinee concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, at Constitution Hall, may be one of the musical treats in store for Washington next Winter, according to an announcement by Dorothy Hodgkin Dorsey, local representative of the orchestra, with headquarters at Droop's, 1300 G street northwest.

During the past week Mrs. Dorsey made a preliminary canvass of thousands of Washington music lovers in an effort to ascertain their reaction to the plan to bring the Boston Symphony here next Winter. In addition, she reported to Dr. Koussevitzky that a committee of 14 Washingtonians, headed by Undersecretary of State Phillips, had voluntarily undertaken the work of subscribing for the 52 available boxes in the big D. A. R. auditorium.

This committee, incidentally, includes such prominent Washington women as Mrs. Robert Low Bacon, for a number of seasons chairman of the Washington Committee of the New York Philharmonic-Symphony concerts; Mrs. William R. Castle, jr.; Mrs. Elizabeth Sprague Coolidge, sponsor of the famous chamber music concerts at the Library of Congress; Mrs. Bayard Cutting, Mrs. F. A. Delano, Mrs. Charles Evans Hughes, Mrs. Cordell Hull, Mrs. Frederick A. Keep, Mr. John Ellerton Lodge, Mrs. Adolph C. Miller, Mrs. David A. Reed, Mrs. Harlan F. Stone and Mrs. William H. Woodin.

Dr. Koussevitzky, who comes to Washington on Monday evening, April 24, to conduct a portion of the Boston Symphony Orchestra at one of the performances of the annual Library of Congress chamber music festival, has tentatively reserved Constitution Hall for Wednesday afternoon, November 15; Tuesday afternoon, January 30, and Wednesday afternoon, April 4. He plans to start his concerts at 4:40 p.m.

The Boston Symphony's local representative, Mrs. Dorsey, made it clear in her announcement that while the Boston Symphony is desirous of including a Washington series in its 1933-34 itinerary, the contemplated series depends entirely upon the amount of advance subscriptions received during the current month, though payment on such subscriptions need not be made before October 1. Already, 10 of the Constitution Hall boxes have been subscribed, it is stated, through the activities of the committee for boxes.

Although the Boston Symphony has been coming to Washington since 1884, and for many years gave a series of concerts here, its visits have been limited for the past 12 years. In view, however, of numerous requests for a renewal of its series, the orchestra is now attempting to ascertain public sentiment and it is accordingly requested that all those interested in the plan communicate with Mrs. Dorsey at once at her concert bureau in Droop's, 1300 G street northwest.

LAWRENCE, MASS.
EAGLE

APR 22 1933

ANOTHER POPS CONCERT SEASON ROLLS AROUND

With the close of the regular Boston Symphony orchestra's regular concerts at Symphony hall, Boston, the perennial "Pops" will again hold forth. The coming season, which will begin on Wednesday evening, May 3, will be more auspicious than any since prohibition "ran its course." In the old days liquid refreshments were at the disposal of frequenters of the "Pops" and the management announces that the widely heralded 3.2 brand will be on sale. Perhaps there will be survivals of the exciting Harvard nights that old-timers tell about. But for those who go for the music alone, Arthur Fiedler will again wield his baton over some 80 regular symphony players and there are no better players anywhere than in the Boston Symphony's ranks. The program will be the usual blend of the classic and popular—but not too popular.

Watertown Sun
Apr. 20

MORE THAN SCORE OF LOCAL PEOPLE ATTEND SYMPHONY

A compilation from the records at Symphony Hall, Boston, reveals that a surprisingly large number of people are drawn by their interest in the finest music to attend regularly the Boston Symphony concerts in Symphony Hall. Although Boston is far more accessible by rail, bus or motor than it used to be, it is certainly an indication of a true devotion to the finest music that so many will make this effort to attend the concerts of the Boston Symphony Orchestra in its own city.

The great Orchestra which Dr. Serge Koussevitsky, its conductor, has raised to new heights in this, its 52nd season, has been forced to curtail visits to other New England cities by the pressure of concerts in Boston.

From Watertown alone more than a score of music devotees are regular suscribers to Boston Symphony concerts, either in the Friday afternoon or Saturday evening series of 24, or the shorter Monday evening and Tuesday afternoon series. Among the subscribers for 1933 are:

Miss Harriette F. Abbott, Miss Marguerite L. Barnes, Miss Louise I. Bowen, Mrs. George F. Butler, Mrs. W. R. Champney, Miss Hester Champney, Mr. Philip F. Clapp, Mr. Henry H. Drew, Miss Evelyn Ford, Mrs. Anna B. Flagg.

Mrs. Robert A. Gunderson, Mr. William A. Hill, Mrs. J. A. Hinsdale, Mrs. Mabel Tucker Hirtz, Mrs. James R. Jack, Mrs. William H. Jones, Mr. John H. Joyce, Miss Susan E. Morse.

Perkins Institution, Mr. Herbert E. Millard, Mrs. John D. Thomas, Miss Beatrice F. Smith, Mr. William H. Weed, Mrs. Fred E. Whitney, Mrs. B. R. Wilson Jr., Madam Hermine Yervant.

LAWRENCE, MASS.
EAGLE

APR 22 1933

Centenary of Brahms' Birth to Be Observed by Boston Symphony.

A festival devoted to the music and the memory of Johannes Brahms, born 100 years ago next month, will bring the Boston Symphony orchestra's 52nd season to a close.

The festival, including both regular subscription and additional concerts, will be given on Wednesday evening, April 26; Thursday afternoon, April 27; Friday afternoon, April 28; Saturday evening, April 29, and Sunday afternoon, April 30; also a concert in Sanders theatre, Cambridge, on Thursday evening, April 27. The orchestra will be assisted by the Harvard Glee club, Dr. Archibald T. Davison, conductor and the Radcliffe Choral society, G. Wallace Woodworth, conductor; Ossip Gabrilowitsch, pianist; Jeannette Vreeland, soprano; David Blair McClosky, baritone; Richard Burgin, violin; Jean Bedetti, 'cello; and other musicians from the orchestra in chamber music. The concerts on Wednesday evening and Thursday afternoon will be by invitation and open to Symphony subscribers only. The expenses of these concerts will be privately assumed. The concerts on Friday afternoon and Saturday evening, and on Thursday evening in Cambridge, are in the regular subscription series. The concert on Sunday afternoon, April 30, will be given for the orchestra's pension fund. At this time, the "German Requiem" will be performed, culminating both the festival and the Symphony season.

The programs are as follows:

Wednesday evening, April 26, at 8:15 "Variations on a Theme by Haydn," double concerto for violin and 'cello (Richard Burgin and Jean Bedetti), Symphony No. 4.

Thursday afternoon, April 27, at 2:30: A program of music in other forms than orchestral, including the Sonata for violin and piano in A-major (Richard Burgin and Jesus Maria Sanroma). Songs with pianoforte(Jeannette Vreeland). "Liebeslieder" waltzes by small mixed chorus. Quintet for strings.

Friday afternoon and Saturday evening, April 28 and 29: "Academic" Overture, Piano Concerto No. 2 (Ossip Gabrilowitsch). Symphony No. 1.

Sunday afternoon, April 30, at 3:30: "A German Requiem," with chorus and soloists.

The Cambridge concert, Thursday evening, April 27, will include the "Academic" overture. The Double Concerto and the Second Symphony.

JANESVILLE, WIS.
GAZETTE

APR 22 1933

RADIOTORIAL

by Albert Ford

Very casually—very, very casually—we were glancing through a printed program of a concert by the Boston Symphony orchestra—IN BOSTON—it was an old program. We were trying to find the story of a bit of music we intended using in a broadcast program. Found it—and just became interested in turning the leaves of the program. Here's the way the matter read—about Von Weber's "Euranthe" overture:—

> ". . . As life was to her then worthless, she took poison from a ring and was thereby . . ."
>
> "The funds of the Bond Investment Trust are invested in seventy-five different bond issues . . ." etc.

Again on another page in a discussion of the life of Robert Schumann in connection with the Schumann D minor symphony, we find—

> ". . . On the thirteenth of the month, his wife's birthday, Marie was baptized, and . . ."
>
> "The separate coat . . . the evening gown . . . the tailored daytime frock, having the delightful fascination of original styling, quality . . ." etc.

On another page, in connection with a composition of Rimsky Karsakow:

> ". . . the date given is in Belaiev's catalogue? One or two musical lexicons give..."
>
> "I have had skin treatments all my life, and all over the world, but I never had one like that before . . ." etc.

Just one more of these casual glances at a Boston Symphony Orchestra program. In the description of the same Rimsky Karsakow selection we find:

> ". . . She sings a song in praise of all living creatures and welcomes as her friends a bear and birds . . ."
>
> "Bachrach portraits — easily solve the Christmas gift problem . . ." etc.

Now — of course — what we've been doing is quoting from the program notes—just where they break off and go to another page—and then the advertising in display form right beneath them. And perhaps we're just a bit unfair in doing that because all of the advertising in the Boston Symphony program is so plainly display advertising and people who read the program notes do not need to read the advertisements but can go on through the little booklet and just continue reading program notes. That is true—even though The Bond Investment Trust, and the women's outfitter, and Mr. Bachrach the photographer, were inveigled into putting their advertisements "next to pure reading matter" in the hope some reader's eye would wander and look over the ad. Of course it also may be that the Bond Investment Trust and the woman's outfitter and Mr. Bachrach are philanthropists and simply contributed their money for the support of Col. Higginson's—we meant to say—the Boston Symphony Orchestra. We know Mr. Bachrach personally and know him to be a lover of music and the arts—and a rather good business man too. But that is all beside the point.

The point is that the people who have supported symphony orchestras with their advertising are—in a large measure—the same people who are supporting radio with their advertising. And the program notes of a radio concert are just the same as the program notes of a symphony concert—only there isn't quite so much advertising connected with a radio program as there is in the printed symphony program. In the 40 page booklet program of the Boston Symphony orchestra we counted 46 advertisements. We do not believe there is any radio program for an entire evening that will present as many advertisers as that—as many advertisers as hoped—and were sold advertising space by the Boston Symphony Orchestra promoters and supporters IN THE HOPE—that attention would be called from Schumann and Rimsky Karsakow and von Weber long enough to read about investment bonds, women's wear, cures for skin diseases, coffee, pianos, cafes, books, photographers, hotels, steamships, undies, etc.

The facts are—that broadcasting programs — GOOD broadcasting programs with symphony orchestras and opera—as well as dance tunes and comedians—are made possible to the American public by exactly the same people who make possible symphony concerts and operatic performances—the advertiser. We do not pretend that the advertising in the program comes anywhere near supporting the Boston Symphony Orchestra. The public is called on to pay for these programs—pay to hear them. It isn't called on to pay for the radio programs. It isn't even called on to dress up in its uncomfortable best and go to hear radio concerts. It isn't even called on to HEAR any radio concerts save those it wants to hear. But:—

The public knows that wherever it tunes will be the very best that can be provided of its kind—because there is the keenest kind of competition among the advertisers who sponsor these programs to have the finest symphony orchestras—like the Boston and the Philadelphia and the Detroit and the other great organizations — and they have the best of the dance bands—and they have the most laughable of the comedians. And because the public knows this it can tune what it wants when it wants it.

22, 1933 Globe

April 22

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

Boston had a first hearing yesterday of the music of Igor Markevitch, the Parisianized young Russian who for two years has been the French capital's anointed prophet of the new musical gospel. "Rebus," the piece in question, is designated an "imaginary ballet," but is really a sort of orchestral suite, divided into six movements: Prelude, "Danse de Pauvrete," "Gigue des Nez," "Variations des Pas," "Fugue des Vices," and "Parade." It bears its unusual name because the last words in the titles of four of the movements, when strung together, produce the proverb "Poverty Is Not Vice." This esoteric work was first played in the United States by the Boston Symphony in New York early this month.

Markevitch, born in Kiev and soon taken to Switzerland, ultimately took root in Paris, where he studied with Nadia Boulanger. There he grew to his present artistic stature and his present age of 20. "Rebus" was written when he was 17 or 18. Upon the premiere of this work, the enlightened modernist elite of Paris took him to its bosom.

"Rebus" is predominantly contrapuntal, as most contemporary pieces are apt to be. There is, indeed, a fugue, the opening measures of which, paradoxically, faintly suggest the style of Johann Sebastian Bach. Evidently Markevitch studied Rossini of "Il Signor Bruschino," for in the prelude of "Rebus," as in the Italian master's opera, some of the violins tap with the backs of their bows upon their instruments.

Few will deprecate Markevitch's precocious grasp of linear counterpoint, his skill, to a certain degree, of writing in conflicting keys; his adeptness at light and glittering instrumentation, and at obtaining subtle rhythmic effects. "Rebus" is, moreover, amusing. But no skill at counterpoint and rhythm can makeup for the appalling lack of imaginative power, emotion, and of substantial ideas. For all its superficial cleverness, "Rebus" is pathetically barren.

This was followed by Sibelius' Seventh Symphony, a masterpiece by one who may prove to have been the greatest composer of our time. Unlike "Rebus," this Seventh Symphony has that sense of belonging to all time that surrounds every masterpiece. Those who like to label music categorically would be justified in calling this Sibelius' "lyrical" Symphony, for it is throughout a noble, exalted song. No other contemporary music within memory, save only the same composer's Fourth Symphony, is so moving.

Not hesitating to use certain 19th century technical devices, but disdaining to be a faddist, Sibelius calmly followed his own inclination in writing this symphony, as he did in the other six. Composed in 1925, the work has none of the characteristics of ultramodernism, but it is not reactionary. He found means to express himself in partially diatonic, smoothly flowing melody. The peculiarly vivid but spare instrumentation and the rather modal harmony could have come only from him. Sibelius, as a man, belongs both to the present and the past. As a composer, at the age of 68, he is in the full of his powers. He has yet to repeat himself.

In mood this symphony is unlike any of the six which preceded. Yet one unconsciously associates it with the Fourth, to the extent that both seem to have been inspired from within. You can find in the others, more or less successfully, a slight indication that the composer was moved by external forces; Nature, for example. The Seventh, to one listener, is Sibelius speaking most eloquently and intensely out of his soul.

The remaining number was Tchaikovsky's Fifth Symphony, made resplendent in one of Dr Koussevitzky's inimitable interpretations.

The Friday and Saturday concerts next week will be part of the Brahms Festival, the first program of which will be played Wednesday evening. With this festival, the season ends.

C. W. D.

J., has been announced.

Herald

MUSIC

Apr 22

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony orchestra, Dr. Koussevitzky, conductor, gave its 23d concert of the season yesterday afternoon in Symphony hall. The program comprised "Rebus, an imaginary Ballet" by Ivor Markevitch (first time in Boston); Sibelius's Seventh Symphony, Tchaikovsky's Symphony No. 5.

Ivor Markevitch is a Russian who was educated musically in Russia and is now living there. He was born in 1912 and is not old enough to write music that is tolerable, or that even gives much promise of better things to come. It is true we have heard only this "Rebus" but "Rebus" is one of his more "mature" works. It is a suite in six movements. There is rhythm but there are few recognizable ideas; when they are recognizable, they are hardly worth even a bowing acquaintance.

For some unaccountable reason he is a pet of Parisian musical snobs; who hail him as a young Mozart. Princesses pat him on the head and attend his concerts, ready to swoon in ecstasy. High-born dames and the males described by Lorrain soon after the appearance of Debussy's opara, "Pileastres," give him patronage, but Thackeray reminded his readers that George the First liked train oil in his salads and gave an enlightened patronage to bad oysters. It was not pleasant to think of the superb Boston orchestra's time being wasted on so undeserving a work.

Sibelius's Seventh Symphony may not be all that Cecil Gray, his biographer, his elephanteer, his self appointed trumpeter, says it is, but it is a noble work masterly from a purely technical and inventive point of view; in the composer's refusal to set applause traps for the unthinking; in its pronounced individuality. For this reason the Symphony will probably never be so popular as the earlier ones with expected and sonorously appearing. Hurrah-Boys-Whoop-her-up finales. Now that Dr. Koussevitzy has shown his enthusiastic appreciation of the Symphonies by Sibelius, it is to be hoped that in another season he may bring out some of the tone poems of this great man—one is tempted to write the word "genius"—tone poems as yet unknown here, but well worth the hearing; works not to "national," though illustrative of Finland's epic poem.

Dr. Koussevitzky gave a highly dramatic reading of Tchaikovsky's Symphony, a reading that was at times theatrical—the only way to treat the later Symphonies of this self torturer. He was in doleful dumps while he was at work on the fifth; he was afraid that his bolt was shot. No wonder that Brahms did not like the Symphony; no wonder also, that he took the trouble to tell Tchaikovsky so. They were of different natures, personally and musically. Tchaikovsky did not like the music of Brahms which was to him as corned beef and cabbage. To Brahms the passion of the Russian which at times is frenzy was abhorrent.

Ernest Newman believes, and not without reason, that this Symphony had a fixed program in the composer's mind. Newman speaks of the "Gloomy, mysterious" opening theme that suggests the "leaden, deliberate tread of fate"; the theme that appears several times later. To others it might be known as the Death Theme.

For Tchaikovsky was obsessed by the thought of death. This obsession is disclosed in his letters and, in the reminiscences of his friends. He could have cried out with Brachiano in John Webster's tragedy:

> "On pain of death, let no man name
> death to me.
> It is a word infinitely terrible."

And as Tchaikovsky was wildly shaken by the thought, so in this fifth symphony, as in the fourth and sixth, he shakes the souls of others.

The concerts of next Friday and Saturday will be included in the Brahms festival: Friday afternoon "Tragic" overture; Piano Concerto No. 1. (Ossip Gabrilowitsch, pianist); Symphony No. 2. Saturday evening: Academic Festival overture; Piano Concerto No. 2 (Mr. Gabrilowitsch, pianist); Symphony No. 1.

ETHEL HUTCHINSON

At Season's End For the "Tuesdays"

Apr 19 Trans

THE last concert of the Tuesday series of Symphony Concerts yesterday assembled a program of pieces from composers who for want of a better designation are still generally labelled "modern"; call them modern classics and let it go at that. The list was Debussy, "Clouds" and "Festivals"; Ravel, "Mother Goose" suite; Stravinsky, suite from "Petrouchka"; Sibelius, Second Symphony in D major. Here was indeed a feast for those who wanted the best out of the last thirty or forty years of musical development.

With such a marvel of sensitiveness as "Clouds" Debussy added more to the progress of the art of music than had been added in many a year. And perhaps it is even more of a marvel that the same sensitive attitude was maintained in the more difficult subject of "Festivals." For these "Festivals" of Debussy, despite all their clangors, never touch vulgarity, remain the product of the fastidious mind. With Ravel's pieces it is the same. The French Mother Goose (one can never entirely repress a smile at the literal translation—"Ma Mère l'Oye": "My Mother the Goose") tells her stories with a charm that is often absent from the English Mother Goose jingles. Ravel catches the spirit of it, translates it first into piano "duets," then, conscious of its suitability for orchestral treatment, turns it into one of the masterpieces of the musical literature. Thus we hear the stories of Sleeping Beauty, of Hop o' My Thumb, of Laideronette, Empress of the Pagodes, inimitably of Beauty and the Beast, and perhaps best of all, of the Fairy Garden.

History turns forward a few pages. Another tale which children like (but also with a strong undercurrent of deeper significance) unfolds itself in musical tones in the story of the love and disappointment of the dull-witted puppet Petrouchka. Again a masterpiece. If ever folk dance has been elevated to the heights it is the Russian dance in this ballet. If ever a rôle has received perfect characterization, it is that of Petrouchka. And if ever a considerable body of people, a crowd just milling around (for after all it is the crowd passing from side-show to side-show that is the real hero of "Petrouchka") has been perfectly painted in music, it is the crowd which moves along from the beginning to the end of this ballet.

Lastly, a great modern symphony, the second of Sibelius. Hearing its elemental surges of power, one is inclined to agree with Cecil Grey, that their equal have not been penned since Beethoven. Listening to its lyrical melodies of beauty, one adds that they can be matched only in the symphonies of Brahms. This music one does not date. Like the symphonies of Haydn, Mozart, Beethoven, Brahms, it is music of and for all time. As to performance—it is something at which one can only marvel. Know the music as well as one may, such performance is still revelation. And it is revelation afresh, every time one hears it.

It was announced at the beginning of the year that this was to be the "historical" series of symphony concerts. How well has the promise been kept? We have had concertos by Bach and by Handel. Passing to the Viennese classicists, we have had symphonies by Haydn, Mozart, Beethoven. From the earlier romanticists we have had symphonies by Schubert and Schumann and an overture by Mendelssohn; from the more advanced romanticists, works by Berlioz, Liszt and Wagner. The later symphonists, Brahms and Chaikovsky, have been represented. The programmist Strauss had his day. And of the latest schools, we heard yesterday from Debussy, Ravel, Stravinsky, Sibelius. Not the most painstaking historian could have planned a better series. Not a name has been omitted of the importance of those listed. Not a work of mere secondary importance has been included among those played. Each work has been representative, in the best sense, of its composer.

What has been said of the performance of yesterday's concert can also be said of the standard of performance of the series. Thinking through the concerts in retrospect, one can not recall one in which it slumped. When one asks for the secret of it all, one comes to the answer in Dr. Koussevitzky. A. H. M.

NEW YORK SUN

APR 22 1933

Music and Musicians

By W. J. HENDERSON

* * *

The Orchestral Situation.

ELSEWHERE will be found some statistics of the Philharmonic-Symphony Society's season. It has not been easy going for the organization. Orchestras never travel on smooth roads, and the past winter was—well, no one needs to be told what it was. However, it may not be amiss for music lovers to take stock of the situation. For years the support of orchestras has fallen upon the shoulders of a few rich men. These men are no longer rich. Some of them are downright poor. The vast majority of music lovers is even poorer. It is composed of people to whom orchestral concerts are luxuries to be considered perhaps once in a whole winter. But even if there were enough music lovers of substance to fill the entire auditorium at every concert, the orchestral enterprises could not be self-supporting.

They might perhaps be made so if music lovers could be induced to attend concerts directed by common mortals and not by world-famous maestri commanding equally famous salaries. But the music lovers will not do this. They even write letters to newspapers threatening to withdraw their subscriptions if the famous conductor is relieved for part of the season by one not famous. Just what is to come out of the jumble of conflicting conditions no one seems able to tell. But it is evident that orchestral concerts will have to be supported by the general public in some way, because the few wealthy men who backed them so long cannot do so.

The Boston Symphony Orchestra has a list of guarantors filling several pages of its program book. That looks like a possible solution of the problem. Many persons contributing moderate amounts must take the places of the few giving large sums. Let it be candidly confessed and without any sentimental reservations that the offering of orchestral concerts to the public is not a business enterprise. It cannot in its very nature be one. It must be viewed as an artistic gift and planned with a view to the blessings of benefits bestowed. And perhaps it might be possible to get conductors to accept salaries not quite so imperial—say, merely princely. All the rest of us have had to come down. Why not the wizards of the baton—and even those without batons?

Post

RDAY, APRIL 22, 1933

SYMPHONY GIVES WORK OF BOY OF 19

Markevitch's "Rebus" Full of Humor and Charm

BY WARREN STOREY SMITH

In an order that reversed their proper chronology, Dr. Koussevitzky at the Symphony concert of yesterday afternoon presented compositions by Tchaikovsky, Sibelius and the 20-year-old Igor Markevitch.

HAS CHARM AND FANCY

This youngster of Russian birth, Swiss upbringing and Parisian residence, has set his present fellow-townsmen by the ears. And well he might. For his "Rebus," an imaginary ballet for orchestra, as yesterday's performance disclosed it, is the work of an accomplished technician who has ideas, a pretty humor and an exhilarating freshness of utterance.

This freshness is, as might be expected, more the matter of a new approach to familiar problems than of actual novelty of idiom. Any youth of 19 must perforce imitate his predecessors and the young Markevitch, a true child of his time, writes in a manner that recalls Stravinsky. Like the elder Igor, and like many another modern composer, the young Igor writes an intellectual, not an emotional music. But although there is nothing of what we are pleased to call sentiment in his "Rebus" there is, nevertheless, both charm and fancy.

Work Well Received

Of the six moments the most captivating at first hearing are the ingenious and stimulating Fugue and the amusing if perhaps too extended "Parade." The Rebus, by the way, is to be found by taking the final word of the titles of each of the four central divisions: "Danse de Pauvrete," "Gigue des Nez," "Variations des Pas," "Fugue des Vices." In other words, Pauvrete n'est pas vice (Poverty is no vice), a Russian and also a French proverb.

Considering its dissonant character, "Rebus" was yesterday well received and the performance was a brilliant one. Naturally the applause was warmer for Sibelius' Seventh Symphony, and warmer still for the Fifth Symphony of Tchaikovsky, in which Dr. Koussevitzky and the orchestra have long excelled.

Completes Sibelius Cycle

With the Seventh the season's cycle of Sibelius' symphonies came to its conclusion, since the promised Eighth is not ready for performance. In retrospect this Symphony, with the Second and the Fourth, seems the high point of the mighty heptad.

Lacking the directness and breadth of appeal of the one, the fascination and poignancy of the other, the Seventh is yet, as Cecil Gray has well said, a work of "great expressive beauty, of a lofty grandeur and dignity, a truly Olympian serenity and repose."

A Festival for Brahms, Century-old Romanticist

Adv. **By Moses Smith** Apr. 23

Music Editor

THE APPROACHING Brahms Festival at Symphony Hall, which is noted in another column of this section, is too elaborate to be construed as a mere passing tribute to the memory of a composer who was born 100 years ago—on May 7, 1833. Rather this Festival is reminder of the widespread popularity which Brahms' music enjoys today, and of this music's persistent vitality in the face of all the attacks on it during more than half a century.

It may seem paradoxical that an age of speed and jazz, of disillusionment and cynicism, an age in which the typical novelty in music is a harsh, barbaric opus of Stravinsky or Prokofieff—that such an age should witness the greatest popularity of Brahms, who was essentially a romantic. Yet this but repeats the history of music and art generally; the popular taste almost invariably trails that of the connoisseur; and the great artist is usually "ahead" of his time.

* * *

AT THE HANDS of the modernist and the novelty-hunter, of course, Brahms receives very shabby treatment. I do not question the sincerity of some of the advance guard. But scratch a cynic and find a sentimentalist. I have engaged in conversations with persons of lofty brow, who profess unbounded admiration for the latest product from Hindemith or Aaron Copland, yet in an unguarded moment wax enthusiastic over Brahms' chamber music.

The point is that there is no need of this sneaking attitude, as though it were a vice to listen to a Brahms quartet when all your admiration should be reserved for Schonberg. Music changes as institutions and culture change. A composer writing music today of a Brahmsian cast would inevitably be writing feeble music. What is important is the composer's conviction behind his music and, of course, the force of his ideas and how he treats them.

The quality of greatness is thus almost a guarantee of immortality. Because Brahms was great his romantic music lives into a time when romanticism is ridiculous and it will similarly live beyond our time. Granted that the forms in which Brahms develops his ideas, and many of his tricks of expression, are outmoded. The same is true of Bach and Beethoven, and of Sophocles and Shakespeare.

* * *

WHAT would have happened to these great ones if the circumstances of their lives and environment had been different? The question is old and debatable. In the case of Brahms it is interesting to note that his career is often considered to have pivoted about a single circumstance. As a youthful pianist, unknown despite his portfolio of manuscripts, he accompanied the Hungarian violinist, Remenyi, on a concert tour. At Gottigen it was discovered that the piano was a half-tone below concert pitch.

For the purposes of homemade music a violinist would unbend, of course, and tune his violin down, which is readily done. But the result is unsatisfactory to a musician carrying the true pitch in his head, And so Brahms, about to play the "Kreutzer" sonata of Beethoven, which is difficult enough in the original key of A minor, performed the colossal feat of transposing the piona part from memory into the key of B flat!

It happened that the great violinist Joachim was in the audience and realized what Brahms was doing and what his extraordinary feat implied. He sought Brahms out at once and struck up a friendship which was to last for life, and which resulted in Brahms' introduction to such musical notables as Schumann and Liszt.

Schumann, who had none of the proverbial professional jealousy, heard this awkward boy play, and read his compositions. In characteristic fashion he wrote for the magazine of which he was editor an article entitled "New Paths," in which Brahms, an unknown, mind you, was hailed as "the great composer of the future." And so Brahms was "made."

EILEEN CROWE in her role in "Juno and the Paycock," Irish play at Hollis.

New York Herald-Tribune

APR 23 1933

Gabrilowitsch To Be Soloist

Ossip Gabrilowitsch, concert pianist and symphonic conductor, will be soloist with the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, when the final broadcast concert in the Brahms Festival series commemorating the centennary of the birth of Johannes Brahms is presented over WJZ Saturday at 8:15 p. m. The program will open with the "Academic" overture, which Brahms wrote as a tribute of gratitude to the University of Breslau for conferring upon him the degree of Doctor of Philosophy. The Pianoforte Concerto in B flat, No. 2, will be featured by Gabrilowitsch, and the Symphony in C minor, No. 1, will be played in conclusion.

NEW YORK TIMES

APR 23 1933

BOSTON CONCERT—Ossip Gabrilowitsch, Russian pianist, performs with the Boston Symphony Orchestra. Serge Koussevitzky is the conductor. The broadcast opens with the "Academic Overture," which Brahms wrote as a tribute to the University of Breslau. The work featuring Mr. Gabrilowitsch is the Brahms Concerto in B flat, No. 2. The C minor symphony, No. 1, ends the program: WJZ, 8:15 P. M.

Brooklyn, N. Y., Eagle

PR 23 1933

Out of a Blue Sky

By JO RANSON

ARTHUR JUDSON, manager of the New York Philharmonic-Symphony Orchestra, is quoted as saying that "the signal success of the Philharmonic's current Beethoven Cycle stands as incontrovertible evidence that the music-loving public refuses to accept any substitute for performances 'in the flesh'" and that his organization has "been forced to hang out the S. R. O. signs on the Sundays of the cycle's duration."

Does Mr. Judson really believe this?

I am one of those souls who loves the radio because I can hear the Philharmonic, the Boston Symphony and the Philadelphia Orchestras on certain days of the week, although not always at convenient hours, and, therefore, I'm inclined to disagree with Mr. Judson.

I like my musicians "in the flesh," but it is rather expensive to attend all concerts and therefore radio is my only friend.

I can hear the music and pay nothing, except a small sum to the public utility for the use of electricity.

I know dozens of folks who insist on stay home when the aforementioned orchestras appear on the airlanes. And I'm sure that if Toscanini, Stokowski and Koussewitsky were not to broadcast my friends as well as yours truly would scrape up pennies to attend the concerts. We wouldn't hesitate for a minute to go, but, thanks to radio, we can always have a front row seat at the concerts and furthermore no one can step on our toes.

"Radio," Mr. Judson is quoted further as saying, "is an adjunct to the concert field, it is a mistake to consider it in any sense a competitor."

Mebbe Mr. Judson is right. I think he's wrong.

For Mr. Wynn

I think the best story of the week concerns Howard Petrie, the NBC announcer, who was married last Friday to Alice Wood, a hostess at the NBC studios in Manhattan.

After visiting the Municipal Building they went to the minister, who is a friend of the Woods family.

"Isn't there something we can do for you?" they queried the clergyman after the ceremony.

"Yes," he said in an anxious voice, "I'd like a couple of tickets for the Ed Wynn broadcast."

He got the tickets.

NEW HAVEN, CONN.
REGISTER

PR 23 1933

Music

By

E. Yolande Gilbert

* * *

A Boston Miss who sang soprano in the chorus under the mighty baton of Koussevitsky when he conducted Parsifal last week, writes the following backstage report: "We sang our little piece of Parsifal Thursday and the only singers on the stage were basses and tenors being knights of the Grail, while the altos, sopranos and five little tenors were hidden in the symphony men's locker room, howling at the partly closed door, onto the stage. "Woody" (G. Wallace Woodworth, director of the Bach Cantata Club) stood on a table and peeked through a crack at Koussevitsky, waving his arms unseeingly at us. It was perfectly mad—people kept barging through our room and slamming doors so that we couldn't hear the orchestra, and when we were singing, we couldn't hear it at all, so that it was just the mercy of God that we stayed on key. But the family, listening on the radio said that it was swell. Pfui, I'm glad that's over!" Thus are the pacific and mystic strains of Parsifal generated!

New York Herald-Tribune

APR 23 1933

Orchestras

The National Orchestral Association will close its third season tomorrow night in Carnegie Hall, where Ossip Gabrilowitsch will play Beethoven's third piano concerto, in C minor, with the training orchestra under Leon Barzin's direction.

Henry Hadley will conduct the Musicians Symphony Orchestra in its last concert but one of the season on Tuesday evening, May 2, at the Metropolitan Opera House. John Charles Thomas, barytone, will sing Joseph Marx's "Der Ton," Brahm's "O liebliche Wangen" and "Eri tu" from Verdi's "Ballo in Maschera," and Henri Deering, pianist, will be soloist in Franck's Symphonic Variations. Mr. Hadley's other numbers will be his suite, "Streets of Pekin;" Humperdinck's overture to "Königskinder," Liszt's "Les Preludes" and Wagner's "Ride of the Valkyries."

The last concert of the Musicians Symphony, and the last of the orchestral season of 1932-'33, will be held on Tuesday night, May 9.

The Boston Symphony Orchestra will hold a Brahms festival, commemorating the hundredth anniversary of the composer's birth (May 7), from next Wednesday to Sunday, April 26 to 30, in Symphony Hall, Boston. Wednesday night's program includes the Haydn Variations, the double concerto, with Richard Burgin and Jean Bedetti as the solo violinist and cellist, and the fourth symphony.

On Thursday a non-orchestral program offers the clarinet quintet in B minor, songs sung by Jeannette Vreeland, the Liebeslieder waltzes, sung by a mixed chorus, and the piano quartet in G minor. On Friday afternoon the Tragic overture, second symphony and D minor piano concerto will be heard: on Saturday night the Academic overture, first symphony and piano concerto in B flat. Ossip Gabrilowitsch will be soloist in both concertos. Next Sunday afternoon the German Requiem will be sung by the Harvard and Radcliffe choruses, with Miss Vreeland and David Blair McClosky as the soloists.

Serge Koussevitzky will conduct the orchestral and choral programs. The Wednesday night and Thursday afternoon concerts are open by invitation to subscribers only; those of Friday and Saturday are in the regular subscription series. Next Sunday's concert will be for the orchestra's pension fund.

A Brahms program, including the second symphony, Academic overture and double concerto, will be played Thursday night in the regular subscription series in Sanders Theater, Cambridge.

PITTSBURGH, PA.
SUN-TELEGRAPH

APR 23 1933

KOUSSEVITZKY WILL RETURN

Lovers of symphony music will be pleased with the announcement that the Boston Symphony Orchestra, with Serge Koussevitzky, conductor, will return to Pittsburgh early next fall to open the series of visiting orchestra concerts, under the auspices of the Pittsburgh Orchestra Association, May Beegle, manager.

Mr. Koussevitzky

Aside from its season in Boston and a matinee and evening series in New York City, the orchestra makes only one brief tour of a week. The Boston Orchestra will open the symphony season October 27.

Mrs. William Thaw, Jr., is president of the Pittsburgh Orchestra Association Board. Other members include Mrs. Daniel M. Clemson, Mrs. Ralph Flinn, Mrs. J. Hanson Rose, Mrs. Nathaniel Spear, Mrs. George P. Bassett, Jr., Mrs. George L. Collord, Horace Forbes Baker, R. D. Campbell, Harmar Denny, Jr., Moorhead B. Holland, Leon Falk, Jr., James E. MacCloskey, Jr., Matthew T. Mellon, William L. Monro, Arthur Rosenbloom, John C. Slack and Frederic Schaefer.

N. Y. EVENING POST

APR 22 1933

CELEBRATING the 100th anniversary of the birth of Brahms, the Boston Symphony Orchestra will give a festival of his works in Boston beginning Wednesday evening, in which assisting artists will be the Harvard and Radcliffe Choruses, Ossip Gabrilowitsch, piano; Jeanette Vreeland, soprano; David Blair McClosky, baritone; Richard Burgin, violin; Jean Bedetti, 'cello; Robert Gundersen, violin; Jean Lefranc, viola; Victor Polatschek, clarinet, and Jesus Maria Sanroma, piano. The opening program will be variations on a theme by Haydn, Fourth Symphony, and concerto for violin and 'cello with Messrs. Burgin and Bedetti as soloists.

Thursday afternoon will come the quintet for clarinet and strings with Mr. Polatschek as soloist, songs by Miss Vreeland, "Liebeslieder" Waltzes by mixed chorus and quartet for piano and strings, Mr. Sanroma, soloist. Friday afternoon the orchestra will play the Second Symphony, "Tragic" Overture and Concerto in D minor for piano with Mr. Gabrilowitsch as soloist. Saturday evening the program will be the "Academic" Festival Overture, First Symphony and Concerto for piano in B flat with Mr. Gabrilowitsch as soloist. Sunday afternoon the German Requiem will be given with soloists, chorus and orchestra.

Ossip Gabrilowitsch will be the soloist at the last concert of the season of the National Orchestral Society, Leon Barzin conductor, Monday evening in Carnegie Hall, playing Beethoven's Concerto for Piano in C minor. The orchestra will also be heard in Bach's Overture in D major, Suite No. 3, and Strauss's "Death and Transfiguration."

Bach's B minor mass will be sung in its entirety by the Oratorio Society of New York May 2 in Carnegie Hall, with the assistance of the New York University Glee Club and the following soloists: Rose Bampton, contralto; Louise Lerch, soprano; Dan Gridley, tenor, and Frederic Baer, basso. Albert Stoessel will direct.

172

WASHINGTON, D. C.
HERALD

APR 23 1933

18 BOXES SOLD FOR BOSTON SYMPHONY

WORD COMES from William Phillips, Undersecretary of State and chairman of the Boston Symphony Orchestra's local committee for boxes, that no less than 18 of the 51 boxes at Constitution Hall have already been subscribed for as a result of the activities of his committee, which is vigorously promoting a series of three matinee concerts here next winter.

Although the orchestra's plans for a Washington series remain tentative and depend wholly upon the response of Washington music lovers, it is freely predicted that the Boston Symphony's series, under Dr. Serge Koussevitzky, will be one of the outstanding musical attractions of the Capital next season.

Mr. Phillips' committee for boxes reports the following subscribers: Mrs. Robert Low Bacon, Miss Mabel Boardman, Mrs. William R. Castle, jr.; Miss Alice Clapp, Mrs. Frederic A. Delano, Mrs. James C. Dunn, Mrs. Charles Evans Hughes, Mrs. F. A. Keep, Mrs. Henry Leonard, John Ellerton Lodge, Mrs. Adolph C. Miller, Mrs. Edwin B. Parker, William Phillips, Mrs. David A. Reed, Mrs. Harlan Fiske Stone, Mrs. Hugh Wallace, George Weckel and Mrs. C. C. Williams.

* * *

THE COMMITTEE on boxes, headed by Mr. Phillips, includes Mrs. Robert Low Bacon, until recently chairman of the Washington committee of the New York Philharmonic-Symphony Orchestra;; Mrs. William R. Castle, jr.; Mrs. Elizabeth Sprague Coolidge, the sponsor of the famous chamber music concerts at the Library of Congress; Mrs. Bayard Cutting, Mrs. Frederic A. Delano, Mrs. Charles Evans Hughes, Mrs. Cordell Hull, Mrs. F. A. Keep, John Ellerton Lodge, Mrs. Adolph C. Miller, Mrs. David A. Reed, Mrs. Harlan Fiske Stone and Mrs. William H. Woodin.

The Boston Symphony series of three concerts, if given, will all be conducted by Dr. Koussevitzky. The dates selected tentatively are Wednesday afternoon, November 15; Tuesday afternoon, January 30, and Wednesday afternoon, April 4. Dorothy Hodgkin Dorsey is local representative of the orchestra, at Droop's, 1300 G St.

WASHINGTON, D. C.
NEWS

APR 25 1933

MUSIC

Festival Takes on Modern Touch With Boston Players

Unusual Chamber Works of Past 20 Years Feature Third Concert; Busch Quartet a Sensation

By RUTH HOWELL

ASSORTED samples of what has been done in the way of chamber music, exclusive of quartets, in the last 20 years, were offered at the third festival concert at the Library of Congress last night. There were those, who, when the evening was over, still preferred pre-20th Century chamber music; there were those who had been highly entertained; and those who were enthusiastic about the modern devices of musical expression. But there was a hall full of people who were wildly enthusiastic about the expert conducting of Serge Koussevitzky, and the playing of the picked group from the Boston Symphony Orchestra.

A strange program. There was Bach to start with, to show the ever-beautiful classic inspiration for chamber music ensembles. Then the program leaped into the most startling of modern compositions, as if to show just to what lengths composers would go, or as if to give people what they were presumed to be looking for in modern music. Many of them had enough before the program was half over.

Some looked hopefully into Stravinsky, only to be disappointed in everything but the virtuosity of the wind instrument players. It was a dull piece, not even amusing. It can be said for Aaron Copland's Theater Music that he had fun writing it, certainly an orchestra would have fun playing it; and it was riotously amusing to hear. Copland, in the audience, thought so, too. Hindemith's "Kammermusik" almost matched it for hilarity and imaginative instrumentation.

And Ravel, as usual, led all the rest, for beauty and mood and the modern touch used with restraint. His piece for harp, string quartet, flute and clarinet brought the big applause of the evening, not a little of which was for Harp Player Zighera. Needless to say, the Bach was lovely.

Two concerts today conclude the festival.

* * *

ENTHUSIASTIC applause and cheering broke thru the customary dignified appreciation of the distinguished audience at the second concert of the Chamber Music Festival at the Library of Congress yesterday morning.

It was a triumph for sheer musicianship. Adolf Busch, the fine violinist who played here a year ago with the Philharmonic, brought his string quartet to the Library for its first appearance in America. The four musicians—Busch and Gosta Andreasson, violins; Karl Doktor, viola, and Hermann Busch, cello—make a superb ensemble.

Seldom is such unified precision combined with such fine, glowing tone. They gave Pizzetti's "Quartet in D" its first performance—a rather long-winded piece, interspersed with passages of great beauty and a brilliant scherzo movement. Busch's own composition, "Nine Pieces," was played for the first time in America; this is the sort of music expected from a performer's pen, with nine soundly developed themes providing the gamut of musical expression. The swift, light "Prestissimo" was particularly favored yesterday.

Then came a giant work—Beethoven's "Quartet in E Flat," written three years before his death. Here the group gave conclusive proof of their mature control as individual musicians and as an organization.

HELEN BUCHALTER.

MEDFORD, MASS.
MERCURY

APR 25 1933

TO GIVE BRAHMS' REQUIEM

The choirs of the Malden First Baptist Church announce the presentation of Brahms' Requiem, Monday evening, May 1, at eight o'clock in the auditorium. The Requiem, one of the masterpieces of the world, was written by the composer in memory of his mother. It is given at this time in connection with the Brahms Centenary celebration. Director Albion Metcalf will conduct the production, and special soloists are: Miss Frances Foskett, Miss Maybelle Trask, William Hicks, and John Jenkins, William Weigle will be guest soloist of the evening, and Simon Sternberg of the Boston Symphony Orchestra, will assist on the tympani. Today, a special rehearsal will be open to the public at eight in the church.

WASHINGTON, D. C.
POST

APR 25 1933

FESTIVAL OF MUSIC HEARS BUSCH GROUP

Famous String Quartet and Boston Symphony Men Play at Library.

Enthusiasm prevailed at both concerts held yesterday in the Library of Congress as part of the Chamber Music Festival under the auspices of the Elizabeth Sprague Coolidge Foundation now in progress there.

Yesterday morning those present were privileged to witness the first appearance in America of the Adolf Busch String Quartet of Vienna with its celebrated musicians in a concert rarely equaled in this city for pure musical achievement. The artists who made up the quartet were Adolph Busch, first violin; Gosta Andreasson, second violin; Karl Doktor, viola, and Hermann Busch, violoncello.

Storms of applause greeted the Quartet in D by Ildebrando Pizzetti, with which the program was opened. Its four movements brought into splendid relief both the excellent ensemble tone and the outstanding beauty of the individual instrumental voices of the quartet. There was a unity of attack, a delicacy of phrasing and a melodious coordination of the instrumental values that explains why this quartet has gained such a wide reputation throughout Europe.

A pleasing feature of the program was the playing of nine pieces by Adolf Busch, founder of the quartet which bears his name. These are excellent chamber music material and were well-handled by the men. Beethoven's Quartet in E-flat with its fascinating four movements, the lovely Adagio and entrancing "Scherzando vivace" ending the program.

The night concert was a special treat by members of the Boston Symphony Orchestra.

The conductor, Serge Koussevitzky, in a program of compositions by Bach, Copland, Stravinsky, Ravel and Hindesmith made a profound impression upon the Nation's leading musicians and critics. His dynamic personality and leadership was as effective in this chamber music auditorium as it is when he is leading the full Boston Symphony Orchestra in a vast hall. It was the soul of music produced through the magic of his baton, especially in the Bach Suite in B Minor, played by flute and strings with the dainty haunting music of the harpischord leading the audience back into another musical age and in Stravinsky's Octuor, in which the wind instruments had their moments of glory.

The concluding concerts of the festival today will include the morning one, with the String Sextet by Bohuslav Martinu, which won the Elizabeth Sprague Coolidge Prize in 1932, played for the first time in public, and the final concert tonight when Adolf Busch and Rudolf Serkin will give a sonata recital for violin and piano.

The Sonata in G, by J. S. Bach, one of the big features of this concert, will be played after the original manuscript which is cherished in the State Library at Berlin.

ELISABETH E. POE.

WASHINGTON, D. C.
TIMES

APR 25 1933

Chamber Music Festival Presents Koussevitzky

Serge Koussevitzky, brilliant conductor of the Boston Symphony, led a chamber orchestra group in a group of amazing compositions last night, at the chamber music festival presented at the Library of Congress by the Elizabeth Sprague Coolidge foundation. The audience overflowed the hall, sitting on the steps and in the little antechamber.

Suite in B minor, with its tinkling harpsichord, strings and flute, enchanted as opening number. Raval's Introduction et Allegro, for harp, strings, flute and clarinet, provided a peaceful musical lull between the ranting, nervous storms of sound aroused by Aaron Coplands "Music for the Theater," Igor Stravinsky's "Octuor," for wind instruments, and the finale, "Kammermusik No. 1," by Paul Hindemith. Both Copland (who was present and bowed from the stage) and Hindemith brought barn-yard, zoo and circus to mind with the varied noises woven into their patterns. Stravinsky's work had more subtle undertones.

The Adolf Busch String Quartet made its American bow yesterday morning. A Quartet in D written by Pizzetti, dated 1933, had its first appearance in public and won general approval for the third movement, a scherzo. Mr. Busch's own "Nine Pieces" were musical thumb-nail sketches—fragments like those of a gaily-colored quilt. The Beethoven Quartet in E Flat, opus 127 was given brisk, rugged reading

Plays and Players --- Music and Musician

Full Evening Of Bostonians At Washington

Koussevitzky Brings Chamber Orchestra and Modernist Composers

Washington, Tuesday

A LITTLE belatedly comes the turn of the Boston Orchestra at the festivals of chamber music in the Library of Congress. A contingent from the Chicago Orchestra, with Mr. Stock conducting, assisted (if memory serves) at the dedication of the present auditorium. On one and another occasion two or three score of Mr. Stokowski's virtuosi were summoned from Philadelphia, with or without their ardent conductor. Not until arrangements for the current festival were afoot did an invitation descend upon Symphony Hall. It was, of course, accepted; but it could hardly have fallen at a more difficult hour. Conductor and orchestra are in full tide of preparation for a taxing Centenary Festival to mark the birth of Brahms. It begins in the evening on which this article appears; stretches forward through six concerts, until next Sunday.

Nevertheless, on Monday evening Dr. Koussevitzky and thirty-odd members of the orchestra filled a whole concert at the Congressional Library. To do so, they travelled disagreeably from Boston to Washington through Sunday night; spent Monday afternoon in rehearsal on the spot. The concert ended, they took night train to New York; caught a connecting train, as timetables persuasively phrase it; arrived in Boston in time for rehearsal at Symphony Hall late this, Wednesday, afternoon. There was no occasion for surprise when Dr. Koussevitzky, coming to his place on the festival stage, suggested a tired man, whom the excitements of a notable concert soon warmed into usual readiness.

To the organizing powers and the anticipating audience the conductor was apostle of modernist music and of the composing generation that writes it. Hence an agreed program assembling such pieces. It began, by way of introductory classic, with Bach's Suite in B minor for Flute and Strings, remembered item in the repertory at Symphony Hall, now played with Mr. Laurent for the flute, Mr. Sanromá at the harpsichord, and a semi-circle of only ten strings. Next followed Mr. Copland's "Music for the Theater," unheard in Boston since the original performances seven years ago, now returning in the version for small orchestra. To it succeeded, through the second part of the concert, Stravinsky's Octuor for Flute, Clarinet, Two Bassoons, Two Trumpets, Two Trombones, never included in the Symphony Concerts; Ravel's Introduction and Allegro for Harp, with string quartet (doubled) flute and clarinet; Hindemith's "Chamber Music, No. 1," dated 1922, to the best of recollection, also unknown to Symphony Hall. There were Bostonians in the house quick to say that it and Mr. Copland's Suite should next season find place there.

A notable audience, assembled from capitals of music in the East and the Middle West, as well as from Washington itself, received conductor, orchestra and most of the chosen numbers with unremitting applause. It was long, as such pauses go, before Dr. Koussevitzky could lift his stick for the first measures of Bach's Suite. At the end, the whole company had evidently discovered in Mr. Laurent a master-flutist of these days, remarkable above most for the full body and the rich flow of his tone. It heaped plaudits on his head; while conductor and string choir sat in a modest background. . . . In turn, Mr. Bernard Zighera, who played the harp-part in Ravel's piece like an inspired prophet—and master—of his instrument, was similarly rewarded. In fact, for the Washingtonian contingent, still rather elementary in experience of concerts, this "harp-piece" seemed the event of the evening. . . . Bostonians will recall how Mr. Zighera's tone clothes Ravel's skeleton with magnificent flesh.

For the composers, the audience heard Stravinsky's time-creased "Octuor" with patient attention; answered with courteous applause; renewed it more warmly when the eight virtuosi and the conductor from Boston became the objectives. . . . Hindemith, as usual, excited the audience, what with the wild beginnings of this "Chamber Music," the rhythmic life that spurs it, the slow, deep-voiced song for wind quartet; the whirling frenzy of the finale . . . Better than either of his more illustrious compeers fared Mr. Copland. His "Music for the Theater" belongs to the days in which he was cultivating the sonorities and the idioms of "symphonic jazz"—or more truly of jazz as it ran in our urban streets and was not so symphonic. As often as it recurred—the more obviously the better—the house rose to it. Mr. Copland's gentler and more musing pages gave hardly less pleasure. The quick reactions were waves of applause for an orchestra and a conductor long excelling in such music. Forthwith Dr. Koussevitzky diverted them toward the composer who happened to be in presence. The "conservative" public of Symphony Hall may think despitefully of Mr. Copland; may even have been at some pains to show him as much. Elsewhere, and with much reason, he is justly admired American composer.

The surprise of the concert was the impression from Stravinsky's piece. Have the years so gnawed, all unobserved, at some of the handiwork of the illustrious Igor? The Octuor dates back no farther than 1923; while there are twenty years and more upon the still living and still potent "Petrushka" and "The Rite of Spring." In such points of time the "Octuor" belongs to the post-war period in which a Stravinsky, not quite clear in his own mind, busied himself with experiments. In those days he was all for a music that should be emotionless and expressionless, that should have no existence outside a pattern, a logic and an interest of sonorities. His ears were also receiving—at second hand—his first impressions of American jazz, and they were troubling. As relief and as experiment, as testimony to a temporary theory and practice, he may have made this "Octuor."

Perhaps in some respects it was agreeable to the time that first heard it. Resurrected in 1933, it seems no more than a self-conscious, calculated, persistently barren exercise in the sonorities of a small wind and brass choir, logically patterned, well or ill-conditioned for the playing instruments, streaked here and there with the memories of American jazz, from first measure to last a relentlessly arid and cerebrated music. Only Stravinsky's instinct for rhythm and command of it—however much he may dull himself with theory and gospelling—keep the "Octuor" in motion and faint show of life. Perhaps its only interest nowadays is its broad hint of a Stravinsky who, if he happened to choose, could be self-willed pedant.

A program-book, paranthetical with dates, was reminder that Hindemith now nears his fortieth year. After their manner, elapsing time and changing circumstance have subdued his younger temper. Eleven years ago he was a wilder spirit—a spirit, moreover, at the height of disillusion and derision with the post-war period on the Continent of Europe. By the evidence of the "Octuor," Stravinsky, under those corroding years, retreated into pedantry; whereas Hindemith flung out only the more fiercely. The first division of his "Chamber-Music, No. I" is born of a world lashing itself into an endless but impotent restlessness. The second, sharply and insistently rhythmed, cries aloud for motion and yet more motion, the incessant beat of feet without direction or goal. The third—the quartet for wind instruments—would find refuge and solace in the contemplative moods of another time. The fourth, a frenzy of hateful and derisive sound, is recoil from that post-war epoch and all that therein was. Even now, when those days are only fading scornful memory, Hindemith's music still blasts.

Throughout a music written not only from mind to mind, but also from heart to heart—though with far-different significance from that usually attached to Beethoven's phrase; music, outside the slow song, that seethes with an insatiable bitterness. In that song, moreover, Hindemith sounds heights and depths unusual with him. He is putting to music-paper no echoes of German romanticism, releasing no unescapable racial instinct. As truly as any of the hallowed forefathers, he is writing a music that remembers; that, remembering, craves both light and peace. Throughout this "Chamber-Music," again, the Hindemithian fertility of means, the Hindemithian drive through measure after measure, become potent address to the listening imagination.

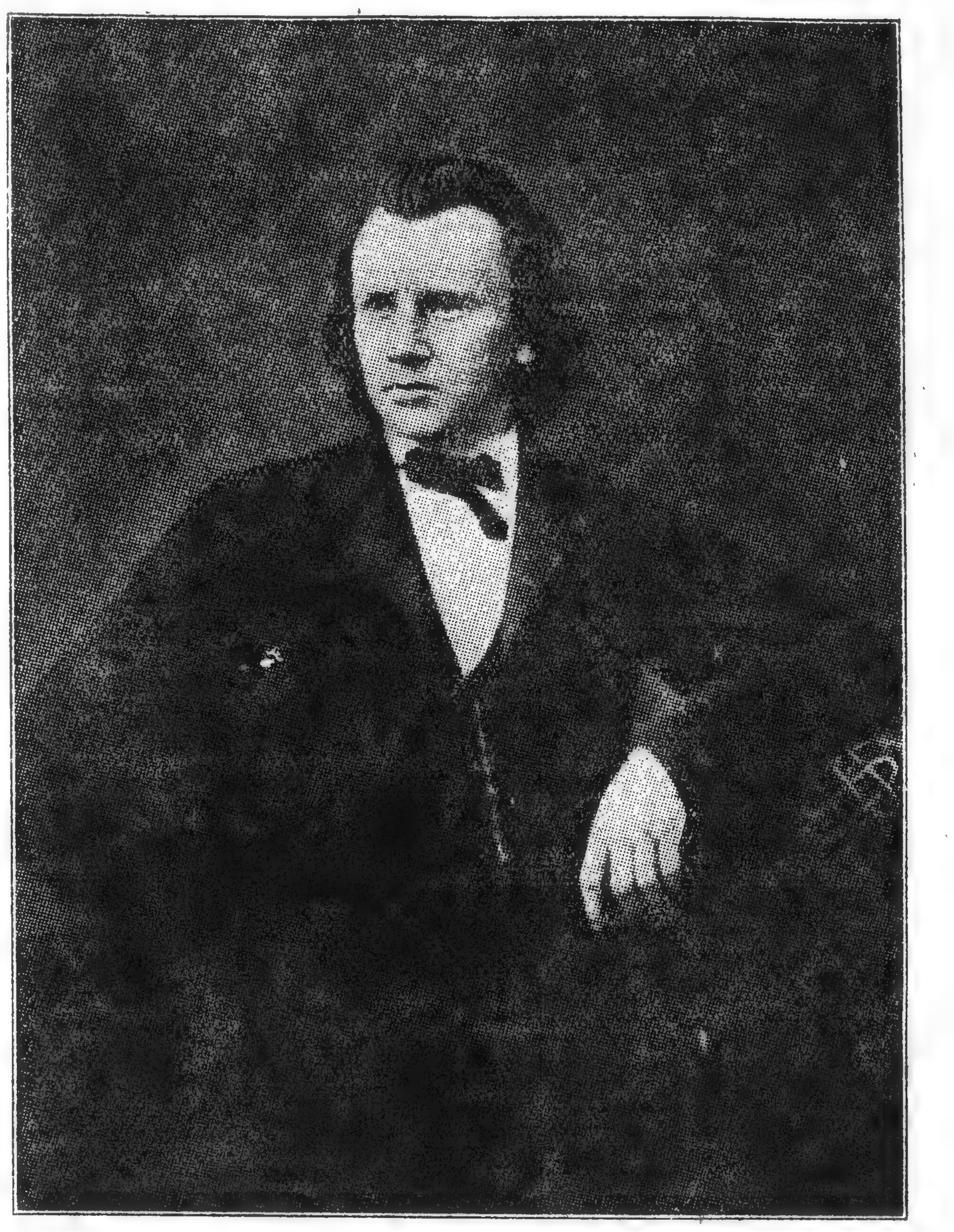
As for Mr. Copland, he professes to have put by his days of apostolic jazz, to have dropped into the plaything box the "Music for the Theater" and the once berated Piano-Concerto as so many outgrown toys. Beyond a point, he discovered, reasonably enough, symphonic jazz could feed neither his mind nor his imagination. Hence the turn into such composition for orchestra as the "Symphonic Ode," or for piano as the set of variations. By all means he has the right to his own paths, but the first impression from this "Music for the Theater" heard after seven years, was of a music born spontaneously, irresistibly, from which there was but one relief for the composer—to write. The "Symphonic Ode" is, of course, music of larger design, ampler means, deeper implication, but it smells of the study beside the will and desire kindling into this "Music for the Theater."

Moreover, out of it sounds jazz that has become symphonic yet keeps its true and original tang. How pale and unrealistic in comparison seem the efforts of our other composers to make this transfer to the symphonic concert-hall! They boggle and attenuate. Willy-nilly, the genteel tradition haunts them; whereas Mr. Copland flings out free and sturdy. Both naturally and artfully, a faint nostalgic note, as of this jazz remembered and by memory caressed, tinges the lyric interludes in Mr. Copland's Suite. None the less they open a poetizing vein hardly to be noted in his later and more hardened work. He muses, sings, translates into tones the gentle melancholy of recollection. For this "Music for the Theater" on both its realistic and its poetizing pages, is work of imagination. In it transfused into tones is our sense of the theater—the house that releases our dreams and breeds more; yet gratifies our lust for ruder entertainment. Of late there have been revivals in more than one concert-hall. There should be more.

A postscript remains to be written. Mr. Laurent, Mr. Gillet, Mr. Polatschek and Mr. Laus of the wind choir of the Boston Orchestra tarried over night in Washington, to be joined this morning by their colleague, Mr. Boettcher. Together they played, for the first time in public, a Quintet for Flute, Oboe, Clarinet, Bassoon and Horn, written by Mr. Gustav Strube, now Director of the Peabody Institute in Baltimore, within long memory violinist in the Boston Orchestra, conductor at its Pop Concerts, frequent composer of music that then had its little day. Regretfully, the Quintet is one of those pieces that slip into festival programs, and no lay hearer can guess the reason why. Mr. Strube, conductor though he was, shows little understanding and less imagination for the individualized or contrasted timbres of his five instruments. En masse he insists upon using them. This Quintet lacks altogether the light hand, the quick fancy that composition for wind instruments should invite. In substance and style it is as pedestrian as it is through going. It belongs, quite unconditionally, to a closed musical past. . . . We Bostonians were hoping for a music that should disclose the virtuosity and the musicianship of the five eminences from Symphony Hall. Instead, we heard one that merely proved their fidelity to a thankless job.

H. T. P.

His Beardless Youth



(Courtesy of the Vossische Zeitung)

Brahms in His Early Years

The Composer, Whose Centenary Will Be Observed in the Festival Beginning This Evening at Symphony Hall

---

CHESTER, PA.
TIMES

APR 27 1933

A CHIEL AND HIS "NOTES"

By Henry C. Vedder

:—o—:

So when Mr. Koussevitzky (I hope I have spelled that right) led the Boston Symphony Orchestra lately in ~~playing "The~~ Rebus," by a Russian composer whose name I will not even attempt to spell, I confess that if that was entitled to be considered music I am totally lacking in capacity to appreciate it. To me it was a mere medley of sound, or rather of noise. If every player had been playing a different composition, the result could hardly have been worse, so far as I am concerned. I had as lief listen to Chinese "music".

:—o—:

Brahms Festival === Irish Players === S

To Brahms As Present Taste Will Have Him

TheLyric,Romantic,Composer In Overture, Concerto, And Symphony

THE Symphony Orchestra fused yesterday the third concert of the Brahms Centenary Festival with the final matinée of the symphonic year. On the Brahmsian side, the audience heard the seldom played "Tragic Overture"; the familiar Second Symphony, in D major; the less familiar Piano-Concerto in B-flat major. Mr. Gabrilowitsch was the pianist, absent these fifteen years from the Symphony Concerts, since, in 1918, he shared in this same Concerto. . . . In regular course the audience took leave, until autumn, of Dr. Koussevitzky and the orchestra. At his first entrance it affirmed its regard for him by a partial rising in its place, by a general clapping of hands. When the orchestra had risen—unanimously—and the conductor faced the house with his usual deprecating gesture, the applause waxed long and loud. It was renewed in tumult and torrent at the end of the Concerto; but then Mr. Gabrilowitsch divided it with Dr. Koussevitzky; while both were at pains, like the audience, to include the orchestra in these excitements.

Bostonwise, elect ladies stamped their feet. Young voices cried approving shouts. The din was persistent and elated. It may pass as the first farewelling of the symphonic year. For, were an archangel in full panoply, trumpet in hand, to alight on the stage of Symphony Hall at half-past four on a Friday afternoon, it is within belief that the matinée audience, pressing resolutely onward to the next thing, might hardly linger to observe him. Perfunctory, as usual, labor of love by a few enthusiasts, were the recalls that ended a concert already two hours and ten minutes long. They order these things better of a Saturday night.

Through that time, the audience listened to the romantical Brahms; in these days there is, indeed, no other; outside the "Tragic Overture" to the comfortable Brahms, before whom one and all may sit back and enjoy. For this Johannes, who came into the world a hundred years ago, was no composer to surge, like Beethoven, into an occasional fierce democracy. No more was he the aristocrat that, musically and by instinct, Mozart often is. By temperament, by habit of life, by frequent exercise of the composing mind and spirit, Brahms was a bourgeois, like most of us, high, middle or low, who foregather on these Friday afternoons in Symphony Hall from October as far as May. By such token, and as the wind of musical fashion now sits, we hear him gladly in such pieces as the Piano-Concerto in B-flat or the Second Symphony.

Perhaps for that reason the "Tragic Overture" has now become occasional number in well-ordered symphony concerts. Only once before in ten years had it returned to Symphony Hall. It harks back to the vanished legend of a cold, austere, abtruse, harsh-voiced, Brahms, addressing the mind rather than any other seat of musical sensation, receiving the mental benediction of those fortunate enough to understand. As the spring sun melted the snow-maiden in Rimsky-Korsakov's folk-opera, that notion long since dissolved before the romantical, the lyrical Brahms that every conductor nowadays "presents," that every practised audience equally expects. Hence a new treatment of this "Tragic Overture," that is neither grim, nor bleak, nor forbidding. Hardly for a moment did it sound as such from Dr. Koussevitzky and the orchestra.

Rather we heard the music of a romantic hero, by fate oppressed and overruled, which is their frequent lot. He aspires in tonal contemplation; he struggles in tonal action; but the walls of tonal destiny shut only the closer upon him. Not by thought, nor yet by will, may he prevail against the inexorable. There is hint of releasing death, of funeral rites, of impenetrable dark rather than of final illumination. Likely enough, Brahms believed himself consciously and resolutely tragic as he wrote of a soul beset and doomed and conquered. As the conductors now read the overture, the disembodied hero has become romantical, Hamlet-like. "Speak me fair in death." For the time-spirit—to say nothing of the musical fashion—will read every classic and semi-classic by its own light.

Similarly with the Piano-Concerto in B-flat major. Was there not a time when we curious youngsters were told that it was a work of prodigious, wearying length; that it was a symphony for which Brahms had embedded a piano in his orchestra; that the piano-part was thick, opaque, at moments plodding? True, it is a concerto four symphonic movements long. True again, the music often wavers between symphonic design and concerto-like course. True once more, there are pages on which the pianist must begin where Brahms ends; so set free the composer's thought and feeling. Yet in this spring of 1933 who, for a moment, suspects that he is sitting before a once forbidding music?

Instead, we settle back to the enjoyment of the singing violoncello and the singing clarinet in the slow movement, to its advance from gentle fervor into mild exaltation, middle-age at its musing. Or take our pleasure in the liveliness and the lightness of the finale, Hungarian accents and the genial rest. Though middle age sit at home in its arm-chair, mentally, tonally, it may still go a-gambolling. Or rejoice in the rush of energy through the rougher texture of the Allegro Appassionato, as though for the while Brahms were harking back to the other Piano-Concerto, which we shall hear this evening, of his fiery and strenuous youth. Even in the first movement, which spares nothing in the working and the co-ordination of the musical ideas, which abounds in a sort of mental-musical exercise for the exercise's sake, there are relieving moments when the light of Brahms, the tone-poet, shines out of Brahms the thoroughgoing composer.

Above the rest, on Friday, was the pleasure of the pianist. These twenty years Mr. Gabrilowitsch has known studied and played this Concerto in B-flat major. He has tested his every re-action; clarified his every impression; chosen and polished his imparting ways and means. Correcting himself at every turn, he has arrived at last at a finality of purpose and accomplishment. His technical resource is unfailing. The play by himself, or beside the orchestra, with the themes and the figures of the finale is the proof. A light hand summons a light tone, keeps it ever in clear and graceful motion. Mr. Gabrilowitsch's mind grasps the gentle fervors of the Andante, his own heart answers to them. And lo! a stream of semi-sentimental, semi-voluptuous music—the bourgeois Brahms a-musing—becomes also a stream of beauty and emotion. More than the composer, the pianist poetizes; with a manly tenderness suffuses the whole. There is fire to strike out of the disguised scherzo and Mr. Gabrilowitsch strikes it. Nor does he forget that however dense, however rough-coated, the musical texture, the Brahmsian tone-poetry may at any moment come sounding through.

It is this perception, this imagination, that make Mr. Gabrilowitsch's version of the first movement more tolerable than that of most pianists. He declines to run along in mere imitation of the orchestra or response to it; discovers for himself a passing euphony, an instant contrast, a turn of phrase, a heightening of accent or transition, an alert staying or speeding of the pace—and again there is a glimpse of a beauty and a poetry that Brahms had locked too close within. Seldom has maturity of every transmitting faculty done more perfect work upon a piece of music than did Mr. Gabrilowitsch's upon this Second Concerto. His own richness and ripeness stirred the Brahmsian quiet; loosed the Brahmsian reticence; relaxed the Brahmsian thoroughness, gilded even the Brahmsian plodding. Quick to the purpose of the pianist, Dr. Koussevitzky, a master above any of his predecessors with concertos, was at one with him as three years ago he had been at one with the very different Schnabel. With both pianist and conductor, the orchestra was partnering third. There was reason for the applausive din.

The time-spirit, again, gets its way with the Second Symphony, as well as with the other music of Brahms. Once it was his "Pastoral"; but who now thinks of it as such, save only when the oboe sings its simple melody above the plucked violoncellos of the Allegretto Grazioso? Once it was Brahms's "sunlit idyll." Sunlit seems hardly the word for the melancholy that persistently shadows the slow movement. Nor is "idyll" precise and characterizing designation for the driving exultation of the finale, as though to dispel that haunting sadness. (The Brahms of wistful resignation was to come with the Third Symphony). The present Brahmsian gospel does not isolate this Second Symphony from the companion three. Along with the other Brahmsian scherzi, more lyrical than high-rhythmed and high-humored, goes the Allegretto Grazioso. The Adagio is again the musing and the brooding Brahms, the mind turned inward, the eyes aloof from the living scene. The finale joins itself to the finale of the First Symphony in joyous, confident mood. The swinging, buoyant motion of the first movement is no new thing with the symphonic Brahms.

This time-spirit touches Dr. Koussevitzky as it touches the rest of us; while his own re-creating temperament invites him to the current view of the Second Symphony. Hence a first movement that weaves its matter into richer and richer tonal texture; that proceeds from warmth to warmth; that fades into a golden afterglow. An Adagio with melancholy tinged, and deepened, and finally drooping; the simplicity of the Allegretto; the breadth, the spirit, the sparkle of the Finale. A long way beyond and above Mendelssohn is this so-called Mendelssohnian symphony. . . . So tonight to the Brahms of power.

H. T. P.

Years That Line and Years That Ripen

Koussevitzky

From a Photograph Taken This Spring

(Faitzer—New York)

Week-End Films

Ol' Debbil Depression

LIKE the determined old lady who said she might be right or she might be wrong but at least she would do something, the movies are beginning to take up the problems of the depression. In "Gabriel Over the White House" all of the vexatious matters that trouble the nation were solved at one swoop. In "Looking Forward" at the State this week the scale is somewhat less ambitious. All that is concerned is a single department store in London.

Its troubles perhaps are sufficient for one movie. Like everybody and every-

Continued on Following Page

Gabrilowitsch

Pianist at the Brahms Festival

s *Festival* === *Irish Players* === S

Years That Line and Years That Ripen

Koussevitzky (Faltzer—New York)

From a Photograph Taken This Spring

BLANK PAGE

Globe Apr 27 THE

MUSIC

SYMPHONY HALL

Brahms Festival

The Boston Symphony Orchestra began last evening the series of five concerts devoted to the music of Johannes Brahms, in observance of the 100th anniversary of the composer's birth. This Brahms' festival brings the 52d season of the Boston Symphony to conclusion. Inasmuch as Brahms was born in Hamburg on May 7, 1833, this observance must of necessity anticipate the actual birthday by about two weeks.

The program last evening was purely orchestral, comprising the variations on a theme by Haydn, the double concerto for violin and cello, with Mr Burgin and Mr Bedetti as soloists, and the fourth Symphony in E minor.

Tickets for last evening's concert and for that of today were distributed among the subscribers to the Boston Symphony concerts. The expenses of these two concerts are to be paid by unnamed individuals. Let this opportunity be taken to thank them, whoever they may be, for so munificently contributing, in a time of economic stress, to the pleasure of the Boston musical public and to honoring the memory of one of the greatest composers who ever lived. The audience virtually taxed the capacity of Symphony Hall and applauded Dr Koussevitzky and the members of the orchestra vociferously throughout the evening.

It ought not to be overlooked at this time that Boston is fortunate in harboring a conducted who is very fond of Brahms' music; so fond, indeed, that he not only has placed it upon his programs frequently during his nine years' tenure, but carried through the brilliant Brahms Festival of three years ago.

The three compositions last evening provided analytical listeners opportunity for comparing the cerebral Brahms with the Brahms who, in spite of himself, occasionally broke through his austerity to write emotional music truly heroic in breadth and mood.

The Haydn Variations and the Double Concerto, for all their momentary flights of lyricism, are intellectual music. They display Brahms as a consummately skillful master of the science of composition. He rearranged and enlarged upon Haydn's theme ingeniously. There is variety in his treatment which, in spite of its indisputably Brahmsian character, never wholly obliterates the style of Haydn. In this respect these variations differ considerably from those which Brahms built upon a fragment by Handel, an earlier work wherein the Handelian manner is soon buried beneath the overwhelming mass of Brahms' piano style.

However capricious Brahms may have been in his Double Concerto, one is almost never—save in the slow movement—permitted to forget the composer's structural skill. There are, indeed, some perversities of musical thought; interludes when embryonic songs, just beginning to be formed in the violin, cello or orchestral parts, are deliberately broken off and Brahms becomes the scholarly, pattern-tracing musician, loath to let his feelings get the best of him. But in the slow movement there are several quiet, mysterious, deeply moving pages that seem to come straight from the heart.

In the E minor Symphony, on the other hand, mastery of structure and emotional intensity are about evenly distributed, to put it coldly and analytically. Here, too, the instrumentation is for the most part more colorful and transparent—if that adjective can be applied—than in either the Double Concerto or the Haydn Variations.

Needless to say, Dr Koussevitzky's interpretations were brilliant. Some find them too brilliant, excessively Slavic for the solid, North German Brahms. However, that may be, it cannot be denied that they make their effect; they do not distort the music. Within certain limits, directions in a score can be followed faithfully; beyond those limits it is a matter of individual temperament and perception. Mr Burgin and Mr Bedetti played their parts beautifully, as one would expect from two first desk men of the Boston Symphony Orchestra.

The concert this afternoon will be devoted to songs, chamber music and the "Liebeslieder" waltzes.

C. W. D.

BOS

SYMPHONY IN HONOR OF BRAHMS

First Concert of Festival Given to Subscribers

Post Apr 27

BY WARREN STOREY SMITH

On the 7th of next month will come the 100th anniversary of the birth of Johannes Brahms. In honor of that occasion the Symphony Orchestra is closing this, its 52d season, with a Brahms festival, the opening concert of which took place at Symphony Hall last evening. This concert and the one this afternoon were open by invitation to subscribers to the four series of Symphony concerts. Last evening's audience virtually filled the hall, and many were in their places at an early hour since no seats were reserved.

VIOLIN AND CELLO CONCERTO

For this initial programme Dr. Koussevitzky selected the genial variations on a theme by Haydn, the very rarely heard concerto for violin and violoncello, and the Fourth Symphony. The soloists in the Double Concerto were Mr. Burgin and Mr. Bedetti, the orchestra's concertmaster and the leader of the 'cello section respectively. Both of these admirable virtuosi applied themselves diligently to the not too graceful task before them, for in this concerto the solo parts do not stand out to good advantage. Indeed, the work as a whole seems labored, almost perfunctory, as though Brahms had embarked upon an uncongenial task but having once started was bound to see the matter through. Nevertheless, last evening's performance was applauded to the echo. And there was much applause again for Dr. Koussevitzky's pervadingly energetic reading of the symphony.

The centenary of the birth of Brahms finds that composer's music, which was once received with incomprehension and even with disfavor, actually popular in the more restricted sense of that term. Last evening's enthusiasm is certain to be repeated in the concerts that follow. It is only those who are by nature skeptical who would presume to question how long the present popularity of Brahms will endure, whether he will continue to hold the place beside Bach and Beethoven which Hans von Buelow, with his famous remark anent the three B's assigned to him.

MUSIC

Herald Apr 27

BOSTON SYMPHONY ORCHESTRA

The Brahms Festival, a series of eight concerts of the composer's works being given in celebration of the hundredth anniversary of his birth, on May 7, 1833, was opened last night with the following program:

Variations on a Theme by Haydn, Op. 56a
Concerto for Violin and violoncello with orchestra, in A Minor, op. 102
Symphony No. 4 in E Minor, Op. 98.

When a composer has become so warmly a part of musical life that festivals in honor of his birth may be given, generally the time has long gone past when it was germane to comment at length on his works, unless the festival be in celebration of some such prodigious producer as Bach. Certainly the Brahms works played last night are familiar, and to most of the audience, dear,—except the concerto, which is not so often heard.

As the concerto was played last night, with shimmering tone and grace by Richard Burgin, and with richness and good taste by Jean Bedetti, it won many admirers, despite the sterility of some of the musical material used in it, and despite the occasional cliches in the manipulation of the orchestra and the use of it with the solo voices of the instruments. Certainly the cadenzas are undistinguished, but possibly the blame for that can be laid to the original soloists for whom Brahms wrote the piece.

It was good to hear the lovely variations on the little Haydn choral. They were beautifully played, with finesse, and with charming subtlety. Such ingenious skill, combined with genuine emotion and expressiveness is not often to be found in even the most celebrated "variations."

Dr. Koussevitzky's reading of the Fourth Symphony, always interesting, was less impetuous than usual last night. In its restraint it emphasized the Teutonic dreaminess of Brahms rather than his occasional moods of gypsyish violence.

An audience which had crowded the hall 10 minutes before starting time was tribute to Dr. Koussevitzky's enterprise in planning the festival and was warmly appreciative of the excellent performance given.

E. B.

MUSIC

Globe Apr 28

SYMPHONY HALL

Brahms Festival

The second concert in the Boston Symphony Orchestra's Brahms Festival series yesterday afternoon, was given over to music in the smaller forms. There were two chamber pieces, the Quintet for clarinet and strings, played by Messrs Burgin and Gundersen, violins; Mr LeFranc, viola; Mr Bedetti, cello, and Mr Polatschek, clarinet, and the G minor Piano Quartet, with Mr Sanroma at the piano.

Despite its inordinate length, the piano quartet was a product of genuine inspiration. It teems with ideas, and melody flows freely throughout. The clarinet quintet, on the other hand, although written late in Brahms' life, seems not infrequently forced and crabbed.

To one listener, the most interesting thing about it is the manner in which Brahms explored, and very successfully, the tonal and expressive resources of the clarinet.

A small chorus from the Radcliffe Choral Society, trained by G. Wallace Woodworth, and from the Harvard Glee Club, trained by Dr Archibald T. Davison, was heard in a group of the "Liebeslieder" waltzes. Dr Davison and Mr Woodworth played the piano accompaniments. These delectable miniatures are likewise the result of lyric inspiration, and are some of the most beautiful of Brahms' smaller compositions.

The Radcliffe young women and the Harvard singers performed them well, achieving some of the most subtle choral singing one has heard in a long while. From a second balcony seat in the rear of Symphony Hall it was impossible to pick any flaws. The tone was smooth and deep, and nothing in the way of nuance and expressive phrasing seemed to escape them.

Miss Jeannette Vreeland, soprano, who will be heard in the "German Requiem" on Sunday, offered five songs: "Liebestreu," "Das Madchen Spricht," "Sir Wandelten," "so Willst du des Armen" and "der Schnied." Miss Vreeland's singing possessed its customary beauty of tone and a certain degree of interpretive skill. The hearty emotion of "der Schmied" made that song the most effective of the five, although the nostalgic "wir Wandelten" was enjoyable.

Ossip Gabrilowitsch will be soloist this afternoon in the Second Piano Concerto, in B-flat major, which, apparently, has been transferred from the Saturday evening program. The D minor concerto, which Mr Gabrilowitsch was to have played today, will, instead, be heard tomorow. The remaining items for this afternoon, the concluding Friday concert of the season, are the "Tragic" overture and the D major symphony.

C. W. D.

JORDAN HALL

Boston Civic Symphony

The season's fifth concert of the Boston Civic Symphony Orchestra, presented last night in Jordan Hall, had for its soloist Marie Murray, contralto. Mrs Murray sang the vocal score of Elgar's "Sea Pictures." Schubert's "Romantic Overture," the Beethoven Second Symphony, and

---

...gram proceeding logically from Tully, Gluck and Purcell through German lieder to modern songs, but not when so little stylistic difference is made between one group and another. Mr. Tripp as accompanist at the piano was both competent and sympathetic.

A. W. W.

BRAHMS FESTIVAL, ETC.

The program for this Thursday afternoon will be of a miscellaneous nature. Clarinet Quintet in B minor (Victor Polatschek, clarinet; Messrs. Burgin, Gundersen, Lefranc and Bedetti, strings.) Songs to be sung by Jeanette Vreeland, soprano (Liebestreu, Das Maedchen Spricht, Wir Wandelten, and Der Schmied); Liebeslieder Waltzes (mixed chorus). Piano Quartet (Mr. Sanroma, pianist).

At Sanders Theatre, Cambridge, 8 P. M. The Boston Symphony orchestra, Dr. Koussevitzky, conductor: Academic Festival Overture; Concerto for Violin and Violoncello (Messrs. Burgin and Eedetti); Symphony No. 2, D major.

At Jordan hall, 8:15 P. M., the Boston Civic Symphony orchestra, Joseph F. Wagner, conductor, will give a concert. Schubert-Kelley, Romantic Overture (first time in Boston). Beethoven, Symphony in D major; Elgar, A Cycle of Songs for contralto (Marie Murray and orchestra); Massenet, Scenes Picturesques.

Friday afternoon the Boston Symphony orchestra at 2:30 o'clock will give these works by Brahms: Tragic Overture; Piano Concerto in D minor No. 1 (Ossip Gabrilowitsch, pianist); Symphony D major, No. 2.

There will be a different program for the concert on Saturday night at 8:15 o'clock: Academic Festival Overture; Piano Concerto in B flat No. 2 (Mr. Gabrilowitsch, pianist); Symphony in C minor No. 1.

The 110th anniversary of Chickering & Sons will be celebrated by a concert in Chickering hall Friday evening. A concert will be given by Isabel French, Felix Fox, pianist, and Jean Bedetti, violoncellist. Mrs. French will sing songs by Handel, Brahms, Strauss, Laparra and Duparc. Messrs. Fox and Bedetti will play sonatas for piano and violoncello by Brahms and Rachmaninoff.

Next Sunday afternoon at 3:30 o'clock Brahms's "A German Requiem" will be performed, bringing an end to the Brahms festival and the 32d season of the Boston Symphony orchestra. Dr Koussevitzky will conduct. Boston Symphony orchestra, Harvard and Radcliffe choruses, Jeanette Vreehand, soprano; David Blair McClosky, baritone. This concert will be in aid of the pension fund of the orchestra.

SECOND BRAHMS FESTIVAL DAY

Chamber Music and Songs at Symphony Hall

Post Apr. 28

Yesterday afternoon the Brahms festival was continued at Symphony Hall with a second "invitation" concert, this time devoted to the chamber music and songs of the composer, the centenary of whose birth we are now commemorating. To the casual eye there seemed not a dozen unoccupied seats in the auditorium, and the obvious enjoyment and enthusiasm of the audience continued almost unabated through a concert two hours and a quarter long. Surely the setting of Brahms' sun is not yet.

The programme began yesterday with the Quintet for clarinet and strings, Opus 115, a work rarely heard in these days of scarcity of chamber music hereabouts. Messrs. Polatschek, Burgin, Gunderson, Lefranc and Bedetti gave it careful, intelligent performance and lent it warmth and beauty of tone; if for one or another hearer the music itself seemed neither stirring nor eloquent the fault lay not with the playing of it, and the majority heard it eagerly.

The Quintet was followed by five songs from various periods of Brahms' composing years, sung expressively and in musicianly fashion by Jeannette Vreeland to the accompaniments of Helen Ernsberger, and, after an intermission, by the "Liebeslieder Waltzes," for pianoforte duet and four vocal parts. In these waltzes the pianists were Dr. Davison and Mr. Woodworth, directors, respectively, of the Harvard Glee Club and the Radcliffe Choral Society, and from those choruses came the small group of singers. All concerned brought both skill and the appropriate spirit to the music in hand, and again there was marked appreciation on the part of the audience.

The concert closed with a performance by Messrs. Sanroma, Burgin, Lefranc and Bedetti of the G minor Quartet for piano and strings, Opus 25, a performance by four virtuosi playing as one, a performance of suavity and of musical finesse that yet for some could not quite breathe the breath of life into this music born seventy-seven years ago.

RDAY, APRIL 29,

SYMPHONY IN TRIBUTE TO BRAHMS

Gabrilowitsch at Piano in B Flat Major Concerto

BY WARREN STOREY SMITH

The third concert of the Brahms Festival now in progress at Symphony Hall in commemoration of the centenary of that composer's birth made yesterday afternoon the final matinee of the current Symphony season. As has become the custom, Dr. Koussevitzky was welcomed to the stage by a standing orchestra and audience.

GABRILOWITSCH SOLOIST

By exception this evening's concert will offer a different programme, though Ossip Gabrilowitsch, whose performance of the Second Pianoforte Concerto provoked an unusual demonstration of enthusiasm yesterday, will again be the soloist, offering this time its predecessor in D minor.

Before the Concerto yesterday came the Tragic Overture, neglected in Dr. Koussevitzky's Brahms Festival of three years ago, and after it the Second Symphony, already heard this season. The Tragic Overture begins impressively, but the initial sombre, almost gloomy mood is not too well sustained. Indeed the first word in the title of its companion-piece, the Academy Festival Overture, might almost apply to this work, much of which savors less of the theatre than of the study lamp.

Cheers for Pianist

Nor is the Pianoforte Concerto in B-flat major one of Brahms' more inspired works, despite the poetic beauty of much of the third movement and the pleasing Hungarian note that enlivens the finale. Mr. Gabrilowitsch's performance was characterized by elegance and suavity, by fine musicianship and discreet bravura. He was happiest when the composer himself was happiest.

As an old friend long absent, the audience, as noted above, received the distinguished pianist with rare and heartening warmth. After each movement came the applause in increasing degree, until at the end cheers and shouts of approval were added to the smiting of palms and the stamping of feet. With characteristic modesty Mr. Gabrilowitsch forbore to take these plaudits wholly to himself, conspicuously displaying his own appreciation of Dr. Koussevitzky and the players, and in particular of Mr. Bedetti, who had played so eloquently the phrases for solo violoncello in the third movement.

The Second Symphony

After the lesser Brahms of Overture and Concerto it was good to hear the greater Brahms of the Second Symphony. And hearing that work so superbly interpreted and played yesterday, it was almost impossible to agree with Felix Weingartner who, in his "The Symphony Since Beethoven," unhesitatingly sets it above the other three.

In any case, certain austere and cryptic measures of the Adagio aside, it may be pronounced the most lovable of all symphonies.

ap 21 5

Plays and Players -- Music and Musicians

Fresh Pieces For Beginning With Brahms

The Double Concerto Revived, Haydn Variations Anew, Unusual Audience

Trans Apr 8

NOT to be behindhand, the Trustees of the Boston Symphony Orchestra, Inc. returned thanks last week for the audience that on Wednesday evening awaited the first concert of the Brahms Centenary Festival. A note inserted in the program-book then said:

> The Trustees of the Boston Symphony Orchestra are much gratified at the interst in the Brahms Festival to be given next week in Symphony Hall, and only regret that it has been impossible to fill some of the applications from subscribers for tickets for the Wednesday evening and Thursday-afternoon concerts.
>
> A full attendance for every concert of the Festival is now assured—a confirmation of the loyal support of the Orchestra's subscribers, which is of course essential to its existence. The Conductor and the Orchestra welcome the opportunity to give the additional concerts of the Brahms Festival to the subscribers as an expression of gratitude and appreciation.

The actual method was the dispatch of invitations to subscribers along with the cards for renewal of subscriptions. As fast as acceptances were received the allotment of tickets was made. They assured only entrance into the concert-hall. For the rest, first come, first seated. To the casual eye subscribers to the supplementary Mondays and the semi-classic Tuesdays had come in numbers. For once, moreover, if they arrived in good time, they might take the places of their own choosing. Consequently an audience strange to frequenters of symphonic Fridays and Symphonic Saturdays; also an audience curiously distributed. It was a cynic of the "socially significant" Fridays who, casting an eye around quoted sotto voce Gilbert's lines:

To this conclusion we agree—
When everyone is somebodee.
Then no one's anybody.

To which there is only to rejoin that this new-made audience listened as one absorbed into the occasion and stirred by it; applauded eagerly but intelligently; was lavish to Dr. Koussevitzky, directing, and to Messrs Burgin and Bedetti playing the solo-parts in the Double Concerto; finally proved its birthright to the Symphony Concerts by clapping the standing orchestra beyond even conductor and soloists.

As it was, this first festival-concert repaired two breaches in the current Brahmsian repertory. By chance rather than design, the Variations on a Theme by Haydn have not been played for six seasons through the ordinary course of the Symphony Concerts. Nor was there room for them in the Brahms festival of 1930. Now, in better fortune, they began the Centenary Festival of 1933. Brahms wrote no more ingratiating or characteristic orchestral piece. The theme, sung twice at the outset, arrests the ear and lingers in easy recollection. Without obvious effort on the composer's or the hearer's part, it is informing presence in every variation. Though Haydn shaped and sang it, Brahms-like is its mingling of homeliness and charm.

The eight variations never flag. Brahms of the structural mind and the craftsman's hand shaped them. The Brahms who was also tone-poet filled and colored them. Above custom, he employs a full orchestra, choir by choir, almost instrument by instrument, with feeling, imagination and effect. He is as apt and abundant in composing fancy. Each variation has not only its own musical shape, and content, but its own atmosphere and suggestion. They muse or are melancholy; slip past gray and ghostly; ring firm, stride free. Nowhere in his orchestral pieces is Brahms readier with means, richer and more diversified in imagination. To end, an expansive, upbuilt finale, reiterating the theme, but best remembered for orchestral intensity and luster. Variations on the grand scale, so proclaimed and diversified by the conductor; variations as well that ask and usually received the finesse and warmth of a virtuoso orchestra. Perhaps it was only a twist of personal predilection for a cherished piece that sometimes craved lighter toned performance. One remembered it, or fancied one did, from Dr. Koussevitky's earliest years in Boston.

The other fresh-coming piece—the Double Concerto in A minor for violin, violoncello and orchestra—has receded from precarious place in the active Brahmsian repertory to securer position in the ceremonial rites of Brahmsian festivals. The composer confessed to a measure of pride in his work. It was his experiment toward a modernization of the eighteenth-century Concerto Grosso; his step in advance from the Triple Concerto, for piano, violin and violoncello, that now passes for minor Beethoven. By the same token the Double Concerto is becoming secondary Brahms. Too evidently to sustain the hearers' interest or quicken him to pleasure, the first and the third movements are work of a composing mind and will bent upon a self-imposed task. Calculation oftener than creation puts them to music-paper. Technical feats of composition strew the course, as though in them Brahms found means and also relief.

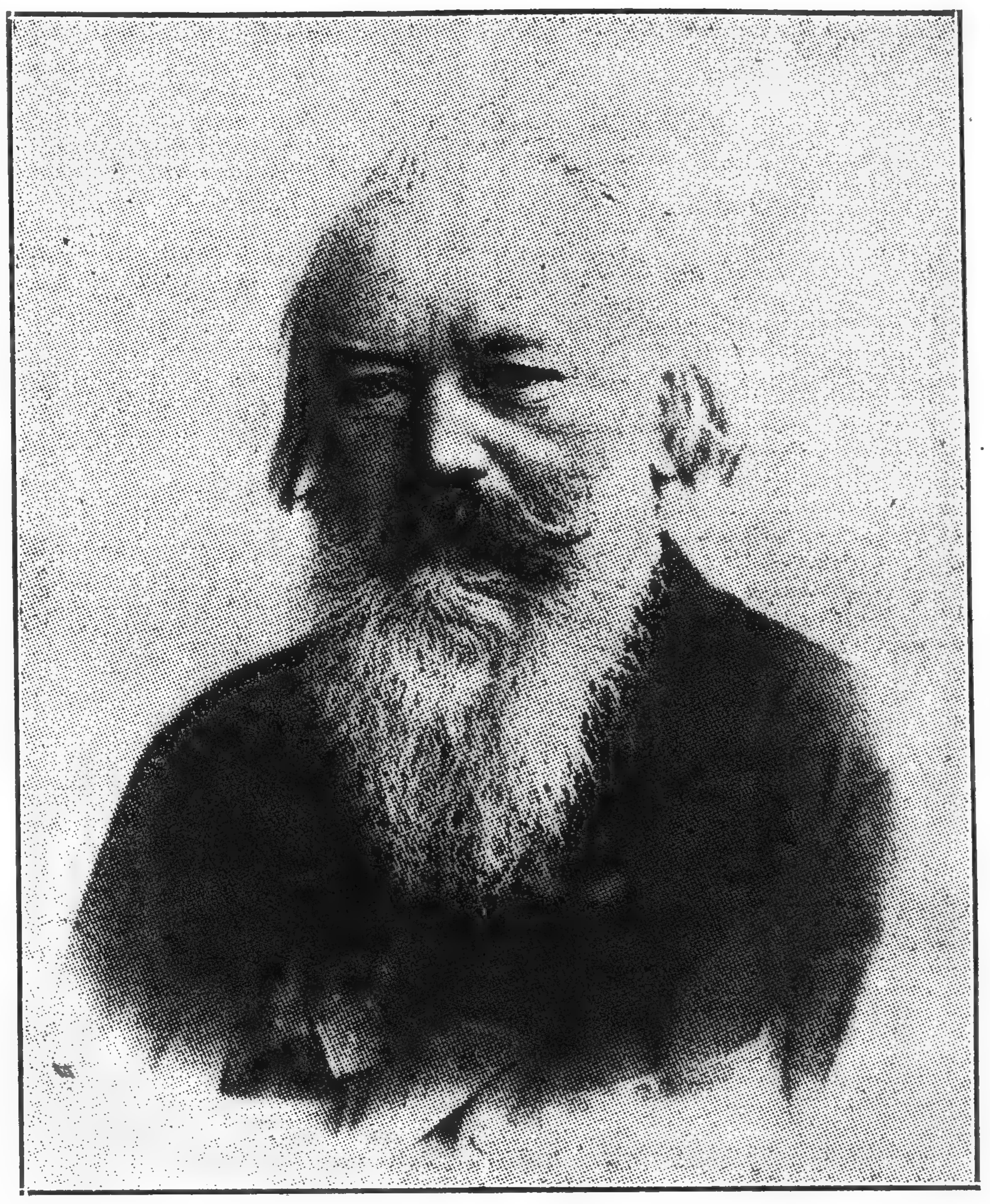
Thought and counterpoint finally compass the end; while solo-instruments and orchestra remain the tools in a laboring hand. The intervening slow movement brings warmth, if not rapture, to the patient ear. The Brahmsianer, who balk at nothing, say that it is ballad-like and "darkly glowing." Maybe, but we can all agree that it is more congenial to the solo instruments. Mr. Burgin and Mr. Bedetti, playing them, did their best for a music that never sets either violin or violoncello in high relief. Their best—probably any pair's—was not enough. Brahms insisted upon soloists long accustomed to each other's ways. They at least met that test.

To conclude, Dr. Koussevitzky's heroical-romantic version of Brahms's Symphony in E minor, familiar since his first season in Boston, losing nothing from the more puissant and also truer-balanced conductor that he has now become. Again there was occasion to take the pleasure, and renew the praise, of the gusto and drive of the homely scherzo; of the shifting harmonic traceries around the melody of the Andante that are light and shadow upon its beauty; of the romantic accent and color upon the first movement; of the upreared finale until it towers into one of the summits of music. Nine years ago the conductor re-fashioned this Fourth Symphony upon ears and minds that heard with wonder. Now, accustomed, for most of us, there might be no other. Fortunate they that still hear for the first time. For them the thrust and thrill; for us others only the calm assurance of expectation.

H. T. P.

The Brahms Centenary, 1833-1933

Festival Concerts by the Symphony Orchestra in Both Boston and Cambridge



Johannes Brahms

From a Photograph Taken toward the End of his Life

ARRANGEMENTS may now be announced for the celebration at Symphony Hall, and incidentally at Sanders Theater in Cambridge, of the hundredth anniversary of the birth of Brahms. He was born at Hamburg in Germany, on May 7, 1833—a date that would bring the exact centenary a week beyond the close, this spring, of the Symphony Concerts. The next best thing was to set apart the final days of the season for a Brahms Festival. Out of nine years' experience the public of Symphony Hall knows Dr. Koussevitzky's zest for anniversaries, his zeal for the organization and the direction of festivals. Whatever the times, he was resolved that the Boston Orchestra should fittingly mark an occasion to be observed generally in European and American capitals of music. (In some, indeed, anniversary concerts have already begun.) As he proceeded with plans he found ready coöperation from the trustees and the management of the orchestra, from private persons interested in its welfare and prestige. Though Brahms is now an established, even a popular composer, there are devoted Brahmsites still among us.

Programs

Consequently, a Brahms Festival in Boston and in Cambridge five days long, excelling any other arranged in this part of the world, doing becoming honor to the composer, ranging through his orchestral, choral and chamber music. There will be six concerts in all as hereunder:

WEDNESDAY EVENING, APRIL 26
(Symphony Hall: 8.15)

Variations on a Theme of Haydn in B-flat major (Chorale St. Antoni) Op. 56A.
Double Concerto for Violin and Violoncello with Orchestra, Op. 102.
Symphony, No. 4, in E minor, Op. 98.

THURSDAY AFTERNOON, APRIL 27
(Symphony Hall: 2.30)

Sonata for Violin and Piano in A major, Op. 100.
Songs with Piano.
Liebeslieder Waltzes for Four-part Voices and Piano-Duet from Op. 52 and Op. 65.
Quintet in G major for Two Violins, Two Violas and Violoncello, Op. 111.

THURSDAY EVENING, APRIL 27
(Sanders Theater)

Academic Festival Overture in C minor, Op. 80.
Double Concerto for Violin and Violoncello with Orchestra, Op. 102.
Symphony, No. 2, in D major, Op. 73.

FRIDAY AFTERNOON, APRIL 28
(Symphony Hall: 2.30)

Academic Festival Overture in C minor, Op. 80.
Concerto, No. 2, in B-flat major for Piano with Orchestra, Op. 83.
Symphony No. 1 in C minor, Op. 68.

SATURDAY EVENING, APRIL 29
(Symphony Hall: 8.15)

A repetition of the concert on Friday.

SUNDAY AFTERNOON, APRIL 30
(Symphony Hall: 3.30)

A German Requiem to Words from the Holy Scriptures for Solo-Voices, Chorus and Orchestra, Op. 45.

Performers

At the orchestral and the choral concerts Dr. Koussevitzky will conduct. . . . The orchestra will be the Boston Symphony Orchestra; the chorus, the Harvard Glee Club and the Radcliffe Choral Society, trained by Dr. Davison and Mr. Woodworth. . . . Mr. Burgin and Mr. Bedetti of the Symphony Orchestra will be the violinist and the violoncellist in the Double Concerto. . . . In the Piano-Concerto, Mr. Gabrilowitsch will play the solo-part. . . . For the Requiem the solo-singers will be Miss Jeannette Vreeland and Mr. David Blair McClosky. . . . In the chamber concert, Miss Vreeland will sing the songs; Mr. Burgin and Mr. Sanromá will play the sonata; a small choir of picked voices from Harvard and Radcliffe will sing the waltzes: Messrs. Burgin, Gundersen, Lefranc, Cauhapé and Bedetti from the string choir of the orchestra will play the quintet.

Details to be noted are the inclusion in the festival of the Double Concerto unheard for nine years in Boston, and of the St. Antoni Variations overlooked in the festival of 1930; the repetition of the Requiem for the first time in three years; the return, after long absence, of Mr. Gabrilowitsch in a Concerto in which he excels. Only two of Brahms's four symphonies have place in the Boston concerts, because the other two—the second and the third—have already been played this season in ordinary course.

Tickets

Finally, as to tickets and other terms:

The orchestral concert of Wednesday evening and the chamber concert of Thursday afternoon are open only by invitation to subscribers for the Symphony Concerts. "The expenses of both are privately assumed."

The concert at Cambridge on Thursday evening is the final concert in the University series, under the usual conditions.

The concerts of Friday afternoon and Saturday evening at Symphony Hall are concerts in the subscription series; but seats may be bought for both, with a wider choice on Saturday.

The choral concert on Sunday afternoon is a concert for the Pension Fund of the Symphony Orchestra, free from any subscription, with seats on sale to all comers.

The New Y

THE ESSENTIAL BACH

By LAWRENCE GILMAN

IF THAT vigorous and eminent objector, Lord Brougham, were still living, and if he cared as much for musical verities as for literary and political ones, he might be tempted to protest that a fundamental part of our thinking today on the subject of Johann Sebastian Bach has taken the shape of a "wild and guilty fantasy" concerning the music of that master. I am thinking of the seemingly ineradicable belief that Bach was essentially a composer of what is called "absolute" music—that is to say, music which does not depend upon any expressional relationship, but makes its effect wholly through its qualities as a pattern of organized sound. Lord Brougham would have called this belief, I think, a "wild and guilty fantasy" for two excellent reasons: it is wild, because it betrays a reckless want of accuracy and judgment; and it is guilty, because it misrepresents the artistic character of Bach and the nature of his typical achievement.

The prevalence of this fallacy is scarcely in need of demonstration. It is as common among musicians, music-lovers, and critics as several other mischievous fallacies—for example, that Wagner was essentially "a musician of the footlights," and that Debussy—whose masterpiece is a five-act musical tragedy of fathomless profundity and extraordinary imaginative range—was a "miniaturist." I shall content myself with mentioning a single recent voicing of the hoary Bachian fallacy which I am discussing. It was uttered by an eminent musical educator whose teachings are said to enter the minds of innumerable susceptible listeners. He is quoted as having declared that Bach "represents the ideal of absolute music."

* * *

Patterns or a Language?

ONE would expect to find that a composer who respesents "the ideal of absolute music" is one who devoted the larger and more important part of his writing to music that is "absolute" in kind. But what do we find in Bach's case? Any intelligent student who takes the trouble to go through the Complete Edition of the Bach Gesellschaft and classify the music that is gathered in that monumental pile will discover that more than two-thirds of Bach's work is not "absolute" music at all, but music of an obviously expressional character—music whose meaning is intimately related to an imaginative concept, either a verbal text or an underlying poetic program.

This is not a matter of opinion, but a matter of fact. Our educator would have stated the truth if he had said the opposite of what he is quoted as having said. He would have made a valuable, a corrective, and a striking contribution to the sum of the general musical intelligence if he had asserted that Bach "represents the ideal of music as an art of expression": that those of his works in which he employs music as a heightened form of speech—as, in other words, a language—are more than twice as numerous as those works which are essentially essays in tonal structure and design. As regards the comparative importance of the works in the two categories, it is perhaps only necessary to remark that the two masterpieces which are generally viewed as Bach's supreme utterances, the B minor Mass and the St. Matthew Passion, are not only sublime examples of music in its aspect as an art of transfigured tonal speech, but that they represent the loftiest summits of an exalted terrain of feeling and expression on which Bach's imagination sustained itself throughout his creative life.

To single out as a representative of the ideal of absolute music a composer the larger and more important part of whose works are deliberately and incomparably expressional—to choose as the ideal example of the musical abstractionist a writer whose Cantatas, Passions, Masses, Chorale-Preludes, and other church music stand toward his clavier pieces, his instrumental chamber music, and his abstract organ works in the proportion of two to one, seems (to put it mildly) a remarkable instance of misplaced emphasis.

* * *

A Travesty of Bach

I SHOULD like to recommend to those who share the view of our eminent educator that they lose no time in obtaining and studying Professor Charles Sanford Terry's new book, "The Music of Bach: An Introduction"*—that newest demonstration of the scholarship, the insight, and the devout apostleship of the foremost living authority on Bach. Professor Terry not only knows everything that is to be known concerning Bach and his works, but he is an exceptionally penetrating and sympathetic interpreter of Bach the artist. Together with men like Schweitzer, Newman, Pirro, and Grace, he represents the enlightened attitude of modern critical scholarship toward the music of Bach, as opposed to the often mistaken and obscurantist traditionalism of an earlier generation of Bachian specialists.

Professor Terry is among the most persuasive of those present-day students of Johann Sebastian who are aware that the picture of Bach the composer that has long hung on the walls of the academics is a preposterously distorting portrait of the original.

"It is a comedy of contradiction," writes Professor Terry, "that a man emotional in every fibre should have been, almost until our own generation, regarded as a cold mathematical precisian. The portrait is a travesty, and its persistence due, in no small measure, to ignorance of Bach's musical language. In his Cantatas it can be studied over a wide field of observation, and may be described as one of realistic symbolism, expressing particular moods and signifying particular actions by melodic or rhythmic figures. And the idioms never vary. For Bach's language, developed to its fullest in the Cantatas, is employed in almost the earliest of his compositions, especially in the "Orgelbüchlein [Bach's first collection of Chorale-Preludes] planned at Weimar. It is, indeed, the most consistent musical idiom known to us, and also the most precise. For though Bach's mature experience devised shadings and inflexions, the root symbols are constant in his usage, and dissipate at a breath the false notion of him as a cold formalist."

* * *

Bach's Symbols

IT CANNOT be too often insisted upon that Bach, throughout those two-thirds of his compositions which most fully and characteristically reveal him, used music fundamentally as a language rather than as material for tonal patterns and arrangements. This language, as Terry reminds us (and as Schweitzer and Pirro have elaborately demonstrated) "is one of realistic symbolism, and the 'Orgelbüchlein' is its pocket lexicon. Bach was not its originator; for the method was typically German. But it came to maturity with him, and in his usage of it he was consistent from earliest youth to mature old age. As his art developed, his symbols acquired manifold shadings and inflexions. But the master-symbols themselves do not exceed some twenty-five or thirty in number. Some are directional, denoting ascent or descent, height or depth, width, distance, and so forth. The act of hastening or running, and, conversely, the idea of rest or fatigue, are indicated by appropriate symbolic formulas. The moods, again, are distinguished by themes diatonic or chromatic to express joy or sorrow. The thought of laughter, of tumult, of terror, and the forces of nature, the winds, waves, clouds, and thunder have their indicative symbols, which do not vary."

* * *

A Faithful Mirror

THIS music, says Professor Terry (he is speaking particularly of the Cantatas), "reveals the deeps of his character, the high purpose to which he dedicated his genius. Already as a schoolboy he was serious beyond his years, and throughout his life, religion was his staff and comfort. With what vivid literalness he read his Bible is evident in the music with which he clothed its text. And of the Lutheran hymn-book his exposition is so intimate that, even in his Chorale-Preludes, which lack words, we cannot seldom detect in his music the stanza that was in his thoughts and guided his pen.

"Thus, the music of the Cantatas is a faithful mirror in which the mind of their composer is revealed. They disclose the fact that his astonishing fecundity was controlled by searching and frequent pondering of the texts he set. They reveal the keeness and clarity with which he visualized Bible scenes and characters. How consistent and devotional, for instance, is his portrayal of the Saviour's gracious dignity! And, after hearing the several Michaelmas Cantatas, who can doubt that Bach pictured Satan, not as Isaiah's Lucifer, the Day Star, the Son of the Morning, but as the malignant and cumbrous Serpent of Genesis, the Great Dragon of Revelation? For always Bach depicts his rolling gait in writhing themes, which outline his motion as clearly as an etcher's pen. With what tender touches he points the scene of the Nativity! And with what poignant emotion he follows the Saviour's footsteps to Calvary!

"With truth, therefore, Schweitzer observes that the Cantatas are the most reliable indicators of Bach's genius and character. For their range is so wide, they reflect him from so many angles, and express him in so many moods, that they reveal his personality no less than his art. . . . Bach was one of the tenderest and most emotional of men, with the eye of a painter and the soul of a poet. But the fact is fully revealed only to those who are at the pains to translate him."

* * *

Bach the Tone Poet

THE essential Bach, beyond doubt or question, was Bach the tone-poet. We may not welcome this truth. Some of us may prefer to think that the essential Bach was Bach the abstract pattern-weaver, whose music, as a contemporary writer chooses to call it, is "mathematics made visible, . . . logic overheard." But the evidence is all against the view that Bach the "absolutist" was the typical Bach. There is overwhelming proof, supplied by all that we know of him and of his work as a whole, that in the Cantatas, the Chorale-Preludes, the Passions, and the rest of the church music, we come closest to his mind and his imagination.

"The Music of Bach: An Introduction," by Charles Sanford Terry. London: Oxford University Press, 1933.

SYMPHONY ENDS WITH REQUIEM

Season and Brahms' Festival Closes With Chorus

BY WARREN STOREY SMITH

With a performance of the German Requiem the Symphony Orchestra's 52d season and its Brahms festival, in honor of the centenary of that composer's birth, came concurrently to an end yesterday afternoon.

TWO GOOD SOLOISTS

This performance of the Requiem was given in aid of the Orchestra's Pension Fund, making, exceptionally, a third Pension Fund Concert within one season. The chorus yesterday, as in recent performances of this work in Symphony Hall under Dr. Koussevitzky's direction, came from the Harvard Glee Club and the Radcliffe Choral Society.

The soloists were Jeannette Vreeland, soprano, who had been heard in songs of Brahms at the concert of last Thursday afternoon, and David Blair McClosky, baritone, who had already been soloist with the orchestra this season in the three performances of Walton's "Belshazzar's Feast." Mr. McClosky was particularly successful yesterday in the first of his two solos; to his music he brought a seriousness that was happily without a suggestion of the sanctimonious and a richness of tone that set his measures in a good light.

Closes the Festival

The Requiem brought an obvious and at the same time an appropriate end to the Festival. It would have been still more impressive had Brahms been able to sustain through the seven numbers of the Requiem the inspiration or, if you prefer, the inventiveness that marks the first four. There is nothing in choral music more solemnly beautiful than the opening section, and the fourth division, the chorus, "How lovely is thy dwelling place," is possessed of an unfading charm.

It has been urged that these collegiate singers lack the body of tone essential for choral music of this type and such criticism is, of course, well founded.

With Beauty of Tone

Yet there were compensations yesterday, as there have been in the past. Dr. Koussevitzky's youthful singers answered him with a raptness and an elation, a devotion to and enthusiasm for their task that their elders might scarcely summon. And there was besides this, particularly in the women's chorus, a frequent beauty of tone that owed not a little to the freshness of the voices.

The scenes of enthusiasm that marked the last two Symphony Concerts were repeated yesterday, and among those who shared deservedly in the plaudits were Dr. Davidson and Mr. Woodworth, who had trained respectively the Harvard and Radcliffe choruses. The audience completely filled the hall.

Apr 30 Globe

MUSIC

SYMPHONY HALL

Brahms Festival

Inasmuch as last evning's Symphony concert—the final one in the Saturday series—was also the last purely orchestral concert in the Brahms Festival, an entirely different program was played. Ossip Gabrilowitsch was soloist, this time taking part in the D minor piano concerto—that towering, rather formidable work that came near being made into a Symphony. Dr Koussevitzky likewise conducted the genial "Academic Festival" overture and the First Symphony in C minor.

It was not entirely Mr Gabrilowitsch's fault, probably, that the piano virtually roared during parts of the concerto. Brahms, in a youthful zeal for sonority and imposing effects, demanded that the instrument roar. Although this work achievs moments of grandeur, it is rather solid stuff, at times stony and harsh. On the whole, howevr, Mr Gabrilowitsch's performance was less of force and more an intellectual and poetical interpretation than some which have been heard. The slow movement was eminently pleasurable.

Dr Koussevitzky summoned all the intensity and beauty of tone possible for his inimitable readings of overture and Symphony. The C minor Symphony, indeed, is somewhat better suited to his temperamental idiosyncrasies than that in D major heard on Friday afternoon. But, as proof that he is a conductor of exceptional capacity, structural outlines received quite as much attention as emotional expression.

The Saturday evening audience, always more demonstrative than that which attends on Friday, stamped and cheered considerably. Dr Koussevitzky was much pleased with a gift of a laurel wreath which had been placed against the podium before the program began.

The Brahms Festival will be concluded with this afternoon's performance of the "German Requiem."

C. W. D.

Brahms Festival Is Notable Success

By MOSES SMITH

The Boston Symphony Orchestra, led by Serge Koussevitzky, closed the Brahms Festival and the season as a whole in a blaze of glory with the presentation of Brahms' "German" Requiem in Symphony Hall yesterday. The Harvard Glee Club and Radcliffe Choral Society, Jeannette Vreeland, soprano, and David Blair McClosky, baritone, participated in the concert, which was for the benefit of the Pension Fund and which was heard by an audience that filled the hall.

The performance gained in beauty and momentum as it went along, so that the second half was far more exciting than the first. Dr. Koussevitzky, after an arduous season and an especially trying final week, must have been a very tired man when he came on stage at the beginning. But by some miracle he had so overcome any lassitude after the lapse of a couple of sections of the Requiem that he seemed as fresh as ever.

It is unnecessary to go into details of the performance which, on the whole, was splendid. Miss Vreeland was in better voice than in the lieder group on Thursday, but still not at her best. Mr. McClosky, a local singer, justified by his musical and artistic performance his choice for an important task. The end of the performance was succeeded by an extraordinary demonstration of applause on the part of the audience, shared by all the performers, but directed in the final stage toward the imaginative leader of the orchestra.

Amusements

Apr 29

E BOSTON GLOBE—SA3

MUSIC

SYMPHONY HALL

Brahms Festival

The fourth concert of the Boston Symphony Orchestra's Brahms Festival, yesterday afternoon, was also the last in the regular Friday subscription series. Dr Koussevitzky was therefore greeted by a rising orchestra and audience. The handclapping—sustained a little longer than usual at the beginning of a Symphony concert—signified plainly the listeners' mingled pleasure at yet another program, and the reluctance with which they were soon to take seasonal leave of conductor and orchestra.

The program contained three numbers: the "Tragic" Overture, unheard at a Symphony concert since 1927; the D major Symphony, and the second of Brahms' piano concertos, that in B-flat major. Ossip Gabrilowitch, distinguished both as pianist and as conductor of the Detroit Symphony Orchestra, was soloist.

Not in a long while has the Friday audience stamped and cheered as it did after Mr Gabrilowitsch's masterly performance in the concerto, and again after the Symphony. A modest, somewhat self-effacing artist, Mr Gabrilowitsch balances in his playing two elements: he is at once a sound interpreter of classic music, and a poetizing, recreating player. Under his hands this great masterpiece of symphonic composition retains its solidity of structure and its essentially Teutonic style and spirit. Yet Mr Gabrilowitsch imparts to it a certain delicate fervor all his own.

Since this B-flat concerto was last heard in Boston, when Arthur Schnabel played it at the 1930 Brahms Festival, comparisons between his interpretation and that of Mr Gabrilowitsch inevitably spring to mind. Yesterday's performance was emotionally fervid, though organically unified. If memory is correct, Mr Schnabel seemed committed to what is regarded by some as a typically German intensity, more powerful than delicate. Where the German artist sang the slow movement a little reservedly, Mr Gabrilowitsch suggested restrained passion. Not infrequently, in the breath-taking, frenzied first two Allegros, Mr Schnabel's tone was hard; yesterday this was at a minimum.

Until some master of Brahms' stature comes to walk among us this B-flat concerto must remain the greatest, in many respects, of modern times. Brahms here not only summoned all his skill at musical form, all his ingenuity and dignity as a symphonist—for the work amounts to a symphony for piano and orchestra—but he let himself go emotionally. Here the classicist does not obscure the romantic Brahms, who, when he chose, could write melody and express his feelings as well as any.

Surely the slow movement, with its reminiscences of "Immer Leiser Wird Mein Schlummer," is by its very nature without a peer in modern music, save, perhaps, the two slow sections in Brahms' C minor and F major symphonies. Schumann's well-worn remark about the "heavenly length" of Schubert's C major Symphony can be applied to this concerto more sincerely than some nowadays use it in connection with Schubert's work.

From first to last, the "Tragic" overture" is somberly dramatic in mood. There is no mistaking its tragic implications. Possibly it lacks the symmetry of Beethoven's "Leonore" overture, No. 3, and likewise the impression that a complete dramatic episode is being told. Nonetheless, it is great music.

Dr Koussevitsky's reading of the D major Symphony is an old story. Save for a few badly produced notes from the brasses—who may be tired after a season's work—and an interlude where the 'ecllos were driven so hard they sounded like Tchaikovsky, the performance was thoroughly enjoyable.

Tonight, by exception, a different program will be heard. Mr Gabrilowitsch will be soloist in the early D minor concerto; Dr Koussevitsky will also conduct the "Academic Festival" overture and Brahms' First Symphony, in C minor.

C. W. D.

JORDAN HALL

Herald Apr 29

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The last Friday afternoon concert of the Boston Symphony Orchestra this season took place yesterday afternoon. Dr. Koussevitzky conducted. The concert was listed in those of the Brahms Festival, April 26—April 30. The program was as follows: Brahms, Trajic Overture; pianoforte concerto B flat major No. 2 (Ossip Gabrilowitsch); symphony, D major No. 2.

When Mr. Gabrilowitsch played in Boston with this orchestra on Jan. 18 1918, he chose this concerto. Dr. Muck was the conductor. The program also comprised the overture to "Les Francs-Juges" by Berlioz and Tchaikovsky's Serenade for strings. Mr. Gabrilowitsch had already played the concerto at his first appearance, with this orchestra on Feb. 16, 1907. It was a great pleasure to hear him again, and it is to be regretted that he has not stood before a Boston audience as the conductor of the Detroit orchestra. He is always welcome whether he gives a recital or plays with our own orchestra. Yesterday was his seventh appearance as a pianist at the regular concerts.

This concerto in B flat he has made his own. We do not forget the admirable performances by Rafael Joseffy, Adele aus der Ohe and others; but there is a peculiar charm to the interpretation by Mr. Gabrilowitsch; no one within our recollection has so caught the Hungarian spirit of the last movement in which North German Brahms turned Magyar, with gypsy blood in his veins. As rendered by Mr. Gabrilowitsch and the orchestra inspired by its leader this concerto was no longer a display piece for the glory of a virtuoso, it was pure music, played by the pianist in a most poetic manner, brilliantly when there was occasion for brilliance; and conducted by a musician in full sympathy with the pianist and the composer; it was a performance abounding in delicate nuances, nor were eloquent outbursts lacking; an ideal performance that the sensitive musician or layman might imagine, but one that is very seldom heard. It was a performance that would lead one, hearing of it by enthusiastic reports from the fortunate, to exclaim: "I would I had been there." Seldom has any performance in Symphony Hall excited such hearty, one might justly say tempestuous and prolonged applause for pianist, conductor and orchestra.

If the andante movement ravished the ear, the intoxicating dash of the finale stirred the blood. Dr. Koussevitzky when he first came on the platform was paid the now customary tribute of respect and affection; the audience rose and applauded loud and long.

The "Tragic" overture is not heard as often as it deserves. It is a waste of ingenuity, this discussion as to what particular tragedy Brahms had in mind, "Hamlet" or "Faust." The word "tragic" is enough to denote the contents; and the overture is nobly tragic; not hysterically so after the manner of the younger generation. There is a reserve that intensifies the tragic emotion. There is the purifying of passion commended by the Greeks.

One had supposed for many years that the second symphony of Brahms was a sunshiny, balmy, easy-going, pleasant work in contrast with the first, which to early hearers was austere, yes cryptic. Of late years biographers have arisen who insist that these poor foolish people were mistaken; that the second symphony is full of storm and stress. There are conductors who take that view. Dr. Koussevitzky is not among them, nor does he attempt to strengthen the Mendelssohnian flavor when it is perhaps too apparent by drowning it in the strong waters of a more nervous, one might add, and blatant school.

BALTIMORE, MD.
SUN

APR 30 1933

Two Series Of Concerts

Symphony Orchestras Of Boston And Washington Plan 3 Programs Each Here Next Year

INTERESTING from a musical point of view is the announcement that plans are being successfully carried forward that will bring to Baltimore next season two of the outstanding symphony organizations of the East, the Boston Symphony Orchestra and the National Symphony Orchestra of Washington, for a season of three concerts each.

Not since the war time has the former organization played more than one concert a season in Baltimore. The Washington Symphony, a comparatively recently formed body, has recently been heard at the Lyric, and it is due to the interest displayed on that occasion that it has been decided to present it in a season of concerts.

Miss Elizabeth Ellen Starr has acted as counselor in Baltimore for both of these organizations and it is largely due to her energy and enterprise that these concerts have been added to the city's cultural events.

According to present plans, the Boston Symphony will be heard at the Lyric on November 14, January 31 and April 3. The tentative dates for the National Symphony are November 8, January 17 and March 14.

SYMPHONY IN SEASON'S FINAL

Big Ovation for Conductor and Players

Post Apr 30

BY WARREN STOREY SMITH

The Symphony Concert of last evening, the final one of the season and the fourth of the Brahms centenary festival, which ends tomorrow with a performance of the "German Requiem," was even more of an occasion than its predecessor of Friday afternoon.

If there was enthusiasm Friday, there was more last night. And the programme, which included the finer of the two overtures, the "Academic Festival," the greater of the two pianoforte concertos, that in C minor, with Mr. Gabrilowitsch again as soloist, and the noblest and most imposing of the four symphonies, the First, was distinctly the better of the two.

Long after the concert ended, a standing audience remained to express by cheers and applause its appreciation of an evening of great music, greatly played. As on Friday, Mr. Gabrilowitsch received an ovation. It was well deserved. His performance of the concerto was marked by loftiness and vitality, qualities conspicuous also in the playing of the orchestra, in the conducting of Dr. Koussevitzky, while the performance of the symphony surpassed any that has been heard here under Dr. Koussevitzky's direction.

The close of this, the orchestra's 52d season, finds conductor and orchestra at the summit of their powers. Never was Dr. Koussevitzky's place in the affection and esteem of the public so secure.

BOSTON EVENING

Concert-Crier

Next Week

The Pops—For a forty-eighth year the **Pop Concerts** of the Boston Symphony Orchestra will be resumed on Wednesday evening in Symphony Hall. They will continue on every week-day through May and June, with an additional concert on every alternate Sunday from May 14. On the stage Arthur Fiedler will again be conductor, high in favor with the public for his programs, for his unflagging zest and ambition, for the spirit he has infused into the orchestra. That body will number eighty players. It will be heard in music that ranges widely—fragments of symphonies; classic and popular overtures; selections from operas, operettas and musical plays; items from ballets; waltzes and other dance-tunes; numbers from theater-music of all sorts; miscellaneous trifles light and pleasing; orchestral arrangements of all sorts. No conductor in the long past of The Pops has assembled such diversified programs as Mr. Fiedler's. In the course of the spring, evenings of a particular composer or of a particular sort of music will be in order.

Otherwise the arrangements of previous years will hold. The hall will be clothed in the summer setting that Robert Edmond Jones designed. The floor will be set with tables—five chairs to each. For the tables there will be the usual "refreshments," now enlarged by that mildest of intoxicating beverages—three-point-two beer. It will be dispensed in various brands, Bostonian or New Yorkish. Smoking will be in order, except in the first balcony. Chatter may go to and fro. Everywhere an air of spring release and of seasonal pleasure. But there is no need to particularize. What Bostonian, permanent or transient, does not know his Pops? The freshman at the schools and colleges are but the exceptions that prove the rule.

The first program, finally, assembles Wagner's "Emperor March"; the overture to Smetana's "The Bartered Bride"; the Gypsy Dance from Bizet's "Carmen"; a new Fantasia on Themes from Humperdinck's "Hansel and Gretel"; Gershwin's new "Cuban Overture"; an arrangement for strings of the old English ballad, "Drink to Me Only with Thine Eyes"; Grainger's "Molly on the Shore"; Ravel's "Bolero"; a selection from Kern's newest operetta, "Music in the Air"; Strauss's waltzes, "Wine, Women and Song"; the Prelude to Wagner's "Die Meistersinger." Subsequent programs will be printed daily on these pages.

Orchestral—Friday evening in Jordan Hall: Concert

THE BOSTON HERALD, FRIDAY, APRIL 28, 1933

MUSIC

BRAHMS FESTIVAL

The second concert of the Brahms festival took place yesterday afternoon in Symphony hall. The program and participating artists were as follows:

Quintet for clarinet and strings in B minor (Messrs. Polatschek, Burgin, Gundersen, Lefranc, Bedetti).
Songs: Liebestreu
Das Madchen spricht
So Willst du des Armen
Wir wandelten
Der Schmied
(Jeannette Vreeland—Helen Ernsberger, accompanist).
Liebslieder Waltzes for piano duet and four vocal parts (small chorus from the Harvard Glee Club and Radcliffe Choral Society—pianists: Dr. Archibald T. Davison and G. Wallace Woodworth).
Quartet for piano strings in G minor (Messrs. Sanroma, Burgin, Lefranc, Bedetti).

Once more an enthusiastic audience filled Symphony hall to capacity at the name of Brahms. Perhaps it is not entirely due to Brahms that the festival is such an unqualified success. In part it is the public's implicit faith in the Boston Symphony Orchestra and Dr. Koussevitzky, in their capacity to choose and execute with unfailing perfection. But in part it is due to Brahms. Not that a Bach or a Beethoven festival would fail where Brahms succeeds. But the very fact that Brahms is so overwhelmingly popular indicates that the "post-war period" is not to be easily classified. Certainly the spirit of Brahms's music is remote from any of the numerous guesses as to the "temper of the present age."

A possible fault with yesterday's concert was the size of the hall for chamber music. From a distance parts of both quintet and quartet were almost unbearably remote. It would be interesting to hear if the beauty of Mozart's chamber music would also tend to fade if played under the same conditions. As it was the quartet was heard the better of the two. The perfection of both performances reflects great credit on Mr. Polatschek, Mr. Sanroma and the Burgin string quartet.

Miss Vreeland added much to the pleasure of the afternoon by her performance of Brahms Lieder. She sang with ease and in excellent taste. Miss Ernsberger, her accompanist, also deserved great credit.

The wisdom of the program-maker was proved by placing the piano quartet last. Two or three of the Liebeslieder Waltzes, sung by small chorus with piano accompaniment, were delightful to hear, but they soon became cloying. Indeed this part of the program took on, unwittingly, an amateur, "parlor" flavor.

On the whole, the concert was an interesting one and should stimulate a love of chamber music in Boston.

A. W. W.

MUSIC

SYMPHONY HALL

Brahms Festival

The Boston Symphony Orchestra's festival in observance of the 100th anniversary of the birth of Johannes Brahms was ended yesterday afternoon with a performance of "A German Requiem." This concert, which likewise marked the conclusion of the Boston Symphony's 52d season, was in the nature of a benefit for the orchestra's pension fund. Dr Koussevitzky conducted. The choral portions were sung by the Harvard Glee Club and the Radcliffe Choral Society Jeannette Vreeland, soprano, and David Blair McClosky, baritone, were soloists.

The hall was filled. When the performance was over and conductor, orchestra, soloists, choristers, and Dr Davison and Mr Woodworth stood together upon the stage, a veritable pandemonium broke loose. This was the sort of demonstration that occurs rarely in Symphony Hall, and only when a vast audience has been indescribably stirred. In all the clapping, cries of "bravo," and pounding of feet, no one was forgotten. Those in the auditorium seemed to understand thoroughly just what it meant to sing and play Brahms' exacting music, to train the choruses and rehearse singers and orchestra, to conceive and bring to being a smooth and sensitive performance. As on Saturday, a laurel wreath was proffered to the conductor, who, accepting it for all concerned, placed it against his stand. Let no one take lightly the implications in this gift of a laurel wreath. Here was an occasion where no other sign of appreciation would have served.

Although Brahms composed his Requiem over a period of years, those moments he spent conceiving his score and writing down the notes must have been not only inspired but exalted. For in at least two movements—the second and third—he achieved sublimity. Here he matched, perhaps surpassed, the sonorous beauty of his text, which he fashioned himself out of various passages from the Bible. Acknowledging the ease with which one can make extreme statements, one can also find it just to say that the second movement of this Requiem, with its marvelous employment of the kettle-drums, comes as near as any music to suggesting, not to fear, but the cosmic mystery of death.

This Requiem, like the B minor Mass of Bach, was not composed for use as a church ritual. There is no plan of religious service. Both composers were Protestants. For many years a popular but erroneous belief held that Brahms' Requiem was composed in memory of his mother, who died in 1865. This found its way into more than one reputable book on music. But Brahms had worked upon parts of the Requiem before that time, and it is now accepted that his original intent was to rear a memorial to Robert Schumann, who befriended Brahms as a youth.

The performance was one that could have been achieved only by such an orchestra as the Boston Symphony, such a conductor as Dr Koussevitzky and by choristers so well trained as the Harvard and Radcliffe men and women under Dr Davison and Mr Woodworth. Save for momentary obscuring of vocal lines in the celebrated fuge of the third movement, and some forced tone from the sopranos when Brahms ventured too far above the treble clef, the singing was excellent. Miss Vreeland's work showed plainly her improvement as an "oratorio" singer since she first appeared here. She has banished that strained manner of delivery so common among present-day soloists of less than first rank. Mr McClosky had difficulty with tempo and rhythm at the outset of his first solo, but subsequently he improved.

There could have been no more fitting end to such a Festival than this marvelous Requiem, so well performed.

C. W. D.

RSONAL and SOCIAL

EVERYBODY COME
TO THE
POP CONCERT
NEW ENGLAND MED CENTRE
SYMPHONY HALL
MONDAY EVE MAY 7
SINGLE TICKETS
TABLES FOR FIVE
SINGLE TICKETS
TABLES FOR FOUR

(Transcript Photo by Warren Colby)

Boston Dispensary Volunteers Urge Attendance at the Pops on Monday, May 7, When the Medical Center Will Benefit. Left to Right—Miss Pauline Ehrlich, Miss Elizabeth Harding, Chairman of Volunteers, and Miss Ellen Pierce, a Debutante

Her. Apr 30

MUSIC

SYMPHONY CONCERT

By PHILIP HALE

The Boston Symphony Orchestra, Dr. Koussevitzky, conductor, gave the last concert of its 52d season last night in Symphony hall. It was a concert in the series of the Brahms Festival. (A German "Requiem" by Brahms will be performed this afternoon as the third pension fund concert of the season, bringing the ending of the Brahms festival.)

The program of last night comprised these works: Academic Festival Overture; Piano Concerto, D minor No. 1 (Mr. Gabrilowitsch); Symphony, C minor, No. 1. The first symphony was chosen probably on account of its sonorous close with the now famous introduction suggested as some think by the tones of the Alpine horn awakening echoes from mountain after mountain in the Bernese Oberland. Yet in the first years of this symphony in Europe as in this country it met with a cool reception; even Clara Schumann was at first disappointed in the work. She missed the "melodic flight" she found in some of Brahms's chamber music; in Vienna and in Munich the audiences were cold; when it was first heard in Boston in 1878 John S. Dwight found the symphony "coldly elaborate, artificial and not to be mentioned in the same day with any symphony by Schumann, Mendelssohn or the great one by Schubert; certainly it cannot be popular. It will not be loved like the dear masterpieces of genius." In Europe the symphony was a long time in coming into its own. Hanslick was moved to write an article inquiring into the causes of the popular dislike. And so it was with the piano concerto in D minor; leading critics of Germany found it dry"; a barren waste. Nor is it surprising that the Academic Festival Overture, that joyous pot-pourri of students' songs, a piece d'occasion, was preferred to the Tragic Overture. There has been a readjustment of values. The pendulum has swung far the other way. The music of Brahms has its fanatical worshippers. It is the fashion to rave over it without discrimination; to charge those taking a calm view of his works as a whole with blasphemy against the Lord's anointed.

The concerto played by Mr. Gabrilowitsch last night has never been ranked by a concert audience as the equal of the one in B flat. The first two movements were intended originally for a symphony that was begun in 1854 but was never completed. No wonder the concerto was at first coldly received by the public and by the critics. Brahms himself admitted that it was a "brilliant and decided failure"; but he was sure it would please some day. The firm of Breitkof and Haertel refused to publish the concerto. Does it not even today arouse respect perhaps, rather than affection even when it is played by Mr. Gabrilowitsch and the Boston Symphony orchestra?

The pianist gave the full force, the demoniacal fury of the first movement and a poetic reading of the slow movement whenever Brahms allowed him to be poetic; but the strength of this concerto is in the orchestra, and Dr. Koussevitzky gave a magnificent reading of the score. Here it may be said as was said yesterday, seldom are a conductor and a pianist so fully one in musical understanding and artistic sympathy. One doubts whether any other pianist could so eloquently express the spirit in turn of two concertos so different in mood as the one of yesterday and the one of last night. Mr. Gabrilowitsch, himself the skilled conductor of an excellent orchestra, was surely the first to recognize and appreciate the support given him by the orchestra as by Dr. Koussevitzky.

The audience again was enthusiastic in its enjoyment and approval. It was loath to leave the hall after the symphony; loath to bid farewell to conductor and orchestra if only for a few months. The concert was a memorable close to a brilliant season.

Pop Concert May 8 for Medical Center

Tran. Apr 29

Elizabeth Harding Heads Group of Volunteer Workers Who Are Planning Benefit

With the Pops opening next week a pleasant way to raise money for the many charities so much in need of it suggests itself, and first to take advantage of it is that group of energetic debutantes and post-debs who are doing such amazing work at The Boston Dispensary and the Boston Floating Hospital, the two hospital units of the New England Medical Center.

Miss Elizabeth Harding, daughter of the Francis A. Hardings of Chestnut Hill, has been working at The Dispensary since she made her debut two seasons ago. Every morning finds her at her job. She likes it so well she sticks to it even in summer. She is chairman of a large group of volunteer workers, who have been making plans in their own quiet, efficient way for a benefit night at the Pops, at Symphony Hall, and they have chosen Monday, May 8. With more than a week to go, they already have more than seventy table reservations, and they are going to sell many more for that date to aid the Medical Center.

Tickets can be obtained from Miss Harding and Miss Ehrlich, at 25 Bennet street, or by calling Hancock 5650.

Committee members for the concert are: Miss Constance Babcock, Miss Gertrude Ball, Miss Brenda Blunt, Miss Charlotte Burack, Miss Etta Cannon, Miss Constance Collins, Miss Mary Curtis, Miss Pauline Ehrlich, Mrs. Sloan Gibson, Miss Eleanora Grannis, Miss Charlotte Hanson, Miss Elizabeth Harding, Miss Mabel Hatheway, Mrs. Francis Lee Higginson, Jr., Miss Sylvia Hurwitz, Miss Eleanor Jones, Miss Charlotte Mann, Miss Florence Martineau, Miss Elizabeth Meade and Miss Barbara Morton.

Miss Ellen Pierce, Miss Marian Reggio, Miss Catherine Rotch, Miss Edna Stedman, Miss Eleanor Stephenson, Miss Peggy Tarbell, Miss Rosemary Terhune, Miss Anne Torbert, Miss Peggy Turner, Miss Martha Wing and Miss Alice Wood.

Those who have taken tables include: Miss Martha Alford, Mrs. John W. Bartol, Mrs. Charles Belknap, Mrs. George F. Bremer, Mrs. Frederick H. Briggs, Mrs. Charles C. Cabot, Mrs. Chilton R. Cabot, Mrs. Parker Converse, Mrs. John A. Cousens, Mrs. Frank A. Day, Dr. and Mrs. Hilbert F. Day, Mrs. Adolph Ehrlich, Mrs. Ronald A. Ferry, Mrs. Waldo E. Forbes, Miss Sophie Friedman, Mrs. Louis A. Frothingham, Mrs. William A. Gaston, Miss Ruth Gibson, Henry O. Gilbert, Mrs. Arthur Grannis, Miss Eleanora Grannis, Mrs. William C. Gray, Mrs. Henry V. Greenough, Miss Josephine Griffith and Mrs. Richard W. Hale.

Mrs. Francis A. Harding, Mr. and Mrs. Conrad Hatheway, Miss Florence Hatheway Miss Mabel Hatheway, Mrs. Richard S. Humphrey, Mrs. James Hunnewell, Miss Helen Jackson, Mrs. William F. King, Mrs. John Lawrence, Mrs. George Lewis, Jr., Mrs. Alexander Lincoln, Miss M. B. Lothrop, Mrs. George A. Lyon, Robert W. Maynard, Mrs. Charles Mixter, Miss Harriet Moseley, Mrs. Gordon McTavish, Mrs. Hamilton Osgood, 2d., Mrs. Grafton Perkins, Miss Margery Peabody, Mrs. William G. Perry, Mrs. Abraham E. Pinanski, Dr. and Mrs. Joseph H. Pratt, and Miss Julia C. Prendergast.

Mrs. Neal Rantoul, Miss Barbara Reynolds, Mrs. Charles Rheault, Mrs. Otis Weld Richardson, Mrs. Carleton Richmond, Mrs. James M. Rothwell, Miss Caroline Saltonstall, Mrs. Richard M. Saltonstall, Mrs. Robert W. Sayles, R. N. Sedgwick, Mrs. Percy E. Sheldon, Mrs. Henry M. Shreve, Mrs. Sumner Smith, Mrs. M. C. Stanwood, Dr. A. Warren Stearns, Mrs. J. Sidney Stone, Mrs. George Tarbell, Dr. Francis Thurmon, Mrs. Charles F. Tappan, Mrs. Charles Walcott, Mrs. Grant Walker, Mrs. Alexander Whiteside, Mrs. John C. Whicher and Mrs. Orrin G. Wood.

Beer Renews an Ancient Alliance With the Pops

By Moses Smith
Music Editor

Adv. Apr 30

THE HOMILY for today is suggested by a sentence from the announcement of the opening of the Pops concerts on Wednesday evening: "The menu, extended so far as the law allows, will have some resemblance to the bill-of-fare of the old time Pops."

In less dignified language, beer is back. Quibble not about the exact alcoholic content. The important thing is that after a dozen dry years, during which the grumblers insisted that Pops would never be the same without beer, these concerts are about to resume their "normal" aspect.

Now the Pops are 47 years old, only a few years younger, indeed, than the winter subscription concerts of the Boston Symphony Orchestra itself. Shortly after this orchestra was founded by Major Higginson the spring season of popular concerts was begun, primarily to lengthen the season of the players in the orchestra. Thus more attractive contracts could be offered to desirable new members.

This economic function of the Pops remains even today its principal raison d'etre. Naturally if, after the season, there remains an actual profit to be applied to the inevitable orchestral deficit from the winter concerts no one is less happy.

So far as the public was concerned, these concerts were meant to fill a place resembling that of the German bier-garten, which Higginson knew well in his student days. Instead of rigid chairs lined up in regular columns and aisles, the public was seated at tables, at which refreshments were served. The food was good, the beers and wines excellent; for those who smoked—"smokes." In such atmosphere a Beethoven symphony was scarcely so appropriate or desirable as a Strauss waltz. The whole thing was well synchronized with the calendar, on which was writ SPRING.

There are stories without end of beer-guzzling at the old Pops, too familiar to bear repetition, but all pointing to the conclusion that the music was an excuse for sociable drinking and chatter. Quite naturally, therefore, there were viewers-with-alarm when Prohibition arrived, threatening to destroy this institution unique in America.

Well, brethren, the Pops have had their ups and downs during these 12 years, but they have managed to survive. During the past three seasons Arthur Fiedler has been conductor, at the same time when business conditions in the world have been—shall we say?—unsettled. In this period the Pops have even forged ahead. Beer or no beer, the Pops had last season one of the best attendance records in their entire history.

And this has been going on, mind, while the movies were supposed to be running such institutions as the Pops into the ground. Some of the successful comeback of the Pops is due, no doubt, to an improved popular taste, an increased interest in so-called classical music. Some of it is due, certainly, to Arthur Fiedler's shrewd building of programs. Some must be traced to the enterprise of the Symphony Hall management. Whatever the reasons, it is clear that the dread of beer-less Pops was unfounded.

Despite this fine reasoning, however, you may be assured that the management at Symphony Hall is very happy about the return of beer.

182

COMMENT CONCERNING MUSIC AND MUSICIANS

The "Pops" Begin This Week Another season of "Pop" concerts will begin in Symphony Hall Wednesday evening. Arthur Fiedler will conduct. As in the past, the orchestra will number about 85 players, and the programs will run to "light classics" and new and familiar popular pieces.

ARTHUR FIEDLER

Refreshments will be served at the tables. Beer will resume its place on the "Pops" menu. These concerts will be played every weekday evening and on alternate Sundays. The first of the Sunday concerts comes on May 14. The program for Wednesday evening and those for the remainder of the week follow:

Wednesday, May 3. "Emperor" March, Wagner; Overture to "The Bartered Bride," Smetana; Gypsy dance from "Carmen," Bizet; Fantasy on Themes from "Hansel and Gretel," Humperdinck; Cuban Overture (Rumba) (first time in Boston), Gershwin; "Drink to Me Only With Thine Eyes," arranged for strings by Alfred Pochon; "Molly on the Shore," Grainger; Bolero, Ravel; "Music in the Air," selection, Kern; "Wine, Woman and Song," waltz, Strauss; "Die Meistersinger von Nurnberg," prelude, Wagner.

Thursday, May 4. "Pomp and Circumstance," Elgar; Overture to "Oberon," Weber; "Valse Triste," Sibelius; Three Dances from "The Bartered Bride," Smetana; Finale of "Scheherazade," Rimsky-Korsakov; from the suite "Mother Goose," Ravel; Fourteenth Hungarian Rhapsody, in F major, Liszt; "Of Thee I Sing," selection, Gershwin; "Girls of Baden," waltzes, Komzak; Entrance of the Guests Into the Wartburg, from "Tannhauser," Wagner.

Friday, May 5—Prelude to "Carmen," Bizet; "A Midsummer Night's Dream," Suite, Mendelsshon; Minuet, Bolzoni; "William Tell," Overture, Rossini; Ballet Suite, "Nutcracker," Tchaikovsky; "Liebestraum," Liszt-Herbert; "Lohengrin," Finale of Act 1, Wagner; "The Band Wagon," Selection, Schwartz; "Estudiantina," Waltz, Waldteufel; Procession of the Sardar, Ippolitov-Ivanoff.

Saturday, May 6—Polonaise, Chopin; "Sakuntala," Overture, Goldmark; "Perpetuum Mobile," Strauss; "Rigoletto," Fantasia, Verdi; Irish Rhapsody, Herbert; Gypsy Dance, Nachez; Overture Solennelle, "1812," Tchaikovsky; "Grubenlichter," Waltz, Zeller; "New Moon," Selection, Romberg; "Stars and Stripes Forever," Sousa.

Brahms' Requiem Today

The "German Requiem" of Johannes Brahms will be performed in Symphony Hall at 3:30 this afternoon by the Boston Symphony Orchestra, the Radcliffe Choral Society and the Harvard Glee Club. Dr Koussevitzky will conduct. Jeannette Vreeland, soprano, and David Blair McClosky, baritone, are soloists. This concert, the proceeds of which will be devoted to the Symphony's pension fund, brings to conclusion both the Brahms Festival and the Boston Symphony se-

---

MUSIC

BRAHMS'S GERMAN REQUIEM

Closing the festival in honor of the centenary of Brahms's birth, a German Requiem was given yesterday afternoon in Symphony hall. It was a Pension Fund concert. Dr. Koussevitzky conducted the performance, which was given by the Boston Symphony orchestra and the Harvard and Radcliffe choruses, with Jeannette Vreeland, soprano, and David Blair McClosky, baritone, as soloists.

The Requiem is a work of peculiar beauty, steeped in the shadowy and, to some, forbidding mysticism characteristic of so much German art and philosophy. There is an insecure, a mournful and uncertain comfort in the words, "Who goeth forth and weepeth, and beareth precious seed, shall doubtless return with rejoicing, and bring his sheaves with him." The work is full of foreboding, and heavy with the constant consciousness of death, and of man's dissolution. There is no joyousness in the final chorus, which is as resigned as the words, "Blessed are the dead . . . that they rest from their labours, and that their works follow after them." In those words which express only a sorrowful and human acceptance of extinction, may be found the explanation for the lack of religious ecstasy in the work, for the almost terrified, and not at all exultant hysteria of the chorus on the words, "Grave, where is thy triumph? Death, where is thy sting?"

But that the Requiem is gloomy, trenchant with fears and suffering, does not mean that it is not beautiful. As it was performed yesterday—particularly the second half of it—it seemed again to be a rarely well integrated and honest piece of funeral music, comforting with sympathetic gestures, but stricken too with the terrors and tears of the bereft.

Except for the orchestra, which seemed tired, and was slow on some cues, and for a few uncertain moments in one of the choruses, it was a splendid performance. The Harvard and Radcliffe choruses had been well trained and sang with devotional intensity and care. Miss Vreeland and Mr. McClosky sang with understanding and sincerity, their voices sounding out pleasingly into the packed hall.

There was a spontaneous tribute to the performers, and most especially to Dr. Koussevitzky and the orchestra, at the close of the concert, into which the whole audience joined heartily.

E. B.

Post May 1

SYMPHONY ENDS WITH REQUIEM

Season and Brahms' Festival Closes With Chorus

BY WARREN STOREY SMITH

With a performance of the German Requiem the Symphony Orchestra's 52d season and its Brahms festival, in honor of the centenary of that composer's birth, came concurrently to an end yesterday afternoon.

TWO GOOD SOLOISTS

This performance of the Requiem was given in aid of the Orchestra's Pension Fund, making, exceptionally, a third Pension Fund Concert within one season. The chorus yesterday, as in recent performances of this work in Symphony Hall under Dr. Koussevitzky's direction, came from the Harvard Glee Club and the Radcliffe Choral Society.

The soloists were Jeannette Vreeland, soprano, who had been heard in songs of Brahms at the concert of last Thursday afternoon, and David Blair McClosky, baritone, who had already been soloist with the orchestra this season in the three performances of Walton's "Belshazzar's Feast." Mr. McClosky was particularly successful yesterday in the first of his two solos; to his music he brought a seriousness that was happily without a suggestion of the sanctimonious and a richness of tone that set his measures in a good light.

Closes the Festival

The Requiem brought an obvious and at the same time an appropriate end to the Festival. It would have been still more impressive had Brahms been able to sustain through the seven numbers of the Requiem the inspiration or, if you prefer, the inventiveness that marks the first four. There is nothing in choral music more solemnly beautiful than the opening section, and the fourth division, the chorus, "How lovely is thy dwelling place," is possessed of an unfading charm.

It has been urged that these collegiate singers lack the body of tone essential for choral music of this type and such criticism is, of course, well founded.

With Beauty of Tone

Yet there were compensations yesterday, as there have been in the past. Dr. Koussevitzky's youthful singers answered him with a raptness and an elation, a devotion to and enthusiasm for their task that their elders might scarcely summon. And there was besides this, particularly in the women's chorus, a frequent beauty of tone that owed not a little to the freshness of the voices.

The scenes of enthusiasm that marked the last two Symphony Concerts were repeated yesterday, and among those who shared deservedly in the plaudits were Dr. Davidson and Mr. Woodworth, who had trained respectively the Harvard and Radcliffe choruses. The audience completely filled the hall.

MUSIC

SYMPHONY HALL

Globe May 1

Brahms Festival

The Boston Symphony Orchestra's festival in observance of the 100th anniversary of the birth of Johannes Brahms was ended yesterday afternoon with a performance of "A German Requiem." This concert, which likewise marked the conclusion of the Boston Symphony's 52d season, was in the nature of a benefit for the orchestra's pension fund. Dr Koussevitzky conducted. The choral portions were sung by the Harvard Glee Club and the Radcliffe Choral Society. Jeannette Vreeland, soprano, and David Blair McClosky, baritone, were soloists.

The hall was filled. When the performance was over and conductor, orchestra, soloists, choristers, and Dr Davison and Mr Woodworth stood together upon the stage, a veritable pandemonium broke loose. This was the sort of demonstration that occurs rarely in Symphony Hall, and only when a vast audience has been indescribably stirred. In all the clapping, cries of "bravo," and pounding of feet, no one was forgotten. Those in the auditorium seemed to understand thoroughly just what it meant to sing and play Brahms' exacting music, to train the choruses and rehearse singers and orchestra, to conceive and bring to being a smooth and sensitive performance. As on Saturday, a laurel wreath was proffered to the conductor, who, accepting it for all concerned, placed it against his stand. Let no one take lightly the implications in this gift of a laurel wreath. Here was an occasion where no other sign of appreciation would have served.

Although Brahms composed his Requiem over a period of years, those moments he spent conceiving his score and writing down the notes must have been not only inspired but exalted. For in at least two movements—the second and third—he achieved sublimity. Here he matched, perhaps surpassed, the sonorous beauty of his text, which he fashioned himself out of various passages from the Bible. Acknowledging the ease with which one can make extreme statements, one can also find it just to say that the second movement of this Requiem, with its marvelous employment of the kettle-drums, comes as near as any music to suggesting, not to fear, but the cosmic mystery of death.

This Requiem, like the B minor Mass of Bach, was not composed for use as a church ritual. There is no plan of religious service. Both composers were Protestants. For many years a popular but erroneous belief held that Brahms' Requiem was composed in memory of his mother, who died in 1865. This found its way into more than one reputable book on music. But Brahms had worked upon parts of the Requiem before that time, and it is now accepted that his original intent was to rear a memorial to Robert Schumann, who befriended Brahms as a youth.

The performance was one that could have been achieved only by such an orchestra as the Boston Symphony, such a conductor as Dr Koussevitzky and by choristers so well trained as the Harvard and Radcliffe men and women under Dr Davison and Mr Woodworth. Save for momentary obscuring of vocal lines in the celebrated fuge of the third movement, and some forced tone from the sopranos when Brahms ventured too far above the treble clef, the singing was excellent. Miss Vreeland's work showed plainly her improvement as an "oratorio" singer since she first appeared here. She has banished that strained manner of delivery so common among present-day soloists of less than first rank. Mr McClosky had difficulty with tempo and rhythm at the outset of his first solo, but subsequently he improved.

There could have been no more fitting end to such a Festival than this marvelous Requiem, so well performed.

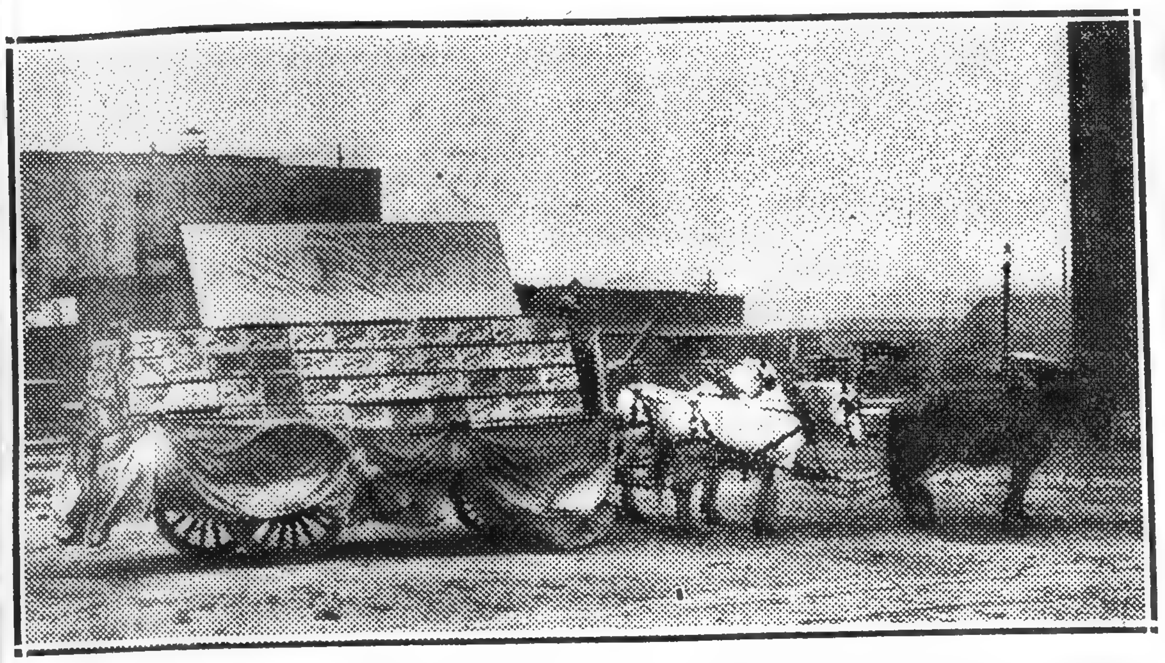
C. W. D.

may 1 Trans

BOSTON EVENIN

ington News --- May

Beer for the Pops



(Transcript Photo by Frank E. Colby)

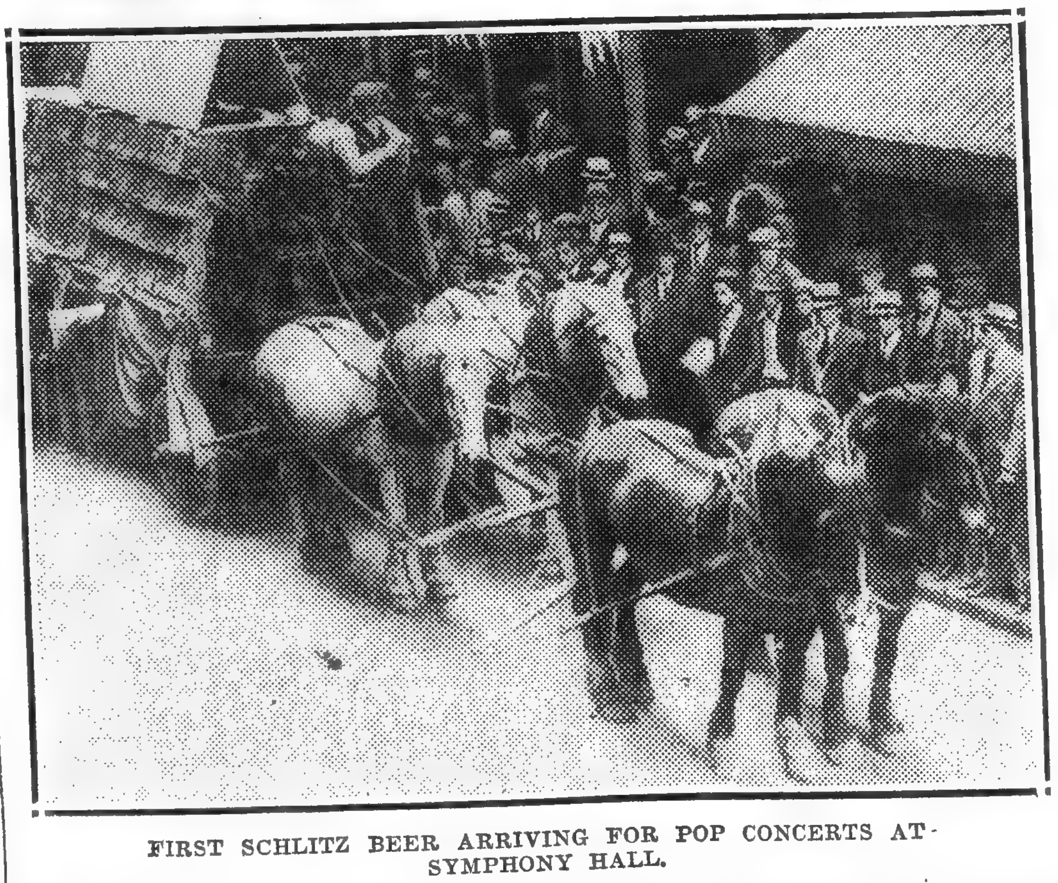
200 Cases of 3.2 Beer from Milwaukee for Symphony Hall

AT the opening of the Pops in Symphony Hall Wednesday night, New England will have its first taste since 1918 of Schlitz—"The beer that made Milwaukee famous." The first shipment of Schlitz to enter New England was hauled to Symphony Hall by a four-horse dray this morning. It was conveyed at the order of J. F. Foley of the Milwaukee Beverage Company from his warehouses at 34 Midway street. Two hundred sealed cases rest safely in Symphony Hall awaiting the Pops opening.

Veteran patrons of the Pops may remember that Schlitz was the first beer served at the Pops, then called the Promenade Concerts, when they were started in the old Music Hall in 1885. Joseph Gahm, the New England agent for many years, then had the concession for refreshments at the Pops. This brand stood upon the Pops menu with others for the thirty-five years that beer was an integral part of the Pops. The Pops, indeed, were founded by C. A. Ellis in a successful attempt to introduce in America the beer garden custom of Europe where music lovers enjoy fine music in the summer season while seated sociably at tables.

This will be one of a considerable list of malt beverages, national, local and imported, which will be served at the Pops.

POPS OPENING TOMORROW TO GIVE FIRST SCHLITZ BEER SINCE 1918



FIRST SCHLITZ BEER ARRIVING FOR POP CONCERTS AT SYMPHONY HALL.

At the opening of the Pops in Symphony Hall tomorrow night, New England will have its first taste since 1918 of Schlitz—"the beer that made Milwaukee famous." The first shipment of Schlitz to enter New England was hauled safely to Symphony Hall by a four-horse drawn dray yesterday. It was conveyed at the order of J. F. Foley of the Milwaukee Beverage Company from his warehouse at 34 Midway st. Two hundred sealed cases rest safely in Symphony Hall awaiting the Pops opening.

Veteran patrons of the Pops may remember that Schlitz was the first beer served at the Pops, then called the Promenade Concerts, when they were started in the old Music Hall in 1885. Joseph Gahm, the New England agent for many years, then had the concession for refreshments at the Pops. This brand stood upon the Pops menu with others for the 35 years that beer was an integral part of the Pops. The Pops, indeed, were founded by C. A. Ellis in a successful attempt to introduce in America the beer garden custom of Europe where music lovers enjoy fine music in the Summer season while seated sociably at tables.

Globe May 2

---

of the most colorful and m
its long history.

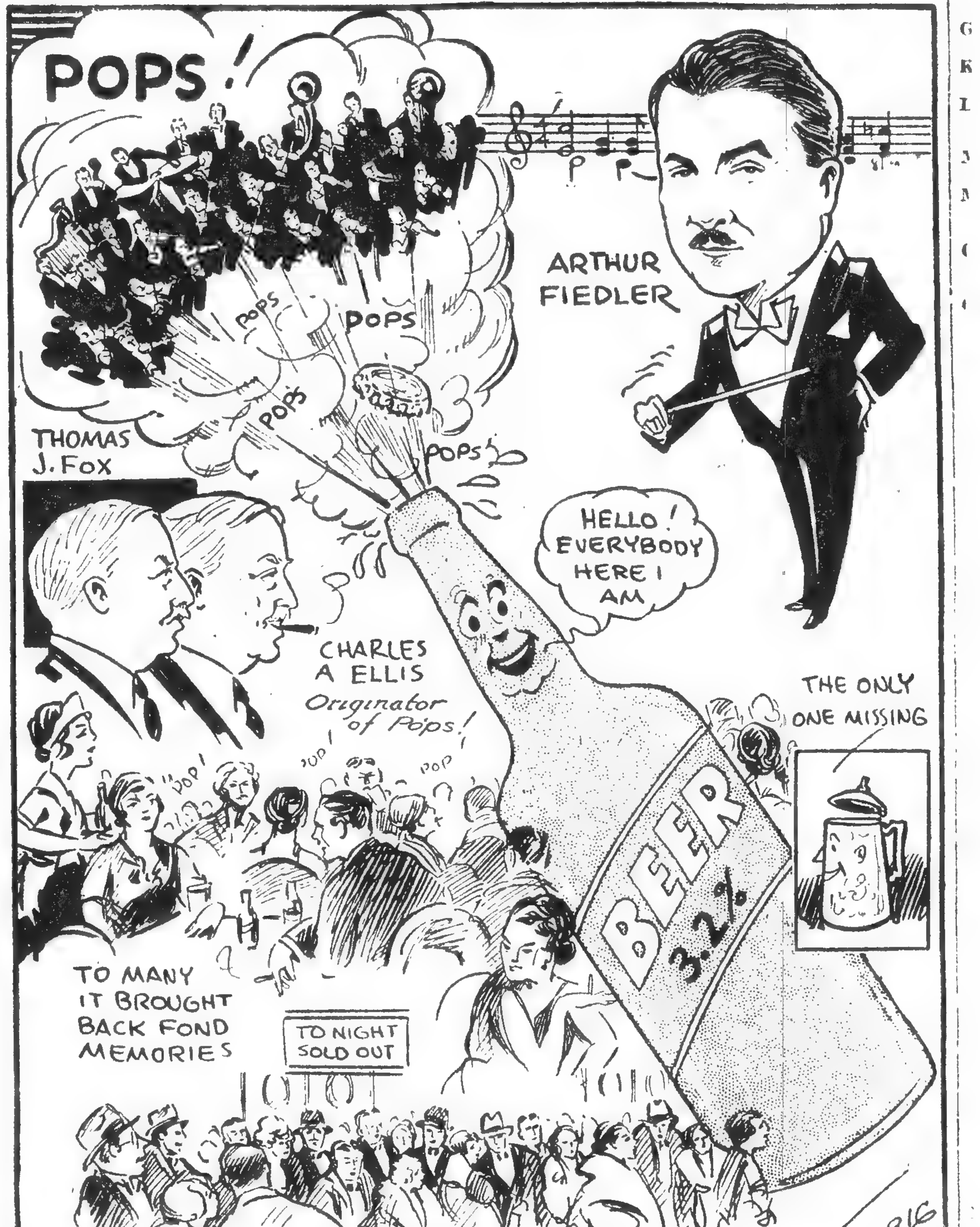
Continued on Page 7—Fourth

NAVY YARD T

THE BOSTON GLOBE—T

LIKE POPS OF THE OLD DAYS IS 1933 OPENING--S. R. O. OUT EARLY

Beer, of Course, and Wine List Too—Crowd Gayer Than Usual—New March by Secretary Woodin Makes Hit—Attire Less Formal



THE LOVERS OF MUSIC WITH BEER-JAMMED THE DOORS

The first thing any arrival at the "Pops" did last night—provided he was sensitive to the times—was to look for the beer list. Yes, there it was, with some almost incomprehensible names. There was, moreover, a wine list, with such fabulous designations as "burgundy" and "claret." For once, in what remains of the jazz age, youth had to look to age for enlightenment regarding certain of these names.

Everything about this opening of a new season of "Pops" appeared to be a little gayer than customary. It must have been the beer and the wine, though perish the thought that these contributed more than a respectable degree of conviviality! There were bottles all the way from Milwaukee, St Louis, Canada, England, France, Germany. And of course Boston was represented.

The S. R. O. sign was hung out early. The audience preserved the expected balance between the young and a little younger, but seemed to be more informal in attire than has been customary. There were more business suits, with a few tweeds thrown in; more dresses which to the ordinary male would appear suitable for any occasion but a swanky party. Tuxedos and evening gowns distinctly had the worst of it.

There were two figures in the hall who must have enjoyed a particular pleasure at being present. These were Charles A. Ellis, who started the "Pops" away back in the '80s, and Thomas J. Fox, one of the architects who designed Symphony Hall.

Cool green and shining gold were the order of the decorations, as they have been for the last few seasons. This innovation of Robert Edmond Jones has proved a distinct visual pleasure at the "Pops."

Mr Fiedler, beginning a fourth season as conductor, received the hearty welcome which invariably falls to him whenever he appears to lead an orchestra. He elected to begin a thoughtfully balanced program with Wagner's "Emperor" march, a piece that even the highbrows seldom have opportunity to hear nowadays. This resounding music was perfectly suited to set the mood of the evening. There is, after all, something reassuring in music with plenty of volume.

The conductor sprang a surprise in offering, as an encore, a march, "Franklin D. Roosevelt," by Secretary of the Treasury Woodin. No mistaking how the audience felt about it. It had to be repeated.

There was even a distinction of a "first time in Boston." This was George Gershwin's "Cuban Overture," otherwise a rumba. Mr Gershwin's ever-vigorous "Wintergreen for President" likewise had to be played twice.

The remainder of the program ranged through operatic and miscellaneous favorites of years past to excerpts from the score of "Face the Music." To have omitted a waltz, particularly one by Strauss, would be unthinkable at the "Pops." So Mr Fiedler selected "Wine, Women and Song." Wagner's overture to "The Mastersingers of Nuremberg" brought the festivities to an end.

So-o-o (with proper reference to Ed Wynn), in spite of all the matters that disturb us, the Spring has brought, in the "Pops," a certain degree of normalcy.

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860
THIS CLIPPING FROM

Flowers" and "Dedication," while Arthur Shepherd's "Four Western Pieces" was played three times, and Douglas Moore's "Circus Parade" and "A Symphony of Autumn" were played once.

Other single performances were Carl McKinley's "Masquerade," Daniel Gregory Mason's "Chanticleer," John Powell's "In Old Virginia," Charles Sanford Skilton's "Cheyenne War Dance," Leo Sowerby's "Irish Washerwoman," Victor Herbert's "Irish Rhapsody," Werner Janssen's "New Year's Eve in New York," and

184

A TOAST TO THE STEIN SONG OF MAINE

KENDALL EMERSON A. F. JONAS, JR.

MISS NANCY MORISON MISS ELIZABETH MIXTER

Miss Nancy Morison and Miss Elizabeth Mixter, Boston debutantes, are shown with their escorts, Kendall Emerson and A. F. Jonas, Jr., as they raised their glasses filled with the new beer in a toast to the University of Maine when the "Stein Song" was played at the Pops Concert, Symphony Hall, last night. It was the first time beer was served at the favorite concert in 13 years. Cheerio! (Boston American photo.)

---

goun Square section. Association.

Clink of Beer Glasses Merry Music at Opening of Pops

With the clinking of the beer glasses providing an undertone to the sound of the violins for the first time in 13 years, the pops opened their 48th season in Symphony Hall last night.

Long before Conductor Arthur Fiedler stepped out on the stage, Symphony Hall was crowded and the waitresses were busy rushing brew. The S. R. O. sign had been out for several days and from all indications, whatever the effect of 3.2 on employment and business, it means a new lease of life for Boston's most famous concerts.

People came from all ranks and walks of life. The debutante and the college man were there with the matron and the executive. Many turned out who had not been to a pop concert since the noble experiment got under way.

Dinner jackets and low backed evening dresses were side by side with less festive attire. The one thing the audience had in common was the beer and the smiles on their faces. There was beer of every kind including a special shipment from Milwaukee sent on for the opening night. Some of the first brew from abroad was on sale.

The crowd cheered and demanded an encore when the orchestra played a song composed by Secretary of the Treasury Woodin in honor of Franklin D. Roosevelt. And when they broke into the famous old stein song, they rose on their chairs, grasped glasses and sang.

"For its always fair weather when good fellows get together."

"I never heard them sing like that in all the years I've been coming," said one society matron as she left the hall.

Music

The Pops

The Symphony Hall Pop concerts began their forty-eighth season last night, with Mr. Arthur Fiedler again directing the orchestra of Boston Symphony players. The audience, which filled the hall, received with enthusiasm the first program of the season. The green-and-gilt decorations of Mr. Robert Edmond Jones lent their now familiar festive aid to the walls.

The "popular" character which these concerts have so successfully resumed under Mr. Fiedler's direction was evident in the opening list of works. From the classics he had selected items to appeal not only to the musician but as well to the lover of tunes and of orchestral colors Wagner's "Emperor" March and "Meistersinger" Overture, Smetana's "Bartered Bride" Overture, the Gypsy Dance from "Carmen" and a Fantasy on themes from "Hansel and Gretel." Otherwise his choice ran from such way-station pieces as Grainger's "Molly on the Shore" and Ravel's inescapable "Bolero" to a Strauss waltz and examples of the masterworks of Messrs. Kern and Gershwin. Mr. Gershwin's Cuban Overture (Rumba) was played for the first time in Boston.

The Pops audience of today reflects the popular quality of the music. It does not take its pleasure-making too seriously. It can listen to the music and talk at the same time. There is an air of informality about the concerts which undoubtedly belongs to such occasions. By all signs, the Pops are off to one of their most prosperous seasons.

L. A. S.

Pop Concerts Get Favorite Old Beer

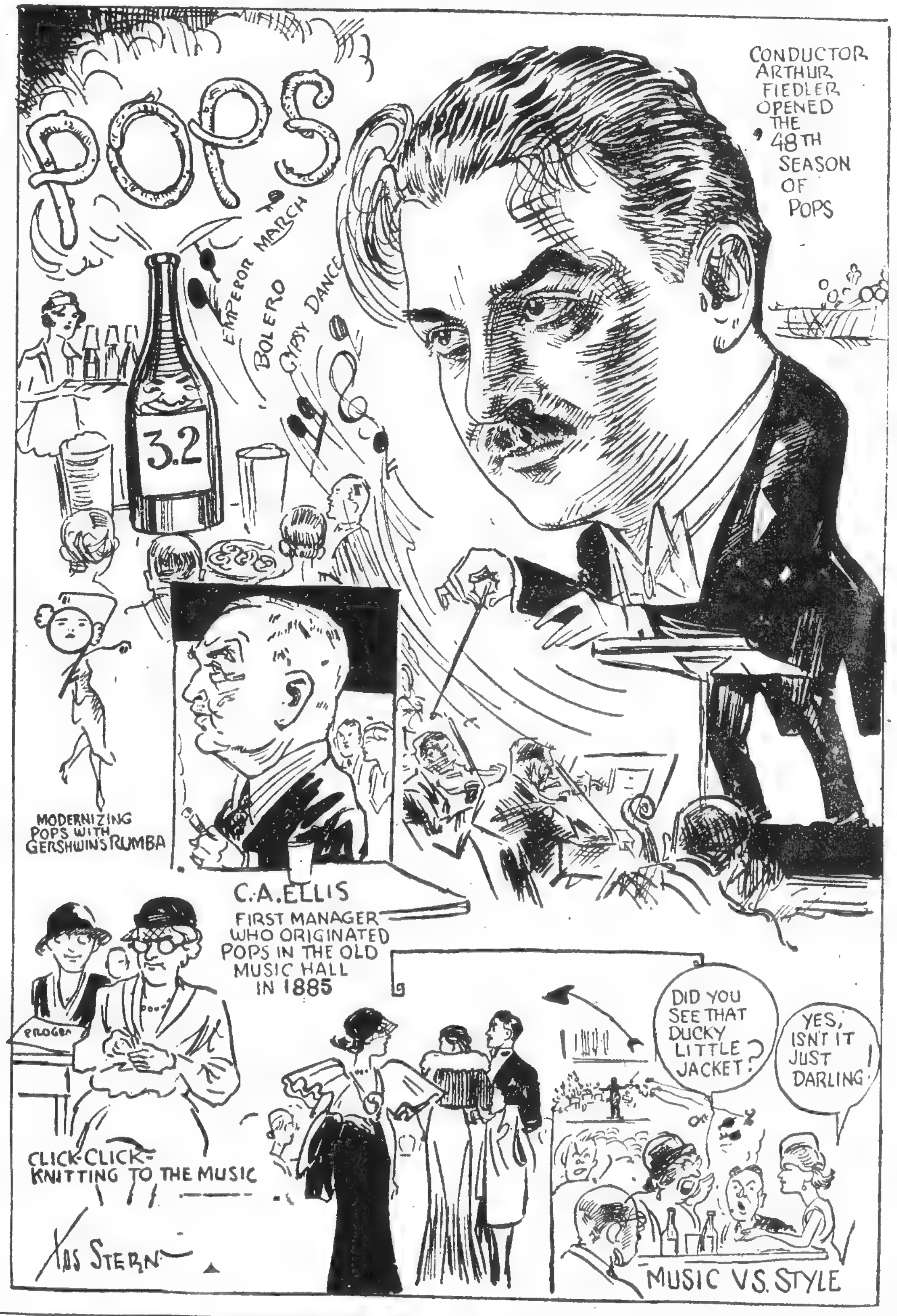
May 1

Regd

Boston's Pop concerts, which start their 48th season tomorrow night at Symphony Hall, were copied from the old European beer garden custom, with light brews to go with the light music; and the first beer to be served at the old Music Hall pops was Schlitz's. It will be served again, after a lapse of 15 years, for 200 cases of the brew that made Milwaukee famous have arrived at Symphony Hall through special order of the Schlitz president, Erwin C. Uihlein.

THURSDAY, THE BOSTON HERALD MA

AT OPENING OF POPS SEASON


POPS
EMPEROR MARCH
BOLERO
GYPSY DANCE
3.2
CONDUCTOR ARTHUR FIEDLER OPENED THE 48TH SEASON OF POPS
MODERNIZING POPS WITH GERSHWIN'S RUMBA
C.A. ELLIS
FIRST MANAGER WHO ORIGINATED POPS IN THE OLD MUSIC HALL IN 1885
PROGRA
CLICK-CLICK-KNITTING TO THE MUSIC
DID YOU SEE THAT DUCKY LITTLE JACKET?
YES, ISN'T IT JUST DARLING!
MUSIC VS. STYLE
YOS STERN

POP PROGRAM

Arthur Fiedler announces the following program for the second night of the Pops in Symphony hall tonight:

Pomp and Circumstance	Elgar
Overture to "Oberon"	Weber
Valse Triste	Sibelius
Three Dances from "The Bartered Bride."	Smetana
Finale of "Scheherazade"	Rimsky-Korsakov
From the Suite "Mother Goose"	Ravel
Fourteenth Hungarian Rhapsody, in F major	Liszt
"Of Thee I Sing," Selection	Gershwin
"Girls of Baden," Waltzes	Komzak
Entrance of the Guests into the Wartburg, from "Tannhauser"	Wagner

TRIBUTE TO BEER AT POPS OPENING

Legalized Brew Shares 'First Night' Honors

Last night's opening of the 48th seasn of the Pops in Symphony hall was something more than a resumption of spring and summer programs by a symphonic orchestra of 85. It was a popular tribute to the return of that legalized beer which, though a trifle nearer than the old near-beer, is still non-intoxicating, if we may believe our neighbors. Early in the evening it was evident that here was a beer-minded audience, at the floor tables at least. Attention to the lighter musical numbers, if not wholly disrespectful, was unmistakably indifferent. Only once did a selection command absolute silence. Then, strangely enough, it was Ravel's crescendant "Bolero" which worked the miracle. Often a bottle dropped to the floor, with no sawdust to mitigate its fall. Not that it was a noisy audience; just a cross-section possibly new to the Pops, or one intent on celebrating the new era, with less than customary regard for an attractive muscial menu.

Mr. Fiedler, vociferously greeted, called repeatedly to the conductor's stand for applause which frequently netted extra numbers, was in glowing mood. Unlike Mr. Adamowski or other predecessors, he disdained the monitory tap of the baton to exact attention, but plunged forthwith into his work. His program was typical of the man: wide in range, loyal to old standbys; welcoming a novelty like Gershwin's Cuban overture, "Rumba," with its queer instruments and its Gershwin dissonances; and recognizing the worth of contemporaneous composers like Jerome Kern through excerpts from "Music in the Air." For stringed sentiment he gave "Drink to Me Only with Thine Eyes," Alfred Pochon's arrangement; and Percy Granger's "Molly on the Shore." The rest of the program ranged from Wagner's Emperor march to his prelude to "Die Meistersinger von Nurnberg," with Smetana, Bizet, Humperdinck, Ravel and Strauss between them. Of the several extras, Secretary Woodin's Franklin D. Roosevelt march and Gershwin's Wintergreen for President, out of "Of Thee I Sing," aroused the greatest enthusiasm.

The exceptional excellence of this mighty orchestra needs no further comment at this time. Nor does Mr. Fiedler need new phrases of praise for his program-making or for his command of his scores or his musicians. What seems of more pronounced interest at this time, the beginning of a new and undoubtedly a very successful season, is the fact that Boston, Milwaukee, St. Louis, even Canada and England, are again providing amber refreshments, that the pretzels are bigger and more appetizing, and that thirst for beer and hunger for music seem destined to abide content- [illegible] during the next 10

Pops, Hops, and Communal Song

Mr. Fiedler's Audience Becomes Vocal at Last — Sawdust and Decorum

THE forty-eighth season of Pop Concerts lost no time in getting under way at Symphony Hall last evening. Punct at eight-thirty-five—after the conventional five minutes' grace for late comers—Mr. Fiedler mounted his podium. The orchestra was as numerous as the platform would hold: large enough to have compassed the most pretentious score of Strauss—Richard, not Johann. Mr. Theodorowicz had assumed his summer post as concert master. Other first-desk players were still on hand. The hall—transformed from its winter dress of dull red and gray into a dazzling green-and-gold biergarten—was filled, or rapidly filling. The applause was sharp and brief. A couple of bows, and Mr. Fiedler's baton cut in on the Emperor March. The field was off!

But it was obvious from the start that other attractions as well as music had brought the company together. Even before Mr. Fiedler's appearance folks were casting eager glances over the pages headed: "To Nibble," "To Smoke," "To Eat,"—ah! here we are!—"To Drink!" The list was short and hoppy. For the convenience of future historians, who may inquire into the sumptuary habits of Bostonians, A. D. 1933, it may be reprinted here. It began with Schlitz and Pabst, added Budweiser, made room for Walsheimer from Germany, returned to Roxbury and Pickwick, crossed the border for Black Horse, and wound up with Bass's Dog's Head from Burton-on-the-Trent. A sufficiently varied selection, surely, for those conservative New Englanders who are content with a good, safe, four per cent. And the card added, for those who are willing to rob the grape of much that Nature has put in it, two "Burgundies" and a "Claret." For the rest there were listed three varieties of lemonade, three ginger ales, mineral waters, fresh grape juice, coffee, tea, and the traditional, blameless Pop punch.

It was not the Pop punch, however, which led the audience last evening to cheer, stamp its feet in the sawdust, and join in communal song. To be sure, the stamping was no more than a polite rumble. A Ninth Symphony has been similarly rewarded on a Saturday evening in winter. And the cheering was restrained—patriotic rather than bibulous, a fitting response to Secretary Woodin's "F. D. Roosevelt" March, tucked in by way of encore by the canny Mr. Fiedler, who knows when to spring a surprise. But about the song one cannot be so sure. Barring "special" nights, under the guidance of "song leaders," it is hard to recall a Pop Concert audience that really burst into music. They did last evening, and they admired their own vocal efforts so much that Mr. Fiedler—after a hasty conference of glances and shrugs with Mr. Theodorowicz—was forced to prolong an already long program by a further repetition. The occasion of this unprecedented ebullience was that half-forgotten ballad about a stein on the table. Despite the fact that the Pops management dispenses only bottled goods, and serves that in glasses, the stein-song got the best hand of the evening. So far has a benevolent Congress persuaded us in Boston to cast aside our legendary reticence!

Beer aside, it was an evening for good music and decorous behavior. Glasses and bottles rattled no more noisily than in the days when they contained mere carbonates and benzoates of soda, acetic acid, sulphur dioxide, artificial fruit coloring, glucose and similar alternatives for alcohol. Conversation was not so loud nor so general as to be obtrusive. The house was reasonably quiet for the slumber song from "Haensel und Gretel." It gave Mr. Gershwin's "Cuban Overture" a polite hearing and rather better than polite applause. It heard the first bars of the ineluctable "Bolero" in almost absolute silence. And as for the gypsy dance from Bizet's "Carmen" and the sensuous transitions of Strauss's "Wine. Woman and Song"—well. it is doubtful if either composer expected that his work would be mistaken for "Parsifal." And it is true that last evening's audience was in no mood for unwarranted solemnity.

Mr. Fiedler's happiest selections last evening were not those listed on the program. They were the supernumerary fragments which he inserted as encores. A "Slavonic Dance" from Dvorak was conventional enough addendum. Mr. Woodin's thumping marchpast was of another stripe. So was "Wintergreen for President"—rapturously applauded and repeated. So was the waltz from Heymann's score for "Kongress Tanzt"—a certain addition to the season's list of approved encores. And so, above all, were those brown October measures from Hovey and another hey-day. They turned the clock back fourteen years, and he would be a curmudgeon who denied that we all felt at least that much younger last evening.

D. W. B.

The Boston Symphony Season

May 1 Monitor

Written for The Christian Science Monitor

WITH a performance of "A German Requiem," the Boston Symphony Orchestra brought to a close, on the afternoon of April 30, a five-day Brahms Festival, and its fifty-second season.

The other works performed during these five days included the First, Second and Fourth Symphonies, the two Pianoforte Concertos, the Concerto for violin and violoncello, the Variations on a Theme by Haydn and the "Tragic" and "Academic Festival" Overtures. There was also a chamber program (April 27) at which were heard the Clarinet Quintet, the Piano Quartet in G minor, some songs (Miss Jeannette Vreeland) and some of the "Liebeslieder Waltzes," Op. 52 and 65, sung by a small group of Harvard and Radcliffe choristers. The vocal works were pleasingly presented, but the chief impression left by the performance of the instrumental items by members of the orchestra was that chamber music is better not played in Symphony Hall.

The Double Concerto (April 26) was almost a novelty. That is, it is seldom heard; and the rarity of its presentation is not surprising. At best, the work is ungrateful. The material of the middle and third movements is banal. The first movement is made of more pregnant stuff, and its facture is better, but so far as the solo parts are concerned it is unrewarding. Niemann suggests that only members of the same family can play the work. Messrs. Burgin and Bedetti have been members of the same orchestral family for a decade or more, and they achieved at least an admirable unanimity.

* * *

There is a far different story to tell of the two pianoforte concertos, presented with Mr. Ossip Gabrilowitsch as soloist at the final pair of subscription concerts, the B flat major on the afternoon of April 28, the D minor the following evening. Mr. Gabrilowitsch, one of the greatest pianists of his time, is also a conductor (of the Detroit Orchestra). Dr. Koussevitzky is an exceptionally adroit and sympathetic conductor in concertos. The result of their collaboration on this occasion was a pair of superb interpretations, each completely in the mood of the work in hand. With reason conductor and soloist were recalled repeatedly at both performances.

No less notable was the performance of the E minor (April 26), the D major (April 28) and the C minor (April 29) Symphonies. Dr. Koussevitzky is a devotee of Brahms, and his interpretations of the four symphonies have been long familiar; but these performances lost nothing from familiarity. The conductor has had many ovations in Boston, but none to exceed that which marked the close of the last Saturday night concert of the season.

In the Requiem, which was given for the benefit of the pension fund, the orchestra was assisted by the Harvard Glee Club and the Radcliffe Choral Society and by Miss Jeannette Vreeland, soprano, and Mr. David Blair McClosky, baritone. Although there must be changes in the personnel of these choruses every year, the particular virtues of their work persist. The freshness of their voices, their devotion and their intelligence make them invaluable for this type of music. To Dr. Archibald T. Davison and Mr. Wallace G. Woodworth, conductors of the Harvard and Radcliffe choruses respectively, belongs much credit for the tonal quality, balance and expressiveness of their singing.

* * *

In spite of stringent times, the orchestra's ninth season under the mace of Dr. Koussevitzky has been productive, as usual, of events of special interest. In addition to the Brahms Festival, homage was rendered to the Wagner and MacDowell anniversaries and the complete cycle of Sibelius's symphonies was traversed during the season. The series was to have been capped with the Eighth Symphony, but this the composer failed to compete in time. The tone poem "Tapiola" also had its first Boston performance last fall.

The number of "world premières" was smaller than usual, totaling only four. Of these the most important was M. Florent Schmitt's Symphonie Concertante for orchestra and piano, an intellectual, erudite and cosmopolitan work of fine facture, and much power, though of little popular appeal. Mr. Louis Gruenberg's Symphony No. 1 is a diffuse composition in a jazzy idiom, which displays small originality in material or treatment. Mr. J. A. Carpenter's "Patterns" for orchestra and piano and Mr. Frederick Converse's "Prophecy" for soprano and orchestra will not, we think, add to the reputations of their composers.

Several interesting works were included among the 16 heard for the first time in America. Walton's "Belshazzar's Feast" made its expected effect, but after two hearings its value seems very doubtful to this listener, who found much of its musical material banal, its declamation dull and its effects meretricious. Bax's Symphonie Concertante, "Winter Legends," left us feeling that its composer's muse thrives better in the Irish climate than in the rigorous airs of the Far North. Of the British school, we took more pleasure in Bax's Second Symphony, which was revived this season; and in Vaughan Williams's Tallis Fantasia and "Pastoral" Symphony. The latter was belatedly introduced to Boston Symphony subscribers at a concert conducted by Mr. Richard Burgin, the concertmaster.

* * *

Two works by Prokofieff had their first hearing in America—a Suite from "Le Joueur" and the Fifth Piano Concerto. The four characters from the opera were not clothed with reality in the concert hall. The concerto is a characteristic work which will not detract from its author's reputation.

Another novelty to the United States was the "String Quartet with Orchestra" of Martinů, one of those "well-made" but theatrical pieces in which the young modernists strive unsuccessfully to conceal their essential sterility. The "Magna Mater" of Mr. A. Tchérepnin proved to be a cleverly made Franco-Russian neo-primitive product.

A composition that has stirred a tempest in a paste-pot is the "Imaginary Ballet" called "Rébus," one of the productions of that young Markevitch called "Igor II." This work had been scheduled to be heard first in Boston. Dr. Koussevitzky, deserted by his customary tact, gave it first in New York, where it was liked by the public and torn to bits by the critics. It seems to us that an undue amount of passion has been expended on this opus, which is obviously the practice work of a boy of exceptional talent, to be heard gladly but not with the expectation of a musical revelation.

Two excellent American works were played for the first time in Boston: Prof. E. B. Hill's engaging and spontaneous Sinfonietta and Mr. C. M. Loeffler's charmingly impressionistic "Evocation," for orchestra and women's chorus.

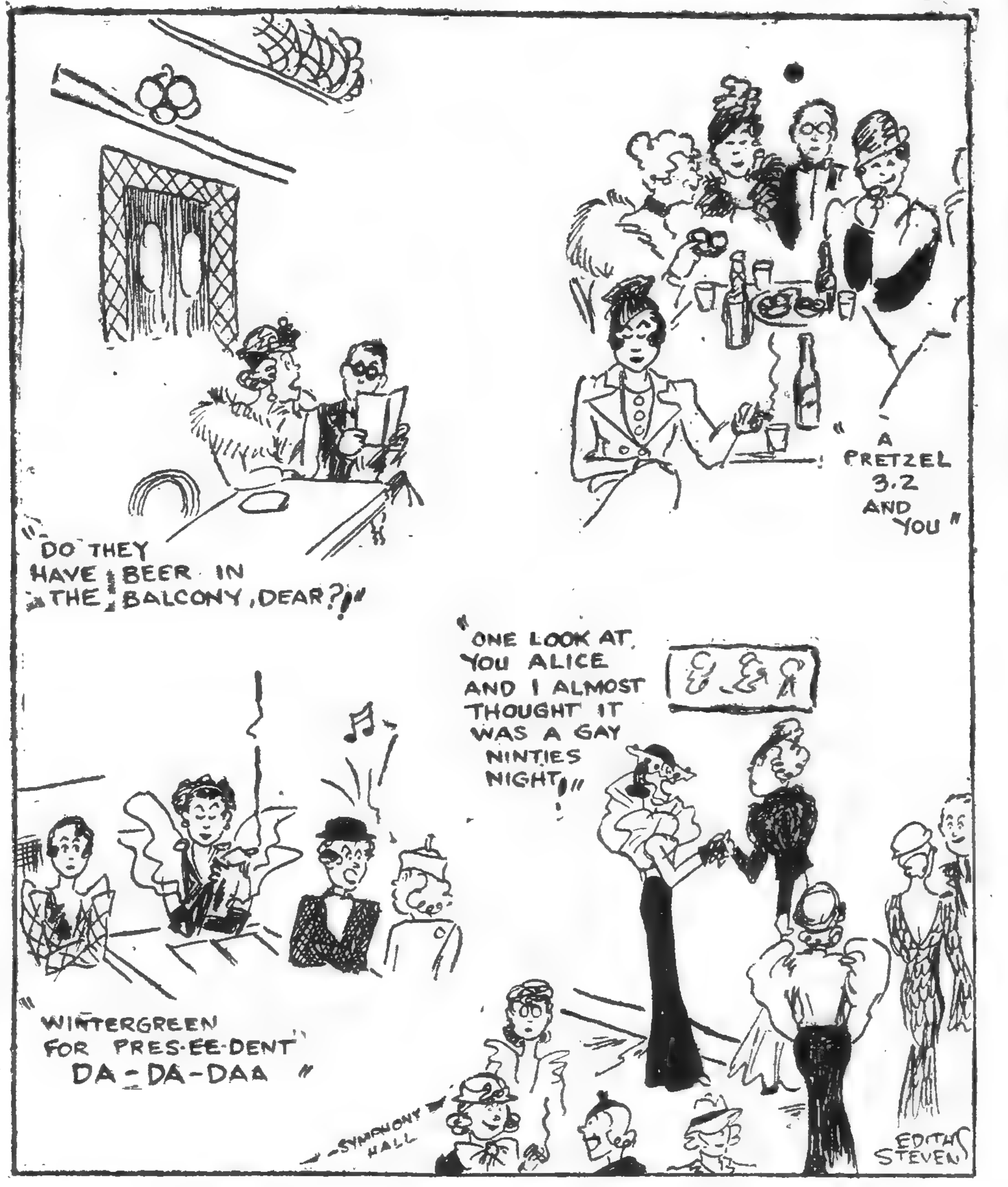
This great orchestra has been maintained on the heights throughout the economic crisis. With Dr. Koussevitzky returning next fall to a virtually unchanged personnel, new achievements will confidently be expected.

L. A. S.

Mr. Charles Laughton is shortly to appear in a British film dealing with Henry VIII. It is said, however, that this film will not be "historical."

BOSTON POST, THURSDAY, MAY 4, 1933

Pops Open Just as in Pre-War Days


"DO THEY HAVE BEER IN THE BALCONY, DEAR?"
"A PRETZEL 3.2 AND YOU"
"ONE LOOK AT YOU ALICE AND I ALMOST THOUGHT IT WAS A GAY NINTIES NIGHT"
"WINTERGREEN FOR PRES-EE-DENT DA-DA-DAA"
SYMPHONY HALL
EDITH STEVENS

Continued From First Page

So enthusiastic was the brilliant throng of music lovers that when Conductor Arthur Fiedler called for Secretary of Treasury William H. Woodin's "Franklin D. Roosevelt March," the crowd roared sustained and tumultuous approval until he had played the encore twice, an almost unheard-of event at a Pops concert.

It wasn't the crowd so much, officials said. An opening Pops concert often fills Symphony Hall's 2800 seats; it was the spirit of the crowd.

And one of the happiest, if not the happiest man in the great assembly, Arthur M. Wiggin, treasurer, said with a smile that went from ear to ear:

"The good old days are back again."

Half a Dozen Brews

Beer of half a dozen brews, including imported varieties from Germany and England, vied for patronage with one of the first shipments of Schlitz and Boston and New York beers. But whatever kind it was, beer was on nearly every table on the floor and was consumed in generous quantities.

When Fiedler called for the Stein Song, the crowd appeared to be on the point of getting up and singing. Officials said it was more like a Viennese than a typical Boston audience.

C. A. Ellis There

Charles A. Ellis, a former manager of the Boston Symphony orchestra and originator of Pops Concerts, was very much in evidence and very happy. So was Theodore Fox, seated with George B. Magrath, medical examiner, with his halo of white hair.

Officials said that the younger element, including a large sprinkling of Boston society, made up a good part of the audience. In the balconies were a sprinkling of music lovers, young and old, intensely enthusiastic over a really brilliant programme.

Pops Stay Musical

Orchestra of About 90 Plays Secretary Woodin's March as an Extra —Gershwin's "Cuban Overture" for First Time in Boston

BY WARREN STOREY SMITH

The 48th season of Pop Concerts opened at Symphony Hall last evening with Arthur Fiedler once more conducting an orchestra nearly 90 strong and audience in attendance that packed the hall to capacity.

In every respect but one last evening's Pop Concert was like other opening nights under Mr. Fiedler's direction, and that one respect was the inclusion in the "To Drink" section of the bill-of-fare of the items, "Beer and Ale" and "Wines." So far as the roving eye could discern the beverage at nearly every table was one or the other of the two first mentioned, whether the bottles in question contained American, Canadian, German or English brew—for all these were to be had.

Some time ago the Pops "went musical," and musical they will remain. Some last night would have liked, if only for the sake of old times, a somewhat lighter, gayer programme than Mr. Fiedler's, with more waltzes, more marches, more comic opera music of the effervescent and sparkling variety. But Mr. Fiedler's programmes have emphatically received the stamp of popular approval; at least half the audience sat in the balconies and the music that Mr. Fiedler offered seemed quite to the taste of this and the rest of the assembled company.

Yet the two pieces which received the most applause and which had to be repeated, were Secretary Woodin's march, "Franklin D. Roosevelt," offered as an extra in the first part of the programme, and Gershwin's "Wintergreen for President," itself the encore which followed that composer's surprisingly ineffective Cuban Overture, played for the first time in Boston. By so much, at least, the audience liked music of spirit.

The "Emperor" March and "Meistersinger" Prelude of Wagner respectively began and ended the programme. Along the way came Smetana's Overture to "The Bartered Bride"; the Gypsy Dance from the second act of "Carmen"; a new Fantasy on themes from "Hansel and Gretel"; "Drink to Me Only With Thine Eyes," and "Molly on the Shore" as arranged for strings, the one by Alfred Pochon, the other by Percy Grainger; Ravel's "Bolero," a selection from Jerome Kern's "Music in the Air," which makes no great impression in the concert hall, and, quite appropriately, the charming, "Wine, Woman and Song" waltz of Johann Strauss.

186

Ninth Year of Koussevitzky As Conductor

Present Policies Continued, Comprehensive Repertory, Unlessened Performance

THE conductor of a symphony orchestra may follow one of two policies. He may work within a relatively narrow repertory of established music—from the ancients, through the classics, so onward to the outer edges of our own time. Into that time, according to predilections or relations, he may occasionally dip. Whatever the music in hand, he will seek perfection in performance, especially if it be an acknowledged masterpiece, a perdurable classic, an accepted work of a later day. On these numbers, from year to year, he will renew his care and pains until in them he, and his orchestra, attain superlative excellence. He is all loyalty to the composer; but in impression upon hearers, he himself dominates. They may go, and do go, to hear Beethoven's overture to Goethe's "Egmont," because it is Beethoven's; but they go yet more to hear what they believe is the conductor's unexampled performance. So with Mozart, with Haydn; nearer to our own time, with Wagner and Debussy; with the new ventures, say into Bruckner, that he may choose to make. It is this policy that Mr. Toscanini follows in the concerts of the Philharmonic Society in New York. It has raised him to a solitary peak of renown.

The other policy seeks a wide and steadily diversified repertory. It finds room for ancient, for classical, for romantical, for modern, for living, for experimental, composers. It avoids, or tries to avoid, any narrow bonds of time or place or style. It searches the past for music that warrants revival. It would keep within the active repertory music of the present that deserves continuing place. It considers sympathetically the music of the younger generation. It seizes opportunity in anniversaries. It may cultivate intensively the music of a composer with whom the public should be better acquainted. Within certain standards it would traverse, year in and year out, the whole field of symphonic music; add to it, as occcasion offers, music in which orchestra and chorus are joined. Above all, it regards music as a living art, not only perpetuated from the past, but continuing into the present, thence into new future advancing. In performance such a policy seeks a high standard throughout rather than an ultimate, superlative but inevitably narrowed perfection. Above all again, that performance should vitalize the music in hand, be it time-honored classic at one extreme or newest modernism at the other.

It is this policy that Dr. Koussevitzky has followed, through nine years, with the Boston Orchestra. By results it stands justified. Rarely under it has a Symphony Concert lacked some pivotal point of interest; often more than one. Rarely again has any program failed to remind the audience that music is a living, a continuing art to be heeded for what it yields in our day as well as for what it perpetuates from days past. Run through the tables for the past season as the abounding statistician of the program-book once more arrays them. Bach, Handel, Haydn, Mozart, Lully, Gluck for ancient masters; Beethoven, Schubert, Schumann, Mendelssohn, Berlioz, from the first half of the nineteenth century; Brahms, Bruckner, Franck, Chaikovsky, Rimsky-Korsakov, Wagner for the second; into our time with Debussy, Delius, d'Indy, Strauss, Sibelius; on to Stravinsky, Prokofiev, Roussel, Schmitt, Bax, Vaughan Williams, the younger modernists, Martinu, Walton, Markevitch.

Liszt, as some may note, is missing, save in a Concerto at the Tuesday matinées. But a year ago the conductor brought to pass a remarkable revival of his "Faust Symphony." In the Tuesday matinées Ravel figured. In the subscription concerts he had place only as arranger of Musorgsky's "Pictures at an Exhibition"; but for long past Ravel has been plentiful. From Mahler nothing; seemingly to him and to Bruckner in alternate seasons we must agree. Some will say overmuch Brahms; but for him it was centenary year. Or overmuch Sibelius; yet the arraying in cycle of his seven symphonies was valiant act of deserved devotion. There was imagination in it.

Geographically, the list is unexceptionable outside a neglected Italy. Perhaps on these American shores Mr. Toscanini suffices for it. For Americans count Carpenter, Converse, Foote, Gruenberg, Hill, Loeffler, MacDowell—surely a sufficient array. Twenty-four programs, plus twelve for supplementary concerts more or less chosen from them, might hardly range more widely, more comprehensively. If not all the choices were felicitous, few were altogether barren. Better than in recent seasons fared most of the novel numbers. A symphonic year that yielded Bax's "Winter Legends," Loeffler's "Evocation," Martinu's Concerto for String Quartet and Orchestra, Markevitch's "Rebus" is above reproach on that score.

To such a repertory add an unflagging merit of performance. It is a virtue of Dr. Koussevitzky's temperament that he approaches every piece as though for the time being there was no other for him in the world. Give him a novel number and his one desire is to persuade two audiences to believe in it as he himself believes. Give him a time-honored classic and his equal desire is to renew its vitality upon the ears, the minds, the imaginations, of his hearers. Give him yet again music that he brings to distinctive performance—Beethoven's Choral Symphony, for example, Chaikovsky's Fifth; Schumann's of the spring, and repetition bears witness to his ripening. Dr. Koussevitzky's dramatizing, emotionalizing quality intensifies whatever music it touches. Rarely does it overcloud or distort the composer. A symphonic year that brought such performances as those of Bax's "Winter Legends," of Carpenter's "Skyscrapers," of Locatelli's "Elegiac Symphony," of Musorgsky's "Pictures at an Exhibition," of a Concerto of Mozart with Mr. Gieseking, of Strauss's "Don Quixote," of Stravinsky's "Rite of Spring," of Brahms and Sibelius, passim, has not lacked distinctions.

The vitality of the orchestra is undimmed. Think back over the long course of a seven months season, and how seldom has there been routine or perfunctory performance. Less often than the frailties of human nature commonly sanction. Rather, the orchestra has done prodigious technical feats—with Schmitt's "Symphonie Concertante," Gruenberg's Symphony, Markevitch's "Rebus." Two composers at opposite extremes have more than once tested it exactingly—Mozart and Strauss. With neither did it fall short. The string choir keeps a quality of tone, an instant flexibility, hard to surpass. What with Mr. Laurent, Mr. Polatschek and Mr. Laus, the woodwinds do not lack virtuosi of distinction. Mr. Boettcher remains a horn-player of the first rank. The brass choir is equal master of the deeper sonorities of the older composers, the sharper—and stranger—sonorities of the new. The whole orchestra remains in itself fused and reciprocating ensemble; the sensitive instrument upon which conductor and composer may play. The mutual reaction between it and Dr. Koussevitzky could hardly be more complete. The years sensitize rather than stale it. "Elan vitale," as the happy French phrase has it, persists.

H. T. P.

Mary of The Muffins

Lois Moran

As She Appears Nightly at the Shubert in "Of Thee I Sing"

At the Pops Tonight

Opening Program

Kaisermarsch	Wagner
Overture to the Opera, "The Bartered Bride"	Smetana
Gypsy Dance from "Carmen"	Bizet
Fantasia on Themes from Humperdinck's Opera, "Hansel and Gretel"	Fried
Cuban Overture, "Rumba"	Gershwin
Drink to Me Only with Thine Eyes. (Arranged for String Orchestra)	Pochon
Molly on the Shore	Grainger
Bolero	Ravel
Selection from the Operetta, "Music in the Air"	Kern
Waltz, "Wine, Woman and Song"	J. Strauss
Prelude to the Opera, "Die Meistersinger"	Wagner

Conductor: A. Fiedler

SPRINGFIELD, MASS.
UNION

MAY 6 - 1933

KOUSSEVITSKY SAILS.

NEW YORK, May 5—(AP) Serge Koussevitsky, conductor of the Boston Symphony Orchestra, sailed for Europe today to conduct the first May festival in London since the World War. He was accompanied by Mrs. Koussevitsky.

MONTREAL, CAN.
STAR

MAY 8 1933

GOOD MUSIC FOR A CHANGE.

Sir,—May I be permitted, through the medium of your column, to reply to one of your correspondents signing himself Mac, who complains regarding the practice of a local station in curtailing the program of "George Wade and his Corn Huskers" and presenting instead the "Boston Symphony Orchestra" which he characterizes as "pretty terrible." Surely one hour and a half in a complete evening is not too much to allow to lovers of good music even though they be sadly in the minority in this city. The opportunity of hearing a world-famous symphony orchestra is given us all too seldom, and to forego this, to present a monotonous, banging, thumping jazz band seems to be very stupid. The powers that be, if they are to be successful, must cater to all tastes, the jazz enthusiast is well looked after in the matter of radio programs. If anyone has the right to complain, surely it is ourselves.

CHROMATIC.

GRAND RAPIDS, MICH.
HERALD
MAY 9 - 1933

A Smile or Two

Bituminous—Why, black boy, when our bugler blows "taps" you would think the Boston Symphony orchestra was playing.

Anthracite—H'm, dat ain't nothin'. When our bugler blows "chow" I looks at dem beans on mah plate and says, "Strawberries stop making that fus, you is kicking all the whipped cream off mah plate."—West Virginia Mountaineer.

* * *

"Dad," said son, "isn't there any way of borrowing a little money?"

"I'm afraid not, my boy," replied his dad. "What do you want it for now?"

"To get the blamed car fixed up," growled the son. "It's so bad now the only cars I can pass with it are those that are parked."—Cincinnati Enquirer.

157

SOCIETY A

Smart Audience at Benefit Pop Concert in Symphony Hall

1 and May 8

By MARION LYNDON

Symphony Hall was filled last night with a Pop concert that was an answer to dreams. The audience, the music, the enthusiasm of the socially select seated about the tables with beer, pretzels and even tea, as chosen by one smart young matron, were all that any one could desire. The New England Medical Centre was the fortunate beneficiary of this gala occasion.

Miss Elizabeth Harding's blonde good looks was enhanced by hyacinth blue and Miss Pauline Ehrlich's tall beauty was stunning in black and ermine with gardenias and lilies of the valley. Miss Harding and Miss Ehrlich were two of the volunteer workers at the Boston Dispensary who did so much to put over this glowingly successful concert.

It was an interesting melange of seemingly most of the past season's debutantes and distinguished hostesses of an older generation. Mrs. Richard M. Saltonstall brought on her dinner guests, Mr. and Mrs. George S. Mumford and Mr. and Mrs, William L. Allen Mrs. George Bramwell Baker was one of those of importance who attended in street clothes. Mrs. Bradley Dewey wore smart black and white.

After the concert many were heard discussing going to Friday's open house at the Medical Centre to hear Dr. Bigelow, whose unexpected lecture remarks are as startlingly delightful as his medical reputation is famous.

Another interesting group included Mr. and Mrs. Charles C. Peabody, with Mrs. Peabody in dark blue and white; Mrs. Eliot Hubbard, Jr., Mr. and Mrs. Grafton C. Perkins, with Mrs. Perkins wearing a charming print of larkspur and cerise; Mrs. Stanley Lawton in a print in tones of rose and pink; Mr. and Mrs. Channing Turner and Mrs. Otis Weld Richardson. Mrs. James A. Nelson, there with Mr. Nelson, wore a distinguished ensemble of a deep red velvet wrap over a sheer crepe gown of the same shade.

Among the vendors of flowers and cigarettes were Miss Alice Wood, in a spring print of flower tones; Miss Katherine Peabody in brown cire satin and Miss Rosamond Lockwood and Miss Anne Torbert in black. Miss Helen Jackson of Westwood was chic in a print of two tones of blue. Mr. and Mrs. Hamilton Osgood, 2d, brought their dinner guests, who included Miss Dorothy Lawrence in violet blue that was charming with her patrician profile and exquisite coloring, and Miss Betty Soule, whose early season tan was vivid with a black and white dinner dress.

From the list of debutantes of the past season were Miss Carol Crocker and Miss Lucy Stone in stunning evening coats of different shades of red; Miss Rose Whitman and Miss Kathleeen Crocker in day time apparel, Miss Dorothy Stone, Miss Ellen Pierce, a devoted volunteer worker at the dispensary, and Miss Helen Richmond, both in navy blue; Miss Sally Waters in beige and brown with a tiny brown hat high on her clever bob; Miss Caroline Hunnewell, attractive in navy and white, the perfect spring combination, and Miss Catherine Blake in a gray afternoon dress and a tweed coat of gray. Miss Ada Dewson's color scheme of gray and reddish purple was extremely becoming. Others in that gay throng were Mr. and Mrs. Charles F. Toppan, Mrs. Robert C. Terry, Mr. and Mrs. Foster Trainer, Miss Julia Prendergast and Mrs. Winthrop W. Spenser

---

NEW YORK TIMES

Bklyn Queens L I.

MAY 9 - 1933

BOXES SOLD FOR CONCERTS

More Than 250 New Subscribers for Boston Symphony Series.

All box seats for the 1933-34 concerts by the Boston Symphony Orchestra at the Brooklyn Academy of Music have been taken, according to a report yesterday by Mrs. Edward C. Blum at a meeting of the Brooklyn committee for the concerts. Mrs. William H. Good, chairman of the executive committee, presided and reported more than 250 new subscribers. The orchestra will give five concerts, starting next November.

Addresses were made by Andrian Van Sinderen, chairman of the committee; Charles B. Atkins, director of the Institute of Arts and Sciences; Frank L. Babbott, Dr. John H. Denbigh, Mrs. H. Edward Dreyer, R. Huntington Goodman, Carl H. Tollessen and Walter H. Crittenden. The Brooklyn Junior League was represented by Mrs. Edwin C. Maynard Jr. The committee will hold its next meeting in the Fall.

LOWELL, MASS.
COURIER CITIZEN

MAY 3 1933

MOMENT

By SIDNE

In Honor of Brahms.

The Brahms festival in Boston last week was not devised as a money-making venture. It was in fact complimentary to the subscribers to the various regular series of the Boston Symphony orcnestra. And save for the regular concerts of Friday and Saturday those who attended were guests of the orchestra. All comers, of course, were admitted to the Sunday afternoon concert for the pension fund on the usual terms.

The writer of this column had the opportunity to hear the Thursday afternoon concert of chamber music. Symphony hall is not ideal for music of the more intimate nature. All the music would have sounded better in a smaller hall. Of the two purely instrumental works of Brams presented, the Quintet in B minor for Clarinet and Strings and the Quartet for Pianoforte and Strings, in G minor, the learned reviewer for the Transcript felt that the former came off in most satisfactory fashion. True it furnished a fine opportunity for observation of the skill of Victor Polatschek as a clarinetist, who adjusted the tones of his instrument to those of the strings with rare sympathy. But, truth to tell, the composition is prolix and somewhat dreary. Even the great composers are not always inspired. To our mind the clarinet quintet of Mozart is more grateful music . It may expose our ignorance to confess it, but the Quartet for Pianoforte and Strings with the versatile Mr. Sanroma at the piano impressed us as far more inteesting both as a composition and in point of performance. Of the songs which Jeannette Vreeland sang, she seemed to us to be most successful in "Der Schmied," the most familiar of the five which she selected for the program. The Liebeslander Waltzes for pianoforte duet and small chorus assembled from the Harvard Glee Club and the Radcliffe Choral Society were wholly delightful, Brahms in his less austere vein. When Dr. Davison and Mr. Woodworth, abetted by a young man to turn the pages, sat down to the piano with their backs to the vast audience, a general chuckle rippled through the hall. Seen from the rear of the uppermost balcony, curiously foreshortened, the three made a theme for a caricaturist. Without meaning any disrespect to the performers, to this observer they suggested that familiar plastic group of oriental origin in which three simians figure.

Brooklyn, N. Y. Citizen

MAY 3 - 1933

Boston Symphony Orchestra Attracts Support of Large Sponsoring Committee Here

A brilliant 1933-34 season seems assured for the Brooklyn series by the Boston Symphony Orchestra, Dr. Serge Koussevitsky, conductor. With the passing of the New York Philharmonic Sunday afternoon concerts in Brooklyn, Adrian Van Sinderen, chairman of the Brooklyn Committee for the Boston Symphony concerts, inaugurated a special campaign to rally to the support of the one great orchestra now continuing a Brooklyn series all interested in the artistic life of the borough. An enlarged committee for the Boston Symphony concerts is now being formed, which includes many former members of the Brooklyn Committee for the New York Philharmonic Concerts.

Under the chairmanship of Mrs. William H. Good, an executive committee has been formed. This committee includes: Frank L. Babbott, Mr. and Mrs. Edward C. Blum, Mrs. Bruce D. Bromley, Mrs. Otis Swan Carroll, Judge Frederick E. Crane, Mrs. Frederick L. Cranford, Walter H. Crittenden, Dr. John H. Denbigh, Mrs. Mary Childs Daper, Mrs. William P. Earle, Jr., Summer Ford, Mrs. Lewis W. Francis, Mrs. Charles Franklin, Henry A. Ingraham, Miss Dorothy Remsen Johnson, Mrs. E. F. Maynard, Jr., Miss Irene Miles, Mrs. Charles E. Potts, Mrs. Frederic B. Pratt, Robert Alfred Shaw, Mrs. Walter Truslow, Mrs. James P. Warbasse, Surrogate, George A. Wingate.

Most of the boxes for the season have been taken. Boxholders to date include Frank L. Babbott, Robert Alfred Shaw, Mr. and Mrs. Frederic B. Pratt, Mrs. Mary Childs Draper, Mr. and Mrs. William H. Good and Mr. and Mrs. Edward C. Blum.

Under the chairmanship of Mrs. Charles Franklin the following Junior League committee for the concerts has been formed: Mrs. Sumner Ford, Mrs. Ronald Hart, Miss Dorothy Remsen Johnson, Miss Elizabeth Lathrop, Mrs. E. P. Maynard, Jr., Miss Elizabeth Paffard, Miss Florence E. Read, Mrs. Robert M. Winslaw.

A meeting of the enlarged Brooklyn committee for the Boston Symphony Orchestra concerts will be held on Monday afternoon at the Brooklyn Academy of Music. The committee to date includes:

Dr. Joseph Dana Allen, Juan A. Almirall, Mrs. John Anderson, Charles D. Atkins, Dr. Frank L. Babbott, Jr., former Judge William R. Bayes, Dr. Nathan T. Beers, Robert E. Blum, Dr. W. B. Brinsmade, Mrs. Charles R. Buckley, Mrs. Glenworth R. Butler, the Rev. S. Parkes Cadman, D.D., former Senator William H. Calder, J. Norman Carpenter, Mrs. I. Sherwood Coffin, Mrs. Harris M. Crist, Judge James C. Cropsey, Judge Norman S. Dike, Miss Mary E. Dillon, the Rev. Samuel M. Dorrance, Mrs. H. Edward Dreier, Mrs. Guy DuVal S. Raymond Estey, Theodore L. Frothingham, Mrs. Emil Goetsch, Mrs. M. Preston Goodfellow, Mrs. William Peter Hamilton, Walter Hammitt, George Hewlett, Mrs. James M. Hills, Miss Amelia B. Hollenback, Dr. Alexander C. Howe, Mrs. O. Paul Humpstone, William T. Hunter, Dr. William A. Jewett, Ralph Jonas, James H. Jourdan, Mrs. William Kennedy, Jr., Jacob C. Klinck, David H. Lanman, Charles D. Lay, Mrs. Robert B. Lea, Mrs. John Eadie Leech, Mrs. W. H. Lohman, Miss Hilda Loines, Mrs. Frederick D. MacKay.

Mrs. Charles J. McDermott, Mrs. William W. Marshall, Mrs. rank Melville, Jr., Dr. Raymond B. Miles, Miss Ida A. Mollenhauer, Mrs. Alfred E. Mudge, Frank C. Munson, Charles F. Murphy, Mrs. Burt F. Nichols, Mrs. Carroll Leja Nichols, Mrs. George Notman, Neilson Olcott, Mrs. Dean C. Osborne, Mrs. Frank H. Parsons, Mrs. Charles Elwell Perkins, James H. Post, Mrs. George H. Prentiss, Mrs. Benjamin Prince, G. William Rasch, Mrs. Frank Reynolds, Mrs. Donald Ross, Mrs. Clinton L. Rossiter, Jr., Mrs. John D. H. Schulz, Mrs. Helen Warren Seeley, Mrs. Harold I. Small, Mrs. B. Herbert Smith, Mrs. W. C. Spelman, Porter Steele, Mrs. Herman Stutzer, Mrs. John F. Talmage, Mrs. Franklin Taylor, Miss Marion J. Terry, Thornton C. Thayer, William Armour Thayer, Carl H. Tollefsen, Dr. Joshua M. Van Cott, Paul E. Vernon, Mrs. Edwin Carrington Ward, Mrs. Clarence Waterman, Mrs. Walter F. Wells, Mrs. J. B. Whitney, Miss Josephine D. Wilkin, Dr. Ralph C. Williams, Mrs. Harry M. Wingle, Cornelius D. Wood, R. Huntington Woodman, Miss Annie S. Wyckoff, Mrs. W. H. Ziegler.

The five concerts by the Boston Symphony Orchestra will be given in the opera house of the Brooklyn Academy of Music on the following evenings at 8:15 o'clock: Friday, Nov. 17; Friday, Jan. 5; Thursday, Feb. 1; Friday, March 2; Friday, April 6.

THIS CLIPPING FROM
BROOKLYN, N. Y.
EAGLE

MAY 9 - 1933

Plan to Increase Boston Symphony Concert Interest

Van Sinderen Predicts Successful Season—Series to Start Nov. 17

Plans for increasing interest in the annual concerts of the Boston Symphony Orchestra, under auspices of the Brooklyn Institute of Arts and Sciences, were formulated yesterday afternoon at a meeting of a representative Brooklyn committee at the Academy of Music.

Adrian Van Sinderen, chairman of the committee, spoke briefly at the meeting, pointing out that, with the passing of the New York Philharmonic's Sunday afternoon concerts in Brooklyn, the Boston Symphony is the one great orchestra now continuing a Brooklyn series.

Should Be Successful

"Although the financial success of the coming season seems assured," Van Sinderen said, "there is no reason why it shouldn't be the most brilliant and successful in the history of the organization's visits to Brooklyn."

Mrs. William H. Good, who is in active charge of the committee, presided at yesterday's meeting. She and others emphasized the importance of the concerts in the borough's cultural life over a period of nearly 50 years. She declared that "instead of empty seats at any concert, there ought to be at least one person waiting for every seat."

Nearly 150 persons interested in borough musical and cultural activities are listed as members of the committee. The members will work among their friends, through schools and musical organizations and through other civic channels to stimulate support of the concerts.

NEW YORK TIMES

Bklyn Queens L I

MAY 5 - 1933

BOSTON SYMPHONY ARRANGES SERIES

Van Sinderen Gives Dates for Five Brooklyn Concerts Next Season.

GROUP TO MEET MONDAY

Enlarged Committee Will Hear Reports and Formulate Plans for New Schedule.

Announcement of the dates of the five concerts to be given by the Boston Symphony Orchestra in Brooklyn next season was made yesterday by Adrian Van Sindersen, chairman of the Brooklyn Committee for the Boston Symphony Concerts. Under the direction of Serge Koussevitsky, the orchestra will come to Brooklyn once each month, except December, from November through April.

Mr. Van Sindersen said that as a result of the discontinuance of the New York Philharmonic Sunday afternoon series his committee is being enlarged to "rally to the support of the one great orchestra now continuing a Brooklyn series all interested in the artistic life of the borough." He felt a brilliant 1933-34 season was assured and reported that most of the season boxes already had been taken.

A meeting of the enlarged committee will be held Monday afternoon to hear reports and formulate further plans. Two other committees also have been formed. Mr. Van Sinderen said. The executive committee will be under the chairmanship of Mrs. William H. Good and a Junior League committee under Mrs. Charles Franklin.

The five concerts next season will be given the following evenings: Friday, Nov. 17; Friday, Jan. 5; Thursday, Feb. 1; Friday, March 2, and Friday, April 6. Boxholders include Frank L. Babbott, Robert Alfred Shaw, Mrs. Frederic B. Pratt, Mrs. Mery Childs Draper, Mr. and Mrs. William H. Good and Mr. and Mrs. Edward C. Blum.

On the executive committee are:

Frank L. Babbott
Edward C. Blum
Mrs. E. C. Blum
Mrs. B. D. Bromley
Mrs. Otis S. Carroll
Frederick E. Crane
Mrs. F. L. Cranford
Walter H. Crittenden
Dr. John H. Denbigh
Mrs. Mary C. Draper
Mrs. W. P. Earle Jr.
Sumner Ford
Mrs. L. W. Francis
Mrs. Charles Franklin
Henry A. Ingraham
Miss D. R. Johnson
Mrs. E. P. Maynard Jr.
Miss Irene Miles
Mrs. C. E. Potts
Mrs. F. B. Pratt
Robert A. Shaw
Mrs. Walter Truslow
Mrs. J. P. Warbasse
George A. Wingate

Members of the Junior League Committee are:

Mrs. Sumner Ford
Mrs. Ronald Hart
Miss Dorothy R. Johnson
Miss E. Lathrop
Mrs. E. P. Maynard Jr.
Miss E. Paffard
Miss F. E. Read
Mrs. R. M. Winslow

The enlarged Brooklyn Committee includes the following members to date:

Dr. J. D. Allen
Juan A. Almirall
Mrs. John Anderson
Charles D. Atkins
Dr. F. L. Babbott Jr.
William R. Bayes
Dr. N. T. Beers
Robert E. Blum
Dr. W. B. Brinsmade
Mrs. C. B. Buckley
Mrs. G. R. Butler
Rev. Dr. S. Parkes Cadman
William M. Calder
J. N. Carpenter
Mrs. I. S. Coffin
Mrs. H. M. Crist
James C. Cropsey
Norman S. Dike
Miss M. E. Dillon
Rev. S. M. Dorrance
Mrs. H. E. Dreier
Mrs. Guy DuVal
S. R. Estey
T. L. Frothingham
Mrs. Emil Goetsch
Mrs. M. P. Goodfellow
Mrs. W. P. Hamilton
Walter Hammitt
George Hewlett
Mrs. James M. Hills
Miss A. B. Hollenback
Dr. A. C. Howe
Mrs. O. Paul Humpstone
William T. Hunter
Dr. W. A. Jewett
Ralph Jonas
James H. Jourdan
Mrs. W. Kennedy Jr.
Jacob C. Klinck
David H. Lanman
Charles D. Lay
Mrs. R. B. Lea
Mrs. J. E. Leech
Mrs. W. H. Lohman
Miss Hilda Loines
Mrs. F. D. MacKay
Mrs. Charles J. McDermott
Mrs. W. W. Marshall
Mrs. F. Melville Jr.
Dr. R. B. Miles
Miss Ida A. Mollenhauer
Mrs. A. E. Mudge
Frank C. Munson
Charles F. Murphy
Mrs. B. F. Nichols
Mrs. C. L. Nichols
Mrs. George Notman
Neilson Olcott
Mrs. D. C. Osborne
Mrs. F. H. Parsons
Mrs. C. E. Perkins
James H. Post
Mrs. G. H. Prentiss
Mrs. B. Prince
G. William Rasch
Mrs. F. Reynolds
Mrs. Donald Ross
Mrs. C. L. Rossiter Jr.
Mrs. J. D. H. Schulz
Mrs. H. W. Seeley
Mrs. H. I. Small
Mrs. B. H. Smith
Mrs. W. C. Spelman
Porter Steele
Mrs. Herman Stutzer
Mrs. J. F. Talmage
Mrs. F. Taylor
Miss M. J. Terry
T. C. Thayer
W. A. Thayer
Carl H. Tollefsen
Dr. J. M. Van Cott
Paul E. Vernon
Mrs. E. C. Ward
Mrs. C. Waterman
Mrs. W. F. Wells
Mrs. J. B. Whitney
Miss J. D. Wilkin
Dr. R. C. Williams
Mrs. H. M. Wingle
Cornelius D. Wood
R. H. Woodman
Miss A. S. Wyckoff
Mrs. W. H. Ziegler

Brooklyn Times Union

MAY 7 - 1933

Boston Symphony Committee Makes Plans for Its New Season

A brilliant 1933-34 season now seems assured for the Brooklyn series by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor. With the passing of the New York Philharmonic Sunday afternoon concerts in Brooklyn, Mr. Adrian Van Sinderen, chairman of the Brooklyn Committee for the Boston Symphony Concerts, inaugurated a special campaign to rally to the support of the one great orchestra now continuing a Brooklyn series all interested in the artistic life of the borough. An enlarged committee for the Boston Symphony concerts are now being formed, including many former members of the Brooklyn committee for the New York Philharmonic concerts.

Under the chairmanship of Mrs. William H. Good, an executive committee has been formed which is now working actively. This committee includes Frank L. Babbott, Edward C. Blum, Mrs. Edward C. Blum, Mrs. Bruce D. Bromley, Mrs. Ottis Swan Carroll, Hon. Frederick E. Crane, Mrs. Frederick L. Cranford, Walter H. Crittenden, Dr. John H. Denbigh, Mrs. Mary Childs Draper, Mrs. William P. Earle, jr., Sumner Ford, Mrs. Lewis W. Francis, Mrs. Charles Franklin, Henry A. Ingraham, Miss Dorothy Remsen Johnson, Mrs. E. P. Maynard, jr., Miss Irene Miles, Mrs. Charles E. Potts, Mrs. Frederic B. Pratt, Robert Alfred Shaw, Mrs. Walter Truslow, Mrs. James P. Warbasse and Hon. George Albert Wingate.

Most of the boxes for the season have now been taken. Boxholders include Mr. Frank L. Babbott, Robert Alfred Shaw, Mrs. Frederic B. Pratt, Mrs. Mary Childs Draper, Mr. and Mrs. William H. Good and Mr. and Mrs. Edward C. Blum.

Under the chairmanship of Mrs. Charles Franklin, the following Junior League committee for the concerts has been formed: Mrs. Sumner Ford, Mrs. Ronald Hart, Miss Dorothy Remsen Johnson, Miss Elizabeth Lathrop, Mrs. E. P. Maynard, jr., Miss Elizabeth Paffard, Miss Florence E. Read and Mrs. Robert M. Winslow.

Enthusiastic and effective support is indicated in excellent results of the Junior League committee to date.

A meeting of the enlarged Brooklyn Committee for the Boston Symphony Orchestra Concerts will be held tomorrow afternoon at the Brooklyn Academy of Music. At this meeting reports will be made and further plans formulated.

The committee to date includes:

Dr. Joseph Dana Allen
Juan A. Almirall
Charles D. Atkins
Dr. Frank L. Babbott, jr.
Hon. William R. Bayes
Dr. Nathan T. Beers
Robert E. Blum
Dr. W. B. Brinsmade
Mrs. Charles R. Buckley
Mrs. Glentworth Butler
Rev. S. Parkes Cadman, D. D.
Hon. William M. Calder
J. Norman Carpenter
Mrs. I. Sherwood Coffin
Mrs. Harris M. Crist
Hon. James C. Cropsey
Hon. Norman S. Dike
Miss Mary E. Dillon
Rev. Samuel M. Dorrance
Mrs. H. Edward Dreier
Mrs. Guy DuVal
S. Raymond Estey
Theodore L. Frothingham
Mrs. Emil Goetsch
Mrs. M. Preston Goodfellow
Mrs. William Peter Hamilton
Walter Hammitt
George Hewlett
Mrs. James M. Hills
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
Mrs. O. Paul Humpstone
William T. Hunter
Dr. William A. Jewett
Ralph Jonas
James H. Jourdan
Mrs. William Kennedy, jr.
Jacob C. Klinck
David H. Lanman
Charles D. Lay
Mrs. Robert B. Lea
Mrs. John Eadie Leech
Mrs. W. H. Lohman
Miss Hilda Loines
Mrs. Frederick D. MacKay
Mrs. Charles J. McDermott
Mrs. William W. Marshall
Frank O. Munson
Mrs. Frank Melville, jr.
Dr. Raymond B. Miles
Miss Ida A. Mollenhauer
Mrs. Alfred E. Mudge
Charles F. Murphy
Mrs. Burt F. Nichols
Mrs. Carroll Jeja Nichols
Mrs. George Notman
Neilson Olcott
Mrs. Dean C. Osborne
Mrs. Frank H. Parsons
Mrs. Charles Elwell Perkins
James H. Post
Mrs. George H. Prentiss
Mrs. Benjamin Prince
G. William Rasch
Mrs. Frank Reynolds
Mrs. Donald Ross
Mrs. Clinton L. Rossiter, jr.
Mrs. John D. H. Schulz
Mrs. Helen Warren Seeley
Mrs. Harold Irving Small
Mrs. B. Herbert Smith
Mrs. W. C. Spelman
Porter Steele
Mrs. Herman Stutzer
Mrs. John F. Talmage
Mrs. Frank Taylor
Miss Marion J. Terry
Thornton C. Thayer
William Armour Thayer
Carl H. Tollefsen
Dr. Joshua M. Van Cott
Paul E. Vernon
Mrs. Edwin Carrington Ward
Mrs. Clarence Waterman
Mrs. Walter F. Wells
Mrs. J. B. Whitney
Miss Josephine D. Wilkin
Dr. Ralph C. Williams
Mrs. Harry M. Wingle
Cornelius D. Wood
Raymond Huntington Woodman
Miss Annie S. Wyckoff
Mrs. W. H. Ziegler

NEW BRITTAIN, CONN.
HERALD

MAY 6 1933

ALL GO ABROAD

A newspaper item the other day stated that Gatti-Casazza, managing director of the Metropolitan Opera, had begun his annual trip to Europe. On the same boat was Gabrilowitsch, pianist and conductor. The conductor of the Philadelphia orchestra will spend his vacation in Egypt, Turkey or some such place; the conductor of the Boston Symphony will go to Europe; so will every other conductor and musical celebrity in the land. We have heard of no case where a top-notch musician is spending the summer months in the good old U. S. A.

These worthies stay in the country only long enough to earn their money. The moment they are free to travel they depart, always to Europe.

There is no objection against foreign travel and many a bond salesman, business Babbitt and school teacher has done it. But not even these do so every year; for many, once in a lifetime is sufficient.

The musicians, however, just cannot get along in the U. S. A. when they are not working. They spend months abroad every year and become firmly infiltrated with the foreign viewpoint in art. Perhaps that is why grand opera—run on the foreign plan—is dying on its feet in this country; and why every idiotic modernism from foreign shores is so lavishly inflicted upon unwilling American ears; for instance, when the Boston symphony recently performed the smart-aleck "Rebus" piece by the 21 year old Russian stripling.

Once there was a great foreign musician in this country and he did not enrich the boat lines while here. He saw plenty in this country to hold him enthralled for awhile. Instead of going to Asia to study ancient idioms he delved into the American idiom, and made a world-compelling contribution with it. He was Anton Dvorak. The contribution was the New World Symphony, and it remains a world's masterpiece. And one summer he spent his vacation with a Slavic colony in Iowa and enunciated a dainty "Humoresque;" and the plaintive "Indian Lament."

None of the eminent foreign musicians in the country at the present time would be worthy of shining the shoes of a Dvorak.

---

tion.

Globe May 24

Third Week of the "Pops"

With the first Sunday concert of the season this evening, the Symphony Hall "Pops" enter a third week. The program for tonight, distinctly of "symphonic" character, enlists the playing of Jesus Maria Sanroma in the E-flat concerto of Liszt. Refreshments and smoking will be in order.

Tuesday will be "Harvard Night." Mr Fiedler is to conduct a "Gay Nineties" program on Thursday. All are invited to dress in the fashions of that fabulous period. Unfamiliar music and stereopticon slides will give added zest. Indeed, as Symphony Hall aptly puts it, "only the brew will be of 1933."

The programs for these concerts, which begin at 8:30, are as follows:

Sunday, May 14. Polonaise, Arietta and Passacaglia (arranged by Sir Hamilton Harty), Handel; Symphony No. 5 in C minor, Opus 67, Beethoven; "Till Eulenspiegel's Merry Pranks," Strauss; Pianoforte Concerto No. 1 in E flat (soloist, J. M. Sanroma), Liszt; Overture to "The Flying Dutchman," "The Ride of the Valkyries," Wagner.

Monday, "Pomp and Circumstance," Elgar; "The Barber of Seville," overture, Rossini; Violin Concerto, finale (soloist, Carmela Ippolito), Mendelssohn; Ballet of the Hours, from "La Gioconda," Ponchielli; "Invitation to the Dance," Webber-Berlioz; Fourth Symphony, Finale, Tchaikovsky; songs by Boston Square and Compass Club Choir and the Boston Choristers; "Mlle Modiste," selection, Herbert; Largo (solo violin, J. Theodorowicz, harp, organ and strings), Handel; "Lohengrin," introduction to Act 3, Wagner.

Tuesday (Harvard Night). "Veritas," march, Densmore; "La Belle Helene," overture, Offenbach; Caprice on Spanish Themes, Rimsky-Korsakov; songs by the Harvard Glee Club; "Facade," Walton; "Bolero," Ravel; songs by the Harvard Glee Club; "Of Thee I Sing," selection, Gershwin; "Danube Waves," waltz, Ivanovici; "Up the Street," march, Morse.

Wednesday, "Pomp and Circumstance," Elgar; "Calm Sea and Prosperous Voyage," overture, Mendelssohn; intermezzo, "Cavalleria Rusticana," Mascagni; Irish Rhapsody, Herbert; "Peer Gynt" Suite, Grieg; "Oberon," overture, Weber; "Rhapsody in Blue," piano solo, Jesus Maria Sanroma, Gershwin; Bacchanale, "Samson and Delilah," Saint-Saens; "By the Beautiful Danube," waltz, Strauss; "Hands Across the Sea," international fantasy, Sousa.

Thursday. ("Gay Nineties" Night.) March, "Under the Double Eagle," Wagner; "Martha," Overture, Von Flotow; Cavatina, Raff; Second Hungarian Rhapsody, Liszt; "The Mikado," Selection, Sullivan; Stereopticon Slides," Wilson; "Campus Memories." Prestidigitations—By the Musical Magician," Harrell; "Hearts and Flowers," Tobani; Old Song Favorites.

Friday. Military Polonaise, Chopin; "The Caliph of Bagdad," Overture, Boieldieu; "Reve Angelique," Rubinstein; "Danse Macabre," Symphonic Poem, Saint-Saens; "Scheherazade," Finale, Rimsky-Korsakov; Largo (Solo violin, harp, organ and strings), Handel; "Rienzi," Overture, Wagner; "The Band Wagon," Selection, Schwartz; "March of the Toys," Herbert; "Wien bleibt Wien," March, Schrammel.

Saturday. Hungarian March, "Rakoczy," Berlioz; "Poet and Peasant," Overture, Suppe; "Turkish March," from "The Ruins of Athens," Beethoven; "Soviet Iron Foundry," Mossolov; Fantasy on Themes from "Hansel & Gretal," Humperdinck; Slavonic Dance in E minor, Dvorak; "Finlandia," Symphonic Poem, Sibelius; "Music in the Air," Selection, Kern; Prelude in C sharp minor, Rachmaninoff; "Franklin D. Roosevelt," March, Woodin.

NEW YORK TIMES

MAY 7 - 1933

Hans Wiener, with Otto Aschermann and dance group, will appear with the Boston Symphony Orchestra under the direction of Arthur Fiedler in their "Pops" series in Boston on May 9, 10 and 11.

PROVIDENCE, R. I.
JOURNAL

MAY 6 - 1933

SSEVITSKY SAILS

New York, May 5 (AP)—Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, sailed for Europe today to conduct the first May festival in London since the World War. He was accompanied by Mrs. Koussevitsky.

From London he will go to Vienna and thence to Bad Gustine, where he will be joined by Ossip Gabrilowitch and Leopold Stokowski, conductors of the Detroit and Philadelphia orchestras.

IRON MOUNTAIN, MICH.
NEWS

MAY 4 - 1933

Gob Humor.

Bituminous—Why, black boy, when our bugler blows "taps" you would think the Boston Symphony Orchestra was playing.

Anthracite—H'm dat ain't nothin'. When our bugler blows "chow" I looks at dem beans on mah plate and says, "Strawberries stop making that fus, you is kicking all the whipped cream off mah plate."—West Virginia Mountaineer.

THIS CLIPPING

BROOKLYN, N. Y.
EAGLE

MAY 5 - 1933

Boston Symphony Dates Announced By Van Sinderen

Dates for the series of concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, were announced yesterday by Adrian Van Sinderen, chairman of the Brooklyn Committee for the Boston Symphony Concerts.

The announcement of the series came with the inauguration of a special campaign to rally to the support of the Boston Symphony following the passing of the New York Philharmonic Sunday afternoon concerts in Brooklyn.

An enlarged committee for the concerts has been formed and will hold its first meeting at the Brooklyn Academy of Music on Monday.

Under the chairmanship of Mrs. William H. Good an active executive committee has been formed. The committee includes:

Frank L. Babbott
Edward C. Blum
Mrs. E. C. Blum
Mrs. B. D. Bromley
Mrs. Otis S. Carroll
Frederick E. Crane
Mrs. F. L. Cranford
Walter H. Crittenden
Dr. John H. Denbigh
Mrs. Mary C. Draper
Mrs. W. P. Earle Jr.
Sumner Ford
Mrs. L. W. Francis
Mrs. Charles Franklin
Henry A. Ingraham
Miss D. R. Johnson
Mrs. E. P. Maynard Jr.
Miss Irene Miles
Mrs. C. E. Potts
Mrs. F. B. Pratt
Robert A. Shaw
Mrs. Walter Truslow
Mrs J. P. Warbasse
George A. Wingate

The five concerts next season will be given on Friday, Nov. 17; Friday, Jan. 5; Thursday, Feb. 1; Friday, March 2, and Friday, April 6.

Brooklyn, N. Y. Citizen

MAY 6 - 1933

Boston Symphony Orchestra Plans Five Concerts Here

Announcement of the dates of the five concerts to be given by the Boston Symphony Orchestra in Brooklyn next season has been made by Adrian Van Sindersen, chairman of the Brooklyn Committee for the Boston Symphony Concerts. Under the direction of Serge Koussevitsky, the orchestra will come to Brooklyn once each month, except December, from November through April.

Mr. Van Sindersen said that as a result of the discontinuation of the New York Philharmonic Sunday afternoon series his committee is being enlarged to "rally to the support of the one great orchestra now continuing a Brooklyn series all interested in the artistic life of the borough." He felt a brilliant 1933-34 season was assured and reported that most of the season boxes already had been taken.

The five concerts next season will be given on the evenings of Friday, Nov. 17; Friday, Jan. 5; Thursday, Feb. 1; Friday, March 2, and Friday, April 6.

BROOKLYN, N. Y.
EAGLE

MAY 5 - 1933

Dr. Koo, Chinese Envoy, Arriving Here for Parley

Douglas Fairbanks Also Among Aquitania Passengers—6 Ships Leave

Dr. Vi Kuyuin Wellington Koo, Chinese Minister to Paris and former Minister to Washngton, s arrvng today on the Cunarder Aquitania for economic and political talks with President Roosevelt.

Besides Dr. Koo on the Aquitania, passengers include Helena Rubinstein, beauty specialist; Douglas Fairbanks, moving picture star, and Capt. Harold Farquhar, secretary to the British Embassy in Mexico City.

Six transatlantic ships are leaving port for Europe today, including the American Merchant liner American Farmer, the White Star liner Majestic, the Red Star liner Westernland, the White Star liner Britannic, the Holland-America liner Volendam and the Cunarder Franconia.

Outgoing passengers on the Majestic include Sir Frederick Leith-Ross, Deputy Controller of Finance in England; Sir William Letts, English automobile executive; Philip Lehman, New York banker, and Dr. Sergei Koussevitzky, orchestral conductor.

Norman Rowe, public utilities executive, is among the passengers sailing today for Valparaiso on the Grace liner Santa Maria.

New York Herald-Tribune

MAY 6 - 1933

Koussevitsky Departs For Concerts in London

Conductor Will Proceed to Vienna, Bad Gastein, Austria

Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, sailed with Mrs. Koussevitsky for Europe yesterday aboard the White Star liner Majestic. Mr. Koussevitsky will conduct concerts in Queen's Hall, London, on May 17, 18 and 19, in the first May Festival in London since the World War. Later he will go to Vienna and Bad Gatein, in Austria, where he will be joined by Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, and Leopold Stokowski, director of the Philadelphia Symphony Orchestra.

Viscountess Furness, the former Thelma Morgan, a sister of Mrs. Reginald C. Vanderbilt, also sailed on the Majestic. Mrs. Vanderbilt and A. C. Blumenthal were at the pier to bid her good-bye.

Herald May 6

KOUSSEVITZKY SAILS FOR LONDON CONCERT

NEW YORK, May 5 (AP)—Sergei Koussevitzky, conductor of the Boston Symphony orchestra, sailed for Enrope today to conduct the first May festival in London since the world war. He was accompanied by Mrs. Koussevitsky.

From London he will go to Vienna and thence to Bad Gustine, where he will be joined by Ossip Gabrilowitch and Leopold Stokowski, conductors of the Detroit and Philadelphia orchestras.

Brooklyn Times Union

MAY 7 - 1933

Boston Symphony Committee Makes Plans for Its New Season

A brilliant 1933-34 season now seems assured for the Brooklyn series by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor. With the passing of the New York Philharmonic Sunday afternoon concerts in Brooklyn, Mr. Adrian Van Sinderen, chairman of the Brooklyn Committee for the Boston Symphony Concerts, inaugurated a special campaign to rally to the support of the one great orchestra now continuing a Brooklyn series all interested in the artistic life of the borough. An enlarged committee for the Boston Symphony concerts are now being formed, including many former members of the Brooklyn committee for the New York Philharmonic concerts.

Under the chairmanship of Mrs. William H. Good, an executive committee has been formed which is now working actively. This committee includes Frank L. Babbott, Edward C. Blum, Mrs. Edward C. Blum, Mrs. Bruce D. Bromley, Mrs. Ottis Swan Carroll, Hon. Frederick E. Crane, Mrs. Frederick L. Cranford, Walter H. Crittenden, Dr. John H. Denbigh, Mrs. Mary Childs Draper, Mrs. William P. Earle, jr., Sumner Ford, Mrs. Lewis W. Francis, Mrs. Charles Franklin, Henry A. Ingraham, Miss Dorothy Remsen Johnson, Mrs. E. P. Maynard, jr., Miss Irene Miles, Mrs. Charles E. Potts, Mrs. Frederic B. Pratt, Robert Alfred Shaw, Mrs. Walter Truslow, Mrs. James P. Warbasse and Hon. George Albert Wingate.

Most of the boxes for the season have now been taken. Boxholders include Mr. Frank L. Babbott, Robert Alfred Shaw, Mrs. Frederic B. Pratt, Mrs. Mary Childs Draper, Mr. and Mrs. William H. Good and Mr. and Mrs. Edward C. Blum.

Under the chairmanship of Mrs. Charles Franklin, the following Junior League committee for the concerts has been formed: Mrs. Sumner Ford, Mrs. Ronald Hart, Miss Dorothy Remsen Johnson, Miss Elizabeth Lathrop, Mrs. E. P. Maynard, jr., Miss Elizabeth Paffard, Miss Florence E. Read and Mrs. Robert M. Winslow.

Enthusiastic and effective support is indicated in excellent results of the Junior League committee to date.

A meeting of the enlarged Brooklyn Committee for the Boston Symphony Orchestra Concerts will be held tomorrow afternoon at the Brooklyn Academy of Music. At this meeting reports will be made and further plans formulated.

The committee to date includes:

Dr. Joseph Dana Allen
Juan A. Almirall
Charles D. Atkins
Dr. Frank L. Babbott, jr.
Hon. William R. Bayes
Dr. Nathan T. Beers
Robert E. Blum
Dr. W. B. Brinsmade
Mrs. Charles R. Buckley
Mrs. Glentworth Butler
Rev. S. Parkes Cadman, D. D.
Hon. William M. Calder
J. Norman Carpenter
Mrs. I. Sherwood Coffin
Mrs. Harris M. Crist
Hon. James C. Cropsey
Hon. Norman S. Dike
Miss Mary E. Dillon
Rev. Samuel M. Dorrance
Mrs. H. Edward Dreier
Mrs. Guy DuVal
S. Raymond Estey
Theodore L. Frothingham
Mrs. Emil Goetsch
Mrs. M. Preston Goodfellow
Mrs. William Peter Hamilton
Walter Hammitt
George Hewlett
Mrs. James M. Hills
Miss Amelia B. Hollenback
Dr. Alexander C. Howe
Mrs. O. Paul Humpstone
William T. Hunter
Dr. William A. Jewett
Ralph Jonas
James H. Jourdan
Mrs. William Kennedy, jr.
Jacob C. Klinck
David H. Lanman
Charles D. Lay
Mrs. Robert B. Lea
Mrs. John Eadie Leech
Mrs. W. H. Lohman
Miss Hilda Loines
Mrs. Frederick D. MacKay
Mrs. Charles J. McDermott
Mrs. William W. Marshall
Frank O. Munson
Mrs. Frank Melville, jr.
Dr. Raymond B. Miles
Miss Ida A. Mollenhauer
Mrs. Alfred E. Mudge
Charles F. Murphy
Mrs. Burt F. Nichols
Mrs. Carroll Jeja Nichols
Mrs. George Notman
Neilson Olcott
Mrs. Dean C. Osborne
Mrs. Frank H. Parsons
Mrs. Charles Elwell Perkins
James H. Post
Mrs. George H. Prentiss
Mrs. Benjamin Prince
G. William Rasch
Mrs. Frank Reynolds
Mrs. Donald Ross
Mrs. Clinton L. Rossiter, jr.
Mrs. John D. H. Schulz
Mrs. Helen Warren Seeley
Mrs. Harold Irving Small
Mrs. B. Herbert Smith
Mrs. W. C. Spelman
Porter Steele
Mrs. Herman Stutzer
Mrs. John F. Talmage
Mrs. Frank Taylor
Miss Marion J. Terry
Thornton C. Thayer
William Armour Thayer
Carl H. Tollefsen
Dr. Joshua M. Van Cott
Paul E. Vernon
Mrs. Edwin Carrington Ward
Mrs. Clarence Waterman
Mrs. Walter F. Wells
Mrs. J. B. Whitney
Miss Josephine D. Wilkin
Dr. Ralph C. Williams
Mrs. Harry M. Wingle
Cornelius D. Wood
Raymond Huntington Woodman
Miss Annie S. Wyckoff
Mrs. W. H. Ziegler

NEW BRITTAIN, CONN.
HERALD

MAY 6 1933

ALL GO ABROAD

A newspaper item the other day stated that Gatti-Casazza, managing director of the Metropolitan Opera, had begun his annual trip to Europe. On the same boat was Gabrilowitsch, pianist and conductor. The conductor of the Philadelphia orchestra will spend his vacation in Egypt, Turkey or some such place; the conductor of the Boston Symphony will go to Europe; so will every other conductor and musical celebrity in the land. We have heard of no case where a top-notch musician is spending the summer months in the good old U. S. A.

These worthies stay in the country only long enough to earn their money. The moment they are free to travel they depart, always to Europe.

There is no objection against foreign travel and many a bond salesman, business Babbitt and school teacher has done it. But not even these do so every year; for many, once in a lifetime is sufficient.

The musicians, however, just cannot get along in the U. S. A. when they are not working. They spend months abroad every year and become firmly infiltrated with the foreign viewpoint in art. Perhaps that is why grand opera—run on the foreign plan—is dying on its feet in this country; and why every idiotic modernism from foreign shores is so lavishly inflicted upon unwilling American ears; for instance, when the Boston symphony recently performed the smart-aleck "Rebus" piece by the 21 year old Russian stripling.

Once there was a great foreign musician in this country and he did not enrich the boat lines while here. He saw plenty in this country to hold him enthralled for awhile. Instead of going to Asia to study ancient idioms he delved into the American idiom, and made a world-compelling contribution with it. He was Anton Dvorak. The contribution was the New World Symphony, and it remains a world's masterpiece. And one summer he spent his vacation with a Slavic colony in Iowa and enunciated a dainty "Humoresque;" and the plaintive "Indian Lament."

None of the eminent foreign musicians in the country at the present time would be worthy of shining the shoes of a Dvorak.

---

tion.

Globe May 14

Third Week of the "Pops"

With the first Sunday concert of the season this evening, the Symphony Hall "Pops" enter a third week. The program for tonight, distinctly of "symphonic" character, enlists the playing of Jesus Maria Sanroma in the E-flat concerto of Liszt. Refreshments and smoking will be in order.

Tuesday will be "Harvard Night." Mr Fiedler is to conduct a "Gay Nineties" program on Thursday. All are invited to dress in the fashions of that fabulous period. Unfamiliar music and stereopticon slides will give added zest. Indeed, as Symphony Hall aptly puts it, "only the brew will be of 1933."

The programs for these concerts, which begin at 8:30, are as follows:

Sunday, May 14. Polonaise, Arietta and Passacaglia (arranged by Sir Hamilton Harty), Handel; Symphony No. 5 in C minor, Opus 67, Beethoven; "Till Eulenspiegel's Merry Pranks," Strauss; Pianoforte Concerto No. 1 in E flat (soloist, J. M. Sanroma), Liszt; Overture to "The Flying Dutchman," "The Ride of the Valkyries," Wagner.

Monday, "Pomp and Circumstance," Elgar; "The Barber of Seville;" overture, Rossini; Violin Concerto, finale (soloist, Carmela Ippolito), Mendelssohn; Ballet of the Hours, from "La Gioconda," Ponchielli; "Invitation to the Dance," Webber-Berlioz; Fourth Symphony, Finale, Tchaikovsky; songs by Boston Square and Compass Club Choir and the Boston Choristers; "Mlle Modiste," selection, Herbert; Largo (solo violin, J. Theodorowicz, harp, organ and strings), Handel; "Lohengrin," introduction to Act 3, Wagner.

Tuesday (Harvard Night), "Veritas," march, Densmore; "La Belle Helene," overture, Offenbach; Caprice on Spanish Themes, Rimsky-Korsakov; songs by the Harvard Glee Club; "Facade," Walton; "Bolero," Ravel; songs by the Harvard Glee Club; "Of Thee I Sing," selection, Gershwin; "Danube Waves," waltz, Ivanovici; "Up the Street," march, Morse.

Wednesday, "Pomp and Circumstance," Elgar; "Calm Sea and Prosperous Voyage," overture, Mendelssohn; intermezzo, "Cavalleria Rusticana," Mascagni; Irish Rhapsody, Herbert; "Peer Gynt" Suite, Grieg; "Oberon," overture, Weber; "Rhapsody in Blue," piano solo, Jesus Maria Sanroma, Gershwin; Bacchanale, "Samson and Delilah," Saint-Saens; "By the Beautiful Danube," waltz, Strauss; "Hands Across the Sea," international fantasy, Sousa.

Thursday. ("Gay Nineties" Night.) March, "Under the Double Eagle," Wagner; "Martha," Overture, Von Flotow; Cavatina, Raff; Second Hungarian Rhapsody, Liszt; "The Mikado," Selection, Sullivan; Stereopticon Slides," Wilson; "Campus Memories," Prestidigitations—By the Musical Magician," Harrell; "Hearts and Flowers," Tobani; Old Song Favorites.

Friday. Military Polonaise, Chopin; "The Caliph of Bagdad," Overture, Boieldieu; "Reve Angelique," Rubinstein; "Danse Macabre," Symphonic Poem, Saint-Saens; "Scheherazade," Finale, Rimsky-Korsakov; Largo (Solo violin, harp, organ and strings), Handel; "Rienzi," Overture, Wagner; "The Band Wagon," Selection, Schwartz; "March of the Toys," Herbert; "Wien bleibt Wien," March, Schrammel.

Saturday. Hungarian March, "Rakoczy," Berlioz; "Poet and Peasant," Overture, Suppe; "Turkish March," from "The Ruins of Athens," Beethoven; "Soviet Iron Foundry," Mossolov; Fantasy on Themes from "Hansel & Gretal," Humperdinck; Slavonic Dance in E minor, Dvorak; "Finlandia," Symphonic Poem, Sibelius; "Music in the Air," Selection, Kern; Prelude in C sharp minor, Rachmaninoff; "Franklin D. Roosevelt," March, Woodin.

NEW YORK TIMES

MAY 7 - 1933

Hans Wiener, with Otto Aschermann and dance group, will appear with the Boston Symphony Orchestra under the direction of Arthur Fiedler in their "Pops" series in Boston on May 9, 10 and 11.

PROVIDENCE, R. I.
JOURNAL

MAY 6 - 1933

SSEVITSKY SAILS

New York, May 5. (AP)—Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, sailed for Europe today to conduct the first May festival in London since the World War. He was accompanied by Mrs. Koussevitsky.

From London he will go to Vienna and thence to Bad Gustine, where he will be joined by Ossip Gabrilowitch and Leopold Stokowski, conductors of the Detroit and Philadelphia orchestras.

IRON MOUNTAIN, MICH.
NEWS

④

MAY 4 - 1933

Gob Humor.

Bituminous—Why, black boy, when our bugler blows "taps" you would think the Boston Symphony Orchestra was playing.

Anthracite—H'm dat ain't nothin'. When our bugler blows "chow" I looks at dem beans on mah plate and says, "Strawberries stop making that fus, you is kicking all the whipped cream off mah plate."—West Virginia Mountaineer.

Brooklyn, N. Y. Citizen

MAY 6 - 1933

Boston Symphony Orchestra Plans Five Concerts Here

Announcement of the dates of the five concerts to be given by the Boston Symphony Orchestra in Brooklyn next season has been made by Adrian Van Sindersen, chairman of the Brooklyn Committee for the Boston Symphony Concerts. Under the direction of Serge Koussevitsky, the orchestra will come to Brooklyn once each month, except December, from November through April.

Mr. Van Sindersen said that as a result of the discontinuation of the New York Philharmonic Sunday afternoon series his committee is being enlarged to "rally to the support of the one great orchestra now continuing a Brooklyn series all interested in the artistic life of the borough." He felt a brilliant 1933-34 season was assured and reported that most of the season boxes already had been taken.

The five concerts next season will be given on the evenings of Friday, Nov. 17; Friday, Jan. 5; Thursday, Feb. 1; Friday, March 2, and Friday, April 6.

BROOKLYN, N. Y.
EAGLE

MAY 5 - 1933

Dr. Koo, Chinese Envoy, Arriving Here for Parley

Douglas Fairbanks Also Among Aquitania Passengers—6 Ships Leave

Dr. Vi Kuyuin Wellington Koo, Chinese Minister to Paris and former Minister to Washngton, s arrvng today on the Cunarder Aquitania for economic and political talks with President Roosevelt.

Besides Dr. Koo on the Aquitania, passengers include Helena Rubinstein, beauty specialist; Douglas Fairbanks, moving picture star, and Capt. Harold Farquhar, secretary to the British Embassy in Mexico City.

Six transatlantic ships are leaving port for Europe today, including the American Merchant liner American Farmer, the White Star liner Majestic, the Red Star liner Westernland, the White Star liner Britannic, the Holland-America liner Volendam and the Cunarder Franconia.

Outgoing passengers on the Majestic include Sir Frederick Leith-Ross, Deputy Controller of Finance in England; Sir William Letts, English automobile executive; Philip Lehman, New York banker, and Dr. Sergei Koussevitzky, orchestral conductor.

Norman Rowe, public utilities executive, is among the passengers sailing today for Valparaiso on the Grace liner Santa Maria.

New York Herald-Tribune

MAY 6 - 1933

Koussevitsky Departs For Concerts in London

Conductor Will Proceed to Vienna, Bad Gastein, Austria

Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, sailed with Mrs. Koussevitsky for Europe yesterday aboard the White Star liner Majestic. Mr. Koussevitsky will conduct concerts in Queen's Hall, London, on May 17, 18 and 19, in the first May Festival in London since the World War. Later he will go to Vienna and Bad Gatein, in Austria, where he will be joined by Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, and Leopold Stokowski, director of the Philadelphia Symphony Orchestra.

Viscountess Furness, the former Thelma Morgan, a sister of Mrs. Reginald C. Vanderbilt, also sailed on the Majestic. Mrs. Vanderbilt and A. C. Blumenthal were at the pier to bid her good-bye.

Herald May 6

KOUSSEVITZKY SAILS FOR LONDON CONCERT

NEW YORK, May 5 (AP)—Sergei Koussevitsky, conductor of the Boston Symphony orchestra, sailed for Enrope today to conduct the first May festival in London since the world war. He was accompanied by Mrs. Koussevitsky.

From London he will go to Vienna and thence to Bad Gustine, where he will be joined by Ossip Gabrilowitch and Leopold Stokowski, conductors of the Detroit and Philadelphia orchestras.

THIS CLIPPING

BROOKLYN, N. Y.
EAGLE

MAY 5 - 1933

Boston Symphony Dates Announced By Van Sinderen

Dates for the series of concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, were announced yesterday by Adrian Van Sinderen, chairman of the Brooklyn Committee for the Boston Symphony Concerts.

The announcement of the series came with the inauguration of a special campaign to rally to the support of the Boston Symphony following the passing of the New York Philharmonic Sunday afternoon concerts in Brooklyn.

An enlarged committee for the concerts has been formed and will hold its first meeting at the Brooklyn Academy of Music on Monday.

Under the chairmanship of Mrs. William H. Good an active executive committee has been formed. The committee includes:

Frank L. Babbott
Edward C. Blum
Mrs. E. C. Blum
Mrs. B. D. Bromley
Mrs. Otis S. Carroll
Frederick E. Crane
Mrs. F. L. Cranford
Walter H. Crittenden
Dr. John H. Denbigh
Mrs. Mary C. Draper
Mrs. W. P. Earle Jr.
Sumner Ford
Mrs. L. W. Francis
Mrs. Charles Franklin
Henry A. Ingraham
Miss D. R. Johnson
Mrs. E. P. Maynard Jr.
Miss Irene Miles
Mrs. C. E. Potts
Mrs. F. B. Pratt
Robert A. Shaw
Mrs. Walter Truslow
Mrs J. P. Warbasse
George A. Wingate

The five concerts next season will be given on Friday, Nov. 17; Friday, Jan. 5; Thursday, Feb. 1; Friday, March 2, and Friday, April 6.

N. Y. World-Telegram

MAY 6 - 1933

Popularity of Brahms Close to Wagner Now

Centenary of Composer's Birth Finds His Works Featured Everywhere Today.

By **PITTS SANBORN.**

IN this year of anniversaries we are now observing the centenary of the birth of Brahms, which occurred on May 7, 1833, at Hamburg. He died at Vienna on April 3, 1897. Although he had won substantial recognition as a composer some decades before his death, there were still doubters and flouters in the eighteen-eighties and nineties. For instance, the wittiest man in Boston alleged that the red lights in the old Music Hall meant "Exit in case of Brahms," and critics of such prominence as Runciman in London and Finck in New York steadily refused to turn Brahmin.

If Brahms were alive today, however, he would have gratifying evidence of the world-swing in his direction. Take the statistics of the New York Philharmonic-Symphony's recent season. Brahms was more played than any other composer except Wagner, who is a perennial headliner of orchestral concerts as well as of opera, and Beethoven, whom the Philharmonic-Symphony treated to a special cycle.

We find Brahms represented by all four of his symphonies, both of his piano concertos, his violin concerto, the "Variations on a Theme of Haydn," the "Tragic" overture, and the less familiar rhapsody for alto solo, male chorus and orchestra.

* * *

In Boston, Too.

TURNING to Boston (though not its old Music Hall!), we find the Boston Symphony Orchestra devoting the last five days of April to a Brahms Festival, enlisting the additional services of choirs and soloists.

Works on the Boston programs that were not heard at our Philharmonic - Symphony concerts included the double concerto for violin and 'cello, the "Academic Festival" overture and "A German Requiem" (in abeyance here since the lamented demise of the Friends of Music), besides a program of songs and chamber music—the clarinet quintet, five Lieder for soprano, the "Liebeslieder Waltzes" for piano duet and four vocal parts, and the piano quartet in G minor.

* * *

Firm Favorite Now.

BRAHMS is now as solidly established in the musical pantheon as Beethoven himself, and the Brahms symphonies, once regarded as austere and forbidding, stand second only to those of Beethoven in general favor and frequency of performance, Eduard Hanslick, the Viennese critic, who in 1867 proclaimed himself an apostle of Brahms, had much to do with fortifying the reputation of the new symphonist, and so had Hans von Buelow in his capacities of conductor and epigrammatist.

It was he who bracketed Brahms with Bach and Beethoven as one of the "three great B's" of music and who spoke of Brahms' first symphony as the "tenth symphony." This latter remark has led the unwary to suppose that Buelow meant Brahms was going ahead from the point where Beethoven had left off. In other words, that the first of Brahms was a higher summit of achievement than the ninth of Beethoven.

2

DALLAS, TEX.
NEWS

MAY 5 1933

Symphony Readjustments . . .

Writes William J. Henderson in the New York Sun:

It is evident that orchestral concerts will have to be supported by the general public in some way, because the few wealthy men who backed them can not longer do so. The Boston Symphony Orchestra has a list of guarantors filling several pages of its program book. That looks like a possible solution of the problem. Many persons contributing moderate amounts must take the places of the few giving large sums.

NEW HAVEN, CONN.
JOURNAL-COURIER

①

MAY 6 - 1933

Koussevitsky To Lead Symphonies Abroad

New York, May 5 (AP) — Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, sailed for Europe today to conduct the first May festival in London since the World War. He was accompanied by Mrs. Koussevitsky.

Page Four

Fiedler

In This Way A Conductor May Be Made

From the Many-Sided Past Into the Full Present Of Arthur Fiedler

Trans.—May 6

WHEN King Alcohol, the year that the war was ended, toppled, together with a number of other potentates, off his throne, many were the strange prognostications that ran throughout the land. Even the prophets of music, a hardy tribe, lost their balance, grew Volsteady, and sang predictions. "What will become of the producers of musical comedy?" they asked. In the good old days. the gentlemen of the orchestra (those who had purchased tickets, not those who played the instruments) came to the theater with a comfortable cargo beneath their belts. Their mood was one of acceptance; almost anything, within reason, would seem good, even if it were not. Now, you can't please a sober audience as easily as you can one that is slightly alcoholized. Musical comedy would have to get really good, or it would go. And lo, hardly had the critics spoken, and with them the commercial wisdom of Broadway, than gradually the musical comedy began to improve. Jerome Kern's "Show Boat" and Gershwin's "Of Thee I Sing," not forgetting the respective contributions of the gentlemen who provided the stories and the words, belong to the Prohibition Era.

Alas for prophets. For prohibition era and non-consumption of alcohol are not synonymous. And though the repressive hand of Volstead weighed upon the land, who would venture to say that it was a thoroughly sober audience that came to the theater during the past fourteen years? Who would deny that, among our gentlemen of the orchestra, both such as pay for their seats and such as play the instruments, floated much contraband spirit? To all intents and purposes, during the era of its improvement our musical play has been playing to drinkers of cups that both cheer and inebriate. And those drinkers have not been only men. Can it be that alcohol had no more to do with the case than those fragrant flowers of the spring?

One thought these thoughts particularly on Wednesday afternoon, with the opening of The Pops, under Arthur Fiedler, but a few hours away. Beer was coming back. What would it do to The Pops, which so long had missed it? Would it determine a change in the type of patron? Would it cause an alteration in the type of program? Would it, somehow, in some subtle way, affect the atmosphere of the cherished institution? Would the old waiters, fat and forty, ruddy and rotund, towels slung across their elbows, mustachios gracefully curving like handlebars, return with the unsluiced cataract of beaded beverage?

The waiters, let it hurriedly be added, are still feminine, and most of them, if still a little inexpert in the handling of the brew, neither fat nor forty. One fears that on the first night of Mr. Fiedler and his company of virtuosi the flow of beer more than matched the flow of melody. One fears, too, that the sales of Pop punch declined worse than the birthrate of France, as thrice repeated by a certain ambassador now nightly reporting this sad circumstance to theatergoers of Boston. Certainly the returned beer induced a geniality of spirit that augured well for patronage. And it is not at all unlikely that this new condition will introduce changes, minor rather than major.

Mr. Fiedler, questioned on the day after, during an interview that first raced through the streets in his open car—he is, you must know, a devotee of the fresh air, and drives thus exposed not only in the warm weather but right through the year—and again was resumed in his apartment overlooking Memorial Drive, wondered audibly as to the situation. He has been intending to do much symphonic work during the season, especially on Sunday evenings. How patiently can a beer-drinking audience listen to music that requires concentration for more than a half -hour? Does, let us say, a symphony by César Franck go with 3.2 half as well as Zwei Herzen in ¾ time?

Again, and naturally, there will be a return to drinking songs, as the universal singing of the Stein Song prefigured on Wednesday evening. And we shall, the more abstemious of us, again be drinking to each other only with our eyes. That, too, may be intoxicating. Perhaps there will be a more generous reversion to the waltz. All these things, of course, occurred to Mr. Fiedler as soon as the era of beer was in sight. On the matter of symphonic music he was non-commital. After all, he wants the audiences to enjoy themselves, and wouldn't dream of serving as a pedantic kill-joy. On the other hand—it is the interviewer rather than Mr. Fiedler speaking now—it would be a pity if the temper of the times frowned upon the more ambitious type of piece. One somehow doubts that this will happen. It is simple enough, if one wants one's beer, to order it in time for delivery before the main feature of the program, or after.

One effect the new dispensation seems to have had already—that of bringing back to the Pops patrons who have remained away for many a year. These are of the older type, who missed stimulating beverage during the Volstead interregnum. Well, Prosit! And that will be all for beer today.

Mr. Fiedler, every summer, has his handful of novelties. He spoke enthusiastically of several already scheduled. There will be, for instance, Weprik's "Songs and Dances of the Ghetto"; a Concerto Grosso by Russell Bennett, who is a composer in his own right as well as this country's most brilliant orchestrator for our leaders in musical comedy; a suite from Strauss's ballet, "Whipped Cream"; another from Korivgold's incidental music to "Much Ado About Nothing," Telemann's "Tafel-Musik"; perhaps, too, a symphonic arrangement of Ferdie Grofé's "Tabloid," said to be a brilliant achievement, from the hand of Erno Rappée, and selections from the "African Suite" of William Grant Still, the Negro composer.

ment, from the hand of Erno Rappée, and selections from the "African Suite" of William Grant Still, the Negro composer.

Jazz? "I believe," said Mr. Fiedler, "that jazz is on the wane. Oh, it's still fine for dancing—wonderful, in fact. But the experience of Whiteman's band shows that its appeal has passed the peak. Of course, these matters act like a pendulum. There is a swing in one direction, then a swing directly in the opposite. At the moment it looks as if the classics were again in the ascendant. You see, the jazz writers were trying to get too symphonic, and the symphonic writers were trying to get too jazzy. . . . As for the modernists, most of them likewise seem to have quieted down. You hear them speak of going back to the lyrical and the melodic. At the same time, the modernist writers serve a valuable purpose. They are experimenters in a laboratory. They are forerunners, who, when the great man eventually grows out of their movement, are forgotten. We see and hear, today, only Wagner, only Beethoven. We forget that many composers labored humbly in their day to create the atmosphere and the innovations out of which Beethoven and Wagner arose.

Mr. Fiedler is on the sunny side of forty, having been born in Boston in 1894. His father, Emanuel, was for twenty-five years with the Symphony. He was one

Continued on Following Page

190

In This Way A Conductor May Be Made

Trans—May 6

Continued from Preceding Page

of the original members of the famous Kneisel Quartet. One of the things Arthur sincerely regrets is the strange circumstance that he cannot look back to any musical beginnings. Music was with him from the cradle. It is hard for him to say "I heard such and such a piece for the first time at such and such a place, or on such a day." He was always hearing pieces. For that matter, young Fiedler was by no means passionately interested in music. He attended our Latin School, and was headed for college, when his father decided to return to Vienna. At fifteen, Mr. Fiedler found himself in Europe, with the problem of a future to solve.

Music? It never occurred to him. He had been taught to play the violin and the piano, but they did not excite him. He had private tutoring, and by now the prospect of college was mildly terrifying. It meant the loss of a certain liberty that was precious to a roving, healthy youngster. Business? That was more promising. But when he got a place in the Vanity Fair office, in Berlin and found himself running errands, pasting stamps and filing letters, he discovered that other places than college could be dull. His father suggested music. It was, at any rate, a way out, and music it became. Young Fiedler entered the Royal Academy—a difficult place to get into, by the way, as each teacher was limited to ten pupils, and vacancies were filled only as pupils were graduated.

Here the studies included violin, theory, piano and conducting. The teachers of conducting, for Fiedler, were Kraffel and Rudolf Krasselt. Krasselt will be recalled by some as a first violoncellist in the Boston Symphony Orchestra for a year. "Did I ever compose any music?" Mr. Fiedler mused, in answer to that selfsame question. "Yes. . . . But I must ask credit for recognizing that my music was no good, and for having the sense to keep it to myself. It is important to know one's limitations. The experience, naturally, is of value. One gets a closer response to the materials and methods of music, and to the work that really gifted composers produce."

When had he first conducted an orchestra? At the age of seventeen, in Berlin. Later there were a couple of engagements as a third or fourth conductor in various German opera houses. Then came the war. It was on the urgent advice of Ambassador Gerard that Arthur Fiedler and his fellow-student, Albert Stoessel, left Berlin. This happened fast upon the sinking of the Lusitania.

Arriving here, Fiedler was engaged as second-violinist in the orchestra that he now directs during the summer. Almost at once he was drafted, and entrained to Camp Devens. He was honorably discharged. It was the war, really, that awakened him. It made him conscious of a purpose, a high interest. Now, at last, he knew that music was to be his lifework, and that part of this lifework would be the conducting of orchestras.

For five years there was a deal of intensive labor. And then came the year that, in Mr. Fiedler's career, must be printed in red numerals: 1924. It was then, or thereabouts, that all his various ambitions and potentialities seemed to concentrate on multiple fulfilment. In order to satisfy his design to conduct he organized the Boston Sinfonietta. In the playhouse we had had our Little Theaters. This would be a Little Symphony. . . .

Dr. Koussevitzky was very encouraging when he heard the first concert of the Sinfonietta. Here, it seemed to him, was a boon for those small communities that could not afford to hire the full complement of a modern symphonic band. . . . Then, against big odds, came the project of the Esplanade Concerts. "Fiedler's pipe dream," it was called, by sympathetic but incredulous friends. "Why," they told the ambitious young conductor, "that spot will become a fighting field between the North and the West Ends. You'll get a mob of sailors and their sweethearts, chewing gum all over the lot and eating peanuts." Maybe it wasn't hard to get that first $15,000. And maybe, again, it wasn't a pretty shaky baton that Mr. Fiedler wielded on the first night. The audience was in-between. It took a few nights for the venture to strike its real stride.

The audience? "The best-behaved audience in the world," declares Fiedler. For the essential musicality of the American audience in general he has words of high praise. Consider, he will tell you, that they come for the music alone. There is no beer, as abroad, to make it an open-air drinking party. There are no tables, to make it a congenial pastime. As for fighting grounds, here's an interesting commentary upon that prediction: in the four years that the concerts have been running, not a single arrest has been made on the grounds—not a single pocket has been picked in all those night crowds. The four series have run, respectively, six weeks, five, and two of four weeks. More statistics: during all those evenings—"talk about California weather," interjects Mr. Fiedler, proud of our Eastern skies—only four nights have been lost because of rain. "Fiedler's luck," say the men.

Almost coincident with the Esplanade concerts came Fiedler's appointments as conductor of the Cecilia Society, and of the McDowell Club Orchestra. His first opportunity to lead The Pops arrived during the trouble that wound up Mr. Jacchia's stay; the last night was entrusted to the fellow-player with the men. At the close of that season, Fiedler, having relished the experience, and no conductor having been appointed to take Jacchia's place, put in a bid for the position. It was a close race between Signor Casella and the local man; the distinguished Italian won the appointment.

These were difficult years for The Pops. Conditions were becoming increasingly bad; the depression, at that time only a slump, had begun. Pop receipts, Pop patronage, sank, like stocks, to a new low. Whereupon, at the end of Casella's term, Fiedler received at last the coveted opportunity. The rest is recent and local history. This season The Pops promise to be restored to old records. Is it beer? Is it new audiences? Is it the livelier programs? And something of "Fiedler's luck"? Whatever it may be, there it is. . . . The Esplanade—Mr. Fielder's thoughts do not stray long from this pet child, of which he is naturally and justifiably proud—acts as a feeder for The Pops; The Pops act as feeder for the Symphony. One of these nights, at the Esplanade concerts, you're likely to hear a full symphony, not merely an excerpt. You're likely also to hear of a new, democratic plan for the maintenance of this unique summer attraction. For Mr. Fiedler has a mind for the details of business.

Conducting, he holds, when you get him off the Esplanade for a moment, is a natural knack rather than a study. (Only a few days before Mr. F. J. McCormick of the Abbey Players was holding forth in much the same way about acting.) "All that can be told about conducting," says Fielder, "in distinction from what one has to learn about it from actual experience, can be told in about five minutes. It's like dancing, let us say. There are some persons, otherwise highly gifted, who simply can't fall into the rhythm of a step. Just so there are admirable musicians who simply cannot handle the conductor's stick. Among these, in fact, are certain well-known directors. Somehow, a necessary co-ordination between mind and baton fails to occur. On the other hand, some ordinary musicians make excellent leaders; that co-ordination takes place. As for improvement, it is my feeling that all conductors improve. How can they help it with an orchestra upon whom they are ever playing and from whom they are constantly learning?"

Fiedler improves his leisure by much globe-trotting; he has been all over Europe and northern Africa. He is to be seen on horseback, or on frequent tramping expeditions. Every day he does a five-mile jaunt around the Esplanade,—a great place to walk as well as conduct. He even likes to take his Sinfonietta on long jaunts, as witness what he called the "gipsying á la mode" of last summer, when they toured Pennsylvania and Virginia, appearing chiefly before State teachers' colleges. The teachers must have liked it, too, for they suggested return engagements for this September. There is also what might be called an inter-Esplanade series, al fresco, on the North Shore, played on off-Sundays. Verily, music in the air.

ISAAC GOLDBERG

At The Pops Tonight

Polonaise	Chopin
Overture to the Hindu Play, "Sakountala"	Goldmark
Perpetuum Mobile	J. Strauss
Fantasia on the Opera, "Rigoletto"	Verdi
Irish Rhapsody	Herbert
Gypsy Dance	Nachez
Overture, "The Year 1812"	Chaikovsky
Waltzes, "Grubenlichter"	Zeller
Selection from the Musical Play, "The New Moon"	Romberg
March, "Stars and Stripes Forever"	Sousa

Conductor: A. Fiedler

HAVERHILL, MASS.
GAZETTE

(3)

MAY 6 1933

Miss Ruth Hartwell, Somerville, formerly of Haverhill, is a member of the Radcliffe Choral society and sang with that group at the Brahms Festival program of the Boston Symphony, when the Harvard Glee ~~club also~~ sang in Symphony hall Sunday, April 30. Miss Hartwell will present her Haverhill piano pupils in a recital in this city early in June.

BOSTON EVENING

and Con

Concert-Crier

Trans May 6

Next Week

The Pops—The incidents of next week at the Pop Concerts in Symphony Hall are the reappearance of Hans Wiener with his ensemble of dancers, and the return of Mr. Sanromá as pianist in high favor. The addition of stage-dances to the Pops pleased a considerable public last season. They bid fair to do as much this spring, since Mr. Wiener's troupe is now of better quality. He and it will be seen on Tuesday, Wednesday and Thursday evenings from ten o'clock onwards. The stage will be cleared; Mr. Fiedler and a sufficient orchestra will take post below. The Wiener troupe will then traverse three dances. On Tuesday and Thursday: "The Bride for Barter"; "Circus"; "Persian Ballet." On Wednesday: "March in Formal Style"; "Golliwog's Cake Walk"; "The Foolish Virgin." . . . Mr. Sanromá will reappear on Monday evening, playing—inevitably—the piano-part in Mr. Gershwin's "Rhapsody in Blue." On Sunday evening, May 14, he will be heard again in a number yet to be chosen. It may be Mr. Gershwin's Concerto in F major, in which he excelled a year ago.

For the rest Mr. Fiedler has assorted his programs from the familiar repertory of The Pops, adding here and there freshening pieces. On Tuesday the list includes five of Mozart's "German Dances," written toward the close of his life for the court-balls in Vienna. . . . On Thursday, Debussy's "Afternoon of a Faun," usually reserved for graver occasions, has place. . . . On Friday, choruses by the Orphean Club will diversify the program. . . . On Saturday, a series of excerpts from Wagner's opera, "Die Meistersinger," will be heard. Dukas's amusing Scherzo, "The Sorcerer's Apprentice," will also retu

---

HOW BOSTON ENJOYED FIRST "POPS" CONCERT

Meriden Record May 6

The first of the always popular "Pops" concerts in Symphony hall in Boston Wednesday night proved a great success musically—and otherwise—as shown by the Transcript's "Review" which follows:

But it was obvious from the start that other attractions as well as music had brought the company together. Even before Mr. Fiedler's appearance folks were casting eager glances over the pages headed: "To Nibble," "To Smoke," "To Eat,"—ah! here we are!—"To Drink!" The list was short and happy. For the convenience of future historians, who may inquire into the sumptuary habits of Bostonians, A. D. 1933, it may be reprinted here. It began with Schiltz and Pabst, added Budweiser, made room for Walsheimer from Germany, returned to Roxbury and Pickwick, crossed the border for Black Horse, and wound up with Bass's Dog's Head from Burton-on-the-Trent. A sufficiently varied selection, surely, for those conservative New Englanders who are content with a good, safe, four per cent. And the card added, for those who are willing to rob the grape of much that Nature has put in it, two "Burgundies" and a "Claret." For the rest there were listed three varieties of lemonade, three ginger ales, mineral waters, fresh grape juice, coffee, tea, and the traditional, blameless Pop punch.

It was not the Pop punch, however, which led the audience last evening to cheer, stamp its feet in the sawdust, and join in communal song. To be sure, the stamping was no more than a polite rumble. A Ninth Symphony has been similarly rewarded on a Saturday evening in winter. And the cheering was restrained—patriotic rather than bibulous, a fitting response to Secretary Woodin's "F. D. Roosevelt" March, tucked in by way of eincore by the canny Mr. Fiedler, who knows when to spring a surprise.

Beer aside, it was an evening for good music and decorous behavior. Glasses and bottles rattled no more noisily than in the days when they contained mere carbonates and benzoates of soda, acetic acid, sulphur dioxide, artificial fruit coloring, glucose and similar alternatives for alcohol.

Mr. Fiedler's happiest selections last evening were not those listed on the program. They were the supernumerary fragments which he inserted as encores. A "Slavonic Dance" from Dvorak was conventional enough addendum. Mr. Woodin's thumping marchpast was of another stripe. So was "Wintergreen for President"—rapturously applauded and repeated. So was the waltz from Heymann's score for "Kongress Tanzt"—a certain addition to the season's list of approved encores. And so, above all, were those brown October measures from Hovey and another hey-day. They turned the clock back fourteen years, and he would be a curmudgeon who denied that we all felt at least that much younger last evening.

D. W. B.

Fewer Auto Fatalitie

Pops, Hops, and Communal Song

Mr. Fiedler's Audience Becomes Vocal at Last — Sawdust and Decorum

THE forty-eighth season of Pop Concerts lost no time in getting under way at Symphony Hall last evening. Punct at eight-thirty-five—after the conventional five minutes' grace for late comers—Mr. Fiedler mounted his podium. The orchestra was as numerous as the platform would hold; large enough to have compassed the most pretentious score of Strauss—Richard, not Johann. Mr. Theodorowicz had assumed his summer post as kapellmeister. Other first-desk players were still on hand. The hall—transformed from its winter dress of dull red and gray into a dazzling green-and-gold biergarten—was filled, or rapidly filling. The applause was sharp and brief. A couple of bows, and Mr. Fiedler's baton cut in on the Emperor March. The field was off!

But it was obvious from the start that other attractions as well as music had brought the company together. Even before Mr. Fiedler's appearance folks were casting eager glances ,over the pages headed: "To Nibble," "To Smoke," "To, Eat,"—ah! here we are!—"To Drink!" The list was short and hoppy. For the convenience of future historians, who may inquire into the sumptuary habits of Bostonians, A. D. 1933, it may be reprinted here. It began with Schlitz and Pabst, added Budweiser, made room for Walsheimer from Germany, returned to Roxbury and Pickwick, crossed the border for Black Horse, and wound up with Bass's Dog's Head from Burton-on-the-Trent. A sufficiently varied selection, surely, for those conservative New Englanders who are content with a good, safe, four per cent. And the card added, for those who are willing to rob the grape of much that Nature has put in it, two "Burgundies" and a "Claret." For the rest there were listed three varieties of lemonade, three ginger ales, mineral waters, fresh grape juice, coffee, tea, and the traditional, blameless Pop punch.

It was not the Pop punch, however, which led the audience last evening to cheer, stamp its feet in the sawdust, and join in communal song. To be sure, the stamping was no more than a polite rumble. A Ninth Symphony has been similarly rewarded on a Saturday evening in winter. And the cheering was restrained—patriotic rather than bibulous, a fitting response to Secretary Woodin's "F. D. Roosevelt" March, tucked in by way of encore by the canny Mr. Fiedler, who knows when to spring a surprise. But about the song one cannot be so sure. Barring "special" nights, under the guidance of "song leaders," it is hard to recall a Pop Concert audience that really burst into music. They did last evening, and they admired their own vocal efforts so much that Mr. Fiedler—after a hasty conference of glances and shrugs with Mr. Theodorowicz—was forced to prolong an already long program by a further repetition. The occasion of this unprecedented ebullience was that half-forgotten ballad about a stein on the table. Despite the fact that the Pops management dispenses only bottled goods, and serves that in glasses, the stein-song got the best hand of the evening. So far has a benevolent Congress persuaded us in Boston to cast aside our legendary reticence!

Beer aside, it was an evening for good music and decorous behavior. Glasses and bottles rattled no more noisily than in the days when they contained mere carbonates and benzoates of soda, acetic acid, sulphur dioxide, artificial fruit coloring, glucose and similar alternatives for alcohol. Conversation was not so loud nor so general as to be obtrusive. The house was reasonably quiet for the slumber song from "Haensel und Gretel." It gave Mr. Gershwin's "Cuban Overture" a polite hearing and rather better than polite applause. It heard the first bars of the ineluctable "Bolero" in almost absolute silence. And as for the gypsy dance from Bizet's "Carmen" and the sensuous transitions of Strauss's "Wine, Woman and Song"—well, it is doubtful if either composer expected that his work would be mistaken for "Parsifal." And it is true that last evening's audience was in no mood for unwarranted solemnity.

Mr. Fiedler's happiest selections last evening were not those listed on the program. They were the supernumerary fragments which he inserted as encores. A "Slavonic Dance" from Dvorak was conventional enough addendum. Mr. Woodin's thumping marchpast was of another stripe. So was "Wintergreen for President"—rapturously applauded and repeated. So was the waltz from Heymann's score for "Kongress Tanzt"—a certain addition to the season's list of approved encores. And so, above all, were those brown October mea res from Hovey and another hey-day. T. turned the clock back fourteen year and he would be a curmudgeon who denied that we all felt at least that much younger last evening.

D. W. B.

—Japan has put another
motor vehicle

191

Dancers to Join the Pops Programme for Three

P.S. May 7

The week begins tomorrow evening with Jesus Maria Sanroma playing Gershwin's "Rhapsody in Blue" with the Pops orchestra, and with Mr. Fiedler presenting on the programme Sousa's Washington Post March; the Overture to Offenbach's "Orpheus"; Rubinstein's "Reve Angelique"; a fantasia on Puccini's "Madame Butterfly"; two Wagnerian excerpts, the Prelude and Love-Death from "Tristan" and The Ride of the Valkyries; a selection from Kern's "Music in the Air"; "Roses From the South" for the Strauss Waltz; and Skilton's Indian War Dance for conclusion.

* * * *

Tuesday evening, as on Wednesday and Thursday, Hans Weiner and a dance group will contribute the final section of the evening's programme. Tuesday night, with Otto Ashermann and a group of 26, he will present Korngold's "The Bride for Barter"; the "Circus," to music of Fucik, that was one of his successes of last season; and a Persian Ballet to the Polovetskian Dances from Borodin's "Prince Igor." Preceding this visual presentation, Mr. Fiedler and the orchestra will be heard in other music of the dance: the Procession of Bacchus from Delibes' ballet "Sylvia"; five German Dances of Mozart; the Bacchanale from Saint-Saens' "Samson and Delilah"; and the suite from Berlioz's "The Damnation of Faust," that includes the Minuet of the Will-o'-the-Wisps and the Ballet of the Sylphs as well as the Rakoczy March.

* * * *

Wednesday evening's programme will open with Schubert's Marche Militaire, to be followed by Nicolai's Overture to "The Merry Wives of Windsor," the "Goyescas" of Granados, Grieg's "Peer Gynt" Suite, Strauss' "Beautiful Blue Danube," the Londonderry Air as arranged for string orchestra by Sir Hamilton Harty, and the Overture to Wagner's "Tannhauser." Then Mr. Wiener and his group will mime the "March in Formal Style" of Fiona McCleary, a composer of New England; the Golliwog's Cakewalk of Debussy; and a ballet, "The Foolish Virgin," based on two Slavonian Dances of Dvorak.

* * * *

The wedding March from Rimsky-Korsov's "Coq d'Or" is the first number set for Thursday evening's programme. After it will come the Overture to Thomas, "Mignon"; the Berceuse of Jaernefelt; a fantasia on Verdi's "Aida"; Chabrier's Rhapsody, "Espana"; Debussy's Prelude to "The Afternoon of a Faun"; and Liszt's "Les Preludes"; while Mr. Wiener and his dance group will offer a repetition of their programme of Tuesday evening: "The Bride for Barter" of Korngold, "Circus" to music of Fucik, and the Persian Ballet to music of Borodin.

* * * *

George Sawyer Dunham will conduct the Orphean Club in three numbers on Friday evening: Handel's "O, Lovely Peace," Brahm's "Love Will Find the Way" and Kodaly's "See the Gypsy Munching Cheese." Before these songs Mr. Fiedler and the orchestra will present the Polonaise from Tchaikowsky's "Eugen Onegin," the Overture to Weber's "Der Freischuetz" and a suite from "Carmen," while after them will come the "Forest Murmurs" from Wagner's "Siegfried"; the Second Hungarian Rhapsody of Liszt; Fourdrain's "Carnaval"; a selection from Kern's "The Cat and the Fiddle"; Strauss' waltz, "Artist's Life," and that favorite excerpt from Gershwin's "Of Thee I Sing," "Wintergreen for President."

Saturday evening's programme has for opening number the Triumphal March from Verdi's "Aida," with Flotow's "Stradella" Overture and Kreisler's "Liebesfreud" to follow it. Then will come various excerpts from Wagner's "Die Meistersinger"; Dukas' "The Sorcerer's Apprentice"; Schubert's Ave Maria in Wilhelmj's arrangement; Tchaikowsky's Slavic March; a selection from Luder's 'The Prince of Pilsen"; the old Dutch hymn arranged by Kresmer entitled "Prayer of Thanksgiving"; and finally Meacham's stirring "American Patrol."

Hans Wiener and a member of his dancing group, to be seen at the Pops Tuesday, Wednesday and Thursday of this week.

NEXT SUNDAY'S POP CONCERT

A week from this evening will come the first of the season's Sunday evening Pop Concerts, thereafter to follow on alternate weeks. At this one a week hence, Mr. Sanroma will be the soloist in Gershwin's Piano Concerto in F.

COMMENT CONCERNING MUSIC AND MUSICIANS

Globe May 7

Second Week of Pops

The "Pop" concerts in Symphony Hall enter a second week tomorrow night. Arthur Fiedler, conducting an orchestra of 85 Symphony players, presents varied programs, while the Pops audiences, gathered about tables, combine sociability with music while refreshments are served.

This week's specialties include the appearance of Jesus Maria Sanroma in the "Rhapsody in Blue" tomorrow, and the appearance on Tuesday, Wednesday and Thursday of Hans Wiener and Otto Ashermann with their group of 26 dancers.

The programs follow:

Monday Evening, May 8—"Washington Post," march, Sousa; "Orpheus," overture, Offenbach; "Reve Angelique," Rubinstein; "Madame Butterfly," Fantasia, Puccini; "Tristan and Isolde," "Prelude and Love-Death," "The Ride of the Valkyries," Wagner; "Rhapsody in Blue," piano solo, Jesus Maria Sanroma, Gershwin; "Music in the Air," selection, Kern; "Roses from the South," waltz, Strauss; Indian War Dance, Skilton.

Tuesday, May 9, Dance Program—"Procession of Bacchus, from the Ballet, "Sylvia," Delibes; Five German Dances, Mozart; Bacchanale, "Samson and Delilah," Saint-Saens; "The Demnation of Faust," Suite, Berlioz; "Tales from the Vienna Woods," Strauss; Tambourin, Rameau-Mottl; Bolero, Ravel.

Hans Wiener with Otto Ashermann and group of 26 dancers: "The Bride for Barter," Korngold; "Circus," Fucik; "Persian Ballet," Borodin.

Wednesday, May 10—"Marche Militaire," Schubert; "The Merry Wives of Windsor," overture, Nicolai; "Goyescas," intermezzo, Granados; "Peer Gynt," suite, Greig; "By the Beautiful Blue Danube," waltz, Strauss; "Londonderry Air," arranged for string orchestra by Sir Hamilton Harty; "Tannhauser," overture, Wagner. With Hans Wiener and Dance Group—"March in Formal Style," McCleary; "Golliwog's Cake Walk," Debussy; "The Foolish Virgin," Dvorak.

Thursday, May 11—Wedding march from "Le Coq d'Or," Rimsky-Korsakov; "Mignon," overture, Thomas; Berceuse, Jarnefelt; "Aida," fantasia, Verdi; "Espana," rhapsody, Chabrier; prelude to "The Afternoon of a Faun," Debussy; "Les Preludes," symphonic poem No. 3, Liszt. With Hans Weiner Dance Group—"The Bride for Barter," Korngold; "Circus," Fucik; "Persian Ballet," Borodin.

Friday, May 12. Polonaise from "Eugen Onegin," Tchaikovsky; "Der Freischutz," Overture, Weber; "Carmen," Suite, Bizet; Songs by the Orphean Club, George Sawyer Dunham, conductor: "O, Lovely Peace," Handel; "Love Will Find the Way," Brahms; "See the Gypsy Munching Cheese," Kodaly; "Siegfried," "Forest Murmurs," Wagner; Second Hungarian Rhapsody, Liszt; "Carnaval," Fourdrain; "The Cat and the Fiddle," Selection, Kern; "Artist's Life," Waltz, Strauss; "Wintergreen for President," from "Of Thee I Sing," Gershwin.

Saturday, May 13. Triumphal March from "Aida," Verdi; "Stradella," Overture, Flotow; Liebesfreud, Kreisler; "Die Meistersinger von Nurnberg," Excerpts, Wagner; "The Sorceror's Apprentice," Scherzo, Dukas; "Ave Maria," Schubert-Wilhelmj; "Marche Slave," Tchaikovsky; "The Prince of Pilsen," Selection, Luders; "Prayer of Thanksgiving," (Old Dutch Hymn), arranged by Kremserr; "American Patrol," Meacham.

SHUBERT—LAST W

BOSTON EVENING TRANSCRIPT, WEDNE

Players --- Music and Musicia

Women Have a Way with Them

May 10

(Dana—Boston)

The Wiener Ensemble Dancing in "Bride for Barter" at The Pops

1933

SECOND WEEK OF THE POPS

Her. May 7

The Pop Concerts in Symphony hall will begin the second week of their 48th season tomorrow night. Arthur Fiedler, conducting an orchestra of 85 Symphony players, presents varied programs while the audiences, gathered about tables, combine sociability with music while refreshments are served.

This week's specialties will include the appearance of Jesus Maria Sanroma in the "Rhapsody in Blue" tomorrow, and the appearance with the Pops orchestra on Tuesday, Wednesday and Thursday of Hans Wiener and Otto Ashermann with their group of 26 dancers. The first Sunday concert will be a week from tonight.

HANS WIENER

Who with his dance group will be an added feature of the Pops programs Tuesday, Wednesday and Thursday evenings.

MONDAY EVENING, MAY 8

Washington Post, March .... Sousa
"Orpheus," Overture .... Offenbach
Reve Angelique .... Rubenstein
Madame Butterfly, Fantasia .... Puccini
"Tristan and Isolde," Prelude and Love-Death .... Wagner
"The Ride of the Valkyries" .... Wagner
Rhapsody in Blue .... Gershwin
Piano solo: Jesus Maria Sanroma
"Music in the Air," Selection .... Kern
"Roses from the South," Waltz .... Strauss
Indian War Dance .... Skilton

TUESDAY EVENING

Procession of Bacchus, from the Ballet, "Sylvia" .... Delibes
Five German Dances .... Mozart
Im Lander Tempo—Moderato—The Canary—The Hurdy Gurdy—The Sleigh Ride
Bacchanale, "Simon and Delilah" .. Saint-Saens
"The Damnation of Faust," Suite ... Berlioz
Menuet of the Will-o'-the-Wisps
Ballet of the Sylphs Rakoczy March
Tales from the Vienna Woods .... Strauss
Tambourin .... Rameau-Mottl
Bolero .... Ravel

Hans Wiener Dancers

The Bride for Barter .... Korngold
Circus .... Fucik
Persian Ballet .... Borodin

WEDNESDAY EVENING

Marche Militaire .... Schubert
"The Merry Wives of Windsor," Overture .... Nicolai
"Goyescas," Intermezzo .... Granados
"Peer Gynt," Suite .... Grieg
Morning Mood Anitra's Dance
In the Hall of the Troll King
"By the Beautiful Blue Danube," Waltz .... Strauss
"Londonderry Air"
Arranged for String Orchestra by Sir Hamilton Harty
"Tannhauser," Overture .... Wagner

Hans Weiner Dancers

March in Formal Style .... McCleary
Golliwog's Cake Walk .... Debussy
The Foolish Virgin .... Dvorak

THURSDAY EVENING

Wedding March from "Le Coq d'Or" .... Rimsky-Korsakov
"Mignon," overture .... Thomas
Berceuse .... Jarnefelt
"Aida," fantasia .... Verdi
"Espana," rhapsody .... Chabrier
Prelude to "The Afternoon of a Faun" .... Debussy
"Les Preludes," Symphonic Poem No. 3 . Liszt

Hans Weiner Dancers

The Bride for Barter .... Korngold
Circus .... Fucik
Persian Ballet .... Borodin

FRIDAY EVENING

Polonaise from "Eugen Onegin" . Tchaikovsky
"Der Freischutz," Overture .... Weber
"Carmen," Suite .... Bizet
Songs by the Orphean Club (George Sawyer Dunham, conductor).
(a) O, Lovely Peace .... Handel
(b) Love Will Find the Way .... Brahms
(c) See the Gypsy Munching Cheese .. Kodaly
"The Cat and the Fiddle," selection .... Kern
"Artist's Life," waltz .... Strauss
"Wintergreen for President," from "Of Thee I Sing" .... Gershwin

SATURDAY EVENING

Triumphal March from "Aida" .... Verdi
"Stradella," overture .... Flotow
Liebesfreud .... Kreisler
"Die Meistersinger von Nurnberg," excerpts .... Wagner
Entrance of the Meistersinger—Am Stillen Herd—Dance of the Apprentices—Entrance of the Guilds—Prize Song—Greeting to Hans Sachs—Finale.
"The Sorceror's Apprentice," scherzo .. Dukas
Ave Maria .... Schubert-Wilhelmj
Marche Slave .... Tchaikovsky
"The Prince of Pilsen," selection .... Luders
"Prayer of Thanksgiving" (Old Dutch Hymn) .... Arranged by Kremser
American Patrol .... Meacham

Post

DNESDAY, MAY 10, 1

DANCERS AT POPS MAKE MARKED HIT

Hans Wiener Group Presents Persian Ballet

BY GEORGE BRINTON BEAL

Not since the days of Daglieff's never-to-be-forgotten Ballet Russe has a Boston audience been treated to such a wealth of the musician and the dancer's art combined as that offered last evening in Symphony Hall, by the introduction of Hans Wiener and his Dancing Group into the Pops regular programme.

PERSIAN BALLET

And not in memory has an oriental ballet dance drama been done here to such beautiful musical accompaniment. The climax came in the presentation of "The Persian Ballet" from "Prince Igoe" by Borodin, bringing the combined programme to a conclusion. Here the grandeur of music and the glory of music were wonderfully wed.

Beauty of color, beauty of rhythm, costumes and mimetic characterizations flowed across that vast stage with true magnificence. It was a revelation to discover what a really fine orchestra, full toned and skilfully directed as this one is by Arthur Fiedler, can do as a help to the dancer's mimetic ability.

Barbaric in design and in coloring, fascinating with a curious old world fascination that words fail utterly to explain, this Persian ballet touched high points of magnificence. Mr. Wiener and his group are to be congratulated. It was beautifully staged, its movement was true, its course even flowing, its tempo flawless. And the playing of the orchestra wove a magic-charm about it all.

Fantastic Fairyland

That stage became a fairyland of the fantastic, where legendary figures moved in seeming life, where a story of primitive passion flamed in color and rhythmic power. Here was beauty, harmony realized both to the ear and to the eye.

The dancing, which will be repeated, with a varied programme, tonight and tomorrow night, follows the second intermission of the regular Pops concert programme. The orchestra moves to the floor of the hall and the stage is given over to the dancers. The divertisments last evening were "The Bride for Barter," from Korngold's work of that title, followed by an encore, "March in Formal Style," then Wiener's already justly famous "Circus," which as usual demanded and received an encore—it is one of the finest bits of pantomimic comedy dancing of recent years, incidentally—and then the magnificent Persian Ballet from the opera "Prince Igor." All were well received and finely done.

The Dance

Monitor May 11

Second Wiener Program

The second program of the Hans Wiener Dance Group at the Pops last evening was of much lighter material than the first, and of only a little less successful impact on the audience.

"The Foolish Virgins," a dance farce in one act, composed by Mr. Wiener, to music of Dvořá, was the new number. It contains lyrical dance movement and pictorial group arrangements by 12 young women charmingly costumed in long white frocks with a touch of coral to their bodices and blue bands on their hair. Mr. Wiener, Mr. Ashermann and Mr. Bishop make three satyr-like figures who indulge in wild cavortings. Mr. Wiener gets in some good sustained leaps. But the idea, to this writer, on first viewing, is a trifle vague. It might be well to run a printed synopsis in the program, as in the case of the "Persian Ballet."

The familiar masked "Ballet Grotesques" (to a Schubert Moment Musicale), delightfully done by Mr. Ashermann and Miss Nina Dale, always receives enthusiastic welcome. Mr. Wiener's "Golliwog's Cake Walk" (Debussy), in a terrific red wig and thrillingly bizarre outfit, is an eccentric study less appealing in form and substance than his "Circus," but not without interest. The stirring "March in Formal Style" (McCleary) which opened the program, went off rousingly.

The first and better program, consisting of the "Persian Ballet," "Circus" and "Bride for Barter," with probably the McCleary "March" for good measure, will be repeated tonight.

M. L.

Herald

MUSIC

May 10

POPS DANCE PROGRAM

The music at Pops last night was all dance music, rhythmic and tuneful, of the sort that makes fingers beat time, shoe-tips tap, and heads sway. For the third section of the program, there were three dance composition, presented by Hans Weiner, Otto Aschermann and their group, of which one was a lengthy ballet. The program in full was as follows:

Procession of Bacchus .... Delibes
(from the ballet "Sylvia.")
Five German dances .... Mozart
Bacchanale, "Samson and Delilah" .... Saint-Saens
The Damnation of Faust, suite ...... Berlioz
Tales from the Vienna Woods, waltz .. Strauss
Bolero .... Ravel
Tambourin .... Rameau-Motti

HANS WEINER
Otto Aschermann and group of 26 dancers
The Bride for Barter .... Korngold
Circus .... Fucik
Persian Ballet .... Borodin

The bride for barter was an amusing light dance of flirtation, the costumes being of special interest inasmuch as they lent an ordinary set of three duos and an extra, a fantastic bit that brought the whole composition out of the ordinary run of such trifles. The girls wore green silk bodices, white lace skirts, rose-colored oilcloth overskirts, with black and white striped cotton caps and ties. The result was startlingly effective in the pierrot manner. But while the costuming lifted this dance out of mediocrity, the costumes for the Persian ballet distracted the attention from an otherwise deft piece of choreography. There was no valid reason for having so many conflicting colors, unless it were to keep the movements of the groups separated by mechanical means—to prevent a fusing of motion—or unless it were to simulate Persian paintings. Neither reason would be sufficient from a practical point of view, since they did not accomplish their purpose.

Mr. Weiner is always at his best in satirical, humorous or eccentric dances. Thus it was that his "Circus" yesterday evening drew the greatest applause from the large audience, and was repeated by common request. Burlesquing the favorites of every circus—the clowns, the bareback riders, the trapeze artists, the tight-rope dancers, the strong man, the jugglers—it was a neat piece of danced pantomine, and well done.

The orchestra was in fine fettle. "Tales from the Vienna Woods," sang with the Viennese lilt; "Bolero" was, as always, a percussive marvel.

E. B.

The Pops, Next Week

On Sunday Trans. May ✓

A NOTE elsewhere on this page expands the gratifying news that beer and other drinks will be served henceforth at the Sunday Pops. For the first of them, on Sunday evening next, Mr. Fiedler sets this program:

Polonaise, Arietta and Passacaglia .. Handel
(Arranged by Sir H. Harty)
Symphony, No. 5, in C minor .... Beethoven
Rondo, "Till Eulenspiegel's Merry Pranks," .... Strauss
Concerto, No. 1, in E-flat major for Piano and Orchestra .... Liszt
(Pianist: Mr. Sanromá)
Overture to the Opera, "The Flying Dutchman" .... Wagner
Ride of the Valkyrs .... Wagner

On Tuesday

The annual "Harvard Nght" falls this spring on Tuesday, May 16, with the Glee Club assisting in two groups of songs. Dr. Davison, making a last appearance in Boston before he departs on "sabbatical year," will conduct. Otherwise the program brings the overture to Offenbach's opéra-bouffe, "La Belle Hélène"; Rimsky-Korsakov's "Caprice on Spanish Themes"; the serio-comic numbers, pleasantly remembered, from Walton's and the Sitwells' "Façade."

On Thursday

A repetition, with new decorations and diversions, of the "Gay Nineties Nights" of last spring is announced for Thursday. Again all comers are invited to wear the dress of those distant and amusing times. Stereopticon slides, old songs and "Prestidigitations by the Musical Magician" will add other flavors. Mr. Fieller outlines this program:

March, "Under the Double Eagle" .... Wagner
Overture to the Opera, "Martha" .... Flotow
Cavatina .... Raff
Hungarian Rhapsody, No. 2 .... Liszt
Selections from the Operetta, "The Mikado," .... Sullivan
Stereopticon Slides
Campus Memories .... Wilson
Prestidigitations .... Harrell
Hearts and Flowers .... Tobani
Old Songs

◆

A considerable change in the etiquette of The Pops is quietly announced from Symphony Hall. Beginning on Sunday evening next, "refreshments will be served," at the fortnightly Sunday concerts. In the speech of The Pops, "refreshments" mean drinks, beer included—a long step forward toward a decent freedom on the holiday of the week. Smoking will also be permitted. Henceforth at these Sunday concerts tables will be desirable. So do changes in the control of the State Police signify.

◆

THIS CLIPPING FROM
N. Y. EVENING POST
MAY 11 1933

In the World

The "pop" concerts of the Boston Symphony Orchestra have begun in that city their forty-eighth season with a resumption of the European beer garden idea, which had to be abandoned in 1918. Arthur Fiedler is conductor and the programs range from the classics to Gershwin, Kern and Strauss.

TWO NEW BALLETS AT THE POPS

Two new programs have been prepared by Hans Wiener and his dance group for their appearance at the Pops this week. Wiener has adapted pantomimes to the spirit of the modern dance in two ballets. For his Persian ballet he utilizes tse Polovetakian dances from Borodin's Prince Igor, depicting his figures as marionettes which come to life. His ballet, "The Foolish Virgins," is based on two Slavonian dances of Dvorak in a humorous rustic story of Czechoslovakian character.

The second program will open with a march in modern style, by Miss Fiona McCleary, a New England composer. Wiener will repeat by request his "Circus" which had a particular success last season, and a new conception of Debussy's "Golliwog's Cakewalk."

HAVERHILL, MASS.
GAZETTE
MAY 10 1933

MUSIC MIS

"Jazz is on the wane. At the moment it looks as if the classics were again in the ascendant. The jazz writers were trying to get too symphonic and the symphonic writers were trying to get too jazzy. As for the modernists, most of them likewise seem to have quieted down. They speak of going back to the lyrical and the melodic. The modernist writers serve a valuable purpose. They are experimenters in a laboratory. They are forerunners, who, when the great man eventually grows out of their movement are forgotten. We see and hear, today, only Wagner, only Beethoven. We forget that many composers labored humbly in their day to create the atmosphere and the innovations out of which Beethoven and Wagner arose."—Arthur Fiedler, conductor of Boston Symphony Pops.

THIS CLIPPING FROM
WALTHAM, MASS.
NEWS TRIBUNE
MAY 10 1933

At "Lasell Night at the Pops" in Symphony Hall, Boston, on Friday evening, May 12th, the Orphean Club, a chorus of 150 voices under the direction of Mrs. George Sawyer Dunham will sing with the Boston Symphony orchestra.

THIS CLIPPING FROM
New York Herald-Tribune

MAY 7 - 1933

Beer and Beethoven

When, on Wednesday evening and in the sacrosanct confines of Symphony Hall, on Huntington Avenue, Arthur Fiedler brings down his baton for the opening measures of "Poet and Peasant" or "Turkish March," and the first trim waitress rushes the first schooner of beer at "Pops," Boston will be reviving one of its most agreeable and representative American traditions—beer and good music. For forty-eight years now, after Boston's regular Symphony season is over, the orchestra chairs in that auditorium, which stands as a memorial to the devotion to music of Major Henry L. Higginson, have been removed, small tables instituted in their place for the service of liquid refreshments and ices, and a composite orchestra has offered a six-week nightly program of music a little less strictly classical than that upon which Dr. Muck or Mr. Koussevitzky would insist. Prohibition failed to dim the simple joys of "Pops," and now the old order of good brew is to be restored amid universal rejoicing.

Only, however, by virtue of the early start of its summer music season does Boston lay claim to greater fame in this regard than other American cities, where from now on hundreds of concert halls, beer gardens and public parks will furnish forth Beethoven and Pilsener to audiences thirsty for both. Music, as every one knows, is always a little less formal, and hence has a wider appeal, when accompanied by a tall schooner of light brew, and nobody has ever submitted that the beer was less agreeable for the music. A happy warm weather tradition lives again, and it is one in which even the sternest can discover scant excuse to play the Cato.

THIS CLIPPING FROM
HANOVER, PA.
SUN

MAY 13 1933

Music

NEWS OF MUSIC WORLD

Plans are being successfully carried forward to bring to Baltimore next season the Boston Symphony Orchestra for a series of three concerts, instead of the customary single concert, and the National Symphony Orchestra of Washington for a new series of three concerts.

Miss Elizabeth Ellen Starr has acted as counselor in Baltimore for both of these organizations and it is largely due to her energy and enterprise that these concerts have been added to the city's cultural events.

This will compensate in part for the loss of the New York Philharmonic Orchestra which has decided not to give any concerts outside of New York next season. The Philadelphia Orchestra will play four concerts in Baltimore next season as usual.

According to present plans, the Boston Symphony will be heard at the Lyric on November 14, January 31 and April 3. The tentative dates for the National Symphony are November 8, January 17 and March 14.

* * *

Wash Star * * * * May 14

THE recently sent out subscription blanks from the Dorothy Hodgkin Dorsey Concert Bureau for the coming season of the Boston Symphony Orchestra brought out an interesting revelation regarding the musical taste of this city. A great number of people have written in that they would like to subscribe for the season tickets provided Dr. Koussevitsky will not include modern music in the programs. This request has been so general that the conclusion must be arrived at that modern music has not increased in popularity with Washington audiences. It is possible that Mr. Stokowski's drastic efforts last Winter to acquaint the public with the new trend in music has given rise to the idea that all orchestra conductors will try to follow his example. While Dr. Koussevitsky has been responsible for introducing many novelties to the public, it is neither his policy nor that of the directors of the Boston Symphony to force modern music on his hearers and his programs have featured almost exclusively the classics and romanticists. Just how much Dr. Koussevitsky would feel he could permit himself to be bound by such restrictions cannot as yet be said. However, it is more than gratifying that music lovers of this city have a decided preference for the older music, the inspirational power of which has neither been exhausted nor equaled by any of the latest inventions. But what are the future Brahms and Wagners to do if the public refuse to listen to them?

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE

MAY 13 1933

ON BROADWAY
by Walter Winchell

A COLUMNIST'S SEC'Y JOTS DOWN A FEW NOTES

Dear W. W.: Here's a honey. German authorities banished Bruno Walter because he doesn't eat ham...They asked Pierre Monteux (former leader of the Boston Symphony orchestra) to play for the ditto in Berlin...They thought he was Francais—and he's Jewish!...

New York Herald-Tribune

MAY 14 1933

As the Boston Symphony will be the only major orchestra appearing in Brooklyn next year, Adrian van Sinderen, chairman of the Brooklyn committee sponsoring its appearance, has begun a campaign to rally the interest of all interested in the borough's artistic activities to this series. The Brooklyn committee is being enlarged and subdivided into various special committees. The concerts next season at the Academy of Music, all, with one exception, on Friday evenings at 8:15, will take place on November 17, January 5, February 1 (Thursday), March 2 and April 6.

THIS CLIPPING FROM
New York Herald-Tribun

MAY 14 1933

The Boston Symphony Orchestra has begun its annual spring series of "Pop" concerts at Symphony Hall, where attendance will undoubtedly be stimulated by the return of beer. Arthur Fiedler is now in his fourth season as conductor of this well known series, which might well be imitated here during the now relatively musicless period between the end of the Philharmonic season and the opening of the Stadium series.

WASHINGTON, D. C.
HERALD

MAY 14 1933

BOSTON SYMPHONY'S CONCERTS HELD SURE

PROSPECTS FOR a series of matinee concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, at Constitution Hall next season, seemed brighter today with the announcement by Mrs. Dorothy Hodgkin Dorsey, local representative of the orchestra, that a total of 25 boxes, exactly one-half of the 50 boxes available, had been subscribed through the efforts of the orchestra's committee on boxes, which is headed by Undersecretary of State William Phillips.

Those who have taken boxes, in the event the Boston Symphony management decides to give a series of concerts here in 1933-34, are Mrs. Robert Low Bacon, Miss Mabel Boardman, Mrs. C. C. Bolton, Mrs. John C. Breckenridge, Mrs. W. R. Castle, jr.; Miss Alice Clapp, Mrs. Bayard Cutting, Mrs. Frederic A. Delano, Mrs. James C. Dunn, Mrs. W. W. Galbraith, Mrs. Charles Evans Hughes, Mrs. Oscar Jarecki, Mrs. F. A. Keep, Mrs. Henry Leonard, John Ellerton Lodge, Mrs. Jacob Leander Loose, Mrs. Adolph C. Miller, Mrs. Edwin B. Parker, William Phillips, Mrs. David A. Reed, Mrs. Harlan Fiske Stone, Mrs. Hugh Wallace, Mrs. Edward C. Walker, Mr. George Weckel, and Mrs. C. C. Williams.

WASHINGTON, D. C.
HERALD

MAY 14 1933

New Concert Series Likely

Although no statement is yet forthcoming from Symphony Hall, there is a very strong likelihood that Washington's concert calendar in 1933-34 will be augmented with three performances of the Boston Symphony Orchestra, according to Dorothy Hodgkin Dorsey, local representative of the orchestra.

Only a month has elapsed since the orchestra officials first sounded out Washington sentiment toward a Boston Symphony series here next season, yet in that short time, no less than 25 boxes—exactly one-half of the total boxes available at Constitution Hall—have been taken through the efforts of a box committee, headed by Undersecretary of State William Phillips, who is, himself, a trustee of the orchestra.

Additionally, over 7,000 Washington music-lovers have been forwarded questionaires, in which they were requested to set forth their willingness to subscribe to such a series, and the response from this questionaire, it is understood, has been sufficiently encouraging to impel the orchestra management to retain three dates previously tentatively reserved at the D. A. R. auditorium.

If the orchestra comes to Washington, it will be heard on Wednesday, November 15; Tuesday, January 30, and Wednesday, April 4, all afternoon concerts at Constitution Hall at 4:40 p. m. The season prices will run from $3 to $9 for the three concerts, with no government tax.

Sanroma Stars at Pop Concert

By MOSES SMITH

An enjoyable concert was the first of the Sunday evening Pops, led by Arthur Fiedler. With Jesus Maria Sanroma as soloist in the Liszt E-flat piano concerto, the program contained a polonaise, arietta and passacaglia of Handel, arranged by Hamilton Harty, Beethoven's fifth symphony, Strauss' "Till Eulenspiegel," and two Wagnerian excerpts—"The Flying Dutchman" overture and "The Ride of the Valkyres."

It goes almost without saying that Sanroma gave a dazzling exhibition of piano-playing in the concerto. He did more—not content with surface brilliance and dash, he infused into the fantasia-like measures at the opening, and into the slow section melodic beauty and the glow of sentiment.

He was aided by a surprisingly plastic orchestra under Fiedler—surprising in the light of the probable fact that the orchestra had had little rehearsal for this concert. Fiedler, indeed, was on his mettle all through the program. All things considered, the performance of the orchestra was the best testimonial of Fiedler's capacity as conductor that I have observed to date.

Here and there, in the symphony, one noted obvious routine. But one noted also, especially in the scherzo and finale, and in "Till," a clear conception, excellent choice of tempi and judicious balancing of the parts. In the other numbers, too, especially the well-orchestrated Handel, the performance tended to whet the appetite of the listener for a well prepared program under Fiedler.

The audience was large and most cordial throughout the concert. Smoking was permitted and refreshments served for the first time at a Sunday concert.

WASHINGTON, D. C.
POST

MAY 14 193

Many Boxes Aid Symphony From Boston

25 of 50 Taken for Concerts Planned for Capital Next Winter.

Prospects for a series of matinee concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, at Constitution Hall next season seemed brighter today with the announcement by Mrs. Dorothy Hodgkin Dorsey, local representative of the orchestra, that a total of 25 boxes, exactly one half of the 50 boxes available, had been subscribed through the efforts of the orchestra's committee on boxes, which is headed by Undersecretary of State William Phillips.

Those who have taken boxes, in the event the Boston Symphony management decides to give a series of concerts here in 1933-34, are Mrs. Robert Low Bacon, Miss Mabel Boardman, Mrs. C. C. Bolton, Mrs. John C. Breckenridge, Mrs. W. R. Castle, jr., Miss Alice Clapp, Mrs. Bayard Cutting, Mrs. Frederic A. Delano, Mrs. James C. Dunn, Mrs. W. W. Galbraith, Mrs. Charles Evans Hughes, Mrs. Oscar Jarecki, Mrs. F. A. Keep, Mrs. Henry Leonard, Mr. John Ellerton Lodge, Mrs. Jacob Leander Loose, Mrs. Adolph C. Miller, Mrs. Edwin B. Parker, Hon. William Phillips, Mrs. David A. Reed, Mrs. Harlan Fiske Stone, Mrs. High Wallace, Mrs. Edward C. Walker, Mr. George Weckel and Mrs. C. C. Williams.

In addition, responses are being received from a large number of known Washington music lovers who were mailed a questionaire, asking them to register their subscriptions with the orchestra's local representative. These responses, Mrs. Dorsey has indicated, emphasize the desire of potential subscribers for a change from the deluge of modern music that has prevailed locally for several seasons. A number of responses made their subscriptions contingent on programs excluding this type of music.

Globe **MUSIC** May 15

SYMPHONY HALL

First Sunday "Pop" Concert

The series of Sunday "Pop" concerts in Symphony Hall began last evening with an admirably chosen program of symphonic music. This list ranged more widely than has been the rule—if memory is correct—at Sunday "Pop" concerts in the immediate past. Both variety and proportion were respected. Beginning with a Handel Polonaise, Arietta, and Passacaglia as arranged by Sir Hamilton Harty, Mr Fiedler progressed through Beethoven's Fifth Symphony, Richard Strauss' tone poem "Till Eulenspiegel," Liszt's E-flat piano concerto, with Jesus Maria Sanroma as soloist, and two Wagner excerpts. One hopes that this type of program—with proper admissions from the modern repertory—will prevail at future Sunday "Pops."

To increase the general pleasure, there was smoking and serving of refreshments at tables. The audience seemed to enjoy all this—music no less than extraneous features—for there was little conversation while the orchestra was playing.

Mr Fiedler achieved a personal "reading" of Beethoven's symphony, one distinctly moderate and middle-course in style, but one which conveyed a sense of the symphonic structure. This was sensitive conducting, testifying to Mr Fiedler's growth as a recreating leader. The various voices were kept in just balance, and the rhythm was superb. On the other hand, he failed more than once, in the finale, to make proper contrast between the sweeping lyrical phrases and Beethoven's staccato jubilations.

The succeeding numbers, including Strauss' difficult and involved tone poem, were agreeably performed, although a few loose ends were left hanging in Wagner's "Flying Dutchman" overture.

Mr Sanroma's performance of Liszt's not too fastidious concerto was sensitive and delicate, with unusually fine tone in the "tuny" sections. ("Tuny" is just the word. Vernon Blackburn defined a tune as overripe melody. These of Liszt are fairly dropping off the symphonic apple tree.) The pianist makes it more a polished miniature, however, than an imposing, grandly proportioned musical sculpture. Some wrong notes did not detract measurably from the worth of his playing. Mr Sanroma has progressed as an interpreter of 19th Century music.

Herald **MUSIC** May 15

POPS CONCERT

The Pops concert at Symphony hall last evening, was unique in that, for the first time, refreshments accompanied the classics. Beer and pretzels having come back to assist one in enjoying the Strauss waltzes and German student songs, now even the Sunday symphonic programs are to be enhanced with ice cream and lemonade. There is progress. Here was the program:

Handel—Polonaise, Arietta, and Passacaglia
(Arranged by Sir Hamilton Harty)
Beethoven—Symphony No. 5 in C minor, Op. 67
Strauss—"Till Eulenspiegel's Merry Pranks"
Liszt—Pianoforte Concerto, No. 1, in E-flat
Solo—Jesus Maria Sanroma
Wagner—Overture to "The Flying Dutchman"
Wagner—"The Ride of the Valkyries," from "The Valkyrie"

The players of the symphony orchestra who compose the Pops orchestra are never listed by name. They are simply "85 players." The whole orchestra, as a matter of fact, achieves a kindred anonymity, and its accompanying virtues and faults.

The marked individuality of the orchestra, as an expressive group, under Dr. Koussevitsky, drops off it with the end of the regular symphony season. The orchestra is tired, and the Pops audiences devote at least a third of their attention to eating and drinking, or to waving glad hands at recognized friends. Discipline goes, and with it polish.

But in the loss of individuality and virtuosity as an orchestra, the Pops orchestra gains, in its very loss of a distinct character, a certain ordinariness of approach to music which is often refreshing, and which is very good for Boston audiences, just as it is good for a devotee of Anatole France in limited editions to read Dickens in a poor one, and an occasional detective yarn.

The orchestra's playing last night was ragged—in the "Till" somewhat dull, in the Liszt concerto jumpy. Perfection of ensemble was not there, nor brilliance or suavity of tone, nor startlingly effective dramatic contrasts. But it was good to hear the music "rough-hewn" for a change—to savor, through the mistakes, its form and to let the fired imagination glimpse its possibilities.

This is not to say that the Pops concert orchestra is not a good one; it is far better than average, and much better than many cities ever hear. But we have been spoiled by near-perfection, and by our rapt attention to it. It is a healthy thing to sit and listen casually to good music casually played.

E. B.

The Pops May 13

On Sunday—Elsewhere on this page Mr. Fiedler's program for the first Sunday Pop, tomorrow evening, is printed. The notable numbers are three sonorous pieces from Handel; Beethoven's Fifth Symphony; Strauss's "Till Eulenspiegel"; Liszt's Piano-Concerto in E-flat major, with Mr. Sanromá playing the solo-part for the second time in Boston. It is to be noted also that, by grace of the changing times, drinks and other "refreshments"—beer included—will be sold as usual; while smoking will be permitted as on week-days. In a word on a Sunday, as well as on a Monday or a Saturday, Symphony Hall will wear familiar aspect.

On Tuesday—The annual "Harvard Night" falls this spring on Tuesday, May 16, with the Glee Club assisting in two groups of songs. Dr. Davison, making a last appearance in Boston before he departs on "sabbatical year," will conduct the choir. Otherwise the program brings the overture to Offenbach's opéra-bouffe, "La Belle Hélène"; Rimsky-Korsakov's "Caprice on Spanish Themes"; the serio-comic numbers, pleasantly remembered, from Walton's and the Sitwells' "Façade."

On Thursday—A repetition, with new decorations and diversions, of the "Gay Nineties Nights" of last spring is announced for Thursday. Again all comers are invited to wear the dress of those distant and amusing times. Stereopticon slides, old songs, "Campus Memories," a resurrected "Hearts and Flowers" and "Prestidigitations by the Musical Magician" will add expected flavors.

Other Evenings—On Monday, Wednesday, Friday and Saturday, Mr. Fiedler's programs will run more ordinary course. For freshening, Miss Ippolito, the violinist, will be heard on Monday in the finale of Mendelssohn's Concerto. . . . . On Wednesday Mr. Sanromá will play the piano-part in Gershwin's "Rhapsody in Blue." . . . . On Friday the lovers of Handel's so-called Largo will be gratified anew; while the musically curious may hear the overture to Boeldieu's forgotten opera, "The Caliph of Bagdad." . . . . . On Saturday Mossolov's "Soviet Foundry" will resound again, and last, but not least, the musically-minded Secretary of the Treasury will celebrate the President in a "Grand March: Franklin D. Roosevelt."

Plays and Pl

Trans May 15

Bostonians Do Not Abuse Opportunities

New Freedoms at Sunday Pops, "Till" and the Audience Liszt Notably Played

IN departure from long-standing rule and custom, drinks were obtainable at the first "Sunday Pop," last evening, and smoking was permitted. That is to say, the tabled floor of Symphony Hall wore on the first day of the week the aspect that, in May and June, it usually wears on the third or the fifth. Federal and State law imposed one restriction—that alcoholic content should not rise above three and two-tenths per cent. A house rule imposed another—that no drinks should be served while the music was proceeding. Otherwise the regulations that spring after spring compelled the tenants of the tables on Sunday evening to sit empty-handed, empty-lipped, and a little absurd to those that contemplated them from the balconies, were waived. Intelligence, good will and sympathy with the manners and customs of the times now sit in authority at the State House and make—or rather unmake—the rules for Sunday entertainment.

Certainly no audience could have been more discreet with these new freedoms. The strictest upholder of "Sabbath observance" could not have detected the smallest sign of liberty degenerating into license. Most of the tables were occupied, much as they are on a Tuesday or a Thursday, but by rather quieter folk. Mr. Fiedler and the orchestra could hardly have asked closer attention from their audience above or below stairs—and that to a program including a full symphony of Beethoven, a piano-concerto of Liszt, a shorter tone-poem of Strauss. Some that were watching for consequences of the new dispensation have seen and heard, in their time, church-congregations in which there were more rustlings, whisperings and inopportune goings and comings. Most at the tables smoked. To do so, indeed, seemed the more coveted privilege. A considerable number ordered, and consumed, drinks, but everywhere sedately. In four words a more decorous audience were hard to imagine. The State House need have no fear that its wisdom and good will may be abused. At The Pops on Sunday evenings, Boston now, if belatedly, takes its place in the world of nineteen, and not seventeen. thirty-three.

Musically, the incident of the evening was the performance of Liszt's Concerto in E-flat major, with Mr. Fiedler conducting and Mr. Sanromá as pianist. At the request of Dr. Koussevitzky, Mr. Sanromá prepared the piano-part, somewhat hastily, for a Tuesday matinée last March. Now he was both more secure and more elastic. Dr. Koussevitky seemed disposed to refine upon the Concerto, while from the conductor the pianist took cue. Mr. Fiedler, for his part, was now minded to free, vigorous, sonorous, even flamboyant performance. Evidently also, Mr. Sanromá inclined to this true Lisztian vein.

The fortunate outcome was no reticence and no evasion. The piano took over the motivs that usually the orchestra first sounded. It developed and embroidered them, firm of line, plentiful of color, large and frank in mood. There was no sparing of orchestral or pianistic sonorities; no shirking of displayful measures. The passage marked Quasi-Adagio was warmly sung. The Allegro Vivace went in light and sparkling brilliance. Forthright and imposing was the re-assembling in the Allegro Marziale, of all that has gone before. The Finale, from the trills onward, struck fire. "If you believe in Liszt, play him full-voiced and full-blooded," Busoni, who did believe, told his pupil, Michael Zadora. Mr. Sanromá and Mr. Fiedler played as though they also believed, and this Concerto, which some are fain to believe hackneyed and trumpery, was alive and rich and romantic again. The Latins succeed best with Liszt; they answer to his quasi-Italianate voice. With all his cosmopolitan training and Bostonian living, the Latin still lurks in Mr. Sanromá.

For the first time, unless memory slips, an audience at a Pop Concert listened to Strauss's "Till Eulenspiegel," and without the "synopsis of scenes" that a program-book usually supplies. Unless present hearers had heard the piece in symphonic setting, they may never have suspected Till spreading confusion in the market-place, Till flirtatious among the burghers' wives, Till on trial and condemned, Till teetering this way and that in knavish glee. What they did hear was Strauss's Rondo as music. Unmistakably it held them by its agility, bite and color; its hearty humors; its pictorial quality, however vague; its immediate suggestion of a tour de force. And there are wistful measures to begin and end. "Once upon a time, poor old chap." . . . Usually, the nearer a piece of music draws to our own time, the more penetratingly and projectingly Mr. Fiedler plays it. "Till Eulenspiegel" was no exception; while no orchestra may escape the Straussian exhilaration.

For the rest a Polonaise, Arietta and Passacaglia, edited out of Handel's endless store by Sir H. Harty, curious for the quicker pace and the lighter rhythm of the Poloniaise in comparison with later treatments of that stately dance; pompous and sonorous enough in the closing pages of the Passacaglia to gratify those elderly ears that cannot hear Handel without covert sneers at Bach. Then Beethoven's Fifth Symphony, rather out of the fashion at Symphony Hall but still dependable with any audience, even if in no more than intelligently literal performance likely enough unrehearsed. Finally the overture to "The Flying Dutchman" out of Wagner's youth and the Ride of the Valkyrs out of Wagner's prime. . . . Incidentally, but notably, a young clarinetist, Valerio by name, said to be Portuguese and Conservatory-bred: plainly a desirable addition to the orchestra.

With a "Musical Magician" Added

More 'Nineties' at The Pops, Fewer Costumes, Better Stage-Show

May 19

THE gay Nineties still make entertainment for the depressed Thirties. A year ago The Pops, half-discovered, half-invented them; twice drew the town to see and hear. The infection spread. Neither summer heat, nor autumn frost, nor winter cold might nip it. By mid-February "Beware of Imitations" might have been reasonable proclamation from Symphony Hall. Instead it waited submissively for its hour: last evening again invited all and sundry to the real thing. They came in numbers sufficient to fill both balconies and a floor close-packed with tables. But fewer of them than heretofore—as it seemed to the casual bystander—donned for the smiles of May, 1933, the modes and confections of 1893.

True, the Gibsonian hat, the Gibsonian coiffure, the leg o'mutton sleeve, the flowing skirt, the veil and also the parasol, were to be seen from table to table. True also the fore-and-aft cap, the frock coat, the top-hat with high and curly brim, possibly a box-coat or two, certainly a deal of additional whiskerage, could also be descried. As usual two prizes were awarded. (Fancy taking home a stuffed bird in a glass case with a plush bottom!) None the less the impression lingered that more had come to observe than be observed. Since the passion for dressing-up springs eternal in the human breast, the presumption is that Bostonian trunk-rooms and suburban attics yield no more forty-year-old finery. Even the new beer-age could not conjure it into being.

The stage-show made amends. It began after Mr. Fiedler and the orchestra had played numbers for which the listening nineties had clapped loud hands: the overture to "Martha," not forgetting the "von" before the name of the ennobled Austrian who wrote it; a Cavatina from Raff long since suffocated in its own sweetness; a potpourri from "The Mikado" and the Second Rhapsody of Liszt, both persisting into this present day. Then Mr. Wilson, having conned anew the advertisements of the period, outspread his "finds" upon stereopticon slides. There were bathing suits, of course, and corsets, and nighties, and bustles; horse-cars no less and "bicycles built for two"; even a "horseless carriage" which is an automobile in germ. There were amusing captions as well; while we all laughed as heartily at this ancient raiment as our children will at out saucer-hats and saddle-shoes.

Next "Campus Memories," which was to say a succession of songs and ballads with the mark of the nineties upon them, whatever the actual date. "Solomon Levi" was there, for example, and "Juanita," and "Jingle Bells." There was reason to believe that many in the house knew most of them even into these thirties; waived self-consciousness (which is Bostonian melody) and sang. . . . Next the innovation—nothing less than Harrell, "the musical magician," accompanied by Mr. Caughey with the harp. Upon the bells and the water-glasses the newcomer played; out of incongruities patched together a portrait of a lady in rear view on her bicycle; touched climax when he drew from his mouth not only yards of tape but a rabbit within them enmeshed. (After all the cigarette-sellers have not revealed every trick.) Finally, the "song favorites" of last spring from "The Bowery" to "After the Ball" to the "Hot Time in the Old Town." A year ago a "Gay Nineties Night" at the Pops was a sartorial extravaganza. Now with a new edge from the stage, it is also a good show—"the source of innocent merriment" that the orchestra had thumped out in the Mikado's song. H. T. P.

RIDAY, MAY 19, 1933 Post

MERRY WITH 'GAY NINETIES' AT POPS

Songs and Costumes of That Period Feature Last Night's Performance at Symphony Hall

THE GAY NINETIES AT THE POPS

Photo snapped at Symphony Hall last night shows three young women in costumes of that ancient period. Left to right, Mrs. C. Stenstrom, Miss Helen Schmitz and Miss Lily Nyberg.

BY GRACE DAVIDSON

With glasses raised to better days, a capacity crowd welcomed and sang to the second annual opening of "The Gay Nineties" season at the "Pops" at Symphony Hall last night.

Old time liverwurst between two one inch thick slices of rye bread and foamy amber beer created the mood for a sentimental sigh or two when Conductor Arthur Fiedler lead his orchestra into "Hearts and Flowers," recalling memories of that night so long ago when a rose was pressed into the family album after an evening at the Pops.

THREE GENERATIONS THERE

At last night's Pops at least three generations were well represented. And the youngsters who did dress up for the occasion, dressed up in relics from the trunks of granddad and grandmama. Many a frock coat worn must boast at least one salty little spot from a tear of some fair one of those "hearts and flowers" days when ladies did indulge in some emotional weeping on the bosom of their beloved on the way home in the hansom.

One Back Bay inhabitant said that he was wearing the same formal attire he wore 40 years ago on the night that he first "popped" the question at the Pops to a certain lady. Last night he was taking her granddaughter, for unfortunately the lady refused, wept a little on his shoulder and married another. His reward was that 40 years later he was taking her granddaughter to the same Pops on a "Gay Nineties Night."

More Men Than Women There

There were more men than women present. There were tables galore of the girls out for a good time. The merry blades of old, the modern young gallants must have been yawning at the club or shouting at a wrestling match, if there was one, while the girls took a night off at the Pops, which wasn't fair at all. Yet the girls, from 16 to 60, had a gay time and sang in fine voices to the beat of Mr. Fiedler's precise baton.

The audience was larger last night than on the first gay nineties night of last season, but there were fewer in costume. A large crowd stood outside waiting to watch those in gay nineties costumes enter. There was the flash of cameras and the same general curiosity, but for some strange reason many who came in costumes last year absented themselves last night, or if they came, came as spectators. There were not more than a hundred in costume. However, judges who awarded the prizes said that the authenticity of the costumes was high above last year's variety. There was a great zest and spirit demonstrated among the crowd. As Mr. Fiedler said, "This occasion belongs to the audience. It is their show and they like it because it is their show and can take part."

Old Songs Were Sung

All the old songs of the days of bustles, leg-of-mutton sleeves, and pompadours were sung. And, when that song which begins, "Casey would waltz with a strawberry blonde while the band played on," was sung, many in that audience could not help but look around smilingly. The strawberry blondes had disappeared, but in their place last night was a healthy crop of platinums.

Some of the very ultra modern costumes worn looked so much like the gay nineties costumes that it was hardly necessary for the wearers to ransack attic trunks for musty costumes of a bygone period. The little flat sailors and the broad shoulder puffs, created by the very modern Elsa Schiaperelli, are not a far cry at all from those worn by grandmothers of the mauve period.

Came on Bicycles

A party of four, two Harvard boys and two girls, "bicycled in" from the Lowell House on Harvard square. They were slightly winded on arrival and the young women were not in the best of spirits. Arthur Fiedler arrived in a gas automobile, vintage of 1900.

Laning Humphrey and his sister, Caroline, a well known local actress, received first prize for the most ridiculous costumes. The prize was a live bird of the pheasant variety. Mr. Humphrey was dressed in a motorist costume of 1898 and Miss Humphrey as a bar maid.

The general programme embraced a number of popular pieces of the nineties. Liszt's "Second Hungarian Rhapsody" and [illegible] "Mikado" [illegible]

large rounds of applause. The next "Gay Nineties" night scheduled shortly will be known as "the Stein Night" and will be in costume.

"GAY NINETIES" COSTUMES AT POPS

Left to right, Miss Madelyn MacKinnon, Miss Edith Baker, Miss Eleanor Murray and Miss Eleanor Hale, four members of the Firnabank Club of the First National Bank of Boston, whose "Gay Nineties" costumes caused much applause at last evening's Pops concert.

'Gay Nineties' Night at Pops Proves So Popular It Will Be Repeated

May 19, ~~Herald~~

Last evening's pops concert at Symphony hall was a "Gay Nineties" night of such popularity that another is being planned for the many unable to obtain seats last night. It was a unique concert for Arthur Fiedler's orchestra, and the audience loved it and asked for more. The first group of Wagner, von Flotow, Raff and Liszt received conventional attention, but beginning with the encore "La Paloma," favorite of Latins and played when Maximilian was shot, the whole hall hummed the tunes. In "Campus Memories" and old song favorites Arthur Fiedler applauded his listeners as they applauded him.

There was a duck under glass, a white rabbit, musical glasses played by F. O. Harrell and stereopticon slides, many taken from the Police Gazette. The duck was stuffed mallard, an achievement of taxidermy not culinary art, and the white rabbit was part of some very good magic by Mr. Harrell. The stereopticon of A. H. Wilson showed Fiske Warren in a horseless carriage of 1895; bustles, folding bath tubs, dye for whiskers, ladies of the chorus with no aenemic tendency and myriad costumes that are echoed in today's fashions.

The Firnabank Club of girls from the First National Bank of Boston had over 100 friends and members there and their authentic plumes, ruffles, huge, heavy hats and trailing skirts were the centre of all eyes. Miss Mary Wall is the president of the club and Miss Lillian Salomone organized the party. Miss Ruth Hamilton wore a mauve decade costume of heliotrope faille trimmed with magenta. Miss Betty Haywood was in embroidered organdy with three cerise plumes in court fashion and Miss Constance Sager wore one of the embroidered batiste gowns that have had so popular a fashion revival.

ORDERS SOUTH BOSTON MOTOR RACING STOP

Declaring that the pepole of South Boston must be protected and that automobile racing through the streets must be stopped, Judge William J. Day yesterday fined two South Boston men for automobile law violations and sent one of the pair to jail for two months.

William McMillan, of Fourth street, was fined $25 for driving without a license and given two months for reckless driving. Joseph LaPaglia of Champlain street was fined $10 for allowing an unlicensed person to drive his car. The pair were captured Tuesday night after a three-mile chase, during which three shots were fired by Patrolman Edward Shea of the City Point station.

THE CHRISTIAN SCIENCE MONIT

Pulling Up With a Flourish

By a Staff Photographer of THE CHRISTIAN SCIENCE MONITOR

Mr. Arthur Fiedler, Conductor of the Symphony Hall Pop Concerts, Arriving Last Night in a Schacht Motorcar of 1900 Vintage to Direct the First "Gay Nineties" Program of the Season. Mr. J. B. Brady Is the Chauffeur.

Music

"The Gay Nineties"

Bicycles built for two, bustles, picture hats and songs and stereopticon slides from the turn of the century marked the first "Gay Nineties" program of the season, at the Symphony Hall Pops last night. The affair was not merely a repetition of the similar events inaugurated last year. There were several new features. One of the most popular was the series of slides prepared by Mr. A. H. Wilson showing customs and costumes of a third of a century ago, each introduced by a descriptive title. The fashions for women of course caused most hilarity, but there was much amusement over the advertisements of bathtubs and over the rapid transit facilities of the period. The "Musical Magician" (Mr. F. O. Harrell) supplied a number in which the musical glasses were prominent. Members of the Firnabank Club of the First National Bank lent a charming costume touch to the scene on the floor.

Of course there was music, too. Campus Memories were revived by a medley of tunes played by the orchestra and sung by at least a part of the audience; and the audience was really the chief performer in the final group of Old Song Favorites. Oh, yes; the orchestra under Mr. Fiedler played some symphonic numbers too. Another "Gay Nineties" Night is promised soon, to satisfy the large numbers of persons who could get no nearer to the festivities last night than the lobby.

L. A. S.

Business Men to Study State Judicial Procedure

Business methods applied to the courts of Massachusetts is the objective of the Committee on Judicial

Tonight at the Pops

Military Polonaise	Chopin
"The Caliph of Bagdad," Overture	Boiëldieu
"Rêve Angélique"	Rubinstein
"Danse Macabre"	Saint-Saëns
"Schéhérazade," Finale	Rimsky-Korsakoff
Largo	Handel
"Rienzi," Overture	Wagner
"The Band Wagon," Selection	Schwartz
"March of the Toys"	Herbert
"Wien bleibt Wien," March	Schrammel

BOSTON EVENING TRANSCRIPT, WEDNESDA

Music and Musician

Home-Bred

Manuel Valerio

New Clarinetist of the Symphony Orchestra Whom Quick Ears Discover These Spring Evenings at The Pops

New-Bedford Born He Comes of Good Portuguese Stock. To Develop a Youthful Talent He Studied for Seven Years at the New England Conservatory under Sand, Arcieri, Vannini and Polatschek; Proved His Ability in the Conservatory Orchestra; Now Passes to Symphony Hall

Page Six May 21

Plays and Players

Composers, Conductors, Musicians

Dr. Koussevitzky in London, Homage to Gershwin, The Violinists

FOR the first time in eight years Dr. Koussevitzky has revisited London. Last week he conducted there in three concerts of a spring festival arranged by the British Broadcasting Corporation. In them he traversed music of Sibelius, Chaikovsky, Bax, Walton, Beethoven. (The mails should soon bring reviews.) Meanwhile he renewed old acquaintance; canvassed British composers; dispensed the customary interviews. One, full of British self-complaisance, deserves re-printing, from The Daily Telegraph:

"Mr. Serge Koussevitzky, the famous Russian conductor of the Boston Symphony Orchestra, declared yesterday that the outstanding feature in the world of music today was the renascence of the art now flowering in England. Mr. Koussevitzky arrived in London to conduct three concerts at the B. B. C. festival.

"'Your English composers,' he said, 'are producing works in the grand style. No other country has such wealth of music, such a school'—and he went on to tell me in French how Boston audiences appreciate Vaughan Williams, Bax and Walton. Especially, at the moment, William Walton. Just before leaving America Mr. Koussevitzky conducted three performances of 'Belshazzar's Feast'—the first in the United States.

"'It had a triumph, un succès énorme, formidable,' he said. 'I had been preparing it all the winter. It deserved to be a good performance—forty-six chorus rehearsals with the choirmaster, three more with me, and then five with chorus and orchestra together, after I had held four rehearsals with the orchestra alone.' Mr. Koussevitzky smiled as he recorded this little labor of preparation for 'Belshazzar's Feast.'

"'Walton's work is difficult,' he added, and with clenched fists recalled how the voices make their first entry. For a second he was the dynamic conductor who used to stir London to frenzy in the post-war years, and a chorus filled the quiet afternoon expanse of the lounge of his hotel. The vision passed, and he went on placidly sipping his lemon and water. Yes; English music was grand stuff. Much of it they played constantly in Boston—Bax's Second Symphony and Vaughan Williams's 'Pastoral.' And naturally they enjoyed Lambert's "The Rio Grande.'

"But there was a glint in his eye as he said that he was glad to know that our English orchestras were now worthy of our composers. 'They used not to be,' he added, 'and that is one reason why I have not visited London for eight years.'"

. . . There is only to add in passing that Vaughan Williams's "Pastoral Symphony" has been played at exactly one pair of Symphony Concerts—last January, when Mr. Burgin was deputy conductor. Nor has "The Rio Grande" been repeated since the first performances in Boston in the spring of 1931.

"The Persistent Rhapsody"

Under this headline in the New York Sun, Mr. Henderson discoursed amiably, the other day, about George Gershwin's "Rhapsody in Blue," now in usual vogue, here in Boston, at the Pop Concerts: "The cheers which this writer emitted when he heard the first performance were well justified. He has heard that blessed old rhapsody since that time in a hundred thin disguises. Jazz composers themselves have been enslaved by it. Over and over they repeat its melodic germs. They even steal the orchestral idioms and afterward tell us that all these were invented by Mr. Grofé. Maybe they were. The admrable Gershwin has not given us anything else better than this rhapsody. It remains the most successful attempt to treat jazz-music in artistic form.

"However, we are not at all concerned about the comparative merits of jazz compositions. Like all other popular music, they come and they go and when they are gone, they are gone forever. Which is the chief difference between what is called popular music and what is even less accurately called 'classical.' Great music is never gone. It persists in being heard all over the world year after year and by generation after generation. The songs and fox-trots, which agitate the souls of the entire people for two or three or four months every year, are not tolerated by them the next year. So it is not worth while to strain our minds trying to determine which is the best. If the 'Rhapsody in Blue' keeps itself alive, it scores a hit."

THIS CLIPPING FROM THE
NEW BEDFORD, MASS.
MERCURY

(2)

MAY 19 1933

New Bedford Youth Under Contract with Boston Symphony

Manuel C. Valerio, clarinetist, of this city and Boston, who is under contract with the Boston Symphony Orchestra for next season, was given this welcome by H. T. Parker, music and dramatic critic of the Boston Transcript. In reviewing last Sunday's Pop program, H. T. P. went out of his way to remark:

"Incidentally, but notably, a young clarinetist, Valerio by name, said to be Portuguese and Conservatory-bred: plainly a desirable addition to the orchestra."

Mr. Valerio, a pupil of Raposo and Da Costa in this city, earned his advanced musical training by work in the Skinner organ factory. Sand, Arcissi and Vannini have been his instructors. Recently, he has played in the orchestra of the New England Conservatory of Music. He has already substituted in the Boston Symphony Orchestra, and has been commended by Koussevitsky.

NEW BEDFORD, MASS.
MERCURY

MAY 19 1933

New Bedford Youth Under Contract with Boston Symphony

Manuel C. Valerio, clarinetist, of this city and Boston, who is under contract with the Boston Symphony Orchestra for next season, was given this welcome by H. T. Parker, music and dramatic critic of the Boston Transcript. In reviewing last Sunday's Pop program, H. T. P. went out of his way to remark:

"Incidentally, but notably, a young clarinetist, Valerio by name, said to be Portuguese and Conservatory-bred; plainly a desirable addition to the orchestra."

Mr. Valerio, a pupil of Raposo and Da Costa in this city, earned his advanced musical training by work in the Skinner organ factory. Sand, Arcissi and Vannini have been his instructors. Recently, he has played in the orchestra of the New England Conservatory of Music. He has already substituted in the Boston Symphony Orchestra, and has been commended by Koussevitsky.

COMMENT CONCERNING MUSIC AND MUSICIANS

Globe May 21

Fourth Week of "Pops"

The fourth week of "Pop" concerts in Symphony Hall, which begins tomorrow evening, will be distinguished by two appearances, with the orchestra, of Hans Wiener and his group of dancers. They will dance Tuesday and Wednesday in response to popular request which followed their first appearances there a fortnight ago.

Sunday night, May 28, will bring the second Sunday concert of the season, enhanced by the addition of refreshments and smoking. The program will be devoted to Russian music featuring numbers of Tchaikovsky,.

A new departure is announced for Monday night, May 29. This will be "artists night," and the lobbies of Symphony Hall will be at the disposal of all artists who wish to bring their pictures for exhibition. Each artist may bring one picture, and put a price upon it if he wishes. Arthur Fiedler is planning an appropriate "artists" program. All who may be interested in showing their work will be given particulars upon inquiry at Symphony Hall.

The Ladies Helping Hand Society have taken the entire house for tomorrow evening's concert. There will be no public sale.

The programs for this week follow:

Tuesday—"Entrance of the Boyards," Halvorsen; Ballet Suite, Rameau-Mottl; "Traumerei," Schumann; "Polonaise," Liszt; "Virginia," a Southern rhapsody, Haydn Wood; "Thais," meditation, solo violin, Julius Theodorowicz, Massenet; "La Valse," choregraphic poem, Ravel.

With Hans Weener, Otto Ashermann and Group of Dancers—"Golliwog's Cake-Walk," Debussy; "The Foolish Virgins," Dvorak; "Danse Grotesque," Schubert; "Persian Ballet," Borodin.

Wednesday, Coronation March from "The Prophet," Meyerbeer; "Fingal's Cave," overture, Mendelssohn; "Jealousy," Gypsy tango, Gade; Natchez on the Hill," Virginia country dance, Powell; "Tosca," fantasia, Puccini; Largo, (Solo violin, harp, organ and strings), Handel; Overture Solennelle, "1812," Tchaikovsky. With Hans Wiener, Otto Ashermann, and group of dancers; "The Foolish Virgins," Dvorak; "Circus," Fucik; "Persian Ballett," Borodin.

Thursday. Program to be announced later.

Friday, French Military March, Saint-Saens; "The Marriage of Figaro," overture, Mozart; Variations on the Austrian National Anthem, from the String Quartet, Op. 76, No. 3, Haydn; "Lohengrin," Finale of Act 1, Wagner; "Pathetic" Symphony, Third Movement, Tchaikovsky; Suite, Corelli; "Bolero," Ravel; "Gypsy Love," selection, Lehar; Barcarole from "The Tales of Hoffmann," Offenbach; "El Capitan," Sousa.

Saturday—March, "Schechenyi Indulo," Fahrbach; "The Roman Carnival," overture, Berlioz; Andante Cantabile, Fourth Symphony Third Movement, Tchaikovsky; "Lohengrin," prelude, "Rienzi" overture, Wagner; "Rhapsody in Blue," piano solo; Jesus Maria Sanroma, Gershwin; "The Cat and the Fiddle," selection, Kern; "Congress Dances," waltz, Heymann; "Stein Song," march, Bullard.

Sunday—Russian-Tchaikovsky program, "Le Coq d'Or," introduction and wedding march, Rimsky-Korsakov; "Russian and Ludmilla," overture, Glinka; Dances and Songs of the Ghetto, Weprik; "Christmas Eve," suite, Rimsky-Korsakov; Fourth Symphony, finale, waltz from the Serenade for Strings, overture Solennelle, "1812," Tchaikovsky; "Soviet Iron Foundry," Mossolov; Volga Bargemen's Song, arranged Jacchia; "Caucasian Sketches," Ippili Ivanov.

FOURTH WEEK OF THE POPS

Her May 20

The fourth week of the Pops at Symphony hall, with Arthur Fiedler and an orchestra of 85, starts Monday evening. On Tuesday and Wednesday evenings Hans Wiener and his dance group will reappear. Sunday night, May 28, brings the second Sunday concert of the season, with refreshments and smoking privileges as added inducements.

MONDAY EVENING, MAY 22

Procession of the Sardar	Ippolitov-Ivanov
"In the Spring," overture	Goldmark
The Old Refrain	Kreisler
"Die Meistersinger," prelude	Wagner
"Peer Gynt" suite	Grieg
"Scheherazade"—The Prince and the Princess	Rimsky-Korsakov
Marche Slav	Tchaikovsky
"Of Thee I Sing," selection	Gershwin
"Volga Bargeman's Song"	Arr. by Jacchia
"Franklin D. Roosevelt," march	Woodin

TUESDAY EVENING

Entrance of the Boyards	Halvorsen
Ballet Suite	Rameau-Mottl
Traumerei	Schumann
Polonaise	Liszt
Virginia, A Southern Rhapsody	Haydn Wood
"Thais," meditation	Massenet
Solo violin—Julius Theodorowicz	
"La Valse," choregraphic poem	Ravel

HANS WIENER
Otto Ashermann, and group of dancers

Golliwog's Cake-Walk	Debussy
The Foolish Virgins	Dvorak
Danse Grotesque	Schubert
Persian Ballet	Borodin

WEDNESDAY EVENING

Coronation March from "The Prophet"	Meyerbeer
"Fingal's Cave," overture	Mendelssohn
"Jealousy," gypsy tango	Gade
Natchez on the Hill, Virginia country dance	Powell
"Tosca," fantasia	Puccini
Largo	Handel
(Solo violin, harp, organ and strings)	
Ouverture Solennelle, "1812"	Tchaikovsky

HANS WIENER
Otto Ashermann and group of dancers

The Foolish Virgins	Dvorak
Circus	Fucik
Persian Ballet	Borodin

THURSDAY EVENING

Program to be announced

FRIDAY EVENING

French military march	Saint-Saens
"The Marriage of Figaro," overture	Mozart
Variations on the Austrian national anthem, from the String Quartet, Op. 76, No. 3	Haydn
"Lohengrin," Finale of Act 1	Wagner
Pathetic Symphony, Third Movement	Tchaikovsky
Suite	Corelli
Bolero	Ravel
"Gypsy Love," selection	Lehar
Barcarole from "The Tales of Hoffmann"	Offenbach
El Capitan	Sousa

SATURDAY EVENING

March, "Schechenyi Indulo"	Fahrbach
"The Roman Carnival," overture	Berlioz
Andante Cantabile	Tchaikovsky
Fourth Symphony, Third Movement	Tchaikovsky
"Lohengrin," prelude	Wagner
"Rienzi," overture	Wagner
Rhapsody in Blue	Gershwin
Piano solo—Jesus Maria Sanroma	
"The Cat and the Fiddle," selection	Kern
"Congress Dances," waltz	Heymann
Stein Song march	Bullard

SUNDAY EVENING

Russian-Tchaikovsky program

"Le Coq d'Or," introduction and wedding march	Rimsky-Korsakov
"Russian and Ludmilla," overture	Glinka
Dances and Songs of the Ghetto	Weprik
"Christmas Eve," suite	Rimsky-Korsakov
Fourth Symphony, Finale	Tchaikovsky
Waltz from the Serenade for Strings	Tchaikovsky
Ouverture Solennelle, "1812"	Tchaikovsky
Soviet Iron Foundry	Mossolov
Volga Bargemen's Song	Arr. by Jacchia
Caucasian Sketches	Ippolitov-Ivanov

---

short film subjects. A. C.

Fourth Week of Pops Announced

The Pop concerts in Symphony hall will open their fourth week on Monday night. Arthur Fiedler announces programs of interest to be performed by the Pops orchestra of 85 Symphony players.

On Tuesday and Wednesday, Hans Wiener and his group of dancers will give two return performances at the Pops in response to a general public demand, following the great success of their initial appearances.

Sunday night, May 28, will bring the second Sunday concert of the Pops season, enhanced by the addition of refreshments and smoking. The program will be devoted to Russian music, featuring numbers by Tchaikovsky.

Monday, May 29, is announced as the first Artists' night at the Pops.

Tonight's program follows:

Hungarian March, "Rakoczy"	Berlioz
"Poet and Peasant," Overture	Suppe
"Turkish March," from "The Ruins of Athens"	Beethoven
Soviet Iron Foundry	Mossolov
Fantasy on Themes from "Hansel and Gretel"	Humperdinck
Slavonic Dance in E minor	Dvorak
"Finlandia," Symphonic Poem	Sibelius
"Music in the Air," selection	Kern
Prelude in C sharp minor	Rachmaninoff
"Franklin D. Roosevelt," March	Woodin

Concert-Crier

May 20

The Pops

On Tuesday—"By general request," Hans Wiener, Otto Ashermann and their little troupe will return for another evening of the dance. This time, the numbers are Golliwog's Cake-Walk; Foolish Virgins; Grotesque Dance; Persian Ballet. Among the orchestral pieces are Ravel's "Waltz" and the "Meditation" from Massenet's "Thais."

On Wednesday—Mr. Wiener and his dancers will be seen again—in the favorite "Circus," in the Persian Ballet, in Foolish Virgins. John Powell's Country Dance, "Natchez on the Hill," smartens the program.

On Thursday—For the second time at these concerts Richard Strauss's sensuous and fiery tone-poem, "Don Juan." There is no more exacting piece, for conductor, orchestra and audience, in the repertory of The Pops. Mr. Casella tried it once in his time and it was well received. On the same program Mr. Fiedler is also turning back to the gypsy rhythms of Kálmán's "Countess Maritza."

Other Evenings—On Monday, usual course with Goldmark's timely overture, "In the Spring," for fresh flavoring, along with the march "Franklin D. Roosevelt." They clap it—or rather him—to the echo these nights at Symphony Hall. As composer among financiers, Mr. Woodin has Mr. Dawes beaten hands down. . . . On Friday, the March Movement from Chaikovsky's "Pathetic Symphony" and a selection from Lehár's operetta, "Gypsy Love." . . . On Saturday, the Scherzo for plucked strings from Chaikovsky's Symphony in F minor and the waltz in the film, "Congress Dances." One, Heymann, wrote it. Who has forgotten the swirl of the screened figures?

ARTISTS NIGHT, POPS

When the first Artists night is held in Symphony hall in conjunction with the Pops, Monday, May 29, the spacious lobbies of the hall will be at the disposal of all artists who wish to exhibit their pictures. Each artist may show one picture He even may put a price on it. During the intermission the audience will inspect the exhibits. Further information as to this event may be obtained at Symphony hall.

H. May 21

197

The Pops Next Week

Trans May 25

On Sunday

WHILE Dr. Koussevitzky will have none of the Soviet composers at the Symphony Concerts, Mr. Fiedler occasionally gives ear to them at The Pops. To the current repertory he added Mossolov's "Iron Foundry," now persisting through a second spring. Next Sunday evening he will expose to Boston another piece from Soviet hands—Alexander Weprik's "Dances and Songs of the Ghetto." On this side of the Atlantic it is by no means friendless. Mr. Stokowski and the Philadelphia Orchestra included it in their concerts last winter; Mr. Toscanini and the New York Philharmonic Society in theirs. Weprik himself came out of Russian Poland; now in his early thirties dwells and teaches at Moscow. Before the revolution, Wendling at Liepzig and Janacek at Prague schooled him. After the revolution he completed his studies in Moscow under Miaskovsky. He has written for orchestra and in smaller forms. Russo-Jewish music has particularly attracted him.

These "Dances and Songs of the Ghetto" date from 1927. They are said to be actual folk-tunes of the Russian Jews elaborated by Weprik into a fantasia in which he combines or contrasts them. He scores it for full modern orchestra—woodwinds in fours—with a plentiful percussion corner. The beginning and the end are tranquil. Between, Weprik evolves a complex pattern of songs and dances, often introduced by solo-instruments; intensifies it through vigorous climax; then relaxes the musical tension into the quiet close. According to Mr. Gilman in the program-book of the Philadelphia Orchestra, one at least of the folk-tunes is "infectious." His note leaves the impression of a vivid, animated music. . . . In the program for Sunday Mr. Fiedler also included the Suite drawn by Rimsky-Korsakov from his fantastic opera, "Christmas Eve," suggested by a fairy-tale of Gogol. Nine years ago it was played at the Symphony Concerts. A few may remember the stars at a game of blindman's buff. . . . For the rest more or less familiar numbers from Chaikovsky, Glinka, Rimsky again, other Russians.

Painters, Gypsies, Steins

The progress of The Pops from concerts of light music with spring freedoms into miscellaneous entertainments with a musical background continues briskly next week. By this change they are attracting a public that used seldom to visit them. On the other hand, they may be losing, especially in the first balcony, a part of the public that annually frequented them for the sake of the music as such. Between these two audiences, conductor and management are seemingly trying to steer a middle course—how fortunately the whole season will determine. . . . As it is, on Monday evening, the corridors and the anterooms of Symphony Hall will be hung with pictures offered for sale by the artists who painted them; while indoors music appropriate to the occasion will be heard, among others, numbers from Musorgsky's "Pictures at an Exhibition"; Strauss's waltzes, "Artists' Life;" the overture to the opera in which Berlioz celebrated Benvenuto Cellini.

Wednesday is set apart for a "Gypsy Night" at which the audience is invited to wear gypsy costumes in competition for a prize. Music of more or less gypsy origin will be distributed through the program. Miss Patay will be heard in solos upon the cimbalon; Miss Lavadoff seen in gypsy dances. . . . To this "Gypsy Night" succeed on Thursday a "Stein Night." To it the customers are asked to bring stens with the promise of prizes for "unusual specimens." Beer will be served on draught. The program will suit an evening in a beer garden. . . . On the holiday evening of Tuesday long-standing and continuously liked numbers in the repertory will be played. . . . Only on Friday and Saturday will the programs resume norm— course.

At The Pops Tonight

Evening of the Dance

March, "Sambre and Meuse" . Planquette
Overture to the Opera, "William Tell" .... Rossini
Whispering of the Flowers .... Blon
Fantasia from the Opera, "Pagliacci" Leoncavallo
Tone-Poem, "Don Juan" .... R. Strauss
Ave Maria .... Bach-Gounod
Overture to the Opera, "Tannhäuser" Wagner

Dances

Persian Ballet .... Borodin
Circus .... Fucik
Tales from the Vienna Woods . J. Strauss

Conductor: A. Fiedler
Assisting: Hans Wiener and Ensemble

"Artists Night" at the Pops

Trans May 20

From Symphony Hall comes the following:

Mr. Arthur Fiedler has a new and interesting plan for an "Artists Night" at the Pops on Monday evening, May 29.

In addition to a special program, he is undertaking to provide an opportunity so far as corridor space will permit, so that any Boston artist may hang one picture for public exhibition on this occasion. (No picture larger than twelve square feet.)

The conditions for the exhibition are to be as simple as possible. The picture must be delivered at Symphony Hall between one and four o'clock on Monday afternoon, May 29.

There are to be no prizes, nor will there be any popular vote, nor will there be any jury, the only restriction being that pictures cannot be accepted which might give offense.

The management at Symphony Hall will undertake the following service: First, every reasonable precaution will be taken to guard the pictures while the building is open to the public, and fire and theft insurance will be carried for two days. Second, if the picture is for sale and if the artist cares to name a price, this information will be made available to anyone who may inquire. Sales, however, will be a matter between the artist and the interested individual.

The only classifications which Symphony Hall will make for pictures which are accepted will be the following groupings: oils, watercolors, pastels, etchings, etc., are to be hung together in so far as practical. If an artist cares to exhibit a picture and will be good enough to advise us in advance, we shall be glad to reserve a place for him.

It is the hope of the management that the interest in the exhibit will be such as to warrant an annual repetition of "Artists Night" at the Pops.

N.B.: By late telephone communication with Symphony Hall it is learned that there is a possibility that the pictures hung for "Artist Night" will be permitted to remain for several days instead of the one evening originally intended. This, however, is by no means certain, although quite probable.

Herald May 18

PORT OF BOSTON NIGHT AT POPS

Nautical Flavor in Program And Decorations

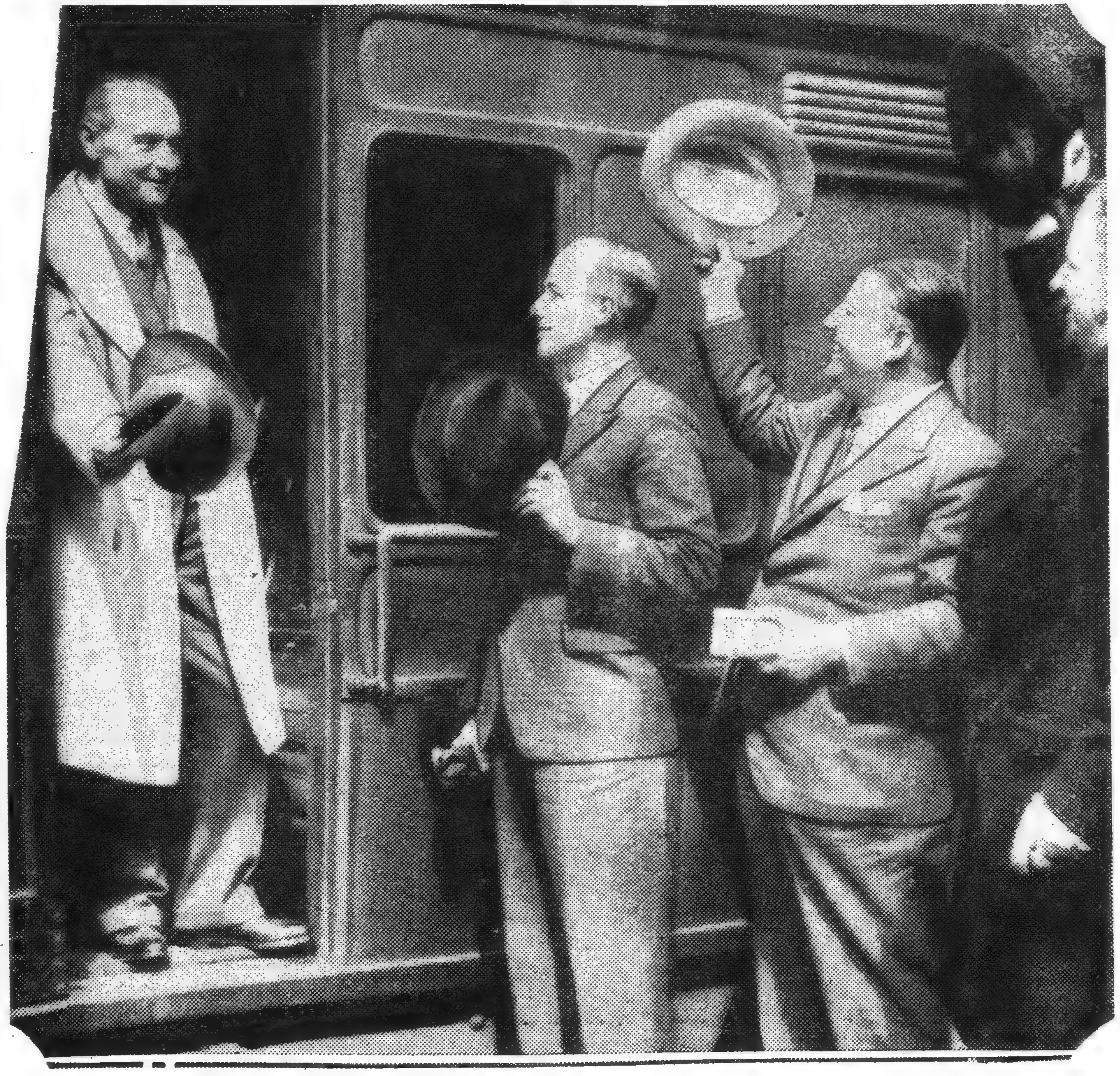
The marble gods and goddesses who populate Symphony hall just above the second balcony seats looked down on an unwonted sight last night. Banners, flags, and pendants of various countries and ship lines draped the walls and hung from the balcony railings; behind Arthur Fiedler the Pops conductor, there shone a glowing brass magnetic compass; above the heads of the orchestra players, within convenient reaching distance, there were man-sized life savers.

The reason for the nautical flavor to the evening was that last night was "Port of Boston" night at the Pops, sponsored by the Boston Port Authority, C. E. Ware, Jr. The committee in charge of the affair was headed by J B. Leonard, chairman. Other members composing the committee were Francis Minot, president of the Merchant Marine Club of Boston; Bentley W. Warren, Walter Doherty, of the Foreign Commerce Club of Boston, and Percy L. Stuart, secretary of the New England Traffic Club. Twelve subcommittees, comprising representattives from the Boston Chamber of Commerce Maritime Association, the Boston Tidewater Terminal, the U. S. customs, the American Stevedoring Association, the Boston Marine Society, various ship building companies, and freight and passenger lines, as well as Boston commercial organizations, assisted the central committee in arranging the unique party.

PORT OF BOSTON NIGHT AT POPS HAS MARINE SETTING

Only the swish of waves and the heave of a boat deck were needed to complete the nautical touch at Symphony Hall last night, when "Port of Boston Night" was held, amid such an array of international flags, marine house flags and other sea atmosphere as the famous musical auditorium never saw before. Completely around the circle of balconies the flags hung down. On the stage, life preservers, each from a different line, mingled with red and green riding lights.

Spread about at the 240 tables on the floor, most of them quietly enjoying legal beer, members of the Boston Port Authority, the Maritime Association of the Boston Chamber of Commerce and other shipping groups of the city were present. The house was a sell-out early in the afternoon.



Conductor

of the Boston Symphony Orchestra, Dr. Sergei Koussevitzky, shown arriving at Southampton, Eng., recently, will be the leader of the B. B. C. Symphony Orchestra during the forthcoming musical festival. (International

Record May 22

THIRD WEEK OF THE POPS

Her. May 14

The third week of the Pop concerts in Symphony Hall, Arthur Fiedler conducting, opens tonight with the first Sunday concert of the current season. Jesus Maria Sanroma, as soloist, will play Liszt's first pianoforte concerto in E flat. Refreshments will be served. Tuesday has been designated as annual Harvard night, and Thursday brings Gay Nineties night, repeated from last year by general request. All attending are invited to dress according to the period. Music and pictures of the olden days have been unearthed, there will be other specialties, but the brew will be that of 1933.

The week's programs:

SUNDAY, EVENING, MAY 14

Polonaise, Arietta and Passacaglia ... Handel
(arranged by Sir Hamilton Harty)
Symphony No. 5 in C minor, Op. 67, Beethoven
"Till Eulenspiegel's Merry Pranks" .. Strauss
Pianoforte Concerto No. 1 in E-flat .... Liszt
(Soloist: J. M. Sanroma)
Overture to "The Flying Dutchman" . Wagner
"The Ride of the Valkyries" .... Wagner

MONDAY EVENING

Pomp and Circumstance .... Elgar
"The Barber of Seville," Overture .. Rossini
Violin Concerto, Finale .... Mendelssohn
(Soloist: Carmela Ippolito)
Ballet of the Hours, from "La Gioconda," Ponchielli
Invitation to the Dance ..... Weber-Berlioz
Fourth Symphony, Finale ..... Tchaikovsky
Songs by Boston Square and Compass Club Choir and the Boston Choristers.
"Mlle. Modiste," selection .... Herbert
Largo .... Handel
(Solo violin: J. Theodorowicz, harp, organ and strings)
"Lohengrin," introduction to act III. Wagner

TUESDAY EVENING

(Harvard night)

"Veritas," march .... Densmore
"La Belle Helen," overture ..... Offenbach
Caprice on Spanish Themes . Rimsky-Korsakov
Songs by the Harvard Glee Club
Facade .... Walton
Bolero .... Ravel
Songs by the Harvard Glee Club
"Of Thee I Sing," selection ...... Gershwin
"Danube Waves," waltz .... Ivanovici
"Up the Street," march .... Morse

WEDNESDAY EVENING

Pomp and Circumstance .... Elgar
"Calm Sea and Prosperous Voyage," overture .... Mendelssohn
Intermezzo, "Cavalleria Rusticana" . Mascagni
Irish Rhapsody .... Herbert
"Peer Gynt" suite .... Grieg
"Oberon," overture .... Weber
Rhapsody in Blue .... Gershwin
Piano solo: Jesus Maria Sanroma
Bacchanale, "Samson and Delilah," Saint-Saens
"By the Beautiful Blue Danube," waltz, Strauss
"Hands Across the Sea," international fantasy .... Sousa

THURSDAY EVENING

(Gay Nineties Night)

March, "Under the Double Eagle" .. Wagner
Martha," overture .... von Flotow
Cavatina .... Raff
Second Hungarian Rhapsody .... Liszt
"The Mikado," selection .... Sullivan
Sterioptican slides .... Wilson
Campus Memories
Prestidigitations—By the Musical Magician .... Harrell
"Hearts and Flowers" .... Tobani
Old song favorites

FRIDAY EVENING

Military Polonaise .... Chopin
"The Caliph of Bagdad," overture .. Boieldieu
"Reve Angelique" .... Rubinstein
"Danse Macabre," symphonic poem, Saint-Saens
"Scheherazade," finale .... Rimsky-Korsakov
Largo .... Handel
(Solo violin, harp, organ and strings)
"Rienzi," overture .... Wagner
"The Band Wagon," selection .... Schwartz
"March of the Toys" .... Herbert
"Wien bleibt Wien," march ..... Schrammel

SATURDAY EVENING

Hungarian march, "Rakoczy" .... Berlioz
"Poet and Peasant," overture .... Suppe
"Turkish March," from "The Ruins of Athens" .... Beethoven
Soviet Iron Foundry .... Mossolov
Fantasy on themes from "Hansel & Gretel" .... Humperdinck
Slavonic dance in E minor .... Dvorak
"Finlanda," symphonic poem .... Sibelius
"Music in the Air," selection .... Kern
Prelude in C sharp minor .... Rachmaninoff
"Franklin D. Roosevelt," march .... Woodin

met strangers.

Talking It Over With Unusual Bostonians

No. 11---BERNARD ZIGHERA

This is the 11th in a series of interviews with interesting and unusual residents of Greater Boston. Another will follow next Sunday.

Her. May 24

By ELIZABETH BORTON

There are four brothers Zighera, and three of them are musicians. The musicians paraphrase the famous Marx brothers joke, and say, "Three of us living, and one of us in business in Morocco."

The one in Morocco sends leather cushions and ornaments for the studios of the three who make music. He likes music, but his violin teacher hit him across the knuckles when he was a child, and he was a proud soul. He abandoned music from that moment. A brother, Leon, is a violinist, well known in Europe. Alfred plays the 'cello with distinction in the Boston Symphony orchestra. The youngest one, a musician, too, is Bernard Zighera, first harpist with the Boston Symphony. He is a pianist as well; he took the Paris Conservatory prize for piano in 1925 and the prize for harp in 1926.

Bernard is the short, dark young man who takes up a somewhat worried struggle with the strings of his harp half an hour before each symphony program, inclining a well-washed ear toward the instrument, and paying no attention to the yearning looks of the young ladies who have come early specially to watch him.

Curiously enough there seems to be no incongruity to the spectacle of a young man in a neat gray business suit with a long golden harp reposing on his left shoulder, though poets have long since decided that only willowly young women with hair in a snood and long white silk dresses on should ever play the harp. Still, the outstanding performers on the instrument today are men. Salcedo. Grandjany. That Bernard Zighera and his harp seem a complete and not startling entity, is perhaps psychological proof of this undoubted talent and competence.

It was Salcedo who gave young Zighera's father the idea of purchasing a harp for his youngest. There was something in common. After all, wasn't Salcedo a pianist, and hadn't Bernard already started in well at his piano at the age of eight. When Bernard was 12, he got the harp.

He is now remembering his father with sentimental tenderness, because he has recently been made a father himself. And he has not yet seen the ba-bee.

"Right now all the letters," says he, with a Maurice Chevalier accent, "are—shall we bring the ba-bee to the station, or shall he wait home and only Madame meet me. In the station, there are draughts and bad air for the babee. But home is still some distance, and I have never seen my ba-bee. I don't know." He shrugs his shoulders and bows his head, writhing with indecision.

He sails in two weeks for Madame, home, and the ba-bee.

One of the most important things he has to do in Paris, besides get acquainted with the ba-bee and find out what size harp will accommodate the infant's pudgy hand, is to buy enough strings for his winter season in Boston.

The large harp has 47 strings, and strings sometimes break. Twelve of the strings, as most harpists string up their instruments, are of gut wound with metal thread. They break only after years of use. The other strings, all of gut, may break often, depending somewhat on the weather. Damp weather is bad for them. The harp is a terror at the shore; resenting the dampness it pops strings with maddening regularity.

"Tuning? No, that is not so hard," said Mr. Zighera. "In a quiet room, I can do that in one minute. But you must tune, while the strings are vibrating. It is harder to do in a noisy place—you can imagine."

The red strings are C. The blue ones F. That information for those who wonder how on earth the harpist can find himself among the maze of strings, without even any black key arrangement, as is so conveniently provided by the piano, for a guide.

"The student who wants to make progress on the harp should realize that it requires a great deal of theoretical musicianship as well as technique," he said. He indicated the pedals, of which there are six.

"The pedals control modulations." He illustrated.

The pedals are connected with a series of little stops which can be adjusted to raise the pitch of any string two half-tones, at the discretion of the musician. Therefore, any chord may be produced throughout the range of the strings of the harp. That's why the glissando may sound in different tonalities, to blend into the orchestral pattern, or to give an inescapably romantic effect to harp soli.

Though he is an excellent pianist, when he is tired or moody, or just hungry for music of his own making, it is to the harp he turns most frequently. There is not a very great literature of music for the harp alone. Harpists depend rather generally on arrangements. But some things are more harpistic than pianistic, as he points out, and it is sophistry to scorn all arrangements without considering that the composer may have compromised in the treatment of his material, occasionally, since music written expressly for the harp is likely to get very few performances in comparison with piano performances.

Many modern French composers are writing for the harp alone and in combination with a few other instruments—small ensembles. Debussy wrote for the harp. So does Ravel. And much Debussy piano music is very lovely played on the harp—more at home really, than in the stiff keys of the piano.

The outstanding problem to harpists—especially to harpists who buy their instruments in Europe—is in how to get rubber to cover the pedals, believes Mr. Zighera. He has his own pedals triumphantly muffled, but he still remembers the agony of new shoes on a metal pedal during a competition in Paris, and the awful clatter of his feet in changing modulations.

Mme. Zighera is not a musician, but she is an excellent critic.

"I don't know yet about the ba-bee," he says.

---

rtz's Yiddish

fortune to millionaires who pull down the shades

lowes and Pauline Garon.

First Sunday Pop Concert Tonight With Harvard Night on Tuesday and Return to "Gay Nineties" on Thursday

Post May 24

Men Whom You Hear at the Pops

One of the most familiar personalities in the Pops Orchestra these many years is Julius Theodorowicz, the concertmaster, whose fine violin solos have been a high point in many a Pop concert. The number of times that Mr. Theodorowicz has enhanced Handel's Largo by his beautiful playing, nobody has as yet attempted to count. For example, in the coming week Largo is to be heard on Monday and again on Friday. Largo, of course, is but one of the pieces which bring Mr. Theodorowicz to the fore as soloist at the Pops. Mr. Theodorowicz is second concertmaster in the orchestra's winter season, sitting beside Mr. Burgin. He has been a member of the orchestra since 1898 with the exception of three seasons in which he played second violin to Franz Kneisel in the Kneisel Quartet, which famous organization, as everyone knows, was an off-shot of the Boston Symphony Orchestra.

The genial concertmaster of the Pops, "Julius," as his musical comrades know him, is a native of Poland. He came to America after attaining a reputation as soloist in many parts of Europe, most notably in Vienna, where he served as concertmaster under Komzak and Ziehrer, but to Mr. Theodorowicz Europe is only a background. His affiliations and sentiments are firmly attached to the community, where he has spent the larger part of his life.

Julius Theodorowicz, concertmaster, The Pops.

THIS WEEK'S POPS

Tonight comes the first of the Sunday night Pop concerts, to take place on alternate Sunday evenings through the rest of the Pops season, with a genuinely symphonic programme: a Polonaise, Arietta and Passacaglia of Handel, as arranged by Sir Hamilton Harty; Beethoven's Fifth Symphony; Strauss' tone-poem, "Till Eulenspiegel's Merry Pranks"; the E-flat Pianoforte Concerto of Liszt, with Jesus Maria Sanroma as the soloist; and two Wagnerian excerpts, the overture to "The Flying Dutchman" and the "Ride of the Valkyries."

* * * *

Monday evening's programme will begin with Elgar's march, "Pomp and Circumstance"; Carmelia Ippolito will be the soloist in the finale of Mendelssohn's violin concerto; there will be songs by the Boston Square and Compass Club Choir and the Boston Choristers; and along the way will come a typical array of operatic overture, selection from a comic opera and varied symphonic pieces, with that prime favorite of Pops audiences, Handel's "Largo," for good measure.

* * * *

Tuesday will be Harvard Night at the Pops, with the Harvard Glee Club contributing two groups of songs. Densmore's march, "Veritas," and Morse's march, "Up the Street," begin and end a miscellaneous programme that includes Walton's "Facade," Ravel's "Bolero" and a selection from "Of Thee I sing."

* * * *

Wednesday evening Mr. Sanroma will again be the soloist in a performance of Gershwin's Rhapsody in Blue. The programme, in addition to such familiar and well-liked things as the intermezzo from "Cavalleria Rusticana," the Irish Rhapsody of Victor Herbert, Grieg's "Peer Gynt" suite and the "Blue Danube Waltz," includes the seldom played "Calm Sea and Prosperous Voyage" overture of Mendelssohn.

* * * *

Thursday there will be another "Gay Nineties" night at the Pops, such as made such a distinct hit least season. Once more the audience is invited to appear in the dress of the period; there will be stereopticon slides of the nineties as well as music of those days, and the management promises "other specialties," with only the beer of 1933 brew. Specifically the programme lists the march, "Under the Double Eagle"; the Overture to "Martha"; a Cavatina of Raff; the Second Hungarian Rhapsody of Liszt; a selection from "The Mikado"; a number labelled merely "Campus Memories," and another "Prestidigitations—By the Musical Magician"; Tobani's "Hearts and Flowers," and old song favorites for the conclusion.

* * * *

Friday evening will bring again a typical list of Pops' pieces that includes Saint-Saens' symphonic poem, "Danse Macabre," the Finale of Rimsky-Korsakov's "Scheherazade," Handel's "Largo," the Overture to "Rienzi," and the stirring march of Schrammel, "Wien Bleibt Wien."

* * * *

Saturday night's programme may be listed entire: The "Rakoczy" March of Berlioz; Suppe's "Poet and Peasant" Overture; Beethoven's Turkish March from "The Ruins of Athens"; Mossolov's "Soviet Iron Foundry"; a Fantasy on themes from Humperdinck's "Hansel and Gretel"; a Slavonic Dance of Dvorak; Sibelius' "Finlandia"; a selection from "Music in the Air"; Rachmaninoff's Prelude in C sharp minor; and the "Franklin D. Roosevelt March," written by Secretary of the Treasury Woodin.

* * * *

SOUTH END MUSIC SCHOOL

The pupils and faculty of the South End Music School are presenting a free concert this afternoon at 3:30 in the Williams Municipal building at Shawmut avenue and Brookline street. A string ensemble, a string quartet, a choral group, and soloists, both vocal and instrumental, will contribute to a well varied programme.

NEW YORK TIMES

199

MAY 14 1933

A CRITICAL SPRING CLEANING

Overtones of Coolidge Festival Suggest Further Deductions Concerning Contemporary Trends in Music

By OLIN DOWNES.

In the Spring the professional commentator upon music may clean up his desk and even his correspondence, and have a good time doing so. Valued material, long thought vanished, may come to light in this process. The clippings that he wants to keep are sorted out. Personally, or with the aid of unfortunate assistants, he puts indices in order. He now peruses, with a delicious sense of personal rectitude, the books that have been piling up for review. If he does not watch out, the spirit of Spring cleaning will get him and lead him to an evil pass. Because he may come to desire not only order among his papers but order, classification, logical arrangement of his ideas about music.

And if he attempts that, he is lost. Ideas change, especially about music. The article of last night, written in white heat, either with enthusiasm or detestation for the offering of the evening, will look somewhat differently the morning after. Six months later, if it comes under the eye, it will be something else again. Six or sixteen years later——! We know of a certain commentator, one of the most distinguished members of his guild in any English-speaking country, who has persistently refused to be inveigled into the writing of any book, despite all sorts of bait held out by publishers, on the grounds that under no circumstance would he put in permanent form ideas that might be read a decade or more after he had committed them to paper.

* * *

There are, of course, two sides to this matter. Since the value of criticism, when it is worthy of that name, lies essentially in its reflection of a mind and the current ideas of its period, the mistakes as well as the intuitive prophecies of this particular writer would be of significance to his own and to later generations. It may be admitted that if more writers shared his thoughtful and scrupulous point of view the public would have been saved much nonsense about music. But if a man is going to write with an air of seriousness about music he might just as well go the whole distance. He must take his chance with the rest of erring humanity, reveal intelligence or the reverse, and having thought it out as well as his limited understanding makes possible exclaim, with the great American bard, "Am I inconsistent? Very well, then, I am inconsistent." What else, in the name of reason and humanity, can a human being adrift in the vast tossing universe of ideas dream of saying?

It is only in the Spring, if ever, that this writer glances back over written opinions. He feels himself fortunate in the possession of an excellent faculty of forgetfulness. If a work is not often performed, or if it happens to have been neglected for any considerable period, he does not recall his precise impression of the earlier performances. Much less does he recall what he wrote at the time. And he does not open the Radamanthus paste-book and find out. Because he thinks it infinitely better to come with a fresh mind and with all the memory creases that there are supposed to be in the brain rubbed out where a particular composition or performer is concerned. Then he is free to have the benefit of a different mood and very possibly a different physical state in his approach to that particular music. This is a fortunate dispensation of nature. It gives a fresh chance all round.

* * *

It happens that a few minutes before the inditing of these sentences a program of the past season that is to be kept came out of the drawer. It is the program of a particularly brilliant concert of an unusually brilliant music festival, held on the 24th of last April in the Music Room of the Library of Congress at Washington—the third concert of the annual music festival which is sponsored and maintained by Mrs. Elizabeth Shurtleff Coolidge, who is aided and abetted in her purposes by the Chief of the Music Division of the Library, Mr. Carl Engel. The program was given by Serge Koussevitzky and players from the Boston Symphony Orchestra. It advanced principally modern and ultra-modern music by Aaron Copland, Igor Stravinsky, Maurice Ravel and Paul Hindemith. Stravinsky was represented by a score which had been for this commentator one of his most obnoxious obfuscations—the "Octuor" for wind instruments. Aaron Copland's score was his "Music for the Theatre," for which Mr. Koussevitzky has long held admiration. Ravel was rather unfairly represented by his "Introduction and Allegro" of 1906, for harp with string quartet, flute and clarinet. Hindemith's score was his "Kammermusik No. 1, Opus 24, No. 1."

* * *

What did this commentator say about these new or relatively new works? What, one wonders, was his particular state of mind when he said it? Will he, having modified certain of his opinions, revert to first estimates in time to come, or will he take the new point of departure as a solid base for future critical operations? This he does not know. But surely he wrote different things on the 24th of April about modern compositions than he had written about other performances of the same works.

He said, for instance, of Copland's "Music for the Theatre," that he found it "music of genuine inspiration and feeling, music composed and not merely invented." He thought that this music had "a personal color, fancy, and in the best moments, emotion." "Music for the Theatre," he claimed, was "the work of a young composer, finding himself, with something real and not merely derivative to say." The writer knows without looking it up that he did not say such complimentary things when he first heard Mr. Copland's "Music for the Theatre."

* * *

He must, as a matter of fact, have been in a rarely expansive and affable mood on the evening in question. A performance of Stravinsky's "Octuor" at a modern music concert in New York, seasons prior to the Washington festival, had occasioned indignation rather too strong for explicit utterance in print. On April 24 he did not depart from his original estimate of the composition so much as he changed his attitude toward it. He discovered that "the dryness, banality, and sometimes indecent laughter of Stravinsky's Octuor amused, where it had"—he remembered so much of a previous impression—"irritated." He continued, "Its philosophy might be termed defeatist, with its deliberate negation of any emotional impulse or creative flame, and the careful avoidance, perhaps enforced, of any significant invention. Making a virtue, so to speak, of his aridity, Stravinsky does things which compel attention if not admiration for his message and which have an amusing angle."

That last sounds rather—right. Probably fair, whereas an earlier estimate is remembered as probably not being fair or appreciative of just what Stravinsky was driving at. Notwithstanding that the "Octuor" for wind instruments will probably remain a mile-stone of Stravinsky's downward path as a creative artist. The point is that decadence has its meaning and its certain value, if only as an indication of a movement in art, and that music must be estimated, so far as the personal point of view permits, for what it is rather than for what it is not.

That program was contrived, one would say, with a good deal of cunning, although certainly it was hard upon Ravel (who, on the whole, has kept quite abreast of the times) to put him among an implacable group of modernist composers with his soft, defenseless, invertebrate and Debussian piece for harp and adjacent instruments. It amounted to a fierce parody and demolition of one fragment, at least, of what is actually late nineteenth century impressionism. How the piece dated! Still, the only fair test of the impressionistic period on that program would have been one of the best works of the genius of the school and the epoch, Debussy. Then it might have been felt that the beauty and imagination of that composer and that school was far more authentic and lasting than the nervous vigor and sardonic strength, for example, of the music of Hindemith.

As it was, the Hindemith music simply swept up the floor by its vigor, virtuosity and youthful élan. It was prodigiously diverting, audacious, living. Not merely music of a moment's fashion, though perhaps music of the moment. How sure it was! How impetuous and, often, Rabelaisian!

What was most important of all in this music was the vivid and sure sense that it communicated of an evolution of a living language. That is the point. It gave notice, unmistakably, of a new period. Whether that period is the happiest one for men or not it would be profitless to inquire. It was clear, with this piece, that a new day and a new man, probably not ranking with the giants of the musical art but a man genuinely and creatively of his time, were upon us. The piece seemed also to have escaped or at least emerged from the shibboleths of a modern group. It was not neoclassic in its attitude or self-conscious in its professions. It did not aim at the elimination of feeling, or fanatically exalt line or polytonality. On the contrary, there was a slow movement in which, with a few instruments, a few notes and an ultra-modern harmonic, Hindemith certainly evoked a mood of poetry. In a finale that was partly vicious farce, partly bitter, partly dramatic, a finale which had the parenthetical indication "1922"—possibly a reference to German psychology at the particular year—he took everything by the ears with a swift and decisive manner that set the orchestra a-spinning and left the listener in a state of astonished exhilaration. And certainly with the knowledge that something real, whatever its relative importance, is going on in music.

To all these realizations the magnificent orchestral performance—magnificent in all but the reading of the Bach B minor suite for flute and strings which opened the performance—contributed. Modern music and classic music alike gain or lose much by the quality of the performance. A poor performance can obscure the quality of even very excellent and well-known music. As the combination of circumstances worked out, the occasion was one of illumination—illumination, for one listener, of changes taking place in the musical art, surely, inevitably—changes springing directly from the consciousness of this period. Illumination again of the fact that in a universe of fluctuation and relativity, only one thing is constant and to be reckoned upon. That thing is change.

Albert Stoessel, Director of the Westchester County Music Festival, to Be Given Friday at the County Centre, White Plains.

200

Noteworthy Season of Boston Symphony Recalled, Reviewed

By Moses Smith
Music Editor

Adv May 28

A DAY OR TWO before Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, sailed for Europe for his customary sojourn of quiet and study, he told me that he thought the season just closed was his most successful since he came to Boston, nine years ago. Most of those who have attended the Boston Symphony concerts regularly will agree with Dr. Koussevitzky, even though he and his orchestra have had some extraordinary successes in the past.

The season has been a full one, both in the variety and quality of the repertoire and in the standard of performance. The climax, naturally, was the Brahms Festival at the end, when the century-old master was suitably honored by performance of three of the four symphonies, the two piano cencerti and the concerto for violin and 'cello, two overtures and the "Haydn" variations, and the German Requiem. Add to this the chamber music program in the Festival and the F major symphony heard earlier in the season, and even the most avid Brahmsian had no cause for complaint.

* * *

NEXT in importance—some might say of surpassing importance—was the cycle of Sibelius symphonies. There are seven in all. When he planned the cycle Dr. Koussevitzky thought he he would be able to complete it with the first performance of a new symphony by the great Finnish master. Sibelius, however, was not ready with the work, which will presumably be heard here next season. In the meantime we have had the opportunity to see and hear in recapitulation the growth of the greatest composer of our time—and I say this with the names of Stravinsky and Strauss and Ravel in mind.

The year has had its share of novelties, several of which have been of unusual merit and interest. Four works were performed for the first time anywhere—Carpenter's "Patterns," Converse's "Prophecy," Gruenberg's first symphony, and Florent Schmitt's Symphonie Concertante. All but the last of these were by American composers, for whose music Dr. Koussevitzky has proved himself an ardent champion and discerning executant. Of the trio, my preference was for the Gruenberg symphony. Readers of these pages have had opportunity to ascertain my views on the intricate, swollen, prodigiously difficult work of Schmitt, who was soloist at the premiere.

* * *

AMONG the other compositions new to Boston, and in many instances previously unheard in America, the outstanding were Walton's brilliant choral-orchestral "Belshazaar's Feast," brilliantly performed; Arnold Bax's far-flung "Winter Legends," for piano and orchestra; Charles Martin Loeffler's "Evocation," for women's voices and orchestra; Sibelius' "Tapiola"; and Prokofieff's fifth piano concerto, in which the composer played the piano part of a stunning performance. Yet his suite from "The Gambler" fell flat here. And I must not forget to include, in the list, Edward Burlingame Hill's charming Sinfonietta.

In performance the orchestra has gone steadily ahead, while its imaginative conductor has not only led it but also learned from it. It is not disrespectful to say that Dr. Koussevitzky is a far greater musician today than when he came here, for other great conductors have learned from this Boston Orchestra. An illustration is the performance of the Brahms E minor symphony during the Festival, when the conductor reached, to my mind, not only his high-water mark as conductor of Brahms but in some respects his top as discerning musician with any music.

* * *

THERE were inevitably some disappointments—very few. One of them was the performance of the Beethoven Ninth symphony, in which the conductor failed to display his characteristic zest, and the soloists were below the usual standard. Similarly went the excerpts from "Parsifal." Set against these, on the other hand, the superb fusion of conductor and orchestra with Gabrilowitsch, soloist in the two Brahms piano concerti; the excellent version of d'indy's symphony on a French Mountain Air, with Heinrich Gebhard as soloist; the magnificent presentation of Strauss' "Don Quixote," with Piatigorsky as the illuminating and poetic 'cellist, and Gieseking's flawless artistry in a Mozart C major concerto.

(Apropos of Gieseking, who first conquered the town in this same concerto several years ago, Koussevitzky intimated that the pianist would appear next season with the orchestra in "something big," the nature of which could not, for the present, be more completely divulged.)

Necessarily there have been numerous omissions from an article of this size. But it is certainly clear that Dr. Koussevitzky and his band have given us a series of performances comparing favorably with others given anywhere in the world; that within the limits of a prescribed budget, able and celebrated soloists were called for performance of interesting works; and, most important of all, that the symphonic repertoire was representative of the best that has been written in times past and present, in Europe as a matter of course, in America as a matter of duty and choice.

Adv May 28

First Sunday Concert Begins Pops Third Week

THE POP CONCERTS will open their 3rd week in Symphony Hall tonight with the first Sunday concert of the season. Jesus Maria Sanroma will appear with the Pops Orchestra in Liszt's Piano Concerto in E flat. Refreshments will be served at this concert.

Arthur Fiedler announces the following program for the week:

TONIGHT

Polonaise, Arietta, and Passacaglia, Handel
(Arranged by Sir Hamilton Harty)
Symphony No. 5 in C minor, Op. 67, Beethoven
"Till Eulenspiegal's Merry Pranks," Strauss
Pianoforte Concerto No. 1 in E-flat, Liszt
(Soloist, J. M. Saroma)
Overture to "The Flying Dutchman," Wagner
"The Ride of the Valkyries" ...Wagner

MONDAY

Pomp and Circumstances .... Elgar
"The Barber of Seville," Overture, Rossini
Violin Concerto, Finale .... Mendelssohn
(Soloist, Carmela Ippolito)
Ballet of the Hours, from "La Gioconda" .... Ponchielli
Invitation to the Dance ..Weber-Berlioz
Fourth Symphony, Finale ..Tchaikovsky
Songs by Boston Square and Compass Club Choir and the Boston Choristers.
"Mlle. Modiste," Selection ......Herbert
Largo .... Handel
(Solo violin: J. Theodorowicz)
"Lohengrin," Introduction to Act III, Wagner

TUESDAY

"Veritas" March..............Densmore
"La Belle Helene," Overture, Offenbach
Caprice on Spanish Themes, Rimsky-Korsakov
Songs by the Harvard Glee Club
Facade .... Walton
Bolero .... Ravel
Songs by the Harvard Glee Club.
"Of Thee I Sing," Selection .. Gershwin
"Danube Waves," Waltz ......Ivanovici
"Up the Street," March .... Morse

WEDNESDAY

Pomp and Circumstance .... Elgar
"Calm Sea and Prosperous Voyage," Overture .... Mendelssohn
Intermezzo, "Cavalleria Rusticana," Mascagni
Irish Rhapsody .... Herbert
"Peer Gynt" Suite .... Grieg
"Oberon," Overture .... Weber
Rhapsody in Blue .... Gershwin
(Piano Solo: Jesus Maria Sanroma)
'Bacchanale, "Samson and Delilah," Saint-Saens
"By the Beautiful Blue Danube," Waltz .... Strauss
"Hands Across the Sea," International Fantasy .... Sousa

THURSDAY
(GAY NINETIES NIGHT)

March, "Under the Double Eagle," Wagner
"Martha," Overture .... Von Flotow
Cavatina .... Raff
Second Hungarian Rhapsody .... Liszt
"The Mikado," Selection ...... Sullivan
Steriopticon Slides ....Wilson
Campus Memories.
Prestidigitations—By the Musical Magician .... Harrell
"Hearts and Flowers" .... Tobani
Old Song Favorites.

FRIDAY

Military Polonaise .... Chopin
"The Caliph of Bagdad," Overture, Boieldieu
"Reve Angelique" .... Rubenstein
"Danse Macabre," Symphonic Poem, Saint-Saens
"Scheherazade," Finale, Rimsky-Korsakov
Largo .... Handel
"Rienzi," Overture .... Wagner
"The Band Wagon," Selection .Schwartz
"March of the Toys" .... Herbert
"Wien bleibt Wien," March ..Schrammel

SATURDAY

Hungarian March, "Rakoczy"....Berlioz
"Poet and Peasant," Overture ....Suppe
"Turkish March" from "The Ruins of Athens" .... Beethoven
Soviet Iron Foundry .... Mossolov
Fantasy on Themes from "Hansel & Gretel" ....Humperdinck
Slavonic Dance in E minor .... Dvorak
"Finlandia," Symphonic Poem ..Sibelius
"Music in the Air," Selection .... Kern
Prelude in C sharp minor Rachmaninoff
"Franklin D. Roosevelt," March..Woodin

EXETER The place where you forget your troubles
Sun., Mon., Tues., Wed.
The Barrymores in Rasputin and the Empress
3 Reel Educational. Krakatoa
Thurs., Fri., Sat.
Wm. Collier, Jr., also Joan Marsh in "Speed Demon"
Katherine Hepburn in "Christopher Strong"

May 21

E OF THE BOSTON SUNDAY POST, Y, MAY 27, 1933

Art Night Is Planned as Pops Feature---Week's Programme

The pictorial arts are to be honored at the Pops a week from tomorrow night, Monday, May 29, when the spacious lobbies of Symphony Hall will be at the disposal of each and every artist wishing to display his work. Each entrant may bring one picture—and he may set a price upon it if he so desires. A large and notable exhibition of pictures in every medium, and ranging from the most conservative to the most radical in treatment, is confidently expected, and anyone interested in showing his or her work will be given full particulars upon application to Symphony Hall. Meanwhile, Mr. Fiedler is planning an appropriate programme for this first Artists' Night.

THIS WEEK AT THE POPS

Tomorrow evening the Pops begin their fourth week of the season. Mr. Fiedler's programmes, familiar by now in their general outline, once more offer an assortment of well-liked music grave and gay, old and new. Wagner's Prelude to "Die Meistersinger," Grieg's "Peer Gynt Suite," "The Prince and the Princess," from Rimsky-Korsakov's "Scheherazade," and a selection from Gershwin's "Of Thee I Sing" are among the offerings for Monday evening.

* * * *

Tuesday evening, and again on Wednesday, Hans Wiener and his group of dancers will repeat the appearances so popular a short time ago. On Tuesday evening, Mr. Theodorowicz will be the soloist in the "Meditation" from Massenet's "Thais," in addition to a generous programme of purely orchestral numbers, and on Wednesday evening, Handel's "Largo" and Tchaikovsky's "1812" Overture, two "request night" regulars, stand together on programme. As for Mr. Wiener's part of the programmes, "The Foolish Virgins," to music of Dvorak, and the Persian Ballet to the music of Borodin's "Prince Igor" Dances will be danced both Tuesday and Wednesday evenings; Debussy's "Golliwog's Cake-Walk" and a "Dance Grotesque," to music of Schubert, complete the Tuesday list, Borodin's Circus that of Wednesday.

* * * *

The programme for Thursday evening has not yet been announced as these words are written. On Friday evening the Finale of the first act of "Lohengrin," the third movement of Tchaikovsky's "Pathetic" Symphony and Ravel's "Bolero' 'are among the more important items. Saturday evening Mr. Sanroma will once again be the pianist in Gershwin's "Rhapsody in Blue," and the "Roman Carnival" Overture of Berlioz and Wagner's to "Rienzi" both have place on that list.

FIRST SPRING FESTIVAL

Men Whom You Hear at the Pops

Georges Mager, trumpet soloist of the Pops orchestra.

Perhaps the most versatile musician in the Boston Symphony Orchestra happens to be the first trumpet player, both in the winter and in the Pops season. He is Georges Mager, a Frenchman, who first came to this country not as a trumpet player but as a tenor soloist, and first joined the Boston Symphony Orchestra as a member of the viola section. Mr. Mager came to this country as vocal soloist of the French Military Band, from which in 1918 the Boston Symphony Orchestra obtained some of its finest wood-wind players.

Naturally, Mr. Mager's development of his voice as well as his efficiency both as a string and brass player, was part of his early training. He took equal honors at the Paris Conservatoire as trumpet and viola player. Now the exacting duties of his important post in the Boston Symphony Orchestra, the necessity of keeping his "lips" just right for the excessively difficult solo passages which occur in almost every symphony concert, prelude any other kind of music making. The singing in the Mager family is now done by Madame Mager, who is a fine soprano and appeared with the Boston Symphony Orchestra in Carpenter's "Skyscrapers."

The Magers are going to France this summer. Usually they set off immediately after the Pops engagement, together with their child and their two police dogs, for their little house in Winter Harbor, Me., which is their usual retreat in the months of July and August.

Musicians --

London Echoes of Dr. Koussevitzky

The Conductor as He Is Heard At a Concert Across The Seas

IN the latest packet of newspapers arriving from England are to be found accounts of the concert which Dr. Koussevitzky conducted in London on May 15. Mr. Francis Toye in the Morning Post writes warmly of the occasion.

"London," ~~he says~~, "had the high privilege of welcoming that great conductor, Serge Koussevitzky, at the Queen's Hall for the second week of the London Music Festival organised by the enterprise of the British Broadcasting Company. Perhaps, in view of my ignorance as to the racial origin of the Finns, it is rash to describe the program as being Slav—but the designation will serve—particularly if, as an anthropologist once said, it has no real anthropological meaning.

"In any case, the selection of Prokofiev's 'Symphonie Classique,' Sibelius's Seventh and Chaikovsky's Fifth symphonies was an uncommonly happy one. for they all possess a kind of common denomination yet are wholly differentiated. Nor could any three pieces of music have been better chosen to show off M. Koussevitzky's versatile gifts as a conductor. Prokofiev's amusing and wholly charming essay in classicism—a classicism which according to the writers of the program notes follows Italian rather than German models alike in form and feeling—demands the lightest of light touches and sparkling vivacity. Sibelius's music requires a certain austerity, but an austerity illuminated by an intense glow and presented with exceptional sensitiveness to its design. Chaikovsky's symphony, on the other hand, invites definite liberties in tempo and expression, and can, of course scarcely be played in too emotional or dynamic a manner.

"The manner in which Koussevitzky handled all three was nothing less than extraordinary. Such was his insight into the characteristics of the composers that one felt that each in turn was his favorite, the man whom he delighted to honor, which, needless to say, is the highest compliment that can be paid to an interpretative artist. Perhaps it is unnecessary in the case of a conductor of his standing to stress the impeccable rhythm, the beautiful feeling for tonal balance. But one must stress his uncanny power over the orchestra. Splendidly as the orchestra often play, I would not have believed that the strings could have displayed the strength they achieved in the Sibelius, or that the whole orchestra could have attained the barbaric frenzy to which they rose in the last movement of the Chaikovsky.

"But then, Koussevitzky's handling of this particular movement was perhaps in reality the most remarkable thing in the evening. Every musician knows its pitfalls; they seemed not to exist. Small wonder, then, that at the end the huge audience went mad with enthusiasm. It was never better deserved."

"It is many years since the conductor of the Boston Symphony Orchestra has visited London, and the large audience welcomed his return to the Queen's Hall very warmly," remarked the Times.

". . . The two works in the first part of the program represent, in very diverse ways, the reaction of later generations against all that Chaikovsky stands for—the splendors of full orchestral tone, the miseries of self-expression as an end in itself, and the enlargement of an accepted symphonic formula to the utmost possible limit. The Symphonies by Prokofiev and Sibelius together took less time to perform than Chaikovsky's. But in their brevity their similarity ends. Prokofiev is brief because he has little to say and wisely curtails even the comparatively slight limits of the eighteenth century forms before we have time to weary of his elegant and clever pastiches.

"Sibelius is brief, because he is able to compress all that he has to say—and that 'all' is a great deal more than most symphonies contain—within the time-space of Chaikovsky's first movement. M. Koussevitzky must have a word of gratitude for allowing us to hear once more this grimly beautiful work, which even the recent popularity of Sibelius had not brought back to London concert programs.

"In the performances the character of each work was finely realized. Prokofiev's Symphony was exquisite in finish and not without a touch of fun. Sibelius's was at once precise in detail and full of restrained energy. Its grandeur and its eloquence were apparent in spite of a refinement that, perhaps, left out of account something of its native ruggedness.

"After the interval M. Koussevitzky, to use a colloquialism, let himself go in an intensely dramatic performance of Chaikovsky's Symphony, which yet avoided vulgarity, noisiness and, miraculously in view of the pace at which he took the slow movement, sentimentality. The playing of the orchestra was throughout entirely worthy of the special nature of the occasion, which is indicated in the word 'festival.'"

"Mr. Koussevitzky conducted a somewhat singular program," Mr. Bonavia of the Daily Telegraph found. "Prokofiev is fairly well known here. His glib, well-turned, easy music commends itself to those in search of a style which has all the appearance of being modern and daring, and at the same time evades all the problems of modernity. Its inclusion was probably due to the desire to secure an effective contrast to the Sibelius symphony. If this was the conductor's object it was certainly achieved.

"The seventh symphony is probably the most stern and gaunt work of a composer who alone can tell us in music of moods and thoughts that arise when good things of day begin to drowse. No other work of his conveys so powerfully the sense of frustration—not the Byronic despair and melancholy of a Chaikovsky, but something deeper and more elemental. It was this work which showed in clearest light the conductor's genius as an interpreter. For there is little in past experience to help us. To know Sibelius well one must possess the power of divining his thought. Those long climaxes, those curious melodic designs, cannot be realized by systems that respond well in the case of music which has grown out of a long tradition. And Mr. Koussevitzky gave us an interpretation which was not only technically superb, but closely in sympathy with Sibelius's mind and emotion.

"The Chaikovsky symphony revived memories of early wonders and early Proms. It was played freely but without the rhythmic oddities some conductors consider essential to Chaikovsky—with utmost ease and magnificent energy."

The Coming Week at Pop Concerts

Tomorrow night the Pop concerts in Symphony Hall will open their fifth week with the second Sunday concert of the season, when Arthur Fiedler will present an all Russian programme featuring the music of Tchaikovsky.

Beginning Monday, programs have been arranged of special appeal to artists, and on Monday night the corridors of Symphony Hall will be covered with pictures loaned by artists far and wide for the first picture exhibition at the Pops. A large and notable display is assured for the inspection of the audience during intermissions. The program will consist of music inspired by the pictorial arts.

On Tuesday, the holiday, there will be a program of Pops favorites.

Wednesday will be the first Gypsy Night at the Pops, suggesting the bohemian side of the arts. There will be colorful decorations. The audience is invited to come in Gypsy dress, and prizes will be awarded to the best table party. Arthur Fiedler has drawn his program from the rich store of Gypsy music of various nations. The program will also include Elsie Patay, the Gypsy Cimbalom player, and Lefa Lavanoff, the Gypsy dancer, who will appear with the orchestra.

Thursday, June 1, will be Stein Night, with music suggesting the old days of drinking and singing. Every one is invited to come with a stein, for there will be beer on draught and prizes for the most curious specimens.

The programs for tonight and tomorrow night follow:

TONIGHT

March, "Schechenyi Indulo"	Fahrbach
"The Roman Carnival," Overture	Berlioz
Andante Cantabile	Tchaikovsky
Fourth Symphony, Third Movement	Tchaikovsky
"Lohengrin," Prelude	Wagner
"Rienzi," Overture	Wagner
Rhapsody in Blue Piano solo: Jesus Maria Sanroma	Gershwin
"The Cat and the Fiddle," selection	Kern
"Congress Dances," waltz	Heymann
Stein Song March	Bullard

SUNDAY NIGHT

"Le Coq d'Or," introduction and Wedding March	Rimsky-Korsakov
"Russian and Ludmilla," overture	Glinka
"Dances and Songs of the Ghetto"	Weprik
"Christmas Eve," suite	Rimsky-Korsakov
Fourth Symphony, Finale	Tchaikovsky
Waltz from the Serenade for Strings	Tchaikovsky
Ouverture Solennelle, "1812"	Tchaikovsky
Soviet Iron Foundry	Mossolov
Volga Bargemen's Song. Arranged by	Jacchia
Caucasian Sketches	Ippolitov-Ivanov

The Notice Board

May 27

The Pops

On Sunday—A program from Russian composers, ten numbers long. One item—Weprik's "Songs and Dances of the Ghetto"—is new to Boston. It was played last winter by Mr. Stokowski in Philadelphia and Mr. Toscanini in New York. . . . Another item is unfamiliar—the suite that Rimsky-Korsakov drew for the concert-hall from his opera, "Christmas Eve." . . . Ippolitov-Ivanov's "Caucasian Sketches," usually represented at The Pops by the "Procession of the Sardar," will be played in full. . . . Other familiar numbers come from Chaikovsky, Glinka and Rimsky-Korsakov. . . . Drinks will be served as usual and smoking permitted on the floor.

On Wednesday—A "Gypsy Night," to which the customers are invited to come in gypsy dress. The best-costumed party will receive a prize. Music of gypsy origin or suggestion will be distributed through the program. Miss Elsie Patay will play solo-pieces upon the cimbalon. Miss Lefa Lavanoff will dance gypsy dances.

On Thursday—A "Stein Night" to which the customers are bidden to bring their own steins and to compete for prizes awarded to singular specimens. Beer will be sold on draught. The house will be invited to join in song. The program will suggest a beer-garden.

Other Evenings—On Monday, when the corridors of Symphony Hall will be hung with pictures (submitted for sale by the painters), Mr. Fiedler and the orchestra will play numbers suggested by the pictorial arts. Fragments of Musorgsky's "Pictures at an Exhibition," Berlioz's overture to his opera "Benvenuto Cellini," Strauss's waltzes, "Artists' Life," for convenient examples. . . . On Tuesday, a holiday, the program will assemble favorite numbers from the long-standing repertory. . . . On Friday, in normal course, the Tartar Dances from Borodin's "Prince Igor" will be played; on Saturday, Chaikovsky's "Italian Caprice."

At The Pops Sunday

Introduction and March from the Opera, "The Golden Cockerel"	Rimsky-Korsakov
Overture to the Opera, "Russian and Ludmilla"	Glinka
Songs and Dances of the Ghetto (First time in Boston)	Weprik
Suite from the Opera, "Christmas Eve"	Rimsky-Korsakov
Finale from the Symphony in F-minor	Chaikovsky
Waltz from the Serenade for Strings.	Chaikovsky
Overture, "The Year 1812"	Chaikovsky
Soviet Iron Foundry	Mossolov
Volga Bargemen's Song	Jacchia
Caucasian Sketches	Ippolitov-Ivanov

Conductor: A. Fiedler

202

N. Y. EVENING POST

MAY 27 1933

Music : By Charles Pike Sawyer

Once More the American Composer Is Defended Against Conductors Who Will Not Play His Pieces

EVERY once in a while somebody rises to remark that the American composer is the best abused person in the world, citing instances to prove that conductors, directors, producers and others have combined to keep native compositions off programs and to prevent wonderful operas from seeing the light of day—or rather the limelight of the night, as it were.

The latest outpouring was this week in Minneapolis at the convention of the National Federation of Music Clubs when John Tasker Howard took up the cudgels in their defense and pointed to Arturo Toscanini as the chief discriminator against the American composers by "conductors in high places."

"This conductor," he said, "has provided his audiences with the finest performances of master works they have ever heard. But on occasions this greatest of conductors, and he is just that, will not hesitate to produce some new work by one of his own countrymen, which, in the opinion of both critics and audiences, is frankly mediocre. In the seven years he has conducted he has presented only four American works."

BUT why pick on Toscanini? Why not the rest of the great conductors—Stokowski, Koussevitzky, Sokaloff and, even though he is no longer the head of a great symphony orchestra, Walter Damrosch? And why not pick on Gatti-Casazza for not giving us more operas by American composers? Why bring up the subject anyway? What earthly difference does it make whether the music we love was written yesterday or centuries ago, or by an American citizen or inhabitant of Timbuctoo?

There's an idea in my mind that all the great leaders of the last half century and more were concerned only in giving the music they loved for its own sake—not because it was written in any section of the world. That was the idea of Theodore Thomas, who compelled us to like Wagner beginning in the old Central Park Garden—for us—in 1869. That was the idea of his great successor, Anton Seidl, and, in my opinion, has been the ruling passion of his successors in the Philharmonic and the Boston, Philadelphia, Cleveland, Minneapolis, Cincinnati, Chicago and other orchestras.

What does the American composer, or he of any other nationality, gain by a single performance of a work he has labored over for many moons? Once in a great while compositions by Americans are greeted with great applause, are heard a season or two and then slip into the discard. Once in a while composers of other nations get hearings for some things that tickle the musical palates of the public and then ar forgotten. Why? Can it be possible that the question of royalty to the composer since the international copyright law comes into consideration? I wonder. Let's take a look at the history of other orchestras in Toscanini's present engagement here.

SERGE KOUSSEVITZKY has, in the last seven years, given many first performances of American composers. By American meaning native composers. Surely Mr. Howard did not include those emigrants from Russia and Germany who began their musical careers in their native lands and came here long past the age of youth. If he ranks all these as American composers, they have had a very fair share of attention.

Probably Mr. Koussevitzky has directed the Boston Symphony Orchestra in more compositions of American musicians than all the others put together, but it is not an encouraging record. Twenty-one are on the list and of them ten were born in or near Boston, with not one of the total of fifteen numbers played more than once. Edward Burlingame Hill has been represented by four—Symphony in B flat major, "Lilacs," Sinfonietta in one movement, and the ode for the Orchestra's fiftieth anniversary. Frederick Shepherd Converse has been represented by "California" and "Prophecy," and Walter Piston by "Symphonic Piece" and "Piece for Orchestra."

Other Boston or nearby composers were Daniel Gregory Mason, Symphony in C minor; Arthur Foote, Suite for String Orchestra; Blair Fairchild, "Chant Negres"; George W. Chadwick, Sinfonietta in F major; Carl McKinley, "Masquerade"; A. L. Steinert, "Legenda Sinfonica"; Mabel W. Daniels, "Exultate Deo." Not one of these played more than once, and the record of the eleven other composers is the same except that John Alden Carpenter's "Skyscrapers" has been played three times since 1927, while his "Patterns" and "Adventures in a Perambulator" have had one performance each. Other American composers with records of one performance each are:

Ernest Schelling's "Morocco," Howard Hanson's "Nordic" Symphony and "Romantic" Symphony, Rubin Goldmark's "A Negro Rhapsody," Henry Eicheim's "Java" and "Burma," Henry Hadley's "Salome" and "Streets of Pekin," Aaron Copland's "Symphonic Ode," George Gershwin's "Rhapsody No. 2," Charles T. Griffes's "Pleasure Dome of Kubla Khan," and Poem for flute and orchestra, Leo Sowerby's "Prairie" and Edward A. MacDowell's "Hamlet; Ophelia."

HENRY EICHEIM fared best at the hands of Leopold Stokowski and the Philadelphia Orchestra during the same period with four pieces, "Burma," "Japanese Nocturne," "Java," and "Bali," each of which was played once, which was the record for all other American composers. This conductor did better than others for he gave an all-American program in 1931, consisting of Robert Russell Bennett's "Abraham Lincoln," Charles T. Griffes's "Pleasure Dome of Kubla Kahn," Henry Cowell's "Synchrony," John Powell's "Three Virginia Country Dances," Aaron Copland's "Music for the Theater" and Walter Piston's Suite for Orchestra, with Louis Gruenberg and Arcady Dubensky, Russians, on the same program.

Other American compositions on the list were Ruth Deyo's "Diadem of Stars," John Beach's "New Orleans Street Cries at Dawn," Frederick Jacobi's "Indian Dances," Sandor Harmati's "Prelude to a Drama," Edward A. MacDowell's "Indian Suite," Leo Sowerby's "Prairie" and Wallingford Riegger's "Study in Sonority for Forty Violins." Not one of the eighten compositions by American musicians was played more than once.

During the same period the records of the other orchestras was practically the same, although Mr. Sokaloff in Cleveland, gave three performances of MacDowell's "To a Wild Rose," two of "In Autumn" and one of "To a Waterlily"; three of Griffes's "The White Peacock," and one each of Deems Taylor's "Through the Looking Glass," "The Garden of Live

Werner Josten's Concerto for piano and string orchestra.

Surely these conductors have tried to give American composers an opportunity, and if they never gave a piece more than one hearing it is safe to say that it was because of its reception by the public. The man on the podium can always tell whether his hearers like his program, and rarely tries to force his likes upon his hearers. Once in a while he compels us to get into step as did Theodore Thomas with Wagner, and we are mighty glad he did.

NEW YORK TIMES

MAY 28 1933

Serge Koussevitzky appeared as guest conductor of the British Broadcasting Corporation Orchestra at the B. B. C. London Music Festival's last three concerts some days ago. He had not conducted in London since 1925. His program included Sibelius's Seventh symphony, Arnold Bax's Second symphony, William Walton's "Portsmouth Point" and Beethoven's Ninth symphony.

NEW YORK SUN

MAY 27 1933

Music and Musicians

By W. J. HENDERSON

THE advent of summer, which is at hand, sees the customary decrease in local musical activities. Those who cannot find pleasure in the opulent silences of the prairie or the mountain, but must have their daily ration of Bach, Beethoven or Brahms, will be able to obtain a plentiful supply from the Stadium concerts. These are to continue in spite of the lingering depression. And there will be band concerts in Central Park as usual. There will be a plenty of music in other places. Many music lovers, however, will hasten to Europe to attend festivals. One can but hope that their delights will be in no way impaired by political disruptions. Possibly some of the cheerfully unconcealed dislike of Americans may disappear under the benign influence of the peaceful promulgations from Washington.

There has been no desperate effort to smile at Americans in Europe in recent summers, although dollars continued to enjoy their long established favor. But while most other travelers took note of the antagonistic attitude of Europe, music lovers seemed to be unaware of it. They habitually reported that they found everything as it always had been. Thus do we see how the absorption of music's devotees in their art makes them insensible to the slings and arrows of outrageous fortune.

Wagnerites will go to Bayreuth even if the dramas are edited. Probably they will not be, for they do not clamor for political reconstruction as "Rienzi" seemed to. A learned German lately blue penciled that work for home consumption so that it could speak no offense to the Government. The editor explained that certain elements in the drama were unnecessary to the delineation of the character of the great Rienzi, savior of his people. So he calmly cut out all those portions of the score.

Toscanini might object to revision of "Der Ring des Nibelungen." But there ought not to be any thought of editing a fourfold drama which sets forth the overthrow of a worn out dynasty and the birth of a new world purified by fire. There will be festivals in other places. Bayreuth has no monopoly of enterprises designed to attract tourists. Doubtless some of the progressives will get together and perform their music for one another and for their immediate followers. Meanwhile if you cannot go to Europe, there will be doings in the Hollywood bowl and even at Chautauqua.

Novelties and Conductors.

IT WILL not be at Bayreuth nor yet at Chautauqua that the renaissance of music will emerge. At both places audiences will hear no revelations. The dearth of creative genius compels musical managers and conductors to rely on the older materials. It is true that Mr. Koussevitzky introduced numerous novelties to us in the season just ended. But how many of them proved of importance? He made us acquainted with some Russian things. So did Stokowsky. We have heard nothing less hopeful than the specimens of Soviet art which have been industriously advertised. Perhaps it is not exact to include the "Rebus" of Markevitch among them, but this prophetic young man gave us one of the completely worthless scores of a sterile winter. Some time ago the writer read remarks of this youth about his predecessors, of whom he disposed with curt contempt. Nevertheless it is the safest of all predictions that indolent publics, not eagerly seeking for new things, will go on listening to Bach and that lot.

The plain truth is that the Soviet composers appear to be intellectually under the domination of the machine. They may cherish some ideals of art, but when they compose they do it like workmen laboring at a task imposed upon them by a government which has a hand of steel. Outside of Russia composers are apparently at sea. They go from purpose to purpose and manner to manner, just as Stravinsky has been doing, and they eventually arrive nowhere. Mr. Toscanini gave us some Italian novelties in the course of his Philharmonic season and these served to show us that even in Italy there was a poverty of musical ideas. Incidentally Toscanini has been scolded for not producing more American works. We have no apology to make for the famous conductor, but he should not be blamed for presenting music which is sympathetic to him and ignoring that which is not.

German conductors know and feel German music; Italian conductors, Italian music. If the Philharmonic would entrust half a dozen of its programs to some American conductor perhaps he would introduce native works to us. But, unfortunately, what almost invariably happens when an American conductor is in command is a performance of some composition of his own which no one else will play. Are there not some American conductors who do not compose? Whatever else the dissatisfied ones may say about Toscanini they cannot charge him with playing his own music.

Cannot Americans Conduct?

WHY do we not produce conductors? We have two or three good directors, but none to be placed beside the celebrities of Europe. Setting aside Toscanini we have no Furtwaengler, no Busch, nor even a Sir Thomas Beecham. Cannot a great conductor be developed in this country? That question has already been answered. Frederick Stock and Leopold Stokowsky both rose to distinction and indeed made their whole careers in these United States. Neither is an American. Is it impossible for any one named Anderson or Clark to be a great conductor? Ernest Newman, who is about as competent a judge as the world contains, believes that Beecham is one of the best of present conductors. Sir Thomas is a Briton of average type. If that kind of man can be a great conductor, why not James H. Parker or Alfred L. Perkins?

Such a futile inquiry leads inevitably to the other—why must we have only great conductors? Why is not a good conductor satisfactory? Do our audiences go to orchestral concerts to hear the music of Beethoven and Brahms or to hear marvelous things done with it by a famous wizard of the baton? There is little doubt that the conductor legend has grown to ominous dimensions. It is not good for musical art that we should refuse to listen to immortal masterpieces well performed and demand that every interpretation should be a superhuman achievement. The demand is abnormal, but it is now habitual. One does not have to be a very acute observer to detect the obvious disappointment of an audience which finds itself unable to become excited about an orchestral performance.

We may be told that this is only another evidence of the present state of mental unrest. Doubtless that is true as far as it goes. But if there is ever going to be again any approach to intellectual poise where should one expect to perceive it sooner than in the world of art? There is a certain degree of encouragement to be drawn from the fact that Toscanini seems to be a fixture. The longer he remains with us the less likely will audiences be to regard his every doing as a sensation. For this attitude, as we have frequently noted, the conductor himself is in no slightest manner responsible. There is not in all the world a more devoted and self effacing artist than Arturo Toscanini. But one cannot help wondering what will happen if he suddenly makes up his mind to settle here.

Music and Interpreters.

THERE are few themes for musical comment at this time and even few available variations. The writer rings the changes on old ideas. Yet one of the oldest and most persistent is the irrepressible question of the place of the interpretative artist. The virtuoso conductor is not an ideal personage, but he is assuredly a necessity. We should like to get rid of the virtuoso view of him. A sound and correct plodder is better for the continued health of a musical community than a magician who works wonders at every concert. But you cannot make the community believe that. One would like much to know how many of those who applaud Toscanini rapturously and utter loud cheers actually realize that what he is doing is to get a completely just and clear performance of a score. He is not effecting any transformation. He is giving us what the composer wished us to have.

This writer believes that when Harold Samuel or James Friskin plays Bach he is playing it as Bach would play it himself were he alive. The truth is that too many interpreters treat masterworks as if they were museum pieces to be brought out, dusted off, repaired, and furbished up for public exhibition. The great interpreters are those for whom musical compositions of worth are always splendidly alive. It is some comfort therefore to know that the Philharmonic will have both Toscanini and Bruno Walter next season. These are men who find old music still vital. With those conductors who believe that it is their power which puts vitality into such music we have no crushing sympathy.

So this is the end of the season's platitudes. The writer of this column will endeavor in the course of the summer to refresh his mind so that he may have something to say when the musical season of 1933-4 begins. In concluding this chatter let us remind readers that there is possibly too much philosophizing and too much speculation about music. We are perhaps taking the joy out of life by converting the purest of aesthetic delights into a matter for discord and dire debate. This does not mean that musical criticism will be discontinued. It will have to go on because—if for no other reason—it furnishes a daily target for music lovers to shoot at. And that is wholly for good.

COMMENT CONCERNING MUSIC AND MUSICIANS

Glob May 28

Russian Music at "Pops" Concert This Evening

Arthur Fiedler, conductor of the "Pop" concerts in Symphony Hall, has elected to play Russian music at the second Sunday concert, this evening. Compositions by Tchaikovsky will be featured.

Tomorrow night has been designated "Artists' Night." Accordingly, there will be an exhibition of pictures in the lobbies of Symphony Hall. Artists from far and wide have loaned specimens of their work for this exhibition, the first ever to be held in Symphony Hall. Music inspired by the pictorial arts will be played.

On Tuesday, Memorial Day, there will be a program of "Pops" favorites.

Wednesday will be the first "Gypsy Night" at the "Pops," suggesting the Bohemian side of the arts. There will be colorful decorations. The audience is invited to come in gypsy dress and prizes will be awarded to the best table party. Mr Fiedler has drawn his program from the rich store of gypsy music of various Nations. Elsie Patsy, gypsy cimbalom player, and Lefa Lavanoff, gypsy dancer, will appear with the orchestra.

Thursday will be "Stein Night," with music suggesting the old days of drinking and singing. Everyone is invited to come with a stein, for there will be beer on draught and prizes for the most curious specimens. Concerts begin at 8:30.

The programs of the week follow:

Tonight—"Le Coq d'Or," introduction and wedding march, Rimsky-Korsakov; "Russian and Ludmilla," overture, Glinka; dances and songs of the Ghetto, Weprik; "Christmas Eve," suite, Rimsky-Korsakov; Fourth Symphony, finale; waltz from the serenade for strings; overture solennelle, "1812," Tchaikovsky; "Soviet Iron Foundry," Mossolov; Volga Bargamen's Song, arranged by Jacchia; "Caucasian Sketches," Ippolitov-Ivanov.

Monday, Artists Night—"At the Exhibition," march, Fahrbach; "Benvenuto Cellini," overture, Berlioz; nocturne, "Nuages," Debussy; "La Boheme," fantasia, Puccini; "Pictures at an Exhibition," suite, Moussorgsky-Ravel; "Konzertstuck," piano solo, Jesus Maria Sanroma, Weber; "Artists' Life," waltz, Strauss; "Mona Lisa," Stolz; "La Gioconda," Ballet of the Hours, Ponchielli.

Tuesday, "Stars and Stripes Forever," Souso; "Light Cavalry," Overture, Suppe; "Dubinushka," Russian folk song, arranged by Jacchia; "Peer Gynt," suite, Greig; "Espana," rhapsody, Chabrier; "Ave Maria," (violin solo, harp, organ and strings), Schubert-Wilhelmj; "Marche Slave," Tchaikovsky; "Danube Waves," waltz, Ivanovici; "Sheep and Goat" ("Walkin' to the Pasture"), Guion; American Fantasy, Herbert.

Wednesdayq. Gypsy Night, Fifth Hungarian Dance, Brahms; Gypsy Rondo, Haydn; Hungarian Gypsy Dance, Nachez; "The Fortune Teller," selection, Herbert; "Carmen," suite, Bizet; Cimbalom Solos; Selection of Hungarian Airs, "Two Guitars" (Russian folk song), (Elsie Patsy, soloist); Hungarian Rhapsody (with cimbalom solo), Liszt; Gypsy dances, with orchestra, Lefa Lavanoff, Spanish dancer; "Play, Gypsies," from "Countess Maritza," Kalman; Hungarian Czardas; "Ghost of the Warrior," Grossman.

Thursday, Stein Night, "Torchlight Dance," Meyerbeer; "Reve Angelique," Rubinstein; Horn Quartet; "Tannhauser," overture, Wagner; Bacchanale," "Samson and Delilah," Saint-Saens; "Jolly Fellows," waltz, Volstedt; Songs of the Old Days; "The Prince of Pilsen," selection, Luders; "Wine, Woman and Song," waltz, Strauss; "Franklin D. Roosevelt," march, Woodin.

Friday—"Rakoczy" March, Berlioz; "Mignon," overture, Thomas; "To a Wild Rose," Macdowell; "Faust," fantasia, Gounod; "The Ride of the Valkyries," Wagner; "The Lost Chord," trumpet solo; Georges Mager, Sullivan; "Prince Igor," Polovetzkian dances, Borodin; "Music in the Air," selection, Kern; "Humoresque," Dvorak; "Strike Up the Band," Gershwin.

Saturday—"Pomp and Circumstance," Elgar; overture, "Zampa," Herold; "Whispering of the Flowers," Elon; ballet from "Faust," Gounod; "By the Beautiful Blue Danube," waltz, Strauss; prelude to "The Deluge" (violin solo, Julius Theodorowicz), Saint-Saens; "Capriccio Italien," Tchaikovsky; Victor Herbert favorites, Sanford; prelude in G minor, Rachmaninoff; "Wintergreen for President," from "Of Three I Sing," Gershwin.

Wood are but two of a distinguished cast.

Adv May 28

Another Week of Music and 'Wassail' at the Pops

MOST of the Pops programs this week will be influenced by special nights. Tonight there is a Russian program, tomorrow brings "Artists' Night," Wednesday "Gypsy Night" and Thursday "Stein Night.' The programs in detail follow:

TONIGHT

"Le Coq d'Or", Introduction and Wedding March ......Rimsky-Korsakovk
"Russian and Ludmilla," Overture ......Glinka
Dances and Songs of the Ghetto..Weprik
"Christmas Eve", Suite ......Rimsky-Korsakov
Fourth Symphony, Finale..Tchaikovsky
Waltz from the Serenade for Strings ......Tchaikovsky
Ouverture Solennelle, "1812" ......Tchaikovsky
Soviet Iron Foundry..........Mossolov
Volga Bargemen's Song
Arranged by Jacchia
Caucasian Sketches.....Ippolitov-Ivanov

MONDAY—Artists' Night

"At the Exhibition", March..Fahrbach
"Benvenuto Cellini", Overture...Berlioz
Nocturne: "Nuages" ....Debussy
"La Boheme" Fantasia.........Puccini
"Pictures at an Exhibition", Suite ......Moussorgsky-Ravel
Konzerstuck ....Weber
Piano Solo: Jesus Maria Sanroma
"Artists' Life", Waltz..........Strauss
"Mona Lisa", Tango
"La Gioconda"; Ballet of the Hours ......Ponchielli

TUESDAY—Program of Pops Favorites

"Stars and Stripes Forever"......Sousa
"Light Cavalry", Overture........Suppe
"Dubinushka", Russian Folk Song
Arranged by Jacchia
"Peer Gynt", Suite ....Grieg
"Espana", Rhapsody ....Chabrier
"Ave Maria" ....Schubert-Wilhelmj
"Marche Slave" ....Tchaikovsky
"Danube Waves", Waltz......Ivanovici
Sheep and Goat" (Walkin' to the Pasture) ....Guion
American Fantasy ....Herbert

WEDNESDAY—Gypsy Night

Fifth Hungarian Dance..........Brahms
Gypsy Rondo.....................Haydn
Hungarian Gypsy Dance........Nachez
"The Fortune Teller", Selection..Herbert
"Carmen", Suite.................Bizet
Cimbalom Solos:
Selection of Hungarian Airs
Two Guitars (Russian Folk Song)
Elsie Patay
Hungarian Rhapsody.............Liszt
(With Cimbalon Solo)
Gypsy Dances, with Orchestra
Lefa Lavanoff, Spanish Dancer
"Play, Gypsies" from "Countess Maritza" ....Kalman
Hungarian Czardas: "Ghost of the Warrior" ....Grossman

THURSDAY—Stein Night

Torchlight Dance ....Meyerbeer
"Reve Angelique" ....Rubinstein
Horn Quartet
"Tannhauser", Overture.......Wagner
Bacchanale, Samson and Delilah ......Saint-Saens
"Jolly Fellows", Waltz.......Volstedt
Songs of the Old Days
"The Prince of Pilsen", Selection ......Luders
"Wine, Woman, and Song", Waltz ......Strauss
"Franklin D. Roosevelt", March..Woodin

FRIDAY

Rakoczy March ....Berlioz
"Mignon", Overture ....Thomas
"To a Wild Rose" ....Macdowell
"Faust", Fantasia.............Gounod
The Ride of the Valkyries......Wagner
"The Lost Chord" ....Sullivan
"Prince Igor", Polovetzkian Dances ......Borodin
"Music in the Air," Selection......Kern
"Humoresque" ....Dvorak
"Strike Up the Band'........Gershwin

SATURDAY

Pomp and Circumstance..........Elgar
Overture "Zampa"..............Herold
"Whispering of the Flowers"......Blon
Ballet from "Faust"...........Gounod
"By the Beautiful Blue Danube", Waltz ....Strauss
Prelude to "The Deluge"...Saint-Saens
Capriccio Italien ....Tchaikovsky
Victor Herbert Favorites.......Sanford
Prelude in G minor......Rachmaninoff
"Wintergreen for President", from "Of Thee I Sing"..........Gershwin

---

ARTISTS' NIGHT MAY 29 AT SYMPHONY HALL

Fr. Fiedler has a new and interesting plan for an "artists' night" at the Pops on Monday evening, May 29. He is arranging a program of special interest and artistic significance.

In addition to a special program, there will be an opportunity, so far as corridor space will permit, so that any Boston artist may hang one picture for public exhibition on this occasion. (No picture larger than 12 square feet.)

The conditions for the exhibition are as follows: The picture must be delivered at Symphony hall between 1 and 4 o'clock on Monday afternoon, May 29.

There are to be no prizes, nor will there be any popular vote, nor will there be any jury to determine the artistic merits of any of the pictures, the only restriction being that pictures cannot be accepted which might give offence.

The management at Symphony hall will undertake the following service: First, every reasonable precaution will be taken to guard the pictures while the building is open to the public and fire and theft insurance will be carried for two days; second, if the picture is for sale and if the artist cares to name a price, this information will be made available to any one who may inquire about the picture. Sales, however, will be a matter between the artist and the interested individual.

The only classification which Symphony hall will make for pictures which are accepted will be the following: Oils, water colors, pastels, etchings, etc., are to be hung together in so far as practical.

Herald May 21

Current Exhibitions

LEFA LAVANOFF, DANCING AT THE POPS ON WEDNESDAY EVENING

Post May 28

Post May 28

Boston Artists at Pops

Boston artists are responding with enthusiasm to the invitation to exhibit examples of their work in the corridors of Symphony Hall tomorrow evening on the occasion of the first "Artists' Night" at the Pops, arranged by Arthur Fiedler, conductor. The list contains a goodly number of names of well-known local painters and others less familiar. The display will include oils, water colors, etchings and miniatures. Mr. Fiedler has tied up the two arts interestingly in the programme with Moussorgsky's "Pictures at an Exhibition," Strauss' "Artists' Life" Waltz, Debussy's Impressionistic Nocturne "Nuages," Puccini's "La Boheme," and other numbers. The first "Artists' Night" at the Pops is expected to be a gala affair, both pictorially and musically. All artists are invited to show one picture each.

Exhibitions of the Week

Glob May 28

LEFA LAVANOFF. DANCER AT POP CONCERT WEDNESDAY NIGHT SYMPHONY HALL

Art Symphony in Colors and Tones Opens Tomorrow

Sun Advertiser May 28/33

Unique Exhibit Is Hung by Noted Musicians With Ear for Paint, Too

In probably the most unique art show ever seen in Boston, a full orchestra in colors has been hung in Symphony Hall where the "free-for-all" exhibition opens tomorrow—with the compositions in paint arranged by Boston Symphony players sensitive to tones both of music and of paint.

It has been held that tones of color and tones of music are directly related—that a certain tone in the musical scale is a certain definite color—and on this basis the paintings have been hung.

The hanging committee of Symphony players, with that in mind, were chosen to embrace a wide range of tone sensitivity, from harp to double bassoon, for high and low.

Therefore if there is anything to the relation of paint and music—and musicians say there is—the art show promises to present a complete orchestra of tone.

Scientifically the committee represents a tone range of from 42 vibrations per second at the lower end (double bassoon) to [illegible]072 at the higher end (violin).

Making up the committee were Arthur Fiedler, violin; Charles Dean, viola; Hippolyte Droeghmans, cello; Boaz Piller, double-bassoon, and Alford Kaughey, harp.

SUN. ADVERTISER, May 28/33

204

ARTISTS' WEEK AT THE POPS

Her May 28

Tonight the Pop concerts in Symphony hall will open their fifth week with the second Sunday concert of the season, when Arthur Fiedler will present an all-Russian program featuring the music of Tchaikovsky. Monday night, the corridors of Symphony hall will be covered with pictures loaned by artists far and wide for the first picture exhibition at the Pops and the program will consist of appropriate musical numbers. On Tuesday, the holiday, there will be a program of Pops favorites.

Wednesday will be the first Gypsy night at the Pops, suggesting the Bohemian side of the arts. There will be colorful decorations. The audience is invited to come in Gypsy dress, and prizes will be awarded to the best table party. Arthur Fiedler has drawn his program from the rich store of Gypsy music of various nations, including Elsie Patay, the Gypsy cimbalom player, and Lefa Lavanoff, the Gypsy dancer, who will appear with the orchestra. Thursday, June 1, will be Stein night, with music suggesting the old days of drinking and singing. Everyone is invited to come with a stein, for there will be beer on draught and prizes for the most curious specimens.

The programs of the week follow:

SUNDAY EVENING, MAY 28

"Le Coq d'Or," Introduction and Wedding March .... Rimsky-Korsakov
"Russian and Ludmilla," Overture .... Glinka
Dances and Songs of the Ghetto .... Weprik
"Christmas Eve," Suite .... Rimsky-Korsakov
Fourth Symphony, Finale .... Tchaikovsky
Waltz from the Serenade for Strings .... Tchaikovsky
Overture Solennelle "1812" .... Tchaikovsky
Soviet Iron Foundry .... Mossolov
Volga Bargemen's Song .... Arranged by Jacchia
Caucasian Sketches .... Ippolitov-Ivanov

MONDAY EVENING

"At the Exhibition," March .... Fahrbach
"Benvenuto Cellini," Overture .... Berlioz
Nocturne: "Nuages" .... Debussy
"La Boheme," Fantasia .... Puccini
"Pictures at an Exhibition," Suite .... Moussorgsky-Ravel
Konzertstuck .... Weber
Piano Solo: Jesus Maria Sanroma
"Artists' Life," Waltz .... Strauss
"Mona Lisa," .... Stolz
"La Gioconda:" Ballet of the Hours .... Ponchielli

TUESDAY EVENING

"Stars and Stripes Forever" .... Sousa
"Light Cavalry," Overture .... Suppe
"Dubinushka," Russian Folk Song .... Arranged by Jacchia
"Peer Gynt," Suite .... Grieg
"Espana," Rhapsody .... Chabrier
"Ave Maria" .... Schubert-Wilhelmj
(Violin solo, harp, organ and strings)
"Marche Slave" .... Tchaikovsky
"Danube Waves," Waltz .... Ivanovici
"Sheep and Goat," (Walkin' to the Pasture) .... Guion
American Fantasy .... Herbert

WEDNESDAY EVENING

Fifth Hungarian Dance .... Brahms
Gypsy Rondo .... Haydn
Hungarian Gypsy Dance .... Nachez
"The Fortune Teller," Selection .... Herbert
"Carmen," Suite .... Bizet
Cimbalon Solos
Selection of Hungarian Airs
Two Guitars (Russian folk song)
Elsie Patay
Hungarian Rhapsody .... Liszt
(With Cimbalom Solo)
Gypsy Dances, with orchestra
Lefa Lavanoff, Spanish dancer
"Play, Gypsies" from "Countess Maritza" .... Kalman
Hungarian Czardas: "Ghost of the Warrior" .... Grossman

THURSDAY EVENING

Torchlight Dance .... Meyerbeer
"Reve Angelique" .... Rubinstein
Horn Quartet
"Tannhauser," Overture .... Wagner
Bacchanale, Samson and Delilah .... Saint-Saens
"Jolly Fellows," Waltz .... Volstedt
Songs of the Old Days
"The Prince of Pilsen," Selection .... Luders
"Wine, Woman, and Song," .... Strauss
"Franklin D. Roosevelt," March .... Woodin

FRIDAY EVENING

Rakoczy March .... Berlioz
"Mignon," Overture .... Thomas
"To a Wild Rose" .... Macdowell
"Faust," Fantasia .... Gounod
The Ride of the Valkyries .... Wagner
"The Lost Chord" .... Sullivan
Trumpet solo: Georges Mager
"Prince Igor," Polevetzkian Dances .... Borodin
"Music in the Air," Selection .... Kern
"Humoresque" .... Dvorak
"Strike Up the Band" .... Gershwin

SATURDAY EVENING

Pomp and Circumstance .... Elgar
Overture "Zampa" .... Herold
"Whispering of the Flowers" .... Blon
Ballet from "Faust" .... Gounod
"By the Beautiful Blue Danube," Waltz .... Strauss
(Violin solo: Julius Theodorowicz)
Capriccio Italian .... Tchaikovsky
Victor Herbert Favorites .... Sanford
Prelude in G minor .... Rachmaninoff
"Wintergreen for President," from "Of Thee I Sing" .... Gershwin

COLONIAL TONIGHT
Telephone Hancock 0166
Benefit Performance
CATHOLIC ACTORS
GUILD of America
Galaxy of Stage, Screen & Radio Stars
Seats $1.00--$2.00--$3.00

... CLIPPING FROM
New York Herald-Tribune
MAY 28 1933

"Pop" Concerts During Summer At Playland, Rye

Musicians Symphony Will Play Nightly; Witek Is To Be Concertmaster

The Musicians Symphony Orchestra, which will complete its second season of concerts at the Metropolitan Opera House on June 2, has opened a subscription campaign for a series of popular summer concerts which it plans to give in the Playland Casino in Rye, N. Y. The series is to be known as the "Playland Pops" and to be modeled along the lines of the noted spring "Pop" concerts in Boston. The audience will sit at small tables and have opportunity to consume seasonable refreshments while overlooking the beach and the Sound.

Anton Witek, concertmaster of the Boston Symphony in the regimes of Max Fiedler and Dr. Muck, will be concertmaster of the orchestra; distinguished conductors and soloists are to appear. The concerts are to be held nightly at 8:45 from the end of June through Labor Day. Prices will range from 25 cents to $1. Books of $1 reserved seat tickets may be obtained in advance at reduced rates.

Checks for contributions for the launching and the support of this series should be made payable to the "Playland Pops" and mailed to the Musicians Symphony Orchestra, 285 Madison Avenue, where further information about this series may be obtained.

Lefa Lavanoff, who appears in Spanish gypsy dances at the Symphony Hall Pops Wednesday evening only.

BOSTON'S HOUSE OF INTERNATIONAL PRIZE FILMS
FINE ARTS
STATE THEA. BLDG.
RE-OPENS TOMORROW
CONTINUOUS DAILY & SUNDAY 1 to 11 P. M.
PRESENTING
"The CRY OF THE WORLD"
AUTHENTIC PICTORIAL DOCUMENT OF CIVILIZATION'S STRUGGLE
"Attendance should be made compulsory"
—DELEHANTY, N. Y POST
ADDED FEATURE
"THE DREYFUS CASE"
COMPLETE ORIGINAL VERSION OF THIS FAMOUS FRAME-UP!
BOTH FILMS IN ENGLISH

Trav. May 31

Dancer at Pops

Lefa Lavanoff will appear in Spanish Gypsy dances on the Gypsy Night program tonight at Pops, Symphony hall.

---

something new in ventriloquist acts and the novelty was enjoyed.

Ben Bernie's "Five Sepia Nephews" have some nice harmony and some original dance steps. Sidare, Shields and Lorraine exhibit their dancing skill in tap, whirlwind, toe and novelty numbers, offered with charm and precision. Anderson and Allen have an entertaining balancing act. The feature picture is "Elmer, the Great," that very popular baseball story with a little romance on the side, and Joe E. Brown starring. A show of unusual merit! A. C.

GYPSY NIGHT AT POPS

Gypsy costumes in the audience, gypsy decorations, a gypsy soloist and a dancer with the orchestra, are to be features of the first Gypsy night at the Pops, which will take place tonight. The program follows:

Fifth Hungarian Dance .... Brahms
Gypsy Rondo .... Haydn
Hungarian Gypsy Dance .... Nachez
"The Fortune Teller," selection .... Herbert
"Carmen," suite .... Bizet
Cimbalom solo -
(a) Hungarian airs.
(b) The Two Guitars.
(Elsie Patay.)
Sixth Hungarian Rhapsody .... Liszt
(With cimbalom solo.)
Spanish gypsy dances, with orchestra.
(Lefa Lavanoff, dancer.)
Play, Gypsies, from "Countess Maritza." .... Kalman
Hungarian Czardas:
"Ghost of the Warrior" .... Grossman

Amusements

MUSIC

SYMPHONY HALL

Sunday Pops

The program of the second of the Sunday Evening Pop Concerts, played last evening in Symphony Hall, was labeled "Russian-Tschaikowsky," thus drawing a large and appreciative audience of those who "just love" Russian music.

The composer thus specifically named was represented by three items —The Fourth Symphony "Finale," the perenially popular waltz from the "Serenade for Strings," and the even more ubiquitous "ouverture Solennelle, 1812." It was in the last-named of this tiro of Tschaikowsky works that Mr Fiedler seemed most at ease. He very definitely underscored the program-piece aspects of this overture, laying particular stress on the "Marseillaise" and Russian national hymn motifs. (Even when worked in by such a master technician as Tschaikowsky, it still remains dubious whether themes of a "current events" nature should ever be used in a work of serious pretensions.) Last night it seemed as if the waltz might have been played with a more supple, clinging grace than it was accorded by the conductor.

Rimsky-Korsakov's wedding march from "Le Coq d' Or" and his "Christmas Eve" suite exhibited, as always, the quiet resplendence of his orchestration. The "Christmas Eve" is definitely atmospheric, yet not offensively so, and was beautifully done by the orchestra.

Mossolov's "Soviet Iron Foundry" was by way of being the most anticipated feature of the evening. Besides affording the orchestra and conductor with what might be called a picnic, the work is of very definite interest. One who has never been there assumes that it is a faithful transcription of one of the more noisy aspects of New Russia. But it seems more than that. There is no gross exaggeration of effects. The composer has not allowed himself to be too enamoured with the rattling of tin and the screech of whistles. The work has the compactness, the rhythmic directness that only a composer of parts can give it.

Other parts of the program included Glinka's "Russian and Ludmilla" overture, Weprik's "Dances and Songs of the Ghetto"—very effective orchestral writing—and Ippolitov-Ivanov's "Caucasian Sketches."

Boston Art Notes

Monitor —— May 30

"Pops" Exhibition

In reaching out to stir popular fancy within appropriate bounds, the management of the Symphony Hall Pop concerts have had another bright idea. On Monday evening and for the three subsequent evenings there are being shown in corridors and refreshment rooms paintings, water colors, pastels prints, drawings, small sculptures and even a few textiles made by artists and artisans of Boston. The choice of contributions is not selective and so there is assembled a miscellany consisting of works by professional and amateur, student and experienced artist.

There are two or three ways in which a "Pops" concert can be related to the pictorial arts. One is that of program choice. Mr. Fiedler on Monday played works which were inspired by or which described in musical form pictorical matter. Most famous is the Moussorgsky Suite, "Pictures at an Exhibition." Here is program music which can be followed with eye and ear simultaneously. The Debussy "Nuages" is kin to the impressionistic sketches of the outdoors. The latter is atmospheric not photographic depiction, and accordingly less irksome to the devotee of pure music.

An interesting feature in this display is the frequent occurrence of subjects in which musicians appear, performing upon their instruments, or being portrayed as "interesting types" by painters. Of these there is a considerable number. It was very appropriate for a lady in days of old to be shown, swathed in satins, seated at her harpsichord. Here we see her at the piano. We see men strumming guitars; we see a fiddle resting quietly on a table. We see Mr. Ritter industriously occupied with his tympani. Mr. Kleber Hall has portrayed him in a truly expressionistic manner; the percussion shakes the very canvas, which appears vibrant with tremors. Mr. Piller, of contrabassoon fame, does not manipulate his instrument, but leans upon his ever-present walking stick. Mr. Fiedler is seen in pen, pencil and wood block.

Portraits predominate; many of them are ably made. The Bostonian style prevails; there are no eccentricities, no assymetries, no primitive flatness. Well rounded, provided abundantly with shadow, posing in the grand manner, most of the sitters are seen at their most dignified and radiant moments. Interspersed are a few novel offerings.

Landscapes and still-lifes are in the minority, and we miss them among these innumerable portraits. Thanks to Mr. Hopkinson and Mr. Frank Carson and a few others for some little whiff of the outdoors (a briny whiff, for both have sent pictures of the fisheries).

With patience one may ferret out a number of first-rate pictures. The well-meant effort of amateurs dulls the luster of the display considerably. Once more we mumble our complaint about the lack of selection in art exhibitions. At the "Pops" hundreds of people see this display who never see another in the course of seasons; we wish for the sake of attaining higher standards in the arts that there might be a smaller and more choice menu served up.

The experiment is an excellent one. There should be several displays in the course of the spring concert season. Experience will teach the management how to bring out the best, we feel confident. They are to be complimented for his effort. D. A.

Insanity Plea Declined

MUSIC

POPS CONCERT

Russian music was played last night at Symphony hall by the Pops orchestra under Arthur Fiedler, conductor. The program follows:

Rimsky-Korsakov .. "Le Coq d'Or," Introduction and Wedding March
Glinka .... "Russlan and Ludmilla," Overture
Weprik .... Dances and Songs of the Ghetto
Rimsky-Korsakov .... "Christmas Eve," Suite
Prelude—Minuet of the Stars—Polonaise
Tchaikovsky .... Fourth Symphony, Finale
Tchaikovsky .. Waltz from the Serenade for Strings
Tchaikovsky—Ouverture Solennelle, "1812"
Mossolov .... Soviet Iron Foundry
Volga Bargemen's Song (Arranged by Jacchia)
Ippolitov-Ivanov .... Caucasian Sketches
In the Village—In the Mosque—Procession of the Sardar

It is a little difficult to approve a program of Russian music which omits Moussorgsky, but it must be admitted that last night's concert, despite the absence of Russia's greatest musical genius, was an interesting and charming one. The house was packed, upstairs and down, and the orchestra played to it richly and expressively.

The Pops do more than offer a musical let-down after the university-course of the Symphony winter series. They bring out charming light suites, lesser music of the great composers, divertissements worth hearing, yet not real symphony material.

Last night's concert was distinguished by glowing string tone, especially in the Tchaikovsky waltz, by rhythmic precision and by a well-integrated and blended ensemble. It was one of the most enjoyable of the Pops concerts of the season, and one of the best played. E. B.

Artists to Have Two Nights at Pops With Own Show ---Gypsy Night Wednesday---Programmes of Week

Post May 28

Tomorrow night music and painting will be combined in a special artists' night opening at the Pops, Symphony Hall.

Some people could put a painting on a music rack and play it on a piano or violin, or something, according to Arthur Fiedler, Pops conductor.

"Do you doubt it? But you could play a 'blue' note on any instrument—even if you didn't know how to play it, couldn't you?" Fiedler observed.

* * * *

Well, then, there are people who say that there are also red notes, and green ones, and ones in all the other colors and their variations.

For some reason or other, it isn't customary to have art shows in concert halls, but if the color-theorists are right, why not? And so all the artists in Boston have been invited each to send one picture to Symphony Hall, to be exhibited to the Pops patrons on Monday and Tuesday evenings.

According to indications, this art show should range over the entire scale of color—or tonality. In other words, if pictures are playable, this show must be looked at from an orchestral point of view. And the officials have attended to that. In order that the compositions will be harmoniously arranged, a "hanging committee" has been selected from Boston symphony players, and they represent the chief divisions of the orchestra—from strings to percussion.

The committee members are Arthur Fiedler, Charles Deane, Hippolyte Droeghmans, Boaz Piller, Willem Valkenier,and Alford Kaughey. They play, respectively, violin, viola, 'cello, double-bassoon, French horn, and harp—representing the orchestral divisions of strings, wood-winds, brass, and percussion. Yes, a harp—like a piano—is a percussion instrument.

Art critics speak of "vibrant" color. Whatever the degree of vibrancy of a picture in this art show, the symphony committee should be sensitive to it. The violin vibrates as high a 3072 oscillations a second, and the double-bassoon as low as 40. The 'cello ranges from 64 to 682 vibrations a second, the French horn from 106 vibrations a second up to 853, the viola from 128 to 1152.

And finally, the artists may count on the symphony hanging committee for no little artistic discernment, since they are all art show frequenters, or collectors, and Mr. Deane is himself an artist in the pictorial realm as well as with the viola.

* * * *

TONIGHT—Russian-Tchaikovsky programme: Rimsky-Korsakov, "Le Coq d'Or," Introduction and Wedding March; Glinka, "Russlan and Ludmilla," Overture; Weprik, Dances and Songs of the Ghetto; Rimsky-Korsakov, "Christmas Eve," Suite, Prelude—Minuet of the Stars—Polonaise; Tchaikovsky, Fourth Symphony, Finale; Tchaikovsky, Waltz from the Serenade for Strings; Tchaikovsky; Ouverture Solennelle, "1812"; Mossolov, Soviet Iron Foundry; Volga Bargemen's Song (Arranged by Jacchia); Ippolitov-Ivanov, Caucasian Sketches, In the Village—In the Mosque—Procession of the Sardar.

* * * *

MONDAY—Artists' night with picture exhibition: "At the Exhibition," March, Fahrbach; "Benvenuto Cellini," Overture, Berlioz; Nocturne: "Nuages", Debussy; "La Boheme," Fantasia, Puccini; "Pictures at an Exhibition," Suite, Moussorgsky-Ravel, Promenade—Bydlo (Polish Ox Cart)—Ballet of the Chicks in their Shells—The Great Gate at Kiev; Konzertstuck, Weber, Piano Solo: Jesus Maria Sanroma; "Artist's Life," Waltz, Strauss; "Why Do You Smile, Mona Lisa," Stolz, and "La Gioconda": Ballet of the Hours, Ponchielli.

* * * *

TUESDAY—Pops Favorites: "Stars and Stripes Forever," Sousa; "Light Cavalry," Overture, Suppe; "Dubinushka," Russian Folk Song, Arranged by Agide Jacchia; "Peer Gynt," Suite, Grieg; "Espana," Rhapsody, Chabrier; "Ave Maria," Schubert-Wilhelmj, (Violin solo, harp, organ and strings); "Marche Slave," Tchaikovsky; "Danube Waves," Waltz, Ivanovici; "Sheep and Goat" (Walkin' to the Pasture) Guion, Cowboy's and Fiddler's Breakdown, and American Fantasy, Herbert.

* * * *

WEDNESDAY — Gypsy night. With colorful decorations and the audience invited to appear in Gypsy dress. There will be prizes for the best table party; there will be a Gypsy cimbalom player, Elsie Patay; and Lefa Lavanoff, Gypsy dancer, will appear to the orchestra's accompaniment. Fifth Hungarian Dance, Brahms; Gypsy Rondo, Haydn; Hungarian Gypsy Dance, Nachez; "The Fortune Teller," Selection, Herbert; "Carmen," Suite, Bizet; Cimbalom Solo, (a) Hungarian Airs; (b) The Two Guitars, Elsie Patay; Sixth Hungarian Rhapsody (With Cimbalom Solo) Liszt; Spanish Gypsy Dances, with Orchestra, Lefa Lavanoff, dancer; "Play, Gypsies" from "Countess Maritza," Kalman, and Hungarian Czardas: "Ghost of the Warrior," Grossman.

THURSDAY — Stein night. Torchlight Dance, Meyerbeer; "Reve Angelique," Rubinstein; Horn Quartet (Messrs. W. Valkenier, W. MacDonald, M. Lannoye, H. Lorbeer); "Tannhauser," Overture, Wagner; Bacchanale, "Samson and Delilah," Saint-Saens; "Jolly Fellows," Waltz, Volstedt; Songs of the Old Days: Soldier's Farewell—Listen to the Mocking Bird—The Old Oaken Bucket—Old Black Joe—When You and I Were Young, Maggie—Tramp, Tramp, Tramp—Rocked in the Cradle of the Deep—Sweet and Low—Just Before the Battle, Mother—When Johnny Comes Marching Home—Auld Lang Syne; "The Prince of Pilsen," Selection, Luders; "Wine, Woman, and Song," Waltz, Strauss, and "Franklin D. Roosevelt," March, Woodin.

* * * *

FRIDAY—Rakoczy March, Berlioz; "Mignon," Overture, Thomas; "To a Wild Rose," Macdowell; "Faust," Fantasia, Gounod; "The Ride of the Valkyries," Wagner; "The Lost Chord," Sullivan (trumpet solo: Georges Mager); "Prince Igor," Polovetzkian Dances, Borodin; "Music in the Air," selection, Kern; "Humoresque," Dvorak, and "Strike Up the Band," Gershwin.

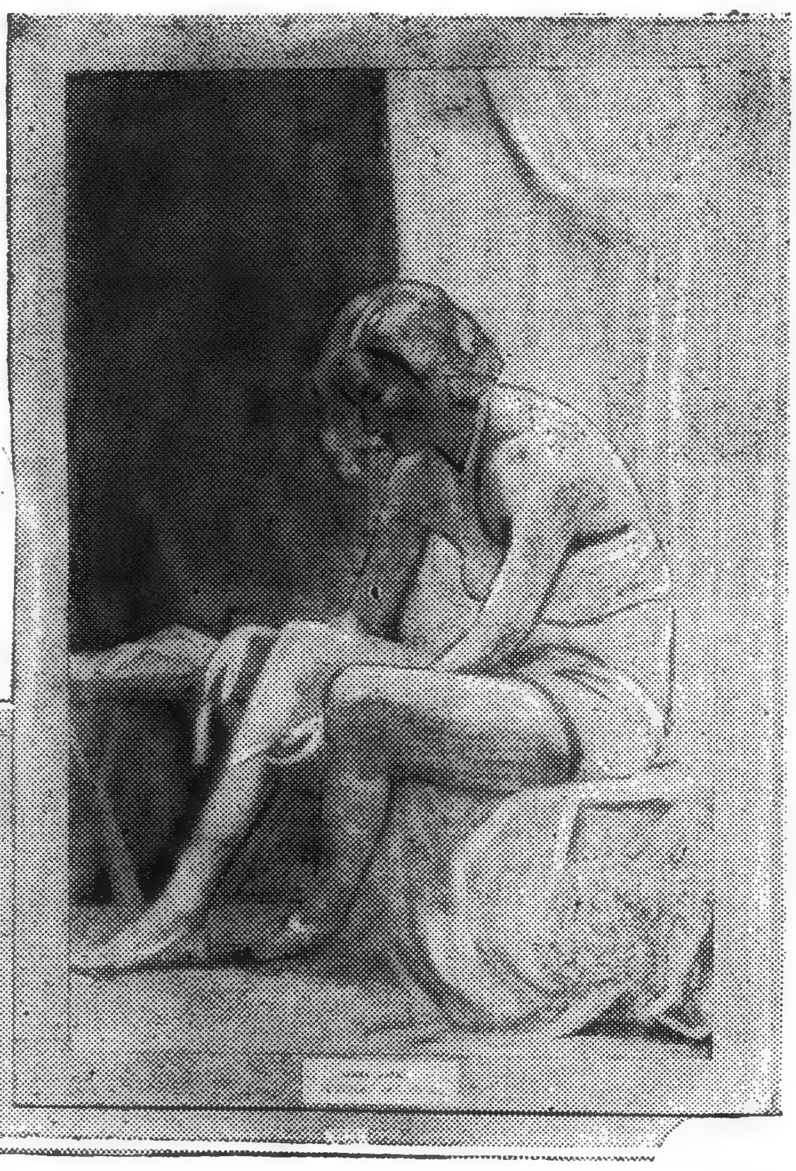
SATURDAY—"Pomp and Circumstance," Elgar; Overture "Zampa," Herold; "Whispering of the Flowers," Blon; Ballet from "Faust," Gounod; "By the Beautiful Blue Danube," waltz, Strauss; Prelude to "The Deluge," Saint-Saens (violin solo: Julius Theodorowicz); "Caprice Italien," Tchaikovsky; Victor Herbert Favorites, Sanford; Prelude in G minor, Rachmaninoff, and "Wintergreen for President," from "Of Thee I Sing," Gershwin.

Men Whom You Hear at the Pops

Louis Speyer, horn soloist of the Pops.

Among the Pops virtuoso players who are also numbered among the true stars of the Boston Symphony Orchestra in the winter season is Louis Speyer, the distinguished English horn soloist of the Boston Symphony Orchestra since 1918. Louis Speyer, like Abdon Laus and others, was recruited from the French Military Band. He is another convincing argument for the theory that France produces the finest wood-wind players in the world. The English horn is a close relative of the oboe, being also a double reeded instrument of deeper range, distinguished from its shriller cousin by its bulbous lower end.

Mr. Speyer is an accomplished virtuoso of the oboe as well as the English horn, and indeed is first oboeist at the Pops, yielding the chair of English horn to Henry Stanislaus.



(Daily Record Photo)

"The Dancer" Causes Talk

Record May 31

"In Good Taste"

said committee of painting "The Dancer," by Mark Hayes, after workmen engaged to hang picture for art night at Pops in Symphony Hall engaged in controversy over dancer's scant costume. Ada Weinstein, above, agrees the painting is "a fine study."

GYPSY DANCES FEATURE POPS

Post May 29

Lefa Lavanoff Appears Twice With Orchestra

As a special feature of Gypsy Night at the Pops, in Symphony Hall last evening, Lefa Lavanoff appeared in two gypsy dances. She scored quite a success with the capacity audience.

Miss Lavanoff gave to her dancing that spirit and fire which is usually associated with Spanish dances in one's imagination, but so seldom discovered in actual performance. Both her numbers moved with ingratiating rhythm. Frankly on the side of the physical rather than the spiritual, as such dances should by their nature be, Miss Lavanoff brought a fresh and promising talent to view. The orchestra, under the direction of Arthur Fiedler, gave its customary fine support.

As another added feature to the programme, a rarely beautiful series of cimbalon numbers, concluding with a masterful performance, with the orchestra, of Liszt's Sixth Hungarian Rhapsody, was played by Elsie Patay.

MUSIC

Globe May 31

SYMPHONY HALL

"Gypsy Night" at "Pops"

Last night was "Gypsy Night" at the "Pops." Mr Fielder gave over his program to gypsy music, chiefly Spanish and Hungarian, although in the case of Bizet's "Carmen" suite what a Frenchman thought Spanish gypsy music might be like. From the balconies and on the lower walls of Symphony Hall hung "gypsy" decorations: bright colored scarfs adorned with likenesses of what are regarded as typically gypsy faces. An audience that came near filling the hall took obvious pleasure in everything about the concert. And a few among the listeners heeded the invitation to appear in gypsy dress. Thus "Gypsy Night" was one of the most stimulating evenings thus far, in a distinctly stimulating season of "Pops."

Perhaps the most unusual features of the evening were some solos of Hungarian music, played on the cimbalon by Elsie Patay. The cimbalon or dulcimer was really a forerunner of the piano, consisting of wires stretched across a sounding board. But the cimbalon, unlike the modern piano, is played by striking the wires with two padded hammers, much as a xylophonist plays his instrument. The tone is more varied from top to bottom of the scale, more substantial and more vibrant than that of the piano.

These pieces—a pot-pourri of tunes from Hungarian Rhapsodies by Liszt, arranged by Miss Patay, and "Two Guitars," a folk song—aroused a great deal of applause. So did Miss Patay's phenomenal dexterity in playing.

Lefa Lavanoff offered two Spanish gypsy dances to orchestral accompaniment. These, performed in gayly colored Spanish dress, likewise pleased the audience much.

No one who attends the "Pops" this week should overlook the extensive exhibit of oil paintings, water colors and black and white drawings in the corridors of Symphony Hall. A large number of artists have loaned specimens of their work for this exhibition, which is a feature of "Artists' Week" at the "Pops." Altogether more than 400 specimens are on view. So great has been the interest in these pictures the time of intermissions at the concerts has had to be doubled. The exhibition continues through this week.

d Players --- Music and Musicians --- Films

"Old Man Eloquent"

Dr. Muck in His Seventy-Fourth Year

From a Photograph Taken Last Winted in Hamburg Where He Still Conducts at the Concerts of the Philharmonic Orchestra

mpany of
ry to
ter

Music in the Land

Trans May 30

Spring Joys

ONCE MORE the champions of the American composer are raising their voices. It is custom of the spring to be annually honored. Nor from year to year does the plaint much vary. The conductors of American orchestras—it appears yet again—neglect the masterpieces regularly put to music-paper by our native sons, for the mediocre work of European composers. Dr. Koussevitzky and Mr. Stokowski are spared this reproach. For it, Mr. Toscanini is now the chosen target. The other day in Minneapolis, Mr. John Tasker Howard, who once wrote a book about American composers, told the receptive ears of the delegates to a convention of the National Federation of Music Clubs that in the seven years through which Mr. Toscanini has been conductor of the Philharmonic Concerts in New York, "he has presented only four American works." Whereas he has not hesitated "to place on his programs some new work by one of his own countrymen which, in the opinion of both reviewers and audiences, was frankly mediocre." Furthermore: "If Mr. Toscanini should adopt a policy of presenting only accepted masterpieces that would be at least consistent. But while he makes it his practice to offer an occasional novelty, a fair proportion of those novelties should be American, as long as the orchestra is supported by Americans."

To these remarks Mr. Henderson retorts gently, but not without wit, in the New York Sun: "Incidentally Mr. Toscanini has been scolded for not producing more American works. We have no apology to make for the famous conductor, but he should not be blamed for presenting music which is sympathetic to him and ignoring that which is not. German conductors know and feel German music; Italian conductors, Italian music. If the Philharmonic would entrust half-a-dozen of its programs to some American conductor perhaps he would introduce native works to us. But, unfortunately, what almost invariably happens when an American conductor is in command is a performance of some composition of his own which no one else will play. Are there not some American conductors who do not compose? Whatever else the dissatisfied ones may say about Mr. Toscanini, they cannot charge him with playing his own music."

In turn, the New York Evening Post lately listed the pieces by American composers played in those seven years by the Boston Orchestra under Dr. Koussevitzky and the Philadelphia Orchestra under Mr. Stokowski. First, however, it declined to regard as American composers "those emigrants from Russia and Germany who began their careers in their native lands and came here long past the age of youth." Thereby The Evening Post excluded Mr. Loeffler of the elder generation and Mr. Gruenberg of the younger, both of whom have contributed discoverably to the current American repertory. But, as children say with a winning smile, "Never mind." Furthermore, The Post is distressed when it finds that many of the American works played during those seven years were heard in only a pair of concerts.

In the Boston list, for example, stands Mr. Carpenter's fanciful and amusing "Adventures in a Perambulator." Perish the thought that Dr. Koussevitzky should have included it in one program only. Possibly he believed that three preceding performances—each at a pair of concerts—had done sufficient justice to this idyll of Chicagoan infancy. . . . The Post next grieves for Mr. Hill. From him Dr. Koussevitzky has produced two symphonies, a sinfonietta, a tone-poem suggested by Amy Lowell's "Lilacs"—and repeated not so much as one. But the records at Symphony Hall note two performances of Mr. Hill's First Symphony and as many more of "Lilacs." The Post fondly fancies that Dr. Koussevitzky produced the late Mr. Chadwick's Sinfonietta; whereas Mr. Fiedler first led it into the Symphony Concerts as long ago as 1910. Mr. Daniel Gregory Mason goes into the list as a "Boston composer," though he has lived his working life in New York. So also does the late Blair Fairchild, long an American émigré in Paris. . . . But why disturb these spring pastimes by grouchy comment from the sidelines?

Items of the Day

Mr. Monteux is explaining at some length in Parisian newspapers that he did not go to Berlin in April to replace the banished Bruno Walter, but under invitation and contract made in November last, long before the Nazi revolution. Thereby, since both conductors are Jews, several things become more understandable.

Mr. Gershwin will soon go to Chicago as composer, conductor and pianist in a concert of his own music as incident in the current fair. . . . Mr. Bloch is on his way to the United States again, after two years and more in Switzerland. He brings with him the completed score of his music for the rites of the Reformed Jews. Those that have seen it say that many pages recall the intensities of his earlier symphonic pieces.

Two Novel Pieces At the Sunday Pop

The Ghetto and Christmas Eve From Weprik to Rimsky, Dr. Davison's Leave

ONCE in so often a piece of music goes the round of the principal orchestras in Europe and in America. No one knows who or what propels it along the course. Each successive audience wonders why it should be set before it. After a season or two it disappears as suddenly as it came, "sunk without trace." For the time, however, it is in the air and the fashion; must and shall be played. . . . Alexander Weprik is one of the new generation of Soviet composers; compared with the far-flung Shostokowicz, sits none too high among them. His specialty—we Westerners are told—is a Russo-Jewish music; among other pieces a fantasia on authentic folk-themes, "Dances and Songs of the Ghetto." A year and more ago European conductors were including it in concerts. Last winter Mr. Stokowski and Mr. Toscanini played it to audiences in Philadelphia and New York. Last evening came the turn of Boston, when Mr. Fiedler found place for it on an "all-Russian program" for the second Sunday Pop. The usual audience in the balconies heard. On the floor, the new freedoms with drinks and tobacco did not fill all the tables.

As the event proved, Mr. Weprik's fantasia gave no occasion for either snarling hisses or applausive shouts. The courteous clapping with which the listeners answered fairly measured it. As music, these "Dances and Songs of the Ghetto" are merely there—on paper ruled with staves for the pleasure of conductors and the exercise of orchestras. Mr. Weprik knows how to do his job, and does it. He introduces his folk-melodies and dance-rhythms so that the ear takes immediate note of them. Now and again a solo-instrument gives them pungency. Skillfully he weaves them together or sets them in contrast; colors them with twentieth-century harmonies and timbres. Occasionally the tonal web is over-thickened; oftener the songs and dances emerge so straightforwardly in themselves and so clearly outlined that he who will may sing or whistle them.

Between simple statement and more or less intricate development, Mr. Weprik contrives to keep them remote and racial upon the western ear—his one token of individuality. In the dances one and another rhythm is infectious to hear; while this or that recalls the prancing folk, last week, in Mr. Schwartz's play of Chassidic Jewry. The more dolorous melodies linger for a little in the mind, by a little touch the imagination. As it seems to the Gentile ear, the music of the synagogue now and then haunts them. So came, and also went, Mr. Weprik's fantasia.

Upon the heels of the piece out of the new Russia followed fragments of the old from Rimsky-Korsakov's opera, "Christmas Eve." From a fairy-tale of Gogol, from surviving paganisms among the Ukrainian folk, Rimsky made the text; to each attuned the music. Afterward when the opera proved a failure, he suspected that he had overdone both. Graver obstacle was a mistaken introduction of the great Catherine in full panoply as Tsaritsa—breach of rule and custom resented by as many of the Romanovs and as many of their court as dabbled in the affairs of the State Theaters. Forty years afterward little remains of "Christmas Eve" outside the Suite assembled by the composer for the concert-hall. It begins with the Prelude to the whole opera; continues with the games and the dances of the stars, stolen out of the firmament by the devil and a witch; lingers over the carols that Russian children used to sing in the streets between Christmas and Epiphany; ends with a stately Polonaise for the Tsaritsa and her train.

Dr. Koussevitzky, when he played the Suite at the Symphony Concerts on St. Stephen's Day in 1924, struck out the music for the carols, but kept the music for the sportive stars. Mr. Fiedler spared only their mazurka; parted with the carols as well. What remained suggested the wisdom of a performance of the whole Suite without delay at the Symphony Concerts. The Prelude, designed as music for the Holy Night, gains simplicity and serenity. It moves in calm; the harmonic and instrumental coloring blends in gentle radiance. Through the limpid melody echo the bells that out of numberless churches haunted in Rimsky's time nearly every Russian composer's imagination. . . . The mazurka of the stars, said to be at play in a celestial blind man's buff, beguiles by light rhythm, changeful course and childlike high spirits. . . . The Polonaise sounds at beginning and end with courtly ceremony; in the middle measures suggests the presence also of the folk. Last winter fragments from Rimsky's opera of Tsar Saltan pleased the frequenters of the Symphony Concerts. The full Suite from "Christmas Eve" should delight them.

f the Day

ITHACA, N. Y.
JOURNAL NEWS

MAY 29 1933

State and Tioga

By Romeyn Berry

The Pop Concerts and Mr. McGovern

QUITE the nicest way to spend a Saturday night at Boston in May is to go to a Pop Concert with Mr. Terry McGovern.

A Pop Concert is the Boston Symphony Orchestra with its coat and vest off—figuratively speaking—and its suspenders down around its hips. They relax after the regular season is over and play what they feel like playing—Bach, Gershwin, Haydn or Victor Herbert. Nice people, thousands of them, sit around at little tables and sip Budweiser or claret cup—but no gin.

Mr. Terry McGovern is a musician of parts. When he gets intoxicated with Beethoven he reverts to type—the black Irish of the west coast, Lynches of Galway mostly—sees leprachauns and talks in unintelligible parables.

Saturday night they played a program which included Tchaikorsky's third movement of the Fourth Symphony, the preludes to both Lohengrin and the Meistersinger, Gershwin's Rhapsody in Blue and much of Jerome Kern's Cat and the Fiddle. During the intermission we went to the Gentlemen's Room where Mr. McGovern gave me a 10-minute lecture on the musical philosophy of Richard Wagner, illustrating the various themes on a peculiar Irish pipe he always carried in his pocket. After he had piped several numbers we had a capacity house in the Gentlemen's Room.

Mr. McGovern was fascinated by the Pop Concerts, the atmosphere, the music, the setting and the spirit. He'd never heard of them before. "Why can't we have something like this in New York," he said, "I think it would work." (A long silence with evidences of profound thought.) "No it wouldn't work there," he went on, "it couldn't stand up against the competition of the rasslin matches."

MT. VERNON, N. Y.
ARGUS

MAY 31 1933

Concert Series At Playland

Will Be Modeled After Symphony "Pops"

The Musicians Symphony Orchestra which has recently completed its second successful season at the Metropolitan Opera House announces that it will present a series of popular Summer concerts in Playland Casino, Rye.

The project for these concerts grew out of the desire of the county for great music at depression prices and the concern of certain members of the Musicians Symphony Orchestra committee for the plight of these musicians over the Summer. The concerts are to be modeled after the traditional Summer "Pop" concerts of the Boston Symphony Orchestra and are to be called the "Playland Pops."

Sit at Tables

The audience will sit at small tables in this large airy casino and be served cool drinks and ices while they listen to a concert of the world's greatest music from Beethoven to some of the best jazz. The "Playland Pops" will follow the musical policies of their illustrious model the Boston Symphony Orchestra Pops, and this is to take place in an atmosphere and surroundings resembling the continental beer gardens. Published announcement of a free concert series at Playland this Summer was erroneous.

Noted Orchestra

The orchestra itself is no scratch orchestra, but is well known and of high artistic calibre. The concert master will be Anton Witek who has been for several years concert master of the Boston Symphony Orchestra and the Berlin Philharmonic and under such celebrated conductors as Toscanini and Karl Muck. There will be distinguished guest conductors and soloists.

The concerts are to take place every night throughout the Summer from the end of June through Labor Day. Groups of prominent persons throughout the connty are now at work selling books of reserved seats at a special reduced rate.

---

is better.

Fourth Week of Pops to Feature Dancers Again

HANS WIENER and his group of dancers will give two return performances at the Pops concerts on Tuesday and Wednesday evenings of this week as a result of their successful trio of performances, which were sold out recently. Their dancing will be to music by Debussy, Dvorak, Schubert, Borodin, and Fucik.

The programs for this fourth week of Pops have considerable variety, with rather more emphasis on Russian music than in the past. The list for next Sunday evening, indeed, will be made entirely from works by Russian composers.

The complete programs for the week follow:

May 28 Adv

MONDAY

Procession of the Sardar	Ippolitov-Ivanov
"In the Spring," Overture	Goldmark
The Old Refrain	Kreisler
"Die Meistersinger," Prelude	Wagner
"Peer Gynt" Suite	Grieg
"Scheherazade"—The Prince and the Princess	Rimsky-Korsakov
Marche Slave	Tchaikovsky
"Of Thee I Sing," Selection	Greshwin
"Volga Bargeman's Songs"	Arranged by Jacchia
"Franklin D. Roosevelt," March	Woodin

TUESDAY

Entrance of the Boyards	Halvorsen
Ballet Suite	Rameau-Mottl
Traumerei	Schumann
Polonaise	Liszt
Virginia, a Southern Rhapsody	Haydn Wood
"Thais," Meditation	Massenet
"La Valse," Choregraphic Poem	Ravel

HANS WIENER

Otto Ashermann and Group of Dancers

Golliwog's Cake-Walk	Debussy
The Foolish Virgins	Dvorak
Danse Grotesque	Schubert
Persian Ballet	Borodin

WEDNESDAY

Coronation March from "The Prophet"	Meyerbeer
"Fingal's Cave," Overture	Mendelssohn
"Jealousy," Gypsy Tango	Gade
"Natchez on the Hill," Virginia Country Dance	Powell
"Tosca," Fantasia	Puccini
Largo	Handel
Ouverture Solennelle, "1812"	Tchaikovsky

HANS WIENER

Otto Ashermann and Group of Dancers

The Foolish Virgins	Dvorak
Circus	Fucik
Persian Ballet	Borodin

THURSDAY

Program to be announced

FRIDAY

French Military March	Saint-Saens
"The Marriage of Figaro," Overture	Mozart
Variations on the Austrian National Anthem, from the String Quartet, Op. 76, No. 3	Haydn
"Lohengrin," Finale of Act I	Wagner
Pathetic Symphony, Third Movement	Tchaikovsky
Suite	Corelli
Bolero	Ravel
"Gypsy Love," Selection	Lehar
Barcarole from "The Tales of Hoffmann"	Offenbach
El Capitan	Sousa

SATURDAY

March, "Schechenyi Ihdulo"	Fahrbach
"Roman Carnival," Overture	Berlioz
Andante Cantabile	Tchaikovsky
Fourth Symphony, Third Movement	Tchaikovsky
"Lohengrin," Prelude	Wagner
"Rienzi" Overture	Wagner
Rhapsody in Blue Piano Solo: Jesus Maria Sanroma	Gershwin
"The Cat and the Fiddle," Selection	Kern
"Congress Dances," Waltz	Haymann
Stein Song March	Bullard

SUNDAY

"La Coq d'Or," Introduction and Wedding March	Rimsky-Korsakov
"Russian and Ludmilla," Overture	Glinka
Dances and Songs of the Ghetto	Weprik
"Christmas Eve," Suite,	Rimsky-Korsakov
Fourth Symphony, Finale	Tuhaikovsky
Waltz from the Serenade for Strings	Tchaikovsky
Ouverture Solennelle, "1812"	Tchaikovsky
Soviet Iron Foundry	Mossolov
Volga Bargemen's Song	Arranged by Jacchia
Caucasian Sketches	Ippolitov-Ivanov

PROVIDENCE, R. I.
NEWS-TRIBUNE

MAY 29 1933

Future Symphony Concerts To Be Held in Metropolitan

Music Associations to Have Greater Seating Capacity in New Arrangement

The Metropolitan Theatre, Broad and Chestnut streets, has been selected by the Providence Community Concert Association, the Providence Symphony Orchestra and the Music Association of Providence, the latter the sponsors of concerts by the Boston Symphony Orchestra, for presentation of future concerts sponsored by those groups. The new arrangement, providing greater seating capacity, will be inaugurated next fall, it was announced today by the heads of all three organizations.

The acoustics of the Metroiitain are admirably adapted to requirements, a recent demonstration showed. Stage facilities and general arrangements, including those of seating are such as to have influenced the selection of this new central home for the more important musical events of the year in Providence next season.

Mrs. John Nicholas Brown, president of the Providence Community Concert Association, announced the plan at the annual meeting of that organization, held in the lecture room of the Providence Gas Co. At the same time announcements were authorized by Mrs. Henry D. Sharpe, president of the Music Association, and William L. Sweet, president of the Providence Symphony Orchestra.

Mrs. Sharpe, for the artist and program committee of the Community Concert Association, announced a series of four concerts for next season. These include the first apearance in Providence of the Philadelphia Symphony Orchestra, Leopold Stokowski, conductor; Serge Lifar, Russian male dancer and his ballet, who will make his American debut in Providence; Vladimir Horowitz, pianist, and Lucrezia Bori, Metropolitan Opera star.

Mrs. Brown was re-elected president of the Community Concert association. Other officers elected today are:

First vice president, William S. Innis; second vice president, Mrs. Wilson G. Wing; third vice president, Mrs. Arthur M. Allen; fourth vice president, Mrs. George Hail; treasurer, Robert S. Holding, Jr.; secretary, Hugh F. MacColl; assistant secretary and treasurer, Raymond G. Williams.

The artist and program committee was reappointed as follows: Mrs. Henry D. Sharpe, chairman; Mrs. Brown, chairman ex-officio; Mrs. Allen, Prof. Arlan Coolidge MacColl and Mrs. G. Pierce Metcalf.

CUPS ARE AWARDED

Mrs. Brown reported briefly on the activities of the past season. Mrs. Raymond F. Wolcott, chairman of the campaign committee, awarded cups to winners in the recent subscription campaign. Mrs. Ada Holding Miller reported that student tickets have been given to 300 students who are interested in music. Mrs. Edgar B. Shaw, for the resolution committee, thanked various persons and organizations who have helped the association.

A resolution was adopted thanking the public, the team workers, the press, Loew's theatre, the Narragansett Electric Company and Stations WEAN and WJAR for co-operation in the past season.

Regarding the adaptability of the Metropolitan to concerts, either by artists or symphony orchestras, it was said that tests were made by Boston Symphony Orchestra officials and officers of the three associations at a rehearsal of the Providence Symphony Orchestra on Sunday, April 30. All voiced enthusiastic approval of the choice of the new location. Assurance is given to subscribers that they will have full seating accommodations. This is because the seating arrangement of the Metropolitan is similar to that of other Providence theatres which have been used by the associations.

It was also pointed out that there is a considerable amount of available garage and open air parking space adjacent to the Metropolitan.

Trans

JUNE 3, 1933

Musicians --

Considering Koussevitzky In The Round

His Conducting in London As Two Eminent Reviewers Summarize It

AT the London Music Festival, which is being held this week (May 15-20) by the B. B. C., Koussevitzky gave a remarkable demonstration of the art of conducting. He appeared in Manchester [writes Mr. Neville Cardus, the distinguished reviewer for The Guardian] during or just after the war, but the orchestra at his disposal then was intractable, and Koussevitzky had to get his work done by sheer force of will. His crouchings and swayings were so extreme that many musicians thought he was merely a picturesque conductor, a sort of Svengali of the orchestra.

Today Koussevitzky is regarded as one of the few really great conductors of the world; certainly he exercised a power of music which could be felt throughout Queen's Hall. It is true that occasionally he did things which the higher criticism would never dream of condoning in other conductors. For example, there would be a nice how-de-do some Sunday morning if Furtwängler were to break up, as Koussevitzky did, the second main subject of the first movement of Chaikovsky's Fifth Symphony, after suspending activities almost entirely for a moment before introducing it.

But there was no mistaking Koussevitzky's musical sensibility, his proportionate molding of form, subtle yet inevitable, in the great Seventh Symphony of Sibelius. His treatment of the work was thoroughly harmonious, and it brought up the question again as to what is the right view to take of Sibelius's music. For on this occasion, Sibelius was made to sound a composer with an absolutely musical texture, reticent, maybe, but not indifferent to ordinary civilized ideas of beauty. Most interpretations of Sibelius have led us to think of him as a stark, almost brutal, fellow, rather ill-mannered in his indifference to the general conceptions of beauty in music. Koussevitzky gave us a Sibelius who, with all his independence of outlook, was scrupulously concerned with musical sonorities and musical rhythms and musical parts of speech.

The texture was not harsh or grating: the wood-wind did not seem sour; the strings made sufficiently sensitive lines: the brass was poetic and humane in blend and color. In short, Sibelius was revealed to us as a writer of authentic music, elliptical maybe in the processes of his logic, but never unlovely, never insistent on his subject-matter at the risk of endangering the treatment of it as art, as craftsmanship carefully and sympathetically practiced, with a proper regard for what an instrument or group of instruments can achieve without loss of true character.

Koussevitzky is not a man of overnice temperament; and so we may be sure that if he conducts Sibelius in this way it is not because he does not understand the downright psychology of the man. And why should the music of Sibelius ever be regarded as a sort of rough quarrying of tone, dug out and heaved at us rudely? Sibelius is obviously a highly civilized thinker, so much so that he has no patience with the ordinary tautology of symphonic form. In the Seventh Symphony, he concentrates form so finely that he says his say in one continuous movement, which does not last half an hour. He despises display and rhetoric; he weaves his music out of modest scale-figures, repetitive figuration, gradual accumulations of rhythm. His harmony is never fulsome; his climaxes are discreet; compared with those of Wagner they are refined and modest. All these characteristics are surely those of a mind that is abnormally susceptible to the fine shades of the art of music.

Koussevitzky gave us a strong sense of style in Sibelius without once diminishing the power and stature of the music. Mind and sensibility, thinking and feeling—all were blended in proportion. The symphony sounded like a symphony, consummately fashioned—and not like the raw material for a symphony. Usually a work by Sibelius is conducted and played as though the composer had left a lot of the actual music out, after laying down the ground plan. The orchestra of the British Broadcasting Corporation was admirable. Koussevitzky has the secret of personal magnetism. There is something spellbinding in his presence. His beat is plain and comprehensive; he turns unambiguously to this group of players and that. His gestures seem to get into intimate touch with every instrumentalist; his face is expressive, and he seems inaudibly to sing or speak the music's message. He is restrained even in his most intense moments; his only lack, so I felt in Chaikovsky's symphony, is a certain artlessness. Occasionally his treatment of a melody seemed a little obvious in punctuation. But that was probably an inevitable trait in a generally intense way of feeling and expressing music.

When Koussevitzky last conducted in this country it was said he swore he would never direct another English orchestra; they were so bad. Since those days there has been a vast improvement, thanks partly to the example shown us by the Berlin Philharmonic Orchestra on its first visit here a few years ago, and more to the founding shortly afterwards of the B. B. C. Orchestra. At the London Music Festival this orchestra has been heard at its very best. It is a strong orchestra, a virile orchestra, a masculine orchestra—in short, a man's orchestra, and perhaps Koussevitzky is mainly a man's conductor. His least persuasive moments are his tender moments or when he has to be alluring. His handling of the great climax of the Venusberg Music was magnificent. The frenzies were abandoned enough, but never beyond the scope of music. There was no insignificant noise, but I missed the rosy voluptuousness of the soft section, after the passion has been spent. The woodwind was too precise in outline, the treatment of it all a little unyielding. The interpretation did not compare for poetry with Toscanini's, heard here a few years ago, an interpretation which died down in luscious mists of distance and disillusion. Yet it is a high compliment to Koussevitzky that his conducting in this music inspired the comparison with Toscanini at all.

There is no conductor who is more masterful than Koussevitzky in an intense and tumultuous musical energy. He is an artist in dramatic sonorities. His "Meistersinger" Prelude had a gigantic stature and a crashing climax. Only a conductor of extraordinary power could have controlled with such proportion the bigness of stride of this performance. Maybe it was too hard and taut to be true; we missed the real German ease and geniality. And in the lyrical section Koussevitzky again showed his want of salience; melody does not easily float under his intensely determined beat. The "Siegfried Idyll" also needed a little more charm of the modest, artless kind. It was beautifully put together, with the subtle rhythmical plan (one of the subtlest and most difficult in all music for a conductor to handle) realized in every sequence; yet somehow, despite the exquisite shading of the playing, we felt the end of it all was less a tender serenade than a piece of consummate conducting.

Like every other great artist, Koussevitzky has to pay for his unique qualities. These qualities will surely be revealed at their finest on Friday when Koussevitzky conducts the Ninth Symphony of Beethoven. He is unlike most foreign conductors who visit us, not stuck in a routine of hackneyed works. On Monday he gave us the Seventh Symphony of Sibelius, and on Wednesday the Second Symphony of Arnold Bax, whose music he introduced years ago to audiences in the United States. He could not convince everyone of us that the symphony was the consequence of an inevitable act of the musical imagination. But the work could not well receive a performance of more sustained vitality.

The rare quality in Beecham's conducting is sensibility, a warm musical flow, an unforced and natural tempo. I have felt the lack of this quality in Koussevitzky's conducting at the London Music Festival. Though Koussevitzky is a conductor of exceptional technical mastery, his interpretations lack heart. Russian he may be, but the United States and Boston seem to have taught him a hard efficiency. His idea of the "Siegfried Idyll" was that of the conductor of "big business." In orchestral playing he delivered the goods expertly; he left little to speak for itself. If Cosima Wagner had been wakened from sleep on a Christmas morning by Koussevitzky's version of the "Siegfried Idyll" she might well have said "What a dexterous blending of the parts"—not "What heavenly music."

Koussevitzky has strength and a genius for handling a big canvas. But I would not call him a complete conductor. He lacks charm and ordinarily humane sentiment. His dignity is admirable, but I wish he would occasionally relax. In Sibelius's Seventh Symphony he was magnificent. His "Meistersinger" Overture was entirely without juice. He happens to be the fashionable conductor in London at the moment. He can do nothing wrong, just as Furtwängler can do nothing right. It is strange how these uncritical fashions get about, and stranger still who starts them.

To these scruples of Mr. Cardus, the warm praises of Mr. Newman shall be pendant as set down in The Sunday Times. He also digresses to the Boston Orchestra: "The really great things of the week have been the three concerts conducted by Mr. Koussevitzky for the B. B. C. 'Festival.' The B. B. C. Orchestra is still a longish way behind the Boston Symphony Orchestra both in the quality of some of its personnel and in the matter of style; but under Mr. Koussevitzky it has shown us the great possibilities latent in it. In all its history it has never played so brilliantly as it has done during the past week.

"We have had the most authoritative performances conceivable of two of the finest of modern symphonies—the second of Bax and the seventh of Sibelius. Neither of these is an easy nut for even the experienced listener to crack, and it will take time for either of them to become popular; but at any rate we have now been shown the fine stuff of which they are made. The Seventh is Sibelius at his greatest; here, as in 'Tapiola,' we see him at last taking up again the line he seemed to abandon for so long after touching upon it in the fourth symphony. Textually the work presents no difficulties for any listener. It is in the intensity and the compression of the thinking that the hearer's problem lies.

"Of the more familiar works of the week we have also had some model performances. Never before, in London, has the 'Classic Symphony' of Prokofiev been given with such lightness and grace of touch. In the Wagner pieces (the Venusberg Music, the Siegfried Idyll, and the 'Meistersinger' prelude) we have had the perfect combination of beauty in detail with the architect's sense of the proportions and the build of the works as a whole. The Idyll, with its tranquil flow for the greater part of the time, the steadily growing climax, and the gradual ebbing of the tide at the finish, was particularly beautiful.

"The reading of the Fifth Symphony of Chaikovsky not only blotted out the memory of the many bad performances we have had of the work during recent years, but raised the composer in our estimation. It is all a matter, seemingly, of proportion and of understanding. Mr. Koussevitzky showed us that, for one thing, the utmost intensity can be given to Chaikovsky's ardent phrases without their being made to appear hysterical or vulgar, and, for another thing, that the symphony is an organic whole."

* * *

This month, while Max Reinhardt is at Oxford directing an out-of-door performance of "A Midsummer Night's Dream" by the Dramatic Society of the University, he will receive the honorary degree of Doctor of Civil Law. For the first time, probably, a university of such rank is bestowing such a degree upon a producer in the theater. (What, what, will the President of Harvard say!) For Reinhardt is neither dramatist nor actor. His international note rests upon the direction of playhouses and the production of plays. Some in London and Oxford associate the degree with his recent expulsion from Germany as a hostile Jew.

* * *

PHILADELPHIA, PA.
PUBLIC LEDGER

JUN 4 - 1933

DR. SERGEI KOUSSEVITZKY IN LONDON
Famous conductor of the Boston Symphony Orchestra and known to millions of radio listeners, photographed as he arrived to conduct a series of concerts at Queens Hall
London News Agency

NEW YORK TIMES

JUN 4 - 1933

LONDON OI

Beecham Conducts " sifal," "Ring"—Kou

By F. BONAVIA.
LONDON, May 18, 1933.

* * *

Koussevitzky's appearance aroused considerable expectations. The concerts he conducted some eight years ago are still remembered, and we could now give him a much finer instrument to play upon than we could then. These expectations were not disappointed. In the comparatively short time at his disposal he secured absolute control of the orchestra, which followed his indications with utmost fidelity. It was also a pleasure to note that his beat and gestures, without being quite as sedate as Boult's, have the clearness and the dignity of the old classical conductors.

The only opening for criticism was in his programs. Prokofieff's "classical" symphony seems to me important only in so far as it shows what curious notions of classicism some people have. The Fifth is the worst of all Tchaikovsky's symphonies, and even Koussevitzky cannot dim the appalling blatancy of its final peroration. Wagner's "Siegfried Idyll" retains its freshness, but it has been played so often and improved upon by so many interpreters that it is difficult to find a new personality in any repeated performance. Koussevitzky took it slowly. Robert Heger at Covent Garden did the same thing. But we were grateful to the Boston conductor for a luminous performance of Arnold Bax's Second symphony and a perfectly conceived exposition of Sibelius's Seventh.

N. Y. World-Telegram

JUN 14 1933

Boston Band Chief Hailed by London

Critics Warmly Praise Koussevitzky for His Conducting.

By PITTS SANBORN.

OUR friends, the London critics, have gone quite mad about the conducting of Serge Koussevitzky, who for a large part of the year presides over the concerts of the Boston Symphony Orchestra. Recently he has led three concerts in London as part of the festival organized by the British Broadcasting Co., featuring symphonies by Sibelius, Prokofieff and Tschaikowsky.

Ernest Newman, always a stout champion of the Russian batonist, praises thus his adventure with the last-named composer:—"The reading of the fifth symphony of Tschaikowsky not only blotted out the memory of the many bad performances we have had of the work during recent years, but raised the composer in our estimation.

"It is all a matter, seemingly, of proportion and of understanding: Mr. Koussevitzky showed us that, for one thing, the utmost intensity can be given to Tschaikowsky's ardent phrases without their being made to appear hysterical or vulgar, and, for another thing, that the symphony is an organic whole."

We had the pleasure of hearing this work magnificently performed last season by the visiting Bostonians in Carnegie Hall. It was a remarkable achievement for both the famous orchestra and its conductor.

* * *

Hippodrome Bill Changed.

l Destino," with its
nace" f

Trans

, JUNE 3, 1933

Musicians ==

Considering Koussevitzky In The Round

His Conducting in London As Two Eminent Reviewers Summarize It

AT the London Music Festival, which is being held this week (May 15-20) by the B. B. C., Koussevitzky gave a remarkable demonstration of the art of conducting. He appeared in Manchester [writes Mr. Neville Cardus, the distinguished reviewer for The Guardian] during or just after the war, but the orchestra at his disposal then was intractable, and Koussevitzky had to get his work done by sheer force of will. His crouchings and swayings were so extreme that many musicians thought he was merely a picturesque conductor, a sort of Svengali of the orchestra.

Today Koussevitzky is regarded as one of the few really great conductors of the world; certainly he exercised a power of music which could be felt throughout Queen's Hall. It is true that occasionally he did things which the higher criticism would never dream of condoning in other conductors. For example, there would be a nice how-de-do some Sunday morning if Furtwängler were to break up, as Koussevitzky did, the second main subject of the first movement of Chaikovsky's Fifth Symphony, after suspending activities almost entirely for a moment before introducing it.

But there was no mistaking Koussevitzky's musical sensibility, his proportionate molding of form, subtle yet inevitable, in the great Seventh Symphony of Sibelius. His treatment of the work was thoroughly harmonious, and it brought up the question again as to what is the right view to take of Sibelius's music. For on this occasion, Sibelius was made to sound a composer with an absolutely musical texture, reticent, maybe, but not indifferent to ordinary civilized ideas of beauty. Most interpretations of Sibelius have led us to think of him as a stark almost brutal, fellow, rather ill-mannered in his indifference to the general conceptions of beauty in music. Koussevitzky gave us a Sibelius who, with all his independence of outlook, was scrupulously concerned with musical sonorities and musical rhythms and musical parts of speech.

The texture was not harsh or grating; the wood-wind did not seem sour; the strings made sufficiently sensitive lines; the brass was poetic and humane in blend and color. In short, Sibelius was revealed to us as a writer of authentic music, elliptical maybe in the processes of his logic, but never unlovely, never insistent on his subject-matter at the risk of endangering the treatment of it as art, as craftsmanship carefully and sympathetically practiced, with a proper regard for what an instrument or group of instruments can achieve without loss of true character.

Koussevitzky is not a man of overnice temperament; and so we may be sure that if he conducts Sibelius in this way it is not because he does not understand the downright psychology of the man. And why should the music of Sibelius ever be regarded as a sort of rough quarrying of tone, dug out and heaved at us rudely? Sibelius is obviously a highly civilized thinker, so much so that he has no patience with the ordinary tautology of symphonic form. In the Seventh Symphony, he concentrates form so finely that he says his say in one continuous movement, which does not last half an hour. He despises display and rhetoric; he weaves his music out of modest scale-figures, repetitive figuration, gradual accumulations of rhythm. His harmony is never fulsome; his climaxes are discreet; compared with those of Wagner they are refined and modest. All these characteristics are surely those of a mind that is abnormally susceptible to the fine shades of the art of music.

Koussevitzky gave us a strong sense of style in Sibelius without once diminishing the power and stature of the music. Mind and sensibility, thinking and feeling—all were blended in proportion. The symphony sounded like a symphony, consummately fashioned—and not like the raw material for a symphony. Usually a work by Sibelius is conducted and played as though the composer had left a lot of the actual music out, after laying down the ground plan. The orchestra of the British Broadcasting Corporation was admirable. Koussevitzky has the secret of personal magnetism. There is something spellbinding in his presence. His beat is plain and comprehensive; he turns unambiguously to this group of players and that. His gestures seem to get into intimate touch with every instrumentalist; his face is expressive, and he seems inaudibly to sing or speak the music's message. He is restrained even in his most intense moments; his only lack, so I felt in Chaikovsky's symphony, is a certain artlessness. Occasionally his treatment of a melody seemed a little obvious in punctuation. But that was probably an inevitable trait in a generally intense way of feeling and expressing music.

When Koussevitzky last conducted in this country it was said he swore he would never direct another English orchestra: they were so bad. Since those days there has been a vast improvement, thanks partly to the example shown us by the Berlin Philharmonic Orchestra on its first visit here a few years ago, and more to the founding shortly afterwards of the B. B. C. Orchestra. At the London Music Festival this orchestra has been heard at its very best. It is a strong orchestra, a virile orchestra, a masculine orchestra—in short, a man's orchestra, and perhaps Koussevitzky is mainly a man's conductor. His least persuasive moments are his tender moments or when he has to be alluring. His handling of the great climax of the Venusberg Music was magnificent. The frenzies were abandoned enough, but never beyond the scope of music. There was no insignificant noise, but I missed the rosy voluptuousness of the soft section, after the passion has been spent. The woodwind was too precise in outline, the treatment of it all a little unyielding. The interpretation did not compare for poetry with Toscanini's, heard here a few years ago, an interpretation which died down in luscious mists of distance and disillusion. Yet it is a high compliment to Koussevitzky that his conducting in this music inspired the comparison with Toscanini at all.

There is no conductor who is more masterful than Koussevitzky in an intense and tumultuous musical energy. He is an artist in dramatic sonorities. His "Meistersinger" Prelude had a gigantic stature and a crashing climax. Only a conductor of extraordinary power could have controlled with such proportion the bigness of stride of this performance. Maybe it was too hard and taut to be true: we missed the real German ease and geniality. And in the lyrical section Koussevitzky again showed his want of salience: melody does not easily float under his intensely determined beat. The "Siegfried Idyll" also needed a little more charm of the modest, artless kind. It was beautifully put together, with the subtle rhythmical plan (one of the subtlest and most difficult in all music for a conductor to handle) realized in every sequence yet somehow, despite the exquisite shading of the playing, we felt the end of it all was less a tender serenade than a piece of consummate conducting.

Like every other great artist, Koussevitzky has to pay for his unique qualities. These qualities will surely be revealed at their finest on Friday when Koussevitzky conducts the Ninth Symphony of Beethoven. He is unlike most foreign conductors who visit us, not stuck in a routine of hackneyed works. On Monday he gave us the Seventh Symphony of Sibelius, and on Wednesday the Second Symphony of Arnold Bax, whose music he introduced years ago to audiences in the United States. He could not convince everyone of us that the symphony was the consequence of an inevitable act of the musical imagination. But the work could not well receive a performance of more sustained vitality.

The rare quality in Beecham's conducting is sensibility, a warm musical flow an unforced and natural tempo. I have felt the lack of this quality in Koussevitzky's conducting at the London Music Festival. Though Koussevitzky is a conductor of exceptional technical mastery, his interpretations lack heart. Russian he may be, but the United States and Boston seem to have taught him a hard efficiency. His idea of the "Siegfried Idyll" was that of the conductor of "big business." In orchestral playing he delivered the goods expertly; he left little to speak for itself. If Cosima Wagner had been wakened from sleep on a Christmas morning by Koussevitzky's version of the "Siegfried Idyll" she might well have said "What a dexterous blending of the parts"—not "What heavenly music."

Koussevitzky has strength and a genius for handling a big canvas. But I would not call him a complete conductor. He lacks charm and ordinarily humane sentiment. His dignity is admirable, but I wish he would occasionally relax. In Sibelius's Seventh Symphony he was magnificent. His "Meistersinger" Overture was entirely without juice. He happens to be the fashionable conductor in London at the moment. He can do nothing wrong, just as Furtwängler can do nothing right. It is strange how these uncritical fashions get about, and stranger still who starts them.

To these scruples of Mr. Cardus, the warm praises of Mr. Newman shall be pendant as set down in The Sunday Times. He also digresses to the Boston Orchestra: "The really great things of the week have been the three concerts conducted by Mr. Koussevitzky for the B. B. C. 'Festival.' The B. B. C. Orchestra is still a longish way behind the Boston Symphony Orchestra both in the quality of some of its personnel and in the matter of style; but under Mr. Koussevitzky it has shown us the great possibilities latent in it. In all its history it has never played so brilliantly as it has done during the past week.

"We have had the most authoritative performances conceivable of two of the finest of modern symphonies—the second of Bax and the seventh of Sibelius. Neither of these is an easy nut for even the experienced listener to crack, and it will take time for either of them to become popular; but at any rate we have now been shown the fine stuff of which they are made. The Seventh is Sibelius at his greatest; here, as in 'Tapiola,' we see him at last taking up again the line he seemed to abandon for so long after touching upon it in the fourth symphony. Textually the work presents no difficulties for any listener. It is in the intensity and the compression of the thinking that the hearer's problem lies.

"Of the more familiar works of the week we have also had some model performances. Never before, in London, has the 'Classic Symphony' of Prokofiev been given with such lightness and grace of touch. In the Wagner pieces (the Venusberg Music, the Siegfried Idyll, and the 'Meistersinger' prelude) we have had the perfect combination of beauty in detail with the architect's sense of the proportions and the build of the works as a whole. The Idyll, with its tranquil flow for the greater part of the time, the steadily growing climax, and the gradual ebbing of the tide at the finish, was particularly beautiful.

"The reading of the Fifth Symphony of Chaikovsky not only blotted out the memory of the many bad performances we have had of the work during recent years, but raised the composer in our estimation. It is all a matter, seemingly, of proportion and of understanding. Mr. Koussevitzky showed us that, for one thing, the utmost intensity can be given to Chaikovsky's ardent phrases without their being made to appear hysterical or vulgar, and, for another thing, that the symphony is an organic whole."

This month, while Max Reinhardt is at Oxford directing an out-of-door performance of "A Midsummer Night's Dream" by the Dramatic Society of the University, he will receive the honorary degree of Doctor of Civil Law. For the first time, probably, a university of such rank is bestowing such a degree upon a producer in the theater (What, what, will the President of Harvard say?) For Reinhardt is neither dramatist nor actor. His international note rests upon the direction of playhouses and the production of plays. Some in London and Oxford associate the degree with his recent expulsion from Germany as a hostile Jew.

PHILADELPHIA, PA.
PUBLIC LEDGER

JUN 4 - 1933

DR. SERGEI KOUSSEVITZKY IN LONDON

Famous conductor of the Boston Symphony Orchestra and known to millions of radio listeners, photographed as he arrived to conduct a series of concerts at Queens Hall

London News Agency

NEW YORK TIMES

JUN 4 - 1933

LONDON OI

Beecham Conducts " sifal," "Ring"—Kou

By F. BONAVIA.
LONDON, May 18, 1933.

* * *

Koussevitzky's appearance aroused considerable expectations. The concerts he conducted some eight years ago are still remembered, and we could now give him a much finer instrument to play upon than we could then. These expectations were not disappointed. In the comparatively short time at his disposal he secured absolute control of the orchestra, which followed his indications with utmost fidelity. It was also a pleasure to note that his beat and gestures, without being quite as sedate as Boult's, have the clearness and the dignity of the old classical conductors.

The only opening for criticism was in his programs. Prokofieff's "classical" symphony seems to me important only in so far as it shows what curious notions of classicism some people have. The Fifth is the worst of all Tchaikovsky's symphonies, and even Koussevitzky cannot dim the appalling blatancy of its final peroration. Wagner's "Siegfried Idyll" retains its freshness, but it has been played so often and improved upon by so many interpreters that it is difficult to find a new personality in any repeated performance. Koussevitzky took it slowly. Robert Heger at Covent Garden did the same thing. But we were grateful to the Boston conductor for a luminous performance of Arnold Bax's Second symphony and a perfectly conceived exposition of Sibelius's Seventh

---

N. Y. World-Telegram

Boston Band Chief Hailed by London

Critics Warmly Praise Koussevitzky for His Conducting.

By PITTS SANBORN.

OUR friends, the London critics, have gone quite mad about the conducting of Serge Koussevitzky, who for a large part of the year presides over the concerts of the Boston Symphony Orchestra. Recently he has led three concerts in London as part of the festival organized by the British Broadcasting Co., featuring symphonies by Sibelius, Prokofieff and Tschaikowsky...

Ernest Newman, always a stout champion of the Russian batonist, praises thus his adventure with the last-named composer:—"The reading of the fifth symphony of Tschaikowsky not only blotted out the memory of the many bad performances we have had of the work during recent years, but raised the composer in our estimation.

"It is all a matter, seemingly, of proportion and of understanding: Mr. Koussevitzky showed us that, for one thing, the utmost intensity can be given to Tschaikowsky's ardent phrases without their being made to appear hysterical or vulgar, and, for another thing, that the symphony is an organic whole."

We had the pleasure of hearing this work magnificently performed last season by the visiting Bostonians in Carnegie Hall. It was a remarkable achievement for both the famous orchestra and its conductor.

* * *

Hippodrome Bill Changed.

l Destino," with its

20

Trans

Y, JUNE 1, 1933

s --- Films

British Composers, Wagner Miscellany

Dr. Koussevitzky Continues His Concerts in London Successfully

THE newest mails from London bring the reviewers' comment on the second of Dr. Koussevitzky's concerts with the orchestra of the British Broadcasting Corporation. It befell on Wednesday evening, May 17, in Queen's Hall. The program assembled Bax's Second Symphony, in E minor and C major; Walton's overture, "Portsmouth Point"; the Venusberg music from the Parisian "Tannhäuser"; the "Siegfried Idyl"; the Prelude to "Die Meistersinger"—all numbers in which the conductor is heard familiarly in Boston. Said Mr. Toye in The Morning Post: "There is this great difference between Mr. Koussevitzky and some of the other distinguished foreign conductors who have recently visited us: he has a large, varied, and progressive repertory. It is comparatively easy to specialize in a dozen classical symphonies and overtures. When, as our own Sir Thomas Beecham so successfully and repeatedly does, or as Koussevitzky did at the B. B. C. Music Festival at the Queen's Hall last evening, a conductor makes a point of introducing his audience to comparatively new or unfamiliar music, he is surely entitled, other things being equal, to be considered the greater artist.

"Two British composers provided the music of what must be considered the more important part of the program; for the Wagnerian excerpts at the end, however well given, are wholly familiar to everybody. Walton was represented by his overture 'Portsmouth Point,' Bax by his Second Symphony. Koussevitzky inspired the magnificent orchestra to give an exceptionally fine rendering of both. The rather hard but breezy swagger of Walton's effective composition stood out in bold relief. Though we had, many of us, heard it several times previously, its fundamental characteristics as an entity were revealed as rarely before. Bax's symphony was no less well handled, but one member of the audience at any rate found some difficulty in discovering a personality in the composition as a whole. . . . It seemed to him an elaborate essay in diverse sonorities, not always ideally differentiated, but never anything but ingenious and interesting. The merit of Koussevitzky's interpretation lay in the mastery with which he isolated each ingredient, yet achieved such a perfect balance, such a translucent clarity in the whole. Which is precisely what is wanted to make Bax's music sound its very best."

As Mr. Colles, reviewing for The Times, had it, "Mr. Koussevitzky devoted half of his second program with the B. B. C. Orchestra to modern composers and half to a nineteenth-century composer, as he did at his first concert on Monday. But last night the modern composers were Englishmen and his romantic composer was Wagner. After a crisp performance of William Walton's 'Portsmouth Point' Overture he gave a thoughtful and forceful performance of Bax's Second Symphony."

After a paragraph debating the composer and his music, the article continues: "Having done ample justice in a self-effacing manner to a living composer, Mr. Koussevitzky felt warranted in showing his own prowess in three pieces of Wagner that are proof against any damage. Nevertheless, in spite of impeccable playing, the heart was not in them. The Venusberg Music was orgiastic enough, and the 'Meistersinger' Overture kept something of its joyful spirit; but the Siegfried Idyll was too painted and powdered for an aubade. Tempo rubato is all very well for nocturnes, but it takes the early-morning freshness out of what is rather an intimate piece of chamber music than a conductor's battle-horse with an orchestra of a hundred players."

According to Mr. Capell in The Daily Telegraph: "Serge Koussevitzky, at the second of his concerts with the B. B. C. Orchestra, conducted Arnold Bax's Second Symphony, which is dedicated to him, and which he was the first to play with his Boston orchestra in 1929. An extraordinarily strong and gripping performance was given of the impressive work, which hitherto has not been so much esteemed in England as the composer's third symphony."

Returning to the conductor after a digression to the composer, Mr. Capell proceeds: "The magnificent performance was acclaimed, and the composer was called to the platform. William Walton's amazingly clever and pungent overture, 'Portsmouth Point,' was likewise wonderfully played. The second part of the evening was all Wagner. Toujours perdrix! The best of this was the Venusberg Music, which indeed could not have been better. One was conscious of some mannerisms in Koussevitzky's 'Meistersinger' overture."

Warren William—"The Mind

Beethoven Played By Koussevitzky

Much Praise, Little Blame, For His Final Concert In London

Trans — June 5

THE Fourth and the Ninth Symphonies of Beethoven filled the program of the last of Dr. Koussevitzky's three concerts in London on May 15, 17 and 19, with the orchestra of the British Broadcasting Corporation. "A huge audience" filled Queen's Hall and The Morning Post reports "a remarkable display of enthusiasm." It must be a very long time, it continues, "since London has heard better performances" of these two symphonies.

"Rumor," Mr. Toye continues, "had rather led some of us to believe that Mr. Koussevitzky was inclined to take great liberties with the tempo and expression in order to secure deeper intensity and a higher degree of dynamic power. Rumor was wrong. Mr. Koussevitzky took no liberties, warrantable or unwarrantable; the markings of the score were followed far more faithfully than is usually the case with most of our distinguished visiting conductors. But he achieved the power and the intensity all right, thanks mainly to his beautiful sense of rhythm, which extends not merely to a single passage, but to a movement as a whole." After comment on the work of orchestra, chorus and solo-singers, Mr. Toye ends: "Undoubtedly this concert has put the seal on Koussevitzky's reputation in London as a great conductor; for he has shown us that in addition to his other gifts he possesses nobility of outlook."

In The Times, Mr. Colles was as warm in praise: "Mr. Koussevitzky's conception of Beethoven has grown immeasurably in recent years. In the Fourth Symphony there were a few moments which suggested the virtuoso conductor's love of extremes—the opening Adagio taken excessively slowly in order that the contrast of the Allegro might be the more vivid; a piano turned into a pianissimo that the following crescendo might be the more intense. But if there were details of the same kind in the Ninth Symphony there was little time to notice them. The colossal movements were unfolded in unswerving progress. Those details of the first movement, particularly in the woodwind, which generally sound hazy, all came out with surprising clearness. Throughout the melodic line was sustained and every tempo seemed ideally chosen. For once the symphony was really built up to its inevitable climax of torrential tones in the choral finale, and even the last clashes of the cymbals in the final chords after the voices had ceased escaped the charge of vulgarity. As the singers surmounted their task without effort, the 'Ode to Joy' became the pæan of Beethoven's imagination. . . . All, in fact, combined to produce one of the most inspiring performances of the Ninth Symphony in recent years."

The dissenter was Mr. Capell of the Daily Telegraph, who wrote: "Busoni's view that music of no matter what period should make on a modern audience not a 'classical' effect, but something of the effect it had for contemporaries is said to be Koussevitzky's also. Certainly his Beethoven is not conventional. Last night's performances, to which enormous pains had gone, were magnificent, and also strange. But, then, Beethoven was to his contemporaries stranger than we can imagine.

"The strangeness of this Ninth Symphony lay in a certain angularity, a Byzantine angularity, amounting sometimes almost to distortion, in Koussevitzky's powerful rhythm. It was stark. Perhaps we should not ask for easefulness in Beethoven any more than grace from El Greco. It may be that after Koussevitzky's hacking of the Scherzo a normal performance would seem tame and wrong. He aimed in the slow movement at a kind of restless seriousness, sacrificing charm. Many new details came out in this reading, and mostly the playing was wonderful, but when the violins muffed their garland of triplets three pages before the end of the Adagio one wondered if the cult of the uncomfortable had not been carried a shade too far. Koussevitzky is anyhow a great man."

[illegible] June 1933

Dr. Serge Koussevitzky, who made us take Sibelius and like him

profundity of its meaning, all its simple majesty.

Music has been served, Boston has been served, Sibelius is appreciated, for those listening were stirred and moved with the realization that the grandeur of a remarkable intellect, the beauty of a lonely soul, had been re-

ve

DID HIS BEST BY SIBELIUS

If you attended many of the Symphony concerts this season, you will remember that Sibelius was a most frequently presented name of the year. It seems that it was Koussevitzky's intention to put forth an entire cycle of Sibelius symphonies in 1932–1933. Seven of them he did present, and eight there would have been had not the Finnish composer cabled in March that he had been unable to complete symphony number eight in time for this season's presentation in Boston. Consequently, the eighth is now scheduled to be heard at one of the first concerts next fall.

Although London audiences are well acquainted with Sibelius, who was born in the year 1865, America knows him but slightly. But Boston always has been called the one 'Sibelius town' in the country. Practically no other orchestra besides the Boston Symphony consistently renders his works. This winter Koussevitzky decided that Sibelius deserved to be even better known here.

Sibelius has always stood apart as a lonely figure who has apparently sought with some difficulty to bring the ideas 'which are immensely real to him' into touch with other minds. His struggle for expression has sometimes been likened to that of Beethoven. With the exception of the 'Valse Triste,' which is so widely popular and which gave at once a wrong version of the composer's genius, Sibelius's contributions have appeared to be as utterly unadorned and unornamented as a Doric column. At least so it appeared until Koussevitzky, through his magnificent orchestra, courageously and boldly laid before Boston audiences the work of a man who in his own impressible way has treated the legends and national epic of Finland as did Wagner the Teutonic.

Koussevitzky penetrated deeply into this music, vibrated in sympathy to what he found there, and in those strange scores brought forth all the

---

LOWELL, MASS.
EVE. LEADER
n JUN 1 1933

SUGGESTED BY

Dr. Serge Koussevitzky of the Boston Symphony orchestra has been conducting a series of programs in London by the orchestra of the National Broadcasting Company. Judging by reports in the London papers he has been warmly received there. In Boston he has an orchestra which he has moulded and developed into an extremely sensitive and responsive group. With the personnel and the characteristics of the British orchestra, of course, he was not familar. Yet the critics—and in London they are exacting—agree that he stimulated it to new excellencies of achievement. That is a tribute in which we of Boston and vicinity may take pride. In the early days of the Koussevitzky musical reign in Boston there were a few who doubted his actual competence. But all doubts of his skill and discernment as a conductor have long been resolved. His place in the front rank is widely acknowledged.

ROCHESTER, N. Y.
SUNDAY AMERICAN
JUN 11 1933

Boston Symphony, pining for lack of patronage, resorted to a unique form of ballyhoo to attract crowds. "Atmospheric programs were arranged, i. e., a "Stein Night," in which the beer motif prevailed, and a "Gypsy Night," with appropriate musical setting. Patrons were invited to costume themselves accordingly, and the idea clicked handsomely.

* * *

Trans

Y, JUNE 1, 1933

S --- Films

British Composers, Wagner Miscellany

Dr. Koussevitzky Continues His Concerts in London Successfully

THE newest mails from London bring the reviewers' comment on the second of Dr. Koussevitzky's concerts with the orchestra of the British Broadcasting Corporation. It befell on Wednesday evening, May 17, in Queen's Hall. The program assembled Bax's Second Symphony, in E minor and C major; Walton's overture, "Portsmouth Point"; the Venusberg music from the Parisian "Tannhäuser"; the "Siegfried Idyl"; the Prelude to "Die Meistersinger"—all numbers in which the conductor is heard familiarly in Boston. Said Mr. Toye in The Morning Post: "There is this great difference between Mr. Koussevitzky and some of the other distinguished foreign conductors who have recently visited us: he has a large, varied, and progressive repertory. It is comparatively easy to specialize in a dozen classical symphonies and overtures. When, as our own Sir Thomas Beecham so successfully and repeatedly does, or as Koussevitzky did at the B. B. C. Music Festival at the Queen's Hall last evening, a conductor makes a point of introducing his audience to comparatively new or unfamiliar music, he is surely entitled, other things being equal, to be considered the greater artist.

"Two British composers provided the music of what must be considered the more important part of the program; for the Wagnerian excerpts at the end, however well given, are wholly familiar to everybody. Walton was represented by his overture 'Portsmouth Point,' Bax by his Second Symphony. Koussevitzky inspired the magnificent orchestra to give an exceptionally fine rendering of both. The rather hard but breezy swagger of Walton's effective composition stood out in bold relief. Though we had, many of us, heard it several times previously, its fundamental characteristics as an entity were revealed as rarely before. Bax's symphony was no less well handled, but one member of the audience at any rate found some difficulty in discovering a personality in the composition as a whole. . . . It seemed to him an elaborate essay in diverse sonorities, not always ideally differentiated, but never anything but ingenious and interesting. The merit of Koussevitzky's interpretation lay in the mastery with which he isolated each ingredient, yet achieved such a perfect balance, such a translucent clarity in the whole. Which is precisely what is wanted to make Bax's music sound its very best."

As Mr. Colles, reviewing for The Times, had it, "Mr. Koussevitzky devoted half of his second program with the B. B. C. Orchestra to modern composers and half to a nineteenth-century composer, as he did at his first concert on Monday. But last night the modern composers were Englishmen and his romantic composer was Wagner. After a crisp performance of William Walton's 'Portsmouth Point' Overture he gave a thoughtful and forceful performance of Bax's Second Symphony."

After a paragraph debating the composer and his music, the article continues: "Having done ample justice in a self-effacing manner to a living composer, Mr. Koussevitzky felt warranted in showing his own prowess in three pieces of Wagner that are proof against any damage. Nevertheless, in spite of impeccable playing, the heart was not in them. The Venusberg Music was orgiastic enough, and the 'Meistersinger' Overture kept something of its joyful spirit; but the Siegfried Idyll was too painted and powdered for an aubade. Tempo rubato is all very well for nocturnes, but it takes the early-morning freshness out of what is rather an intimate piece of chamber music than a conductor's battle horse with an orchestra of a hundred players."

According to Mr. Capell in The Daily Telegraph: "Serge Koussevitzky, at the second of his concerts with the B. B. C. Orchestra, conducted Arnold Bax's Second Symphony, which is dedicated to him, and which he was the first to play with his Boston orchestra in 1929. An extraordinarily strong and gripping performance was given of the impressive work, which hitherto has not been so much esteemed in England as the composer's third symphony."

Returning to the conductor after a digression to the composer, Mr. Capell proceeds: "The magnificent performance was acclaimed, and the composer was called to the platform. William Walton's amazingly clever and pungent overture, 'Portsmouth Point,' was likewise wonderfully played. The second part of the evening was all Wagner. Toujours perdrix! The best of this was the Venusberg Music, which indeed could not have been better. One was conscious of some mannerisms in Koussevitzky's 'Meistersinger' overture."

Warren William—"The [illegible]

Beethoven Played By Koussevitzky

Much Praise, Little Blame, For His Final Concert In London

Trans — June 5

THE Fourth and the Ninth Symphonies of Beethoven filled the program of the last of Dr. Koussevitzky's three concerts in London on May 15, 17 and 19, with the orchestra of the British Broadcasting Corporation. "A huge audience" filled Queen's Hall and The Morning Post reports "a remarkable display of enthusiasm." It must be a very long time, it continues, "since London has heard better performances" of these two symphonies.

"Rumor," Mr. Toye continues, "had rather led some of us to believe that Mr. Koussevitzky was inclined to take great liberties with the tempo and expression in order to secure deeper intensity and a higher degree of dynamic power. Rumor was wrong. Mr. Koussevitzky took no liberties, warrantable or unwarrantable; the markings of the score were followed far more faithfully than is usually the case with most of our distinguished visiting conductors. But he achieved the power and the intensity all right, thanks mainly to his beautiful sense of rhythm, which extends not merely to a single passage, but to a movement as a whole." After comment on the work of orchestra, chorus and solo-singers, Mr. Toye ends: "Undoubtedly this concert has put the seal on Koussevitzky's reputation in London as a great conductor; for he has shown us that in addition to his other gifts he possesses nobility of outlook."

In The Times, Mr. Colles was as warm in praise: "Mr. Koussevitzky's conception of Beethoven has grown immeasurably in recent years. In the Fourth Symphony there were a few moments which suggested the virtuoso conductor's love of extremes—the opening Adagio taken excessively slowly in order that the contrast of the Allegro might be the more vivid; a piano turned into a pianissimo that the following crescendo might be the more intense. But if there were details of the same kind in the Ninth Symphony there was little time to notice them. The colossal movements were unfolded in unswerving progress. Those details of the first movement, particularly in the woodwind, which generally sound hazy, all came out with surprising clearness. Throughout the melodic line was sustained and every tempo seemed ideally chosen. For once the symphony was really built up to its inevitable climax of torrential tones in the choral finale, and even the last clashes of the cymbals in the final chords after the voices had ceased escaped the charge of vulgarity. As the singers surmounted their task without effort, the 'Ode to Joy' became the pæan of Beethoven's imagination. . . . All, in fact, combined to produce one of the most inspiring performances of the Ninth Symphony in recent years."

The dissenter was Mr. Capell of the Daily Telegraph, who wrote: "Busoni's view that music of no matter what period should make on a modern audience not a 'classical' effect, but something of the effect it had for contemporaries is said to be Koussevitzky's also. Certainly his Beethoven is not conventional. Last night's performances, to which enormous pains had gone, were magnificent, and also strange. But, then, Beethoven was to his contemporaries stranger than we can imagine.

"The strangeness of this Ninth Symphony lay in a certain angularity, a Byzantine angularity, amounting sometimes almost to distortion, in Koussevitzky's powerful rhythm. It was stark. Perhaps we should not ask for easefulness in Beethoven any more than grace from El Greco. It may be that after Koussevitzky's hacking of the Scherzo a normal performance would seem tame and wrong. He aimed in the slow movement at a kind of restless seriousness, sacrificing charm. Many new details came out in this reading, and mostly the playing was wonderful, but when the violins muffed their garland of triplets three pages before the end of the Adagio one wondered if the cult of the uncomfortable had not been carried a shade too far. Koussevitzky is anyhow a great man."

Hous Beautiful
June 3 1933

Dr. Serge Koussevitzky, who made us take Sibelius and like him

profundity of its meaning, all its simple majesty.

Music has been served, Boston has been served, Sibelius is appreciated, for those listening were stirred and moved with the realization that the grandeur of a remarkable intellect, the beauty of a lonely soul, had been reve

DID HIS BEST BY SIBELIUS

If you attended many of the Symphony concerts this season, you will remember that Sibelius was a most frequently presented name of the year. It seems that it was Koussevitzky's intention to put forth an entire cycle of Sibelius symphonies in 1932–1933. Seven of them he did present, and eight there would have been had not the Finnish composer cabled in March that he had been unable to complete symphony number eight in time for this season's presentation in Boston. Consequently, the eighth is now scheduled to be heard at one of the first concerts next fall.

Although London audiences are well acquainted with Sibelius, who was born in the year 1865, America knows him but slightly. But Boston always has been called the one 'Sibelius town' in the country. Practically no other orchestra besides the Boston Symphony consistently renders his works. This winter Koussevitzky decided that Sibelius deserved to be even better known here.

Sibelius has always stood apart as a lonely figure who has apparently sought with some difficulty to bring the ideas 'which are immensely real to him' into touch with other minds. His struggle for expression has sometimes been likened to that of Beethoven. With the exception of the 'Valse Triste,' which is so widely popular and which gave at once a wrong version of the composer's genius, Sibelius's contributions have appeared to be as utterly unadorned and unornamented as a Doric column. At least so it appeared until Koussevitzky, through his magnificent orchestra, courageously and boldly laid before Boston audiences the work of a man who in his own impressible way has treated the legends and national epic of Finland as did Wagner the Teutonic.

Koussevitzky penetrated deeply into this music, vibrated in sympathy to what he found there, and in those strange scores brought forth all the

---

LOWELL, MASS.
EVE. LEADER
JUN 1 1933

SUGGESTED BY

Dr. Serge Koussevitsky of the Boston Symphony orchestra has been conducting a series of programs in London by the orchestra of the National Broadcasting Company. Judging by reports in the London papers he has been warmly received there. In Boston he has an orchestra which he has moulded and developed into an extremely sensitive and responsive group. With the personnel and the characteristics of the British orchestra, of course, he was not familar. Yet the critics—and in London they are exacting—agree that he stimulated it to new excellencies of achievement. That is a tribute in which we of Boston and vicinity may take pride. In the early days of the Koussevitsky musical reign in Boston there were a few who doubted his actual competence. But all doubts of his skill and discernment as a conductor have long been resolved. His place in the front rank is widely acknowledged.

ROCHESTER, N. Y.
SUNDAY AMERICAN
JUN 11 1933

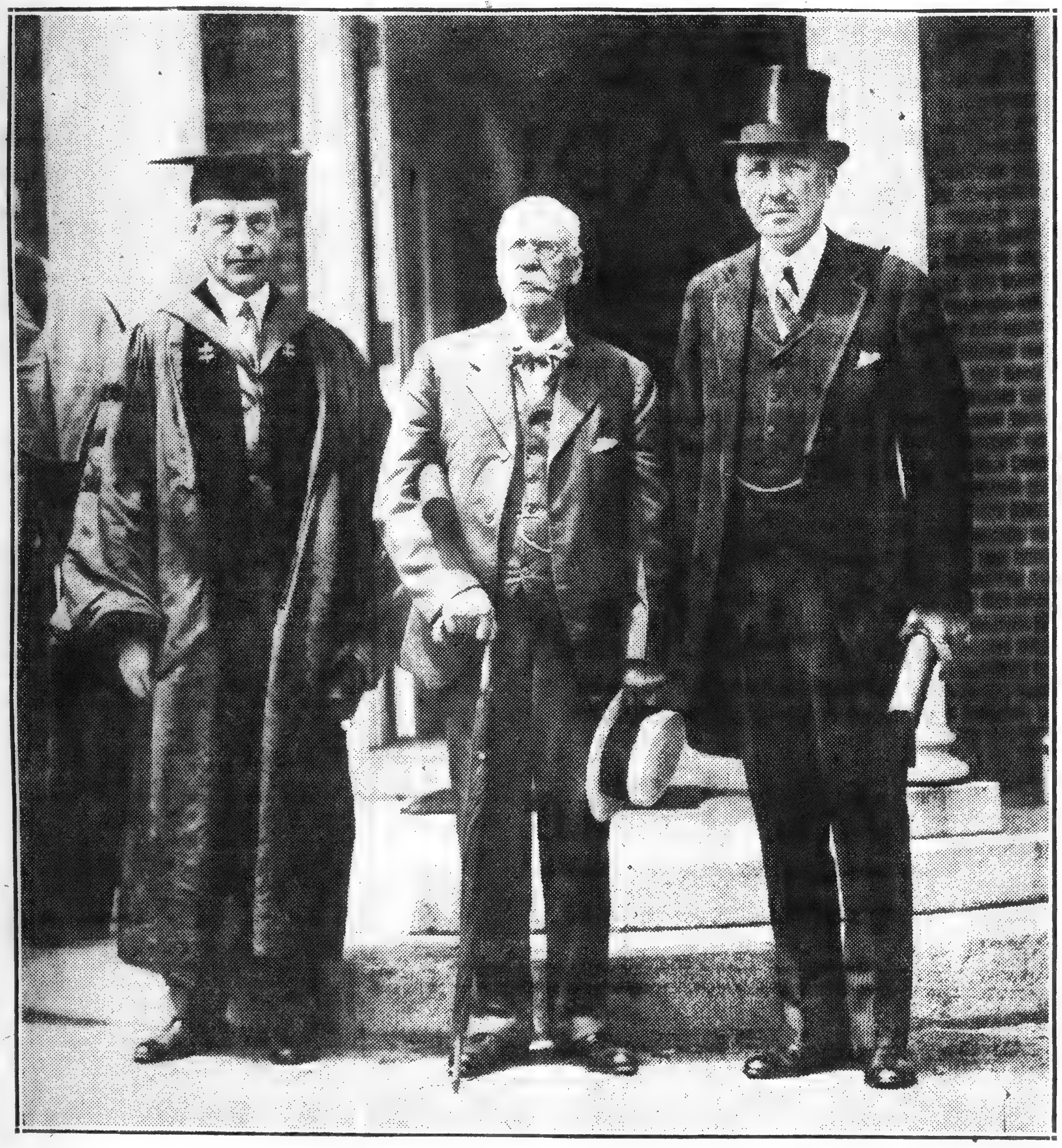
Boston Symphony, pining for lack of patronage, resorted to a unique form of ballyhoo to attract crowds. "Atmospheric programs were arranged, i. e., a "Stein Night," in which the beer motif prevailed, and a "Gypsy Night," with appropriate musical setting. Patrons were invited to costume themselves accordingly, and the idea clicked handsomely.

* * *

210

, JUNE 22, 1933 Trans. Page Nine

ng President, A. Lawrence Lowell



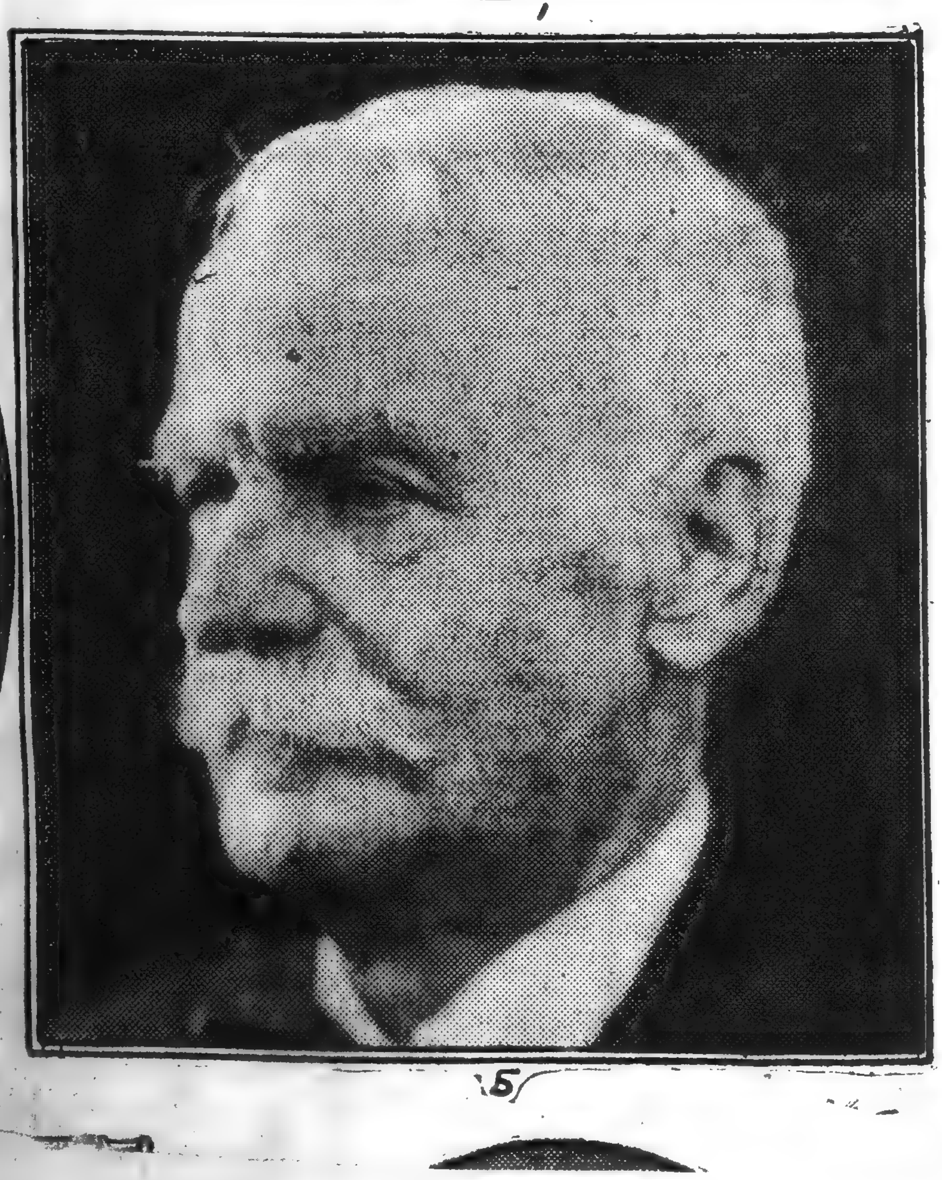
(Transcript Photos by Frank Colby)

Upper Left—The Academic Procession, En Route to Sever Quadrangle, Lead by President A. Lawrence Lowell and the University Marshal, Philip P. Chase

Upper Right—Three Bostonians Who Received Honorary Degrees: (Left to Right)—Francis W. Hunnewell, Philip Hale and Joseph R. Hamlen

Trans June 22

gree Recipients



5

SPRINGFIELD, MASS.
REPUBLICAN

JUN 25 1933

Philip Hale's Honors

Philip Hale, still active in his 80th year as a journalist, has received an honorary master of arts degree from Harvard five years after Dartmouth made him an honorary doctor of music. A long and brilliant career in musical criticism is thus identified as a public service deserving of academic recognition. Mr Hale is noted as the scholarly editor of the Boston Symphony program books and is known as a dramatic critic and all-round journalist, but it is particularly as a music critic that Mr Hale is honored for his contribution to the betterment of public taste. When Mr Hale began his work in music and journalism there were men of ability and personal distinction similarly engaged in Boston—Dwight, Apthorp, Woolf and Elson, to name those who come first to mind. Boston's musical reputation is still gloriously sustained by the Boston Symphony orchestra, and it is to be hoped that there has been no waning of interest in music in general on the part of press and public.

THIS CLIPPING FROM
N. Y. EVENING POST

JUN 24 1933

ERNEST NEWMAN, witing in the London Sunday Times on the performances of the British Broadcasting Company Orchestra under the direction of Serge Koussevitsky of the Boston Symphony Orchestra, says:

"The really great things of the week have been the three concerts conducted by Mr. Koussevitsky for the B. B. C. 'Festival.' The B. B. C. Orchestra is still a longish way behind the Boston Symphony Orchestra both in the quality of some of its personnel and in the matter of style; but under Mr. Koussevitsky it has shown us the great possibilities latent in it. In all its history it has never played so brilliantly as it has done during the past week. We have had the most authoritative performances conceivable of two of the finest of modern symphonies—the second of Bax and the seventh of Sibelius. Neither of these is an easy nut for even the experienced listener to crack, and it will take time for either of them to become popular; but at any rate we have now been shown the fine stuff of which they are made. The No. 7 is Sibelius at his greatest; here, as in the 'Tapiola,' we see him at last taking up again the line he seemed to abandon for so long after touching upon it in the fourth symphony. Textually the work presents no difficulties for any listener; it is in the intensity and the compression of the thinking that the hearer's problem lies.

"Of the more familiar works of the week we have also had some model performances. Never before, in London, has the 'Symphonie Classique' of Prokovieff been given with such lightness and grace of touch. In the Wagner pieces (the Venusberg music, the Siegfried Idyll, and the 'Meistersinger' overture) we have had the perfect combination of beauty in detail and the architect's sense of the proportions and the build of the works as a whole: the Idyll, with its tranquil flow for the greater part of the time, the steadily growing climax, and the gradual ebbing of the tide at the finish, was particularly beautiful.

"The reading of the fifth symphony of Tchaikovsky not only blotted out the memory of the many bad performances we have had of the work during recent years, but raised the composer in our estimation. It is all a matter, seemingly, of proportion and of understanding: Mr. Koussevitsky showed us that, for one thing, the utmost intensity can be given to Tchaikovsky's ardent phrases without their being made to appear hysterical or vulgar, and, for another thing, that the symphony is an organic whole."

PROVIDENCE, R. I.
JOURNAL

JUN 25 1933

As Music

BY DR. W. LOU

Review of Past Musical Sea
Has Been Fortunate in Nu
Professional A

A consideration of the concerts given by distinguished visitors to this city shows that we have enjoyed a great variety of splendidly presented programs. When we add a review of the music contributed by our own friends and neighbors it appears that we have had a very large musical season indeed. Certainly music may, in this city, claim a popularity surpassing any other form of creative and interpretative art.

The Boston Symphony Orchestra gave its usual four concerts with its accustomed perfection of technique, absorbing programs and richness of orchestral voice. The most significant of its numbers were "Tod und Verklarung," by Richard Strauss, Sibelius's "Tapiola" and the ever welcome Wagnerian numbers. While we appreciate and partly understand the policy of the orchestra as stated in De Wolf Howe's "History of the Boston Symphony Orchestra," it must be stated that this community would be far richer for an occasional soloist, one who would portray the concerti of Beethoven, Brahms and others, permitting us to hear these notable works and freshening our recollections thereof.

he
er
tr
si
la
v
r
i
s

New York Herald-Tribune

JUN 8 - 1933

Nazis Enraged By Toscanini's 'No' to Bayreuth

His Sympathy With Jews Is Attributed by Press to 'Anti-Reich Propaganda'

Frau Wagner Gets Letter

Better to Stay Away for Sake of Peace, Says Conductor

By John Elliott

From the Herald Tribune Bureau

Copyright, 1932, New York Tribune Inc.

BERLIN, June 7. — Indignation flamed high in nationalistic Germany today over the news that Arturo Toscanini, conductor of the New York Philharmonic - Symphony Orchestra, had canceled his contract to conduct "Die Meistersinger" and "Parsifal" at the Bayreuth Wagnerian Festival this summer because of his opposition to the Nazi anti-Semitic policy.

Many Germans expected to the last that Frau Winifred Wagner, widow of the composer's son and manager of the festival, would issue a denial of this report, as she had repudiated many previous intimations of Toscanini's non-appearance. However, the publication here today—two days after its publication abroad—of the conductor's letter to her blasted all these hopes.

Toscanini's action drew prompt fire from the Nazi "Fighting League for German Kultur," which issued a statement saying: "Toscanini justifies his refusal in such a form as to show that the well known conductor has not escaped the effects of the great and well organized anti-German propaganda."

Declaring that it guaranteed that the Wagner festival would be carried out quietly and in order, the Kultur League's statement continued sarcastically:

"After the refusal of Toscanini we will summon a German conductor. As Germans we are convinced that, from the artistic viewpoint, fully as competent an interpreter of the Wagnerian works can be found."

Toscanini said in his telegram from his native Italy to Frau Wagner, as published in the press here: "As the events inflicting wounds on my inner feelings as artist and man have not experienced any change, as I had hoped, I consider it my duty to break the silence which I have imposed on myself for two months and inform you that it is better for the peace of you, myself and everybody not to think any more about my coming to Bayreuth. With feelings of unalterable friendship for the house of Wagner, Arturo Toscanini."

On this letter the "Vossische Zeitung" comments sadly: "But the house of Wagner and the greater house of Germany will not permit themselves to be separated. A great musician, with incorruptible ears ever mistrustfully and pedantically intent on the last sixteenth note, has picked up only shrill notes of the great orchestra of Germany."

BAYREUTH, Germany, June 7 (AP).—Richard Strauss, noted German composer, agreed today to conduct the opening performance July 21 of "Parsifal" at the Wagner festival here in place of Arturo Toscanini. Karl Elmendorff will take the place of Toscanini in conducting "Die Meistersinger" the following day.

Ban on Toscanini Records Lifted

BERLIN, June 7 (AP).—The Nazi government's ban on the broadcasting of compositions or phonograph records by Arturo Toscanini has been quietly removed, it was learned today, but it remains effective against Walter Damrosch, Serge Koussevitsky, Artur Bodansky, Harold Bauer and Ossip Gabrilowitsch. The ban was imposed April 4 in reprisal for an appeal to Chancellor Adolf Hitler by the musicians in behalf of Jewish colleagues in Germany.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

JUN 27 1933

Great Boston Orchestra May Appear in City

Civic Music Members Are Urged to Renew Their Memberships for Season

The possibility of bringing the Boston Symphony Orchestra for the fall concert of the Civic Music Association to Schenectady was placed before the newly elected board of directors of the organization at its first meeting this month. At that meeting all of last season's officers were re-lected for the ensuing year.

These officers, constituting the executive committee, have urged old members to renew their membership now so that the Boston Symphony Orchestra may be booked and all bills for dues have been sent out explaining the necessity of immediate action. The option which the association holds expires July 12. As the constitution of the local civic music body requires that no contracts be made for talent until the money needed is in the treasury, action upon this option will depend upon the immediate response of old members, the bills being sent out state.

The Boston Symphony Orchestra under Serge Koussevitsky, one of the finest orchestras in the world, is an attraction which the association's executive committee feels it would be difficult to surpass. The orchestra has not appeared in Schenectady in over a half dozen years, but has offered the Civic Music Association a date late in October on its only trip in upper New York, a concert usually given in Ithaca. Kenneth G. Kelley, vice president, received the offer in Boston earlier this month and presented it to the directors, who were highly enthusiastic.

The annual campaign for members will be held next fall when new members may renew their affiliation at any time before the close of that campaign. No tickets are sold for concerts, admission being by membership or out-of-town guest card only.

On sending out bills for annual dues Mrs. Henry Schauffler, financial secretary, said: "This statement of membership dues comes to you earlier than usual this year. We remind you that no contract for talent may be made until the funds are actually available. We ask your co-operation through payment of dues by July 10 so that our talent committee may have the widest choice of artists and dates. The Boston Symphony Orchestra has made available to us an option on an October concert which expires July 12. Acceptance depends upon the response of members at this time."

Officers who were re-elected for this season to constitute the executive committee are John Allen Capp, president; Kenneth G. Kelley, first vice president; Joseph Derrick, second vice president; Earl E. Rice, secretary; Ellis Auer, treasurer; Mrs. Henry A. Schauffler, financial secretary.

The Notice Board

Trans.

The Pops

Old Friends' Week—Except a "Request Evening" announced for next Thursday, for which suggestions may now be sent to Mr. Fiedler, there are no "nights" in immediate prospect at The Pops. Instead, programs of familiar, well-liked numbers freshened from time to time by stranger pieces. Thus, on Monday, The Neighbors' Dance and The Miller's Dance will be played out of Falla's ballet, "The Three-Cornered Hat," along with an arrangement for orchestra, by Mr. Seiniger of the violins, of Debussy's piano-piece, "Claire de Lune." . . . The program for Tuesday brings a Spanish rhapsody of Albeniz, "A Night in Seville." . . . The Suite from Bizet's incidental music to Daudet's Provencal tragedy, "The Woman of Arles," will return on Wednesday.

For Thursday, frequenters of "Request Nights" must await a program that by all precedent will satisfy their annual expectations. (Possibly, "Routine Night" would be the fitter name.) . . . On Friday, the Glee Club of Simmons College will add choral pieces. . . . On Saturday, Mr. Theodorowicz and Mr. Gundersen, from the first desk of the strings, will play the slow movement of Bach's Concerto in D minor for Two Violins. So runs the week away.

previously recounted. Constance Collier, Crane Wilbur, Ann Andrews, Charles Trowbridge, Jane Wyatt, Paul Harvey and Judith Wood are among the players. To stay through Saturday, June 17.

Tran Jun 21

Part One

Plays and

Concert-Halls, Opera Houses, For The News

Dr. Koussevitzky Talks Again, The Lowest-Priced Opera, Miss Pons in Paris

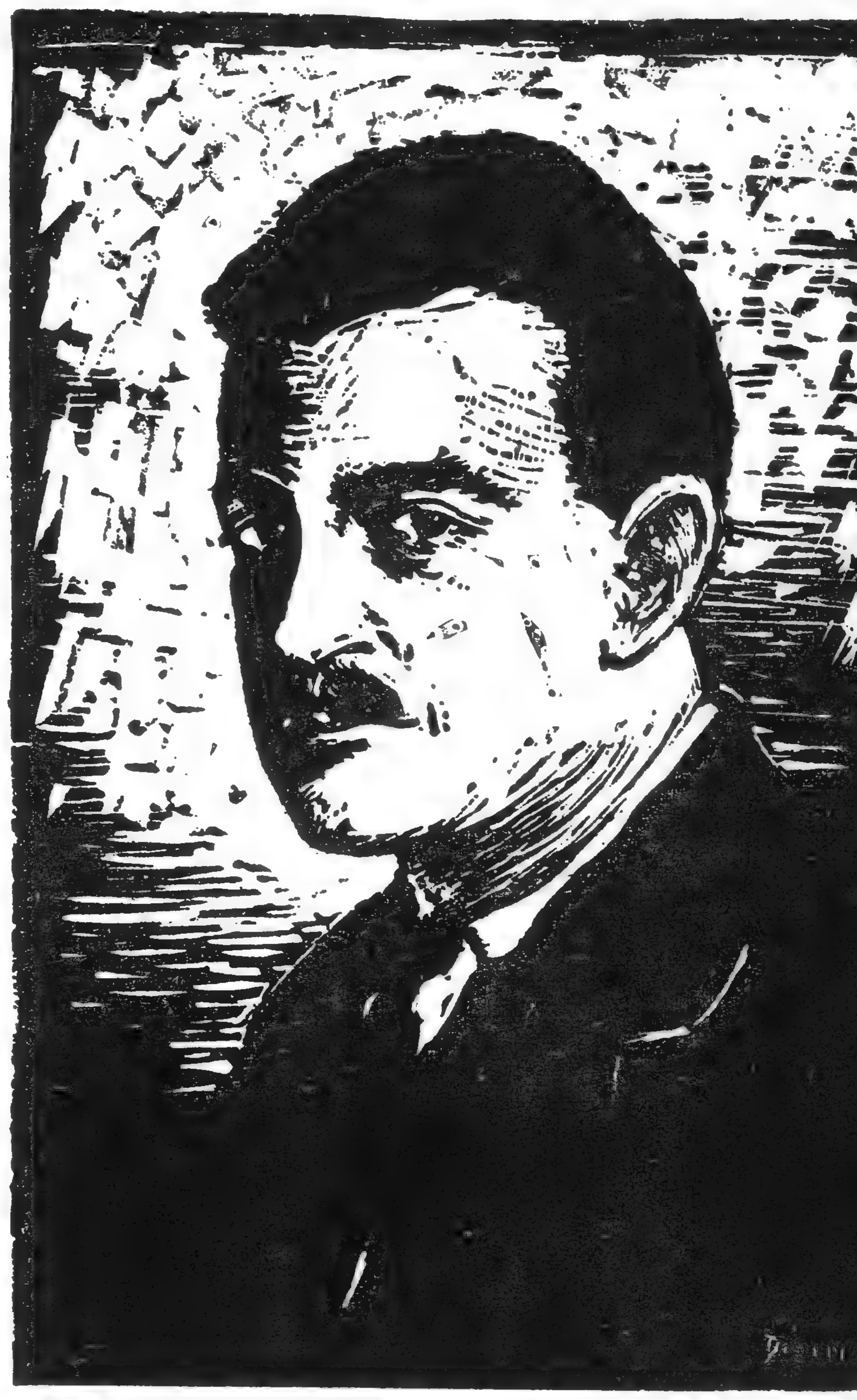
AFTERMATH from Dr. Koussevitzky's visit to London still drifts into this department. Before his return to Paris the conductor was interviewed by a reporter for The Referee—the Sunday newspaper—about his experiences in British and American concert halls. The conversations turned upon the schooling and upbuilding of orchestras. Said Dr. Koussevitzky:

> It is not so easy to train a perfect orchestra. I have had experience; I have made two orchestras. First in Russia; the second, the Boston Symphony Orchestra. When I went to Boston in 1924 the orchestra was in poor artistic condition. I began to work. It took me seven years until that orchestra was as good as I wanted it.

Again, apropos the conductor's version of Beethoven's Choral Symphony, the playing of the classics to twentieth-century audiences was the topic in hand. "Let me tell you this," said Dr. Koussevitzky gravely, " if some people believe I put something into the score that is not there, that is wrong. Beethoven! I am a slave to Beethoven's ideas! But many conductors have for years misinterpreted those ideas. A wrong tradition has grown up, and so when the critics hear the genuine interpretation they think it is strange. My aim as a conductor is to get as near as I can to the composer's mind, but also to give the music life, not treat it as a dry-as-dus classic. Today there are not many conductors in the world who play the musi as it was conceived by the composer yesterday."

Dr. Koussevitzky's words about the upbuilding of the orchestra into its presen quality should be pondered by the venerable sages and the cheerful chortler who liked to say that it was a "magnificent orchestra" even while poor ol Rabaud was foisted upon it, and wh were not sparing of similar adjective through its vicissitudes under Mr. Monteux. Everyone whose ears heard and whose minds still worked, followed the long and gradual restoration under Dr Koussevitzky until it became again an orchestra of the highest rank. Seven seasons were none too much for this progress. . . . As to the conductor's ability to revitalize the classics, who in Boston that has heard him in Beethoven's or Schumann's or Berlioz's symphonies doubts it?

AS ONE MUSICIAN SEES ANOTHER



Arthur Fiedler, conductor of the "Pops," in a woodcut by Charles Deane, viola player in the orchestra, included in the art exhibition arranged for Artists' Night at Symphony Hall.

Course of The Pops

Trans. Jun 1

"Gypsy Night"

SEEMINGLY it must be the Nineties or nothing. Invited to "dress up" for an evening at The Pops, this spring and last spring, an interested public ransacked store-trunks and attics for the dolmans and the leg-o'-mutton sleeves, the "Prince Alberts," and the box-coats, that its mothers and fathers once wore; arranged its hair in Gibsonian coiffures, or clapped square-crowned "derbys" on its head; journeyed to Symphony Hall; took table there observed and observing; after two hours of mutual inspection departed well amused. Quite the contrary, when the invitation suggested "gypsy dress." Few households keep it, male or female, in their store-rooms. Most associate it with "fancy-dress balls" or other pastimes requiring a preliminary visit to the costumer. It is hired in routine; it is worn rather uncomfortably. Scanty is the room for individual touch and ingenuity.

From such reason, from whim, from mere indifference, little enough "gypsy dress" dappled the tables last evening. Here and there it was rich; almost always it was in character, but it was too infrequent either to interest spectators or to warrant prizes. In the longer pauses most of us preferred to troop out and cast a rambling eye over the "works of art" that through the week will hang in the corridors and the ante-rooms of Symphony Hall. For the shorter, there were brightly colored "gypsy decorations" to contemplate—some painted with the sequined head of a gypsy Polyanna; others with the alluring profile of a gypsy youth in the best style of musical comedy made in Manhattan. . . . One suspects a respite from costume-parties at The Pops.

> From the Inside Stuff of the ever timely Variety: "J. P. Morgan has never consciously invested a nickel in show business. He has always high-hatted the film end. There isn't a picture man who ever got within a mile of Morgan's 'ground floor.'"

For his part Mr. Fiedler stocked the program with gypsy and pseudo-gypsy music, oftenest of Hungarian origin. To the inevitable dance from Brahms succeeded one of Haydn's rondos alla Zingarese. From operatic composers came two of the dances in "Carmen," with the Introduction to Act Third as intermezzo. From the composers of operetta, the fat tunes, snapping rhythms and orchestral exuberance of Herbert's "Fortune-Teller"; the genuine, and therefore melancholy, gypsy scene out of Kálmán's "Countess Maritza." Liszt, of course, obliged with one of his Magyar rhapsodies, more than commonly interesting for the addition in solo and ensemble measures of an Hungarian cimbalom. The composer knew the timbres that it would yield and used them to profit. It served also to whip up an orchestra disposed to take its job easefully save when the excerpts from "Carmen" stirred it to fine-grained, warm-colored, keen-rhythmed performance. (Perhaps, with some reason, it believed those three fragments the only real music of the evening.)

Miss Elsie Patay played the cimbalom-part in the Sixth Rhapsody; preceded it by two solo-pieces. Plainly, she was Hungarian, born virtuosa, mistress of her instrument. She smote, pedalled and fingered it as she wore her Hungarian dress—with an air. Even with her skill, a little of the unaccompanied cimbalom goes a long way. . . . Miss Lefa Lavanoff also assisted in two "Spanish gypsy dances." Be it said as briefly and courteously as may be that she is no Argentina, though in an encore piece she did appropriate one of that peerless dancer's familiar tunes. Nor could she replace the lacking art of the theater with the candors and the abandon of Escudero's demoiselles in whom ran the Spanish gypsy blood. . . . Some will say that Mr. Fiedler is more entertaining when he makes less specialized programs.

Next Week

Outside a "Request Program" to be assembled for Thursday evening, June 8, there will be no "nights" next week. Instead a pleasant sprinkling of familiar numbers with fresher items. Thus, Monday's program will include the arrangement for orchestra of Debussy's "Claire de Lune," made by Mr. Seiniger of the violins. On the same evening, Mr. Chardon will play the solo-part in Böllman's Variations for Violoncello. On Tuesday, a Spanish rhapsody of Albéniz, "Night in Seville," will freshen the program. On Saturday, Mr. Theodorowicz and Mr. Gundersen at the first desk of the strings will play the slow movement from Bach's Concerto in D minor for Two Violins. At the Sunday Pop of June 11, Mr. Sanromá will be heard in Rakhmaninov's full-bodied and many-voiced Piano-Concerto in C minor.

Memo: At last "by public demand," there is a good dark beer on sale at The Pops.

New Films Friday

Metropolitan—"International House." Musical film with a fanciful background laid in Shanghai and another mythical Chinese town. W. C. Fields, Peggy Hopkins Joyce, Rudy Vallee, George Burns and Gracie Allen, Stuart Erwin, and Stoopnagle and Budd are a few of those who take part. On stage, "Shuffle Along" Review.

State—Laurel and Hardy in "The Devil's Brother," a full-length film, with the two funny men turning bandits when they themselves have been robbed of their life-savings. Before it is over, one of them is condemned to be hanged and the other is appointed his hangman. Dennis King and Thelma Todd are in the cast.

Paramount-Fenway—"Lilly Turner." Ruth Chatterton as a carnival show dancer with innumerable love affairs which return to plague her when she finds the genuine article. George Brent, Frank McHugh and Guy Kibbee are among the players. Also: "Trick for Trick" and Ralph Morgan. Both beginning today.

Orpheum—"Reunion in Vienna." Robert E. Sherwood's amusing play about the complications in the home of a psychiatrist when an archduke returns from exile to claim his former mistress. John Barrymore and Diana Wynyard have the parts done by Mr. Lunt and Miss Fontanne. Vaudeville: Bob Murphy and other turns.

New York Herald-Tribune

JUN 8 - 1933

Nazis Enraged By Toscanini's 'No' to Bayreuth

His Sympathy With Jews Is Attributed by Press to 'Anti-Reich Propaganda'

Frau Wagner Gets Letter

Better to Stay Away for Sake of Peace, Says Conductor

By John Elliott

From the Herald Tribune Bureau
Copyright, 1932, New York Tribune Inc.

BERLIN, June 7. — Indignation flamed high in nationalistic Germany today over the news that Arturo Toscanini, conductor of the New York Philharmonic - Symphony Orchestra, had canceled his contract to conduct "Die Meistersinger" and "Parsifal" at the Bayreuth Wagnerian Festival this summer because of his opposition to the Nazi anti-Semitic policy.

Many Germans expected to the last that Frau Winifred Wagner, widow of the composer's son and manager of the festival, would issue a denial of this report, as she had repudiated many previous intimations of Toscanini's non-appearance. However, the publication here today—two days after its publication abroad—of the conductor's letter to her blasted all these hopes.

Toscanini's action drew prompt fire from the Nazi "Fighting League for German Kultur," which issued a statement saying: "Toscanini justifies his refusal in such a form as to show that the well known conductor has not escaped the effects of the great and well organized anti-German propaganda."

Declaring that it guaranteed that the Wagner festival would be carried out quietly and in order, the Kultur League's statement continued sarcastically:

"After the refusal of Toscanini we will summon a German conductor. As Germans we are convinced that, from the artistic viewpoint, fully as competent an interpreter of the Wagnerian works can be found."

Toscanini said in his telegram from his native Italy to Frau Wagner, as published in the press here: "As the events inflicting wounds on my inner feelings as artist and man have not experienced any change, as I had hoped, I consider it my duty to break the silence which I have imposed on myself for two months and inform you that it is better for the peace of you, myself and everybody not to think any more about my coming to Bayreuth. With feelings of unalterable friendship for the house of Wagner, Arturo Toscanini."

On this letter the "Vossische Zeitung" comments sadly: "But the house of Wagner and the greater house of Germany will not permit themselves to be separated. A great musician, with incorruptible ears ever mistrustfully and pedantically intent on the last sixteenth note, has picked up only shrill notes of the great orchestra of Germany."

BAYREUTH, Germany, June 7 (AP).—Richard Strauss, noted German composer, agreed today to conduct the opening performance July 21 of "Parsifal" at the Wagner festival here in place of Arturo Toscanini. Karl Elmendorff will take the place of Toscanini in conducting "Die Meistersinger" the following day.

Ban on Toscanini Records Lifted

BERLIN, June 7 (AP).—The Nazi government's ban on the broadcasting of compositions or phonograph records by Arturo Toscanini has been quietly removed, it was learned today, but it remains effective against Walter Damrosch, Serge Koussevitsky, Artur Bodansky, Harold Bauer and Ossip Gabrilowitsch. The ban was imposed April 4 in reprisal for an appeal to Chancellor Adolf Hitler by the musicians in behalf of Jewish colleagues in Germany.

THIS CLIPPING FROM
SCHENECTADY, N. Y.
GAZETTE

JUN 27 1933

Great Boston Orchestra May Appear in City

Civic Music Members Are Urged to Renew Their Memberships for Season

The possibility of bringing the Boston Symphony Orchestra for the fall concert of the Civic Music Association to Schenectady was placed before the newly elected board of directors of the organization at its first meeting this month. At that meeting all of last season's officers were re-lected for the ensuing year.

These officers, constituting the executive committee, have urged old members to renew their membership now so that the Boston Symphony Orchestra may be booked and all bills for dues have been sent out explaining the necessity of immediate action. The option which the association holds expires July 12. As the constitution of the local civic music body requires that no contracts be made for talent until the money needed is in the treasury, action upon this option will depend upon the immediate response of old members, the bills being sent out state.

The Boston Symphony Orchestra under Serge Koussevitsky, one of the finest orchestras in the world, is an attraction which the association's executive committee feels it would be difficult to surpass. The orchestra has not appeared in Schenectady in over a half dozen years, but has offered the Civic Music Association a date late in October on its only trip in upper New York, a concert usually given in Ithaca. Kenneth G. Kelley, vice president, received the offer in Boston earlier this month and presented it to the directors, who were highly enthusiastic.

The annual campaign for members will be held next fall when new members may renew their affiliation at any time before the close of that campaign. No tickets are sold for concerts, admission being by membership or out-of-town guest card only.

On sending out bills for annual dues Mrs. Henry Schauffler, financial secretary, said: "This statement of membership dues comes to you earlier than usual this year. We remind you that no contract for talent may be made until the funds are actually available. We ask your co-operation through payment of dues by July 10 so that our talent committee may have the widest choice of artists and dates. The Boston Symphony Orchestra has made available to us an option on an October concert which expires July 12. Acceptance depends upon the response of members at this time."

Officers who were re-elected for this season to constitute the executive committee are John Allen Capp, president; Kenneth G. Kelley, first vice president; Joseph Derrick, second vice president; Earl E. Rice, secretary; Ellis Auer, treasurer; Mrs. Henry A. Schauffler, financial secretary.

Tran Jun 21

211

Part One

Plays and

Concert-Halls, Opera Houses, For The News

Dr. Koussevitzky Talks Again, The Lowest-Priced Opera, Miss Pons in Paris

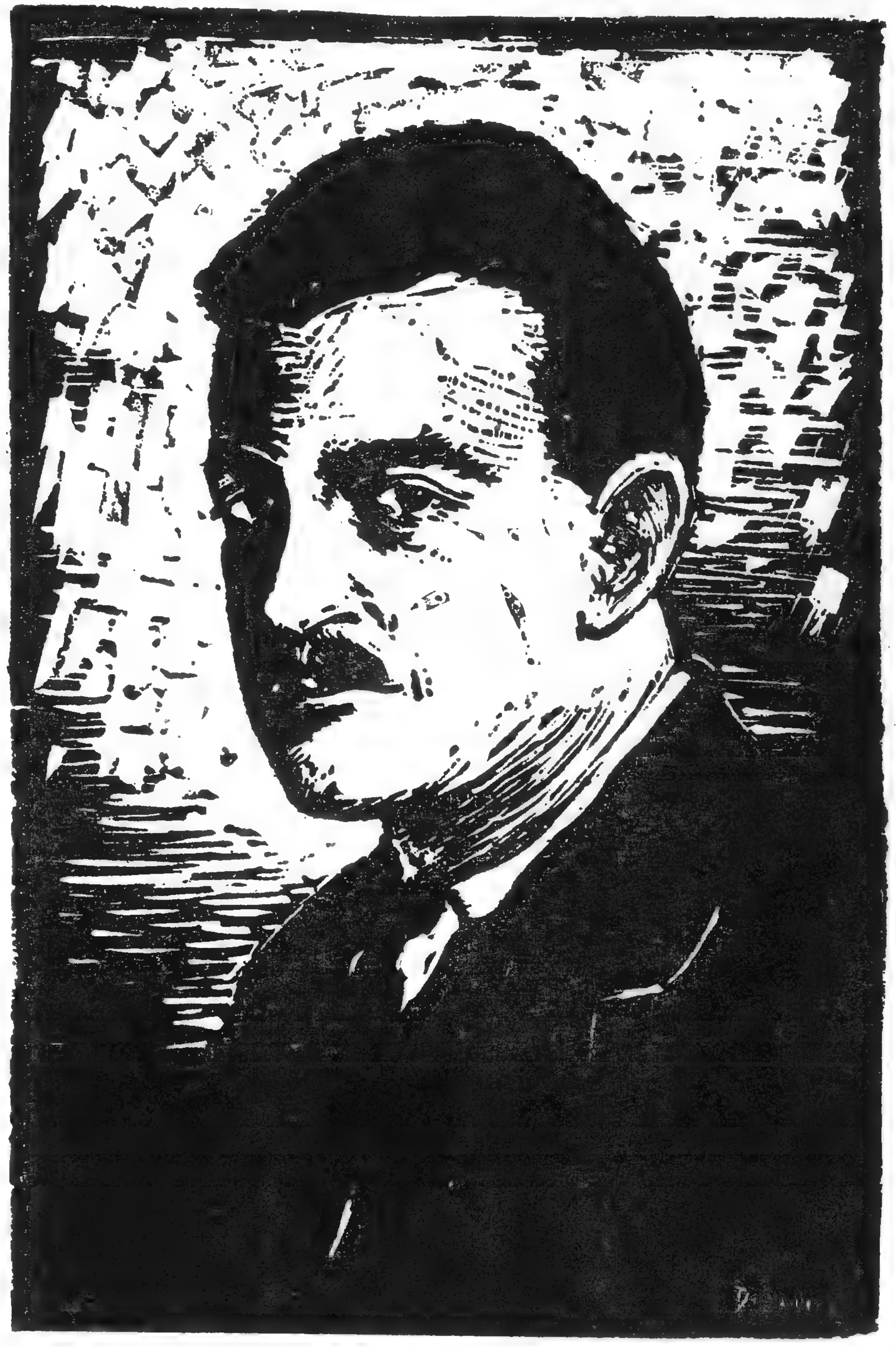
AFTERMATH from Dr. Koussevitzky's visit to London still drifts into this department. Before his return to Paris the conductor was interviewed by a reporter for The Referee—the Sunday newspaper—about his experiences in British and American concert halls. The conversations turned upon the schooling and upbuilding of orchestras. Said Dr. Koussevitzky:

> It is not so easy to train a perfect orchestra. I have had experience; I have made two orchestras. First in Russia; the second, the Boston Symphony Orchestra. When I went to Boston in 1924 the orchestra was in poor artistic condition. I began to work. It took me seven years until that orchestra was as good as I wanted it.

Again, apropos the conductor's version of Beethoven's Choral Symphony, the playing of the classics to twentieth-century audiences was the topic in hand. "Let me tell you this," said Dr. Koussevitzky gravely, "if some people believe I put something into the score that is not there, that is wrong. Beethoven! I am a slave to Beethoven's ideas! But many conductors have for years misinterpreted those ideas. A wrong tradition has grown up, and so when the critics hear the genuine interpretation they think it is strange. My aim as a conductor is to get as near as I can to the composer's mind, but also to give the music life, not treat it as a dry-as-dust classic. Today there are not many conductors in the world who play the music as it was conceived by the composers yesterday."

Dr. Koussevitzky's words about the upbuilding of the orchestra into its present quality should be pondered by the venerable sages and the cheerful chortlers who liked to say that it was a "magnificent orchestra" even while poor old Rabaud was foisted upon it, and who were not sparing of similar adjectives through its vicissitudes under Mr. Monteux. Everyone whose ears heard and whose minds still worked, followed the long and gradual restoration under Dr. Koussevitzky until it became again an orchestra of the highest rank. Seven seasons were none too much for this progress. . . . As to the conductor's ability to revitalize the classics, who in Boston that has heard him in Beethoven's or Schumann's or Berlioz's symphonies, doubts it?

AS ONE MUSICIAN SEES ANOTHER



Arthur Fiedler, conductor of the "Pops," in a woodcut by Charles Deane, viola player in the orchestra, included in the art exhibition arranged for Artists' Night at Symphony Hall.

---

ist $498,888, or
ding fiscal year.
arch 31 shows
gainst $4,922,
d surplus of
068. Cash
t $833,159.

Match Co.
quarter
of $510,
der the
ares, to
612,000
articl-
o-par
at

The Pops

ie Nineties
, "dress up"
ne Pops, this
interested pub-
ks and attics for
g-o'-mutton sleeves,
' and the box-coats,
nd fathers once wore:
in Gibsonian coiffures,
re-crowned "derbys" on its
ed to Symphony Hall; took
bserved and observing: after
of mutual inspection departed
sed. Quite the contrary, when
tation suggested "gypsy dress."
ouseholds keep it, male or female,
eir store-rooms. Most associate it
a "fancy-dress balls" or other pastimes
quiring a preliminary visit to the costumer. It is hired in routine: it is worn rather uncomfortably. Scanty is the room for individual touch and ingenuity.

From such reason, from whim, from mere indifference, little enough "gypsy dress" dappled the tables last evening. Here and there it was rich; almost always it was in character, but it was too infrequent either to interest spectators or to warrant prizes. In the longer pauses most of us preferred to troop out and cast a rambling eye over the "works of art" that through the week will hang in the corridors and the ante-rooms of Symphony Hall. For the shorter, there were brightly colored "gypsy decorations" to contemplate—some painted with the sequined head of a gypsy Polyanna; others with the alluring profile of a gypsy youth in the best style of musical comedy made in Manhattan. . . . One suspects a respite from costume-parties at The Pops.

For his part Mr. Fiedler stocked the program with gypsy and pseudo-gypsy music, oftenest of Hungarian origin. To the inevitable dance from Brahms succeeded one of Haydn's rondos alla Zingarese. From operatic composers came two of the dances in "Carmen," with the Introduction to Act Third as intermezzo. From the composers of operetta, the fat tunes, snapping rhythms and orchestral exuberance of Herbert's "Fortune-Teller"; the genuine, and therefore melancholy, gypsy scene out of Kálmán's "Countess Maritza." Liszt, of course, obliged with one of his Magyar rhapsodies, more than commonly interesting for the addition in solo and ensemble measures of an Hungarian cimbalom. The composer knew the timbres that it would yield and used them to profit. It served also to whip up an orchestra disposed to take its job easefully save when the excerpts from "Carmen" stirred it to fine-grained, warm-colored, keen-rhythmed performance. (Perhaps, with some reason, it believed those three fragments the only real music of the evening.)

Miss Elsie Patay played the cimbalom-part in the Sixth Rhapsody; preceded it by two solo-pieces. Plainly, she was Hungarian, born virtuosa, mistress of her instrument. She smote, pedalled and fingered it as she wore her Hungarian dress—with an air. Even with her skill, a little of the unaccompanied cimbalom goes a long way. . . . Miss Lefa Lavanoff also assisted in two "Spanish gypsy dances." Be it said as briefly and courteously as may be that she is no Argentina, though in an encore piece she did appropriate one of that peerless dancer's familiar tunes. Nor could she replace the lacking art of the theater with the candors and the abandon of Escudero's demoiselles in whom ran the Spanish gypsy blood. . . . Some will say that Mr. Fiedler is more entertaining when he makes less specialized programs.

Next Week

Outside a "Request Program" to be assembled for Thursday evening, June 8, there will be no "nights" next week. Instead a pleasant sprinkling of familiar numbers with fresher items. Thus, Monday's program will include the arrangement for orchestra of Debussy's "Claire de Lune," made by Mr. Seiniger of the violins. On the same evening, Mr. Chardon will play the solo-part in Böllman's Variations for Violoncello. On Tuesday, a Spanish rhapsody of Albéniz, "Night in Seville," will freshen the program. On Saturday, Mr. Theodorowicz and Mr. Gundersen at the first desk of the strings will play the slow movement from Bach's Concerto in D minor for Two Violins. At the Sunday Pop of June 11, Mr. Sanromá will be heard in Rakhmaninov's full-bodied and many-voiced Piano-Concerto in C minor.

Memo: At last "by public demand," there is a good dark beer on sale at The Pops.

From the Inside Stuff of the ever timely Variety: "J. P. Morgan has never consciously invested a nickel in show business. He has always high-hatted the film end. There isn't a picture man who ever got within a mile of Morgan's 'ground floor.'"

The Notice Board

Trans.

The Pops

Old Friends' Week—Except a "Request Evening" announced for next Thursday, for which suggestions may now be sent to Mr. Fiedler, there are no "nights" in immediate prospect at The Pops. Instead, programs of familiar, well-liked numbers freshened from time to time by stranger pieces. Thus, on Monday, The Neighbors' Dance and The Miller's Dance will be played out of Falla's ballet, "The Three-Cornered Hat," along with an arrangement for orchestra, by Mr. Seiniger of the violins, of Debussy's piano-piece, "Claire de Lune." . . . The program for Tuesday brings a Spanish rhapsody of Albeniz, "A Night in Seville." . . . The Suite from Bizet's incidental music to Daudet's Provencal tragedy, "The Woman of Arles," will return on Wednesday.

For Thursday, frequenters of "Request Nights" must await a program that by all precedent will satisfy their annual expectations. (Possibly, "Routine Night" would be the fitter name.) . . . On Friday, the Glee Club of Simmons College will add choral pieces. . . . On Saturday, Mr. Theodorowicz and Mr. Gundersen, from the first desk of the strings, will play the slow movement of Bach's Concerto in D minor for Two Violins. So runs the week away.

previously recounted. Constance Collier, Crane Wilbur, Ann Andrews, Charles Trowbridge, Jane Wyatt, Paul Harvey and Judith Wood are among the players. To stay through Saturday, June 17.

New Films Friday

Metropolitan—"International House." Musical film with a fanciful background laid in Shanghai and another mythical Chinese town. W. C. Fields, Peggy Hopkins Joyce, Rudy Vallee, George Burns and Gracie Allen, Stuart Erwin, and Stoopnagle and Budd are a few of those who take part. On stage, "Shuffle Along" Review.

State—Laurel and Hardy in "The Devil's Brother," a full-length film, with the two funny men turning bandits when they themselves have been robbed of their life-savings. Before it is over, one of them is condemned to be hanged and the other is appointed his hangman. Dennis King and Thelma Todd are in the cast.

Paramount-Fenway—"Lilly Turner." Ruth Chatterton as a carnival show dancer with innumerable love affairs which return to plague her when she finds the genuine article. George Brent, Frank McHugh and Guy Kibbee are among the players. Also: "Trick for Trick" and Ralph Morgan. Both beginning today.

Orpheum—"Reunion in Vienna." Robert E. Sherwood's amusing play about the complications in the home of a psychiatrist when an archduke returns from exile to claim his former mistress. John Barrymore and Diana Wynyard have the parts done by Mr. Lunt and Miss Fontanne. Vaudeville: Bob Murphy and other turns.

212

Transcript

, JUNE 2, 1933

s --- Films

Steins, Draught Ale And Mr. Fiedler

With Good Song Ringing More Or Less Clear at The Pops

BY way of investigating the preferences and capacity of a Pops audience, the Messrs. Haffenreffer last night distributed, gratis, draught ale to all who brought steins to Symphony Hall. It was "Stein Night," officially; an attempt by the management to inquire into the virtues of draught beverages as compared with the bottled—as if there could be any real questioning of the supremacy of the stein at a Pops Concert or anywhere else.

At any rate, the thousand seated at tables did away with eight half-barrels in the course of a belligerently reminiscent program—128 gallons, or some 1700 eight-ounce flagons of the Haffenreffer brew. No one actually did turn up with an umbrella stand, but some wondrous deep containers did appear. L. C. Prior, with a couple of tap-room properties from one of his hotels, won first prize—a case of Schlitz—for the most spectacular crockery. Dr. George Burgess Magrath, who sponsored a tremendous pitcher filched from the St. Botolph Club, was a worthy second. Other entries ranged from baptismal mugs to a gilt-edged item captioned, "Souvenir of Brownfield, Maine." Miss Rosamund Niemeyer of Melrose bore to the occasion a pewter receptacle presented to Johann Niemeyer by his fellow members of the Kegel Club Abendschule, also a roomy stein, gift of his bowling club on his fiftieth birthday in 1892. One party, on whose table stood a handsome silver mug, capped and adequate of the best in ale, passed the evening sipping Pop punch; sad to relate, there were others who solemnly plied themselves with the pasteurized bottled beer as if such a thing as a keg had never been proffered.

The Haffenreffer kegs, twelve in number and packed in great tubs of ice, were stored in a small room off the main floor corridor on the south side of the building. In the hallway, a small service bar was set up, and two barmen and a score of waiters managed the distribution, supervised by Mr. Claude A. Wilson, for the manufacturers, amid a lush spattering of suds. Phenomenally cold, heading up nobly under ten pounds of carbonic gas pressure, the free ale was passed around the hall in pitchers, and the fact that four barrels of it went unspoken for was due only to the incapacity of the audience and, perhaps, the natural reserve of Bostonians in public places. A good-sized portion of the audience, furthermore, was doubtless unacquainted with the science of drawing beer and consequently unaware of what it was passing up, but suitable educational methods by the management will probably straighten that out before the season closes.

Mr. Fiedler's offerings, with the puns pointed up in determined capitals on the program, included the Saint-Saens BacchanALE, three selections for horn QUARTet, compositions from MeyerBEER and RubinSTEIN, and the Jolly Fellows waltz by VOLSTEDT, this last in complete, unabashed upper case. Admissions were obtained from the management that the responsibility for these was joint, that no single member of the staff was culpable. There was rumor, however, that the QUARTet affair was the work of the librarian. All denied the slightest part in the "T ANNHAUSER" which is the way the program carried the Wagner overture. Typographical error, they brazenly held.

"Songs of the Old Days" were given with a vengeance. Great audience-response was accorded them, perfectly respectable looking people declaring that their heads were "bending low" and that they would all feel gay when Johnny came marching home, as Mr. Fiedler made his way through the Civil War and the dark days of the Reconstruction. It was not without some sense of shock that one heard Bostonians proclaiming, somewhat languidly, it must be admitted, "Thy gleaming sword shall never rust, Maryland, my Maryland!" But sectional bitterness faded when the 1700 eight-ounce glasses of sound draught ale began to take hold along towards the end of the program, and Mr. Fiedler's Stein Song finale was chanted with every indication that the Haffenreffers had not brewed in vain.

C. W. M.

Artists and Music

Trans Jun 3

EARLIER in the week there was held at the Pop Concerts in Symphony Hall the first of a proposed annual series of "Artists' Night."

Invitation to exhibit a single picture, in any medium and without any restrictions save that size must conform to space and theme to public taste, was broadcast. The response was surprisingly great. Pictures in oils, water colors, pastels, from the printed copper plate, in pen and ink; charcoal and less orthodox media such as ply-wood, cut felt and velvets, continued to pour into Symphony Hall all day, and those in charge of hanging were hard pressed to place them before Mr. Arthur Fiedler took up his baton at 8.30 o'clock that evening. It was no surprise, therefore, to hear it announced from the platform during a pause between musical selections that the exhibition, originally intended for but a brief night's existence, would be continued for several additional evenings. Numerous artists were in the audience, and applauded the bearer of the reprival as he spoke his glad tidings.

In conjunction with the night's event, Mr. Fiedler arranged a program of music inspired by the pictorial arts. There was Fahrbach's "At the Exhibition" march, Berlioz's overture to "Benvenuto Cellini," a selection from Puccini's passionate and moving "La Boheme," the "Pictures at an Exhibition" suite by Moussorgsky-Ravel, Strauss's "Artists' Life" waltz, and the tuneful theme song, "Why Do You Smile, Mona Lisa?" from Stolz's German film "Der Raub der Mona Lisa," seen and heard on the Boston screen during the winter months.

The pianist, Jesus Maria Sanroma, gave a solo playing with background accompaniment of Weber's delightful "Konzertstuck," while the symphonic grouping was rounded out with Debussy's nocturne "Nuages" and the "Ballet of the Hours" passage from Ponchielli's familiar "La Gioconda." Encore numbers of accustomed pattern offered lighter moments.

The waitress who brought our beer and other refreshments was appropriately garbed in smock and beret, a charming touch of the Left Bank as the romantic writers delight in picturing it.

During intermissions the audience from all three stratifications crowded into the outer halls and, surging in a mass that would not be denied its incessant forward push, viewed the exhibited pictures. From what one could see in this rush-hour-subway-like jam, the display was typical. Many familiar paintings and drawings were seen, and others were encountered for the first time.

Names of Boston artists either long familiar or newly strange were noted. The water color gallery was most pleasing, and interesting as well the corridor given to pastels, prints, charcoals and the like. The high ceiling restaurant on the second floor housed the oils. The sight was like that of an old-fashioned vernissage night at the academy. Pictures, pyramided one on top of another, crowded the walls; people crowded the floor and overflowed onto the balcony at either end of the hall. They enjoyed the exhibition and each other's company. Comments were serious or amused, depending upon the merits of independent works. And wide enough latitude was guaranteed by the absence of jury or other form of aesthetic-qualifying entrance examination.

While the exhibition was far from brilliant, it was sufficiently representative of all classes and creeds of Boston art to be entertaining, and, in instances, profitable. A goodly group of persons returned to it after the concert, and remained until lowering lights warned them that the attendants wished to lock up for the night.

Mr. Fiedler's arrangement of music was especially interesting in that it endeavored to relate the two arts in compositional theme. A few days previous I had dinner at the home of a friend who is both an accomplished musician and composer. The talk drifted to the age-old discussion of the part that subject-matter, as announced by title, plays in music. A "Moonlight Sonata," said he, could as easily be called by a dozen differing names, and be equally effective under any one of them. It is all a matter of association in the mind of the listener. A passage that tells of spiritual meditation might as well picture the quiet rippling of water on a moonbright lake. The listener would conjure one or the other moods in his mind as the music played, depending only on which he had been taught to interpret it as representing. And it would be difficult to eradicate or revise a mental picture once formed in association with a certain movement. The plaintive notes of a mandolin stealing shoreward from a moonlit expanse of ocean might strike terror to the heart of a person who had never before heard the instrument; for lovers the twanging notes made dulcet by distance would seem celestial and romantic.

Thus it was interesting to listen to Mr. Fiedler's selection of compositions inspired by the pictorial arts. With some of the compositions I was familiar enough, and others not at all. The selections from Puccini's opera "La Boheme" called vividly to mind the tragic, soul-moving events of that most sweetly romantic version of artist life in the garrets of the Paris latin quarter. For story, staging and music were as old friends. And as for Stolz's "Why Do You Smile, Mona Lisa?"—why it seemed as though no better answer to Leonardo's famed enigmatical portrait in the Louvre could be given than this musical composition which turns back upon the young woman of the painting her quizzical, knowing smile. It is as though we were to say to her, "Come now, we know why you smile," while at the same time proffering no explanation. And after a while adding, "Why don't you ask us, how we know," aware that she of the picture will never question in words, continuing only to smile, but from now on in understanding sympathy. Such is the implication of Stolz's music when we have been informed of its story-telling content.

But how is it when no association or personal experience companions the music? Thus I have never danced to Strauss's "Artists' Life" waltz in an atmosphere of artistic life. To me, therefore, Mr. Fielder's rendition was but another Viennese waltz without especial suggestion. Yet it doubtless would have seemed the very embodiment of Bohemian life, had I but once heard it at a colorful artists' ball, such as that held annually at Provincetown, Gloucester or other painter's colony.

Nor did the elaborately composed "Pictures at an Exhibition" suite by Moussorgsky-Ravel convey the significance of its theme, even upon learning that Moussorgsky was inspired to its composition by a visit to a posthumous exhibition of pictures by his dear friend, Victor Hartmann. The musician had endeavored to describe not only the pictures, but his own progression from canvas to canvas. But without title and explanation—and, in this case, even assisted by both—the question remains, to what extent does his music convey his meaning? Would we be able to recognize the story were it offered without identifying title?

Pops Programme for the Week--Thursday for Requests--Boy Violinist at Opera House

Post June 4

For the sixth week of the Pops at Symphony Hall, opening tomorrow evening, but one special night is mentioned in the programme as received. That one is for Thursday evening and is the ever popular "Request Night." As the requests are still being received it is obviously impossible to include the detailed programme for that evening in the attached list, hence the leap from Wednesday to Friday.

* * * *

MONDAY—"Rakoczy March," Berlioz; "The Marriage of Figaro," Overture, Mozart; "Claire de Lund," Debussy; "La Belle Helene," Overture, Offenbach; Dances from "The Three Cornered Hat," de Falla; "The Ride of the Valkyries," Wagner; "Variations Symphonique," Boellman; violoncello solo, Yves Chardon; "Voices of Spring," Waltz, Strauss; "Jealousy," Gypsy Tango, Gade, and "Wintergreen for President," Gershwin.

* * * *

TUESDAY—"National Emblem," March, Bagley; "Le Roi d'Ys," Overture, Lalo; "Narcissus," Nevin-Herbert; "La Source," Ballet Suite, Delibes; "Night in Seville," Spanish Rhapsody, Albeniz; "Largo," Handel (Solo violin, harp, organ and strings); "Invitation to the Dance," Weber-Berlioz; "Mlle. Modiste," Selection, Herbert; "Serenade," Toselli, and "Tannhauser," Entrance of the Guests into the Wartburg, Wagner.

* * * *

WEDNESDAY—"Semper Fidelis," March, Sousa; "A Midsummer Night's Dream," Overture, Mendelssohn; "Valse Triste," Sibelius; "Samson and Delilah," Fantasia, Saint-Saens; "L'Arlesienne," Suite No. 1, Bizet; "Marche Slave," Tchaikovsky, Chorus; "Espana," Waltz, Waldteufel; "At Dawning," Cadman, and "Indian War Dance," Skilton.

* * * *

FRIDAY—"La Sorella," march, Borel-Clerc; "Euryanthe," overture, Weber; "March of the Little Lead Soldiers," Pierne; "Aida," fantasia, Verdi; "La Goyita," Langendoen; "Tales From the Vienna Woods," waltz, Strauss; Songs by Simmons College Glee Club; "Music in the Air," selection, Kern; "Country Gardens," Grainger, and "Favorite Regiment," march, Ertel.

* * * *

SATURDAY—Marche Militaire, Schubert; "Rosamunde," ballet, Schubert; "Fairy Tales," Nagel; "The Bartered Bride," overture, Smetana; "Madame Butterfly," fantasia, Puccini; Concerto in D minor for two violins, largo, Bach, soloists, Julius Theodorowicz, Robert Gundersen; "Nutcracker," ballet suite, Tchaikovsky; "Of Thee I Sing," selection, Gershwin; "Prayer of Thanksgiving" (old Dutch hymn), arranged by Kremser, and "March of Hommage," Wagner.

* * * *

SUNDAY—Overture to "Leonore" No. 3, Beethoven; symphony, "From the New World," largo, Dvorak; "Bolero," Ravel; pianoforte concerto No. 2 in C minor, Rachmaninoff; "The Animals' Carnival," grand zoological fantasia, Saint-Saens, and "Espana," rhapsody, Chabriex, soloist, J. M. Sanroma.

Men Whom You Hear at the Pops

A. Laus, whose playing of the bassoon has gained him international fame.

Contrary to a popular notion that the orchestra of the Pops consists of a considerably reduced number of the Boston Symphony Orchestra personnel minus its star players, a name for name comparison shows that a number of the soloists of the winter season are also in the Pops Orchestra. As regards the number of players, by actual count there are 95 in the Pops' personnel at this moment as against 110 of the winter list.

One of these star players is Abdon Laus, the illustrious first bassoon of the Boston Symphony Orchestra who, likewise, leads the bassoon section in the Pops. Mr. Laus is a Frenchman, and with other wood-wind players, first came to the United States in 1918 with the French Military Band from which he was acquired by the Boston Symphony Orchestra. Mr. Laus was a first prize graduate of the Paris Conservatory in 1910. He played first bassoon in several Paris orchestras before coming to this country. His "patrie" has not forgotten him, for he was given the decoration of Officer of the Academy in 1925.

Mr. Laus has cultivated the saxophone as well as the bassoon, and is the founder and conductor of a presentable saxophone orchestra which has appeared at the Pops on past occasions, but the far more respectable and distinguished bassoon is decidedly this musician's virtuoso instrument. It is capable of the finest shades of expression, and stands out in many virtuoso solo parts which composers have written into their scores.

213

SIXTH WEEK OF THE POPS

Her June

The Pop concerts in Symphony Hall will open their sixth week tomorrow. Arthur Fiedler and the Pops orchestra will present the following programs:

MONDAY EVENING, JUNE 5

Rakoczy March .... Berlios
"The Marriage of Figaro," Overture .. Mozart
Claire de Lun .... Debussy
"La Belle Helene," Overture ..... Offenbach
Dances from "The Three Cornered Hat" .... de Falla
The Ride of the Valkyies .... Wagner
Variations Symphonique .... Boellman
Violoncello solo: Yves Chardon
"Voices of Spring," Waltz .... Strauss
"Jealousy," Gypsy Tango .... Gade
"Wintergreen for President" .... Gershwin

TUESDAY EVENING

"National Emblem," March .... Bagley
"Le Roi d'Ys," Overture .... Lalo
Narcissus .... Nevin-Herbert
"La Source," Ballet Suite .... Delibes
"Night in Seville," Spanish Rhapsody .... Albeniz
Largo .... Handel
(Solo violin, harp, organ and strings)
Invitation to the Dance ...... Weber-Berlioz
"Mlle. Modiste," Selection .... Herbert
Serenade .... Toselli
"Tannhauser," Entrance of the Guests into the Wartburg .... Wagner

WEDNESDAY EVENING

"Semper Fidelis," March .... Sousa
"A Midsummer Night's Dream," Overture .... Mendelssohn
"Valse Triste" .... Sibelius
"Samson and Delilah," Fantasia .. Saint-Saens
"L'Arlesienne," Suite No. 1 .... Bizet
Marche Slave .... Tchaikovsky
Chorus
"Espana," Waltz .... Waldteufel
"At Dawning" .... Cadman
Indian War Dance .... Skilton

THURSDAY EVENING

REQUEST NIGHT
(Program to be announced)

FRIDAY EVENING

"La Sorella," March .... Borel-Clerc
"Euryanthe," Overture .... Weber
"March of the Little Lead Soldiers" .. Pierne
"Aida," Fantasia .... Verdi
"Lo Govita" .... Langendoen
"Tales from the Vienna Woods," Waltz .... Strauss
Songs by Simmons College Glee Club
"Music in the Air," Selection .... Kern
Country Gardens .... Grainger
"Favorite Regiment," March .... Ertel

SATURDAY EVENING

Marche Militaire .... Schubert
"Rosamunde," Ballet .... Schubert
"Fairy Tales" .... Nagel
"The Bartered Bride," Overture .... Smetana
"Madame Butterfly," Fantasia ..... Puccini
Concerto in D minor, for Two Violins:
Largo .... Bach
Soloists: Julius Theodorowicz—Robert Gundersen
Soloists: Julius Theodorowicz—Robert Gundersen
"Nutcracker," Ballet Suite .... Tcvhaikovsky
"Of Thee I Sing," Selection ...... Gershwin
Prayer of Thanksgiving (Old Dutch Hymn) .... Arranged by Kremser
March of Homage .... Wagner

SUNDAY EVENING

Overture to "Lenore" No. 3 ..... Beethoven
Symphony, "From the New World": Largo .... Dvorak
Bolero .... Ravel
Pianoforte Concerto No. 2 in C minor .... Rachmaninoff
"The Animals' Carnival," Grand Zoological Fantasia .... Saint-Saens
"Espana," Rhapsody .... Chabrier
Soloist: J. M. Sanroma

MUSIC AN

Globe Jun 4

Sixth Week of the "Pops"

The "Pop" concerts in Symphony Hall enter a sixth week tomorrow evening.

On June 11 Mr Fiedler will conduct the third Sunday concert of the season. The highlights of a miscellaneous program will be Beethoven's "Leonore" overture, No. 3, and the second piano concerto of Rachmaninoff, with Jesus Maria Sanroma as soloist. The programs for the week follow:

Monday, June 5—"Rokoczy" March, Berlios; "The Marriage of Figaro" overture, Mozart; "Claire de Luno" (arr by Seiniger), Debussy; "La Belle Helene," overture, Offenbach; Dances from "The Three Cornered Hat," de Falla; "The Ride of the Valkyries, Wagner; "Variations Symphonique," violoncello solo; Ives Chardon, Boellman; "Voices of Spring," waltz, Strauss; "Jealousy," Gypsy tango, Gade; "Wintergreen for President," Gershwin.

Tuesday—"National Emblem," march, Bagley; "Le Roi d'Ys," overture, Lalo; "Narcissus," Nevin-Herbert; "La Source," ballet suite, Delibes; "Night in Seville," Spanish rhapsody, Albeniz; Largo (solo violin, harp, organ and strings), Handel; "Invitation to the Dance," Weber-Berlois; "Mlle Modiste," selection, Herbert; Serenade, Toselli; "Tannhauser," "Entrance of the Guests into the Wartburg," Wagner.

Wednesday—"Semper Fidelis," march, Sousa; "A Midsummer Night's Dream," overture, Mendelssohn; "Valse Triste," Sibelius; "Samson and Delilah," fantasia, Saint-Saens; "L'Arlesienne," Suite No 1, Bizet; "Marche Slave," Tchaikovsky; chorus; "Espana," waltz, Waldteufel; "At Dawning," Cadman; "Indian War Dance," Skilton.

Thursday, Request night, program to be announced later.

Friday, "La Sorella," march, Borel-Clerc; "Euryanthe," overture, Weber; "March of the Little Lead Soldiers," Pierne; "Aida," fantasia, Verdi; "La Govita," Langendoen; "Tales from the Vienna Woods," waltz, Strauss; songs by Simmons College Glee Club, "Music in the Air," selection, Kern; "Country Gardens," Grainger; "Favorite Regiment," march, Ertel.

Saturday, "Marche Militaire," "Rosamunde," ballet, Schubert; "Fairy Tales," Nagel; "The Bartered Bride," overture, Smetana; "Madame Butterfly," fantasia, Puccini; concerto in D minor, for two violins, Largo (Bach), soloists, Julius Theodorowicz, Robert Gundersen; "Nutcracker," ballet suite, Tchaikovsky; "Of Thee I Sing," selection, Gershwin; "Prayer of Thanksgiving" (old Dutch hymn), arranged by Kremser; "March of Hommage," Wagner.

Sunday, Overture to "Leonore," No. 3, Beethoven; symphony, "From the New World," Largo, Dvorak; "Bolero," Ravel; pianofore concerto No. 2 in C minor, soloist J. M. Sanroma, Rachmaninoff; "The Animals' Carnival," grand zoological fantasia, Saint-Saens; "Espana," rhapsody, Chabrier.

Globe June 11

Sanroma Soloist at "Pops"

Jesus Maria Sanroma will be soloist at the third Sunday "Pop" concert this evening in Symphony Hall. He will be heard with the orchestra in Rachmaninoff's Second Piano Concerto, in C minor, a work unplayed in Boston for several years. Beethoven's "Leonore" overture, No. 3, will begin an otherwise miscellaneous program.

Boston University has bought out the entire house for tomorrow evening's concert. Hence there will be no public sale. Tuesday will be New England Conservatory night; and Friday "Children's Night," with a program designed to please both youthful and more mature tastes. On this occasion, the first "Children's Night" ever to be observed at the "Pops," the Harmonia Band of the Burroughs Newsboys Foundation will be heard. There will be favors.

The programs for the week follow:

Tonight: Beethoven, overture to "Leonore" No. 3; Dvorak, symphony, "From the New World," Largo; Ravel, "Bolero"; Rachmaninoff, pianoforte concerto, 2 in C minor, Opus 18, soloist Jesus Maria Sanroma; Saint-Saens, "The Animals' Carnival," Grand Zoological Fantasia, pianos, Jesus Marie Sanroma, Leo Litwin; Chabrier, "Espana," rhapsody.

Monday, Boston University Night, (entire house taken; all other nights open to the public.)

Tuesday, New England Conservatory night: Military Polonaise, Chopin; "Egmont," overture, Beethoven; Suite, "Mother Goose," Ravel; "Die Meistersinger von Nurnberg," excerpts, Wagner; "Lohengrin," introduction to Act III, Wagner; "Flivver Ten Million," a joyous epic, Converse; Pianoforte Concerto No. 2, finale, soloist, John F. Gruber, Rachmaninoff; "Roses From the South," waltz, Strauss; "The Music Box," Liadov; "Indian War Dance," Skilton.

Wednesday—"Always Vienna," march, Schrammel; "In the Spring," overture, Goldmark; Cavatina, Raff; "Carmen," fantasia, Bizet; Second Hungarian Rhapsody, Liszt; "Ave Maria" (strings and organ), Bach-Gounod; "Bolero," Ravel; "The Merry Widow," waltzes, Lehar; "Turkey in the Straw," Guion; "Play Gypsies, Dance Gypsies," from "Countess Maritza," Kalman.

Thursday—"Pomp and Circumstance," Elgar; "Orpheus," overture, Offenbach; "Lohengrin," finale, Act I, Wagner; "Tuftonia's Day," E. W. Hayes, '16; Medley-Fantasia on Tufts Airs, J. W. Morton, '11; Fifth Symphony in E minor: Andante Cantabile, Tchaikovsky; "The Ride of the Valkyries," Wagner; Tufts songs (with orchestra); "Of Thee I Sing," selection, Gershwin; Sixth Hungarian Dance, Brahms; "Strike Up the Band," Gershwin.

Friday, "Children's Night," "Stars and Stripes Forever, march, Sousa; "Hansel and Gretel," prelude, Humperdinck; "The Swan" (violoncello solo, Jacobus Langendoen), Saint-Saens; "Peer Gynt," suite, Grieg; "Nutcracker," ballet suite, Tchaikovsky; Golliwog's Cakewalk (from "The Children's Corner"), Debussy-Caplet; extra, Newsboys' Harmonica Band (Burroughs Newsboys Foundation); "Espana," waltz, Waldteufel; "The Cuckoo Clock,' del Castillo; "The Flight of the Bumble Bee," Rimsky-Korsakov; Song of the Volga Bargemen, arranged by Jacchia; "Up the Street," march, Morse.

Saturday, Marche Militaire, Schubert; "Raymond," overture, Thomas; Liebestraum, Liszt-Herbert; Caprice on Spanish Themes, Rimsky-Korsakov; Irish Rhapsody, "Indian Summer," an American Idyll, Herbert; Victor Herbert Favorites, arranged by Sanford; "The Band Wagon," selection, Schwartz; "Night and Day," Porter; "Wintergreen for President" from "Of Thee I Sing," Gershwin.

"PROFESSIONAL
RKO KEITH'S

SEVENTH WEEK OF THE POPS

Her. Jn 11

Tonight in Symphony hall at 8:30 the Pop concerts will begin their seventh week with the last but one of the Sunday evening programs. For children's night, to be given next Friday. Arthur Fiedler has made a program designed to appeal to the parent no less than the child. An extra feature will be the Newsboys' Harmonica band and the refreshments, and distribution of favors will add to the occasion. Tomorrow night has been taken over entirely by Boston University but all other nights including New England Conservatory night on Tuesday and Tufts night on Thursday are open to the public and of general interest. Saturday features Herbert and living popular American composers.

The programs of the week follow:

SUNDAY EVENING, JUNE 11

Overture to "Leonore No. 3 ...... Beethoven
Symphony, "From the New World:" Largo .... Dvorak
Bolero .... Ravel
Pianoforte concerto No. 2 in C minor, op. 18 .... Rachmaninoff
Solosist, Jesus Maria Sanroma
"The Animals' Carnival," grand Zoological fantasia .... Saint-Saens
"Espana," rhapsody .... Chabrier

TUESDAY EVENING

Military Polonaise .... Chopin
"Egmont," overture .... Beethoven
From the suite "Mother Goose" ...... Ravel
"Die Meistersinger von Nurnberg," excerpts .... Wagner
"Lohengrin," introduction to act III .. Wagner
"Flivver Ten Million," a joyous epic .... Converse
Pianoforte Concerto No. 2, Finale .... Rachmaninof
Soloist, John F. Gruber
"Roses from the South," waltz ...... Straus
The Music Box .... Liado
Indian war dance .... Skilt

"College Nights," Children's Party by Pops Performers

Post Jun 11

SEVENTH WEEK OF POPS

The Pop Concerts at Symphony Hall begin their seventh week this evening with the last Sunday concert but one. This symphonic programme will feature Jesus Maria Sanroma as soloist in the Second Pianoforte Concerto of Rachmaninoff. Mr. Sanroma will also be head as pianist in Saint-Saens' "Carnival of Animals." The other numbers are Beethoven's Overture to "Leonore," No. 3, the Largo from Dvorak's "New World" Symphony, and Ravel's Bolero.

Tomorrow evening the entire house has been taken by Boston University. Friday will bring the first Children's Night, with the Newsboys' Harmonica Band assisting the orchestra and special refreshments and favors. Tuesday night will be New England Conservatory Night and the annual Tufts Night falls on Thursday.

The programmes of the week follow herewith:

TUESDAY EVENING—Military Polonaise, Chopin; "Egmont," overture, Beethoven; from suite "Mother Goose," Ravel; "Die Meistersinger von Nurnberg," excerpts, Wagner; "Lohengrin," introduction to act 3, Wagner; "Flivver Ten Million," a joyous epic, Converse; Pianoforte Concerto No. 2, finale, Rachmaninoff; soloist, John F. Gruber; "Roses from the South," waltz, Strauss; The Music Box, Liadov; Indian War Dance, Skilton.

* * * *

WEDNESDAY EVENING — "Only One Vienna," march, Schrammel; "In the Spring," overture, Goldmark; Cavatina, Raff; "Carmen," fantasia, Bizet; Second Hungarian Rhapsody, Liszt; Ave Maria, Bach-Gounod; Bolero, Ravel; "The Merry Widow," waltzes, Lehar; "Turkey in the Straw," Guion; "Play Gypsies, Play," from "Countess Maritza," Kalman.

* * * *

THURSDAY EVENING—Pomp and Circumstance, Elgar; "Orpheus," overture, Offenbach; "Lohengrin," finale act 1, Wagner; Tuftonia's Day, E. W. Hayes; medley-fantasia on Tufts Air, J. W. Morton; Fifth Symphony in E minor, Andante Cantabile, Tchaikovsky; The Ride of the Valkyries, Wagner; Tufts Songs, with orchestra; "Of Thee I Sing," selection, Gershwin; Sixth Hungarian Dance, Brahms; "Strike Up the Band," Gershwin.

* * * *

FRIDAY EVENING (Children's night)—"Stars and Stripes Forever," march, Sousa; "Hansel and Gretel," overture, Humperdinck; "The Swan," Saint-Saens (violoncello solo, Jacobus Langendoen); "Peer Gynt," suite, Grieg; "Nutcracker," ballet suite, Tchaikovsky; Golliwog's Cake Walk, Debussy-Caplet; "Espana," waltz, Waldteufel; The Cuckoo Clock, del Castillo; The Flight of the Bumble Bee, Rimsky-Korsakov; Song of the Volga Bargemen, arranged by Jacchia; "Up the Street," march, Morse.

* * * *

SATURDAY EVENING—Marche Militaire, Schubert; "Raymond," overture, Thomas; Liebestraum, Liszt-Herbert; Caprice on Spanish Themes, Rimsky-Korsakov; Irish Rhapsody, Herbert; Indian Summer, and American Idyll, Herbert; Victor Herbert Favorites, arranged by Sanford; "The Band Wagon," selection, Schwartz; "Night and Day," Porter; "Wintergreen for President," from "Of Thee I Sing," Gershwin.

Men Whom You Hear at the Pops

Max Kunze, leader of double-basses in both Boston Symphony Orchestra and in orchestra at Pops.

The double bass player in the theatre, seesawing sleepily between the comic and the dormant, has an easy time of it. The double bass in a Symphony orchestra must execute swift runs, they must be at the top and bottom of their unwieldy instrument at once; as often as not their parts are in unison with the 'cellos in the full tide of a principal melody.

Mr. Max Kunze, the leader of the double basses, both of the Boston Symphony Orchestra and in the orchestra of the Pops, is an artist of high distinction. No one would think of comparing him with Dr. Koussevitzky, for the Boston Symphony Orchestra conductor is a double bass virtuoso beyond analysis or compare. Players of his sort simply do not exist.

That Mr. Kunze is a soloist in a true sense is evident when such episodes as the elephant gracefully waltzing to the tune of Berlioz' "Dance of the Sylphs" is introduced in Saint-Saens' amusing "Carnival of the Animals."

Prominent as a youth in Dresden, Hamburg and Warsaw, Mr. Kunze has devoted his efforts to the double bass since the age of 17. He has been a member of the Boston Symphony Orchestra since 1894.

Trans.

, JUNE 12, 1933

s --- Films

Concert-Chronicle, Mainly of the Pops

Remarkable Sunday Evening, For "Flivver Ten Million," Koussevitzky's Growth

THE EVENING, in this heat-distorted June, was not inviting for indoor entertainment. Yet the usual audience for a "Sunday Pop" was in presence. It filled both balconies and, little by little, three-quarters of the floor. There—it was again to be noted—the coveted privilege under the new beneficence of the Commissioner of Public Safety, is the opportunity to smoke. The cigarette, rather than the beer-glass, is the solace of mortal men—and mortal women—these summer Sunday evenings at Symphony Hall. But the galleries, however, and not the floor, win and hold the watching eye. Young people fill both and the "jeunes personnes," as Parisians would call them, make them as gay as summer gardens with the multi-colored splashes and the alternating white of summer frocks. Nor do the young gentleman, having blue serge and white flannel at disposal, lag behind. The "conservative" business men may trot about their daily routine in sober garments, uniform-like. We pleasure-seekers on the holiday of the week take the world more lightly and brightly; dress accordingly.

Nor did the evening invite to work indoors, or anywhere else. (In time some "brain trust" may find the way to a moratorium in as many tasks as possible, say from June through September.) Yet in five or six visits to the current Pops, on no occasion has the orchestra, in uncommonly full ranks, played with such sonority and rhythmic life, such precision and animation. Thanks to this zest and to Mr. Fiedler's clear notion and firm will with Beethoven's third "Leonora" overture, that inexhaustible classic went surprisingly well. Conductor and orchestra maintained the suspense of the tonal narrative; sang the lyrical measures ardently; wrought the climaxes of the music-drama—for the overture in epitome is nothing less—boldly and with fervor. Mr. Fiedler mishandled no salient measures; sustained the irresistible march and splendor. For the fiftieth time, there were thrills in the most puissant overture that has yet come from composer's hand.

Next the slow movement of Dvorák's symphony "From the New World"—music of songful instinct over against Beethoven's music of passioned mind, the simple poetry of a peasant composer after a master's concentrated music-drama. The years are paling it. Yet the melody of the English horn, when it is played with the skill, the feeling and the tone-quality that Mr. Devergie brought to it, still touches the listening imagination; while the horns echoing across the singing strings weave woodland illusion. . . . For contrast again, Monsieur Ravel's "Bolero" which Mr. Fiedler, after many a repetition, now shapes, paces, reiterates and culminates to full effect as a tour de force rather than as so much sensation-mongering.

There are prigs and prudes of the concert-hall who would have it only a trick to repeat through twelve minutes or more a single dance-motiv—for it is hardly a melody— in unchanging rhythm and uninterrupted cumulation. And all this by no other means than increasing volume, intensified voice, deeper and more glowing instrumental color. To some of us such a piece remains a work of orchestral imagination, while the final modulation—and the moment at which it is made—falls not a whit behind the celebrated retard at the climax of Skriabin's "Poem of Ecstasy" as master-stroke of tonal-theater. Mr. Fiedler and the orchestra are fortunate too in emphasis of the sensual quality of "Bolero." Warrantably there were shouts of excitement at the end.

For new incident Mr. Sanromá played the piano-part in Rakhmaninov's Concerto in C minor at which he has been working for a full year and upon which, doubtless, he will work for years to come. It deploys the full range and resource of the solo-instrument, keeps the orchestral part rich and warm; runs in romantic vein, ardently, changefully, intensively; cultivates throughout the grand style. By these tokens the first movement might have been played more broadly, spaciously, in larger outline, ampler body, more expressive mood than conductor and pianist chose to give it. The persistent impression was of tentative, scrimped performance. On the other hand Mr. Sanromá sounded the grave, measured, songful beauty of the slow movement in clear sense of its contrast with the turbulence that should have preceded it and the bravura tumult that follows in the finale. In that congenial exercise he not only outdid his virtuoso-self but caught the vein, half-Lisztian, half native-Russian, of romantic rhapsody. In this concerto of Rakhmaninov pianists ripen. For Mr. Sanromá it was only second performance.

That Homage to Ford

"Flivver Ten Million," Mr. Converse's happy and humorous symphonic exercise in American folk-lore to be heard afresh at The Pops tomorrow, is program-music in brief, continuous episodes. Since the Pop program-sheet has no room for notes, here follows the composer's own preface written for the production of the piece at the Symphony Concerts of April 1927: "'The Ten-Millionth Ford is now serving its owner.' . . . This remarkable statement seemed to me to be worthy of celebration in music and verse. What other product of this age has so entwined itself around the lives of our people? The marvel of its success seemed far to outshine the wonders of Aladdin's lamp, or the golden touch of Midas.

"Here was epic poetry right at hand; and as I thought of it, it seemed that the things about us are more vital to us than anything else. The ancients had their Scylla and Charybdis; we have our semaphore and 'traffic cop,' all equally perilous to pass. I believe that the moon shines as tenderly on the roadside in Westwood as ever it did on the banks of Euphrates. Hearing and admiring 'Pacific 231,' I said to myself, 'I too must try something of this kind for the Flivver.' I set about it purely for my amusement, and too seriously; for he who wishes to express American life or experience must include the saving grace of humor. I wondered what Mark Twain would have done with such a theme if he had been a musician. The piece turned out to be quite frankly program-music, and this is the story as it came to me:

"DAWN IN DETROIT. Chanticleer announces the dawn—The city stirs—sunrise.

"THE CALL TO LABOR. Bells—distant factory whistles.

"THE DIN OF THE BUILDERS. Fugal factory noises.

"THE BIRTH OF THE HERO. From the welter emerges the hero, full-fledged, ready for service. He tries his metal. He wanders off into the great world in search of adventure.

"MAY NIGHT BY THE ROADSIDE. America's Romance.

"THE JOY RIDERS. America's Frolic.

"THE COLLISION. America's Tragedy.

"PHŒNIX AMERICANUS. The hero, righted and shaken, proceeds on his way with redoubled energy, typical of the indomitable spirit of America."

Conductor's Progress

The mails are bringing the London weeklies with matured comment on Dr. Koussevitzky's recent concerts with the British Broadcasting Orchestra. Said Mr. Dyneley Hussey in the Week-End Review after the first:

> Altogether he showed himself in this concert a very great conductor, capable of realizing three utterly different styles—the wit of Prokofiev, the serene restraint and grandeur of Sibelius, the unrestrained emotionalism of Chaikovsky. He commands the orchestra without fuss or exaggeration, and I had the impression—though this cannot be confirmed till Friday, when he conducts the Fourth and Ninth Symphonies of Beethoven—that his musical perceptions and self-control have enormously increased since he last visited London.

Bostonians who have followed Dr. Koussevitzky through nine years at Symphony Hall will agree, in their turn, to this growth.

At The Pops Tonight

No Admittance

THE Pop Concert, this, Monday, evening, becomes a Commencement fête of Boston University, which has taken the whole of Symphony Hall. No tickets will be sold to the public.

Memo

Says the Pop program-sheet for the concert next Friday evening: "Young people, bring your parents. They will enjoy it as much as you." As it happens, two or three of those interested parents suggest to this department that—for the youngster's sake, of course—Saint-Saëns's "Animals' Carnival" should go into the list, even if the suite from Grieg's music to "Peer Gynt" or Waldteufel's waltz should be thrust out. We can only pass the word to the deciding Fiedler. H. T. P.

214

MUSIC

Globe June 12

SYMPHONY HALL

Sunday "Pop" Concert

Along toward the end of last night's "Pops" program, Mr Fiedler took the audience on his annual Sabbath evening tour of the late Camille Saint-Saens tonal zoo, "The Carnival of the Animals, Grand Zoological Fantasia." There the shade of Saint-Saens exhibited to his visitors his wondrous collection of pianists, kangaroos, old musical fossils, and other vertebrate mammals. There were fish and fowl as well.

Saint-Saens was at his lightest and most diverting when he penned this piece, which so amusingly travesties salient characteristics of musicians, beasts, and birds. Incidentally, more numbers from this suite were heard last evening than has been customary in the past. For which all are duly appreciative.

Ravel's "Bolero," which roused the audience to "bravos" as well as handclapping, has become a "popular classic" since it arrived from Paris three years ago. Perhaps some may remember Ravel more by this music than by any other of his glittering, skillfully contrived but emotionless compositions. Nor is it too difficult to imagine a statue erected to Ravel on this account. A statue whereon he stands clutching pen and score paper, at his feet a rapt marble Euterpe on bended knees, pounding the "Bolero" rhythm on her snare drum.

There were two items last evening of special interest, Beethoven's great "Leonore" overture, No. 3, and Rachmaninoff's Second piano concerto, in C minor. Jesus Maria Sanroma played the solo portion of the concerto. Rachmaninoff's work, a thing of dignity and restrained, somewhat melancholy beauty, is in the style and spirit of the 19th century. Though perhaps not of plenary inspiration, it nevertheless is a moving work, of a sort that only a truly fastidious musician could write.

Mr Sanroma, supported by Mr Fiedler's robust yet sensitive accompaniment, played well. He treated his part somewhat impersonally, placing it as one of the orchestral voices, rather than attempting to show it off as a display piece with instrumental background. In this vein, no doubt, Rachmaninoff conceived his music.

The slow movement from Dvorak's "New World" symphony, and Chabrier's "Espana" Rhapsody completed the program. The last Sunday "Pop" concert comes on June 25.

READ THE
ADVERTISEMENTS IN
TODAY'S GLOBE

MUSIC

Herald June 12

POPS SYMPHONIC PROGRAM

The Sunday symphonic program of the Pops last night drew a large and extremely enthusiastic audience. "Bravo" was shouted after Ravel's "Bolero," the Rachmaninoff piano concerto, and the Saint-Saens Zoological Fantasy, and all three were well-deserved. The complete program was as follows:

Overture to Leonore, No. 3	Beethoven
Largo, from "New World" Symphony	Dvorak
Bolero	Ravel
Piano Concerto No. 2 in C Minor	Rachmaninoff
"The Animals' Carnival," Grand Zoological Fantasia	Saint-Saens
Espana	Chabrier

The Rachmaninoff concerto, more than any other work proving Rachmaninoff the true descendant of the Russian classical school, was given a splendid performance. Jesus Maria Sanroma, the soloist, handled the technical difficulties, the complicated rhythmic changes, the pages of sustained introspective Russian melodies, with the dependability and vitality for which he can always be counted on. Bostonians should realize what a unique place the young Porto-Rican holds in the musical life of the city, and how much he should be appreciated. The list of scores he masters and plays from memory brilliantly and accurately with the Boston Symphony orchestra, and the Pops orchestra is staggering, besides which he gives a considerable contribution of his time and talents to chamber music organizations during the season. In a more musical age these feats might not be considered outstanding, but in ours, it is extraordinary, and for his gifts as a soloist and ensemble player the music lovers of the city should accord more than passing thanks.

It is amazing how well Ravel's Bolero holds its own, despite the dire prognostications which greeted its debut. It is very hard to outgrow a really strong rhythmic effect, and the Bolero still, when played at top form as it was last night, awakens a whole-souled response.

Chabrier's Espana, none so young any more, has charm and enough still, though it made no high-brow pretensions even in its day. There is again the enchantment of exhilarating rhythm, of an exotic atmosphere always likely to heat the sluggish northern blood which delights in the warming, and of exciting variety of melodic treatment.

The Zoological Fantasy made a great stir, as it always does, especially when a considerable amount of beer has washed down pretzels and Dvorak as a preliminary. The pieces were played with sober care, so that not one of the delightfully satirical sketches missed its full effect.

The orchestra was at its best, and so was Mr. Fiedler, its able and enterprising conductor.

E. B.

Tran Jun 17

The Pops

Make Your Choice—Two weeks more and the current series of Pop Concerts will come to an end. The final evening falls on Saturday, July 1. Meanwhile Mr. Fiedler is diversifying his nightly lists; in tireless fashion, still venturing experiments . . . The "Request Program," first offered a week ago, will be repeated, in deference to more requests next Monday evening . . . Beside Mr. Kern's "Music in the Air" one more musical play of the current season has yielded a "selection" suitable to The Pops—Mr. Ronberg's "Melody." It will be played for the first time next Tuesday, along with Mr. Repper's waltz, "April Yellow," for another freshening item. . . . On Wednesday Mr. Fiedler will invite the audience to song (with orchestral accompaniment) in "familiar favorites," among them "Sweet Adeline" and "Down Where the Wurzburger Flows." . . . Professor Leo Lewis's little poem for orchestra, "Remembrance," will be played on Thursday; when Chaikovsky's waltz, "Briar Rose," will not sound too familiar. . . . On Friday, Mr. Sanroma will be heard for the first time in public in the piano-part in Liszt's "Hungarian Fantasia." It will be number in an "Hungarian Program" that assembles items from Sarasate, Brahms, Hubay and Lehar as well as this, that and the other Czardas. . . . Saturday will bring a full repetition, with all the soloists, of Saint-Saëns's "Animals' Carnival."

Trans 14

Fiedler Praises "Be Mine Tonight"

Seldom has a talking motion picture come to this city which merited the praise of Boston's renowned musician, Arthur Fiedler, director of the Pops. This worthy distinction was given to the new film, "Be Mine Tonight," which started its engagement at the Tremont Theatre last Saturday.

In a letter addressed to Mr. Carl Laemmle of Universal Pictures, distributors of the film, Mr. Fiedler wrote, "Thank you very much for the great pleasure you accorded me by your invitation to view a performance of 'Be Mine Tonight.' From an artistic standpoint, musically, I find it flawless and decidedly charming. It should satisfy the most discriminating public and enhance the ever growing interest for the better music in pictures. The sound production technique of Kiepura's beautiful and virile voice is unusually fine."

"Be Mine Tonight" is now in its eighth week in Los Angeles, San Francisco and Minneapolis. It is in its fifth week in Chicago, its third in Seattle and is just starting long runs in other leading cities.

"Be Mine Tonight" is being shown at the Tremont Theatre continuously from 9 A. M. until midnight at popular prices.

Tran Jun 17

Concert-Chronicle Of June Evenings

The Conservatory at The Pops, The Ford of Mr. Converse, Mr. Sessions Returns

THE June evening of the New England Conservatory both lightens and weightens The Pops. It lightens them with the presence at every other table of young women in comely years and pleasing gowns. Between the faces and the frocks the floor of Symphony Hall blossoms as brightly as a summer garden. Even young gentlemen from the University beyond the Charles have admired the spectacle and its concomitants. Last evening none was lacking. On the other hand, with students, teachers and graduates of a school of music in presence, Mr. Fiedler makes bold to include in the program numbers that do not often recur at The Pops. Yesterday the audience heard, for example, Beethoven's overture to Goethe's play about Egmont; was so pleased by a spirited performance that it drew from conductor and orchestra the Turkish March in the incidental music to Kotzebue's "Ruins of Athens"—for another specimen, in very different quality, of Beethoven as theater-composer.

Mr. Fiedler went on to the simple fancies and the subtle instrumental and harmonic dress of three items from Ravel's "Mother Goose," as artful, fantasticated a music as it is safe to risk on a summer evening. Before the concert was ended considerable excerpts from the third act of "Die Meistersinger" came and went, along with the finale of Rakhmaninov's Concerto in C minor. (Mr. Gruber of the Conservatory played the solo-part and drew warm applause from a friendly audience.) Nor could the sensuous melodies in waltz-rhythm of Strauss's "Southern Roses" have had a more congenial setting. Love, youth and a memory or two—the tune for the woodwinds half way along is quite enough to evoke all three.

The event of the evening, however, was the return of Mr. Converse's Fordian epic, "Flivver Ten Million." Six years ago it came into being at Symphony Hall. Though it has since been heard elsewhere in Boston, it was high time that it regain its native seat. Absence, it soon appeared, had not a whit diminished it. As well as Honegger's "Pacific 2-3-1"—"the locomotive piece"—it holds its own from the day in which such pieces were fresh fashion. It gained, besides, by performance under Mr. Fiedler. With the best will in the world Dr. Koussevitzky missed once and again the American humor and sentiment, the homely American fantasy, that pervade this tonal biography of a Ford car. Next to none escaped Mr. Fiedler, American born and bred; while the orchestra answered with unfailing gusto. At the end, Mr. Converse had three times to rise from a modest seat in answer to as many rounds of general applause. No other piece of his music sounds so friendly.

The tonal dawn breaks; the tonal sun rises; but Chanticleer, as Mr. Converse will call his voice from the poultry house, hints more at Detroit than at the haunts of Zarathustra. What with the bells and the whistles and the succeeding factory sounds—yes: Mr. Converse makes a fugue of them—there is soon no mistaking the tonal whereabouts or the birth-pangs of a hero. Out of the din he rolls. His own horn, sounded for once by a virtuoso, proclaims him. A few more pages and he steadies himself for adventures: sentimental when he is parked by the roadside under a June moon; boisterous when he is the means to joy-riding; ominous when collision racks him.

Still he plays the hero's part; rights himself; regains his stride, vanishes down the road, down the ages, through the orchestra, ten millionth, typical, epical Ford! Mr. Converse's music generates and sustains itself as well as unfolds the tonal tale. It is quick with invention and resource, ready with humor or sentiment. From end to end, it is our American scene and temper, our Fordian folk-lore, transfused into symphonic piece. Mr. Converse has done no better work than this exercise in the lighter humors of localized music. But it is doubtful whether his royalties from it have sufficed to buy even a "Model T." So also runs our American world away.

Mr. Sessions's Return

Last week-end Mr. Roger Sessions, the well-reputed and well-remembered composer of the new American generation, landed in New York after long residence in Europe. By report he has in his portfolio, among other pieces, a Concerto for Violin and Orchestra to be produced in Boston at the Symphony Concerts. Intercepted by the pierhead reporter of The Times, Mr. Sessions said there was not an opera house in Germany that had not been adversely affected by the ousting of Jewish conductors and musicians. He added that after the burning of the Reichstag on Feb. 28 he had witnessed beatings of Jews in the streets by brown-shirted mobs.

"The open violence lasted about five days," Mr. Sessions continued, "but it did not stop after that. The outrages were conducted behind doors or in the secrecy of the night. I have heard people compare the Nazis to the Fascisti, but there is no comparison. I lived in Italy for six years and in Germany for the last two years. It is not the single atrocity that matters, but the crude and intolerant spirit of Germany, which is incredible to an American."

Memo.

The "Request Program," recently heard at The Pops, will be repeated next Monday evening. . . . Mr. Fabien Sevitzky of the Metropolitan Theater announces a concert by his orchestral and vocal ensembles of young musicians in Franklin Park, near the Rose Garden, at half-past eight on Tuesday evening, June 27.

H. T. P.

For the Young And the Happy

A 'Children's Evening' Makes A New Point for The Pops

Trans Jun 17

THE oldest frequenters could remember no gayer evening at The Pops. Not only did the children—and the young people—come. They entered in and possessed the length, breadth and heighth of Symphony Hall. Almost every table in the foreground counted one, two or three. In the background they held their own against the curious or the shepherding elders. On every side they fringed the lower and the upper balcony, stretched parti-colored ranks along the walls. For the boys, blue serge and white flannels. For the girls, the first party-dress to toe and heel, or knee-high frocks, both in bright colors. By the time the balloons had been distributed, the paper-caps donned, the false ears and the false noses adjusted, it was a carnival audience out of time. Even the lower and the middle teens, by no means unrepresented, doffed their usual dignity in the presence of the very young.

An audience on its good behavior as well. Uncounted balloons drooped over balcony rails or fluttered above tables. One burst untimely; but not one escaped ceilingward. A penny whistle added an inadvertent note to the orchestral ensemble. Otherwise the eager, quiet listening of interest and of pleasure. After such listening, the liveliest of clapping; once and again young cries and shouts. By half again "extras" lengthened the program. (In one's tenderer years, one does not "stay up" till eleven or go to Mr. Fiedler's party for nothing). Between whiles a consumption of ices, cakes and the milder fluids worthy of the occasion. But these, like the "favors," were no new thing. Rather the wonder and the strangeness was the hearing of music in a public place, as part of an audience. Between numbers and at intermissions rather less chatter than was to be expected. The old spell of music was still upon many a young tongue. Add the absorptions of a very first concert, and there was nothing to be said until one was at home; or, if very sleepy, till today.

Mr. Fiedler, adept and discerning program-maker, had assembled his pieces shrewdly. Not one was so long as to tire young interest and attention. Only one, the Prelude to Humperdinck's opera, "Hänsel and Gretel," was of purpose symphonic and sonorous, but fared none the worse for that. Two were lively marches, Sousa's "Stars and Stripes"; Morse's "Up the Street," foretaste to many an unsuspecting lad of the Harvard College that waits his ripening years. Lightly rhythmed dances—four out of Chaikovsky's ballet of toys and Christmas trees, "Nutcracker." (For the "Sugar-Plum Fairy," Mr. Fiedler himself, with an occasional beat to the orchestra, played the tinkling, sweet-toned celesta to the general delight).

Selected and overt humors from Saint-Saëns's "Animals' Carnival," the elephant, the donkeys—and the pianists—all included. The amiable and amusing tonal trifling of Mr. del Castillo with a cuckoo-clock, of Rimsky-Korsakov with a bumble-bee, of Liadov with a music-box. Possibly the melancholy cake-walking of Debussy's golliwog went over the youngest heads. His "Children's Corner" was rather a subtle place, while the best-stored playroom nowadays boasts hardly a golliwog-doll. So, for another reason, with the Song of the Volga 'Bargemen," as though too weighty and surcharged for boyish and girlish shoulders. Throughout the evening it was rhythm that prevailed, and humor, and light-fingered fancies.

Child-like, the chronicler keeps the novel thing for the last. Half the evening it had lurked under the right-hand corner of the stage around joined tables. It was recognizable by dark, initialed sweaters, by duck trousers below, by occasional glimpses of harmonicas, by a pervading air of expectancy. Midway in the concert, a space on the stage was cleared. To it mounted from the corner aforesaid, the Newsboys' Harmonica Band, say ten or twelve youngsters ascending through the teens.

A march, a gypsy love-song, other numbers unspecified, disclosed their skill with breath and fluttering fingers; tested their composure before the tunnel-like spaces of Symphony Hall suddenly opened before them. Two darkey youths led them—one, left-handed and with a flair for his job; the other with a multiple waving of arms, flapping of hands, and swaying of body, from which the band somehow disengaged a guiding beat. Eminent conductors, rearwardly observed, are not more energetic or bewildering. Tumults of applause made answer. Young and old chortled in their joy. The Burroughs Foundation "pointed with pride." . . . Odds on, there will be a "Children's Night" at The Pops next spring.

H. T. P.

other towns,

LAST TWO WEEKS OF THE POPS

The Pop concerts in Symphony hall enter upon their last two weeks when the request program is repeated tomorrow night. Arthur Fiedler announces a "singing" program for Wednesday in which the audience is invited to assist the orchestra in reviving favorite songs of the past. Friday will bring a program of Hungarian gypsy music, with noted soloists and appropriate decorations. Next Sunday will be the last Sunday concert of the Pop season, with Jean Bedetti as guest soloist of the evening.

The programs of the week follow:

MONDAY EVENING, JUNE 19

Request Night

Pomp and Circumstance..........Elgar
"William Tell," overture..........Rossini
Kammenoi Ostrow..........Rubinstein
Soviet Iron Foundry..........Mossolov
Largo..........Handel
Bolero..........Ravel
Rhapsody in Blue..........Gershwin
Soloist: Jesus Maria Sanroma
"By the Beautiful Blue Danube," waltz..........Strauss
"Jealousy," Gypsy tango..........Gade
"Wintergreen for President"..........Gershwin

TUESDAY EVENING

"Queen of Sheba," march..........Gounod
"Der Freischutz," overture..........Weber
"April Yellow," waltz..........Repper
"Sylvia," ballet suite..........Delibes
"In the Pyrenees"..........Cella
Liebestraum..........Liszt-Herbert
Ouverture Solennelle, "1812"...Tchaikovsky
"Melody," excerpts..........Romberg
Moment Musical..........Schubert
"Faust," bacchanale..........Gounod

WEDNESDAY EVENING

"Cruiser Harvard," march..........Strube
"Poet and Peasant," overture..........Suppe
"Chimes of Normandy," selection, Planquette
(Brass ensemble conducted by Georges Mager)
Victor Herbert Favorites, arranged by Sanford
"Cavalleria Rusticana," intermezzo..........Mascagni
"Jolly Fellows," waltz..........Vollstedt
"Campus Memories"
"Prayer of Thanksgiving," old Dutch hymn..........arranged by Kremser
"Down Where the Wurzburger Flows"..........von Tilzer
"Sweet Adeline"..........Armstrong
Stein song..........Bullard

THURSDAY EVENING

Entrance of the Boyards..........Halvorsen
"Finlandia," symphonic poem..........Sibelius
"Remembrance," for string orchestra..Lewis
"Cavalleria Rusticana," Fantasia..Mascagni
Gems from Gilbert and Sullivan
"Eili Eili"..........Arranged by Jacchia
Trumpet solo: Georges Mager
"Merry Wives of Windsor," overture..........Nicolai
"The Cat and the Fiddle," selection...Kern
"Briar Rose," waltz..........Tchaikovsky
"Wedding March," from a Midsummer Night's Dream"..........Mendelssohn

FRIDAY EVENING

Hungarian Gypsy Night

"Schechenyi Indulo," march..........Fahrbach
"Heire Kati," Scene de la Czardas...Hubay
Gypsy Airs, violin solo with orchestra..........Sarasate
Solo: Einar Hansen
Hungarian Dances..........Brahms
No. 5 in G minor No. 6 in D major
Second Hungarian Rhapsody..........Liszt
Hungarian Fantasy for pianoforte and orchestra..........Liszt
Solo: Jesus Maria Sanroma
"Gypsy Love," selection..........Lehar
"Jealousy," Gypsy tango..........Gade
Hungarian Czardas..........Monti

SATURDAY EVENING

"Blue White," march..........Schmidt
"Il Trovatore," Fantasia..........Verdi
Londonderry Air
Arranged by Sir Hamilton Harty
Caucasian Sketches..........Ippolitov-Ivanov
Carnival of Animals, grand zoological fantasia..........Saint-Saens
Piano solo: Jesus Maria Sanroma and Leo Litwin
Fourth Symphony: finale..........Tchaikovsky
"Estudiantina," waltz..........Waldteufel
Song of India..........Rimsky-Korsakov
Franklin D. Roosevelt March..........Woodin

SUNDAY EVENING

"Tannhauser"—Entrance of the Guests into the Wartburg..........Wagner
"Tristan und Isolde"—Prelude and Love-Death..........Wagner
"Dreams"..........Wagner
Violin solo: Julius Theodorowiez
"Die Meistersinger von Nurnberg," Prelude..........Wagner
Concerto for violoncello and orchestra, in A minor..........Saint-Saens
Solo: Jean Bedetti
Ritualistic Indian Dance..........Hadley
Andante Cantabile, from string quartet, Op. 11..........Tchaikovsky
Marche Slave..........Tchaikovsky

Herald J. 18

Concert-Chronicle

Dr. Muck's Medal

Trans J 20

AT the close of the celebration last month in Hamburg—Brahms's native city—of the hundredth anniversary of the composer's birth, the Burgomaster, on behalf of the Senate and citizens, hung a Brahms medal, struck in gold, around Dr. Muck's neck, and laid a wreath of laurel on his conductor's stand. In the concert, to which this homage was conclusion, he had conducted in Brahms's Rhapsody after Goethe, "Harzreise in Winter," for orchestra, men's chorus and alto voice. Through all the Nazi "re-adjustments" in Hamburg, Dr. Muck was undisturbed as director of the Philharmonic Concerts.

Mr. Dennée's Fifty Years

Alumni of the New England Conservatory at their reunion and dinner last evening in Brown Hall fêted Mr. Charles Dennée on the completion of fifty years' service in the faculty of the school. In an impromptu concert, Mr. Sanromá and Mr. Robison, for the teachers, joined various students in the performance of compositions by Mr. Dennée—songs, piano-pieces and two movements of a sonata for violin and piano.

Max Fiedler Retires

Word comes from Germany that Max Fiedler, who was conductor of the Boston Orchestra between Dr. Muck's two terms, withdrew last month from active work. Through many years he had been conductor of the Municipal Orchestra at Essen in the Ruhr. He marked his departure by the composition and performance of an overture of his own, named for the city and inscribed to its citizens.

N. B.

Frequenters of The Pops are reminded that there will be no concert in Symphony Hall on Tuesday evening of next week. Mr. Fiedler and the orchestra will then transfer themselves to Mechanics Hall where they will entertain an international convention of Rotarians. There will be no public sale of tickets.

ON SUNDAY POST, JUNE 18, 1933

Singing Programme in Final List of Pops Presentations

With a repetition of the request programme tomorrow night the Pop Concerts at Symphony Hall enter upon their last two weeks. The special features of the concerts immediately in prospect include a "singing" programme for next Wednesday, in which the audience is supposed to raise its collective voice, a programme of gypsy music for Friday, and for next Sunday the final Sunday evening concert with Jean Bedetti, first 'cellist of the Boston Symphony Orchestra, as soloist.

In detail the programmes run as follows:

MONDAY EVENING, JUNE 19

Pomp and Circumstance, Elgar; "William Tell," overture, Rossini; Kammenoi Ostrow, Rubinstein; Soviet Iron Foundry, Mossolov; Largo, Handel; Bolero, Ravel; Rhapsody in Blue, Gershwin; "By the Beautiful Blue Danube," waltz, Strauss; "Jealousy," gypsy tango, Gade; "Wintergreen for President," Gershwin.

TUESDAY EVENING, JUNE 20

"Queen of Sheba," march, Gounod; "Der Freischutz," overture, Weber; "April Yellow," waltz, Repper; "Sylvia," ballet suite, Delibes; "In the Pyrenees," Cella; Liebestraum, Liszt-Herbert; Ouverture Solennelle, "1812," Tchaikovsky; "Melody," excerpts, Romberg; Moment Musical, Schubert; "Faust," Bacchanale, Gounod.

WEDNESDAY EVENING, JUNE 21

"Cruiser Harvard," march, Strube; "Poet and Peasant," overture, Suppe; "Chimes of Normandy," selection, Planquette; Victor Herbert favorites, arranged by Sanford; "Cavalleria Rusticana," intermezzo, Mascagni; "Jolly Fellows," waltz, Vollstedt; "Campus Memories" (for orchestra, assisted by the audience). "Prayer of Thanksgiving," Kremser; "Down Where the Wurzburger Flows," von Tilzer; "Sweet Adeline," Armstrong; Stein Song, Bullard.

THURSDAY EVENING, JUNE 22

Entrance of the Boyards, Halvorsen; "Finlandia," symphonic poem, Sibelius; "Remembrance," for string orchestra, Lewis; "Cavalleria Rusticana," fantasia, Mascagni. Gems from Gilbert and Sullivan. "Eili Eili," arranged by Jacchia; "Merry Wives of Windsor," overture, Nicolai; "The Cat and the Fiddle," selection, Kern; "Briar Rose," waltz, Tchaikovsky; "Wedding March" from "A Midsummer Night's Dream," Mendelssohn.

FRIDAY EVENING, JUNE 23

"Schechenyi Indulo," march, Fahrbach; "Heire Kati," scene de la Czardas, Hubay; Gypsy airs, violin solo with orchestra, Sarasate; Hungarian dances, Brahms; Second Hungarian Rhapsody, Liszt; Hungarian Fantasy, for pianoforte and orchestra, Liszt (solo, Jesus Maria Sanroma); "Gypsy Love," selection, Lehar; "Jealousy," Gypsy Tango, Gade; Hungarian Czardas, Monti.

SATURDAY EVENING, JUNE 24

"Blue White," march, Schmidt; "Il Trovatore," fantasia, Verdi; Londonderry Air (arr. by Sir Hamilton Harty); Caucasian Sketches, Ippolitov-Ivanov; "Carnival of Animals," grand zoological fantasia, Saint-Saens; Fourth Symphony, finale, Tchaikovsky; "Estudiantina," waltz, Waldteufel; Song of India, Rimsky-Korsakov; Franklin D. Roosevelt, march, Woodin.

SUNDAY EVENING, JUNE 25, AT 8:30

"Tannhauser" (entrance of the guests into the 'Wartburg), Wagner; "Tristan and Isolde" (prelude and love-death), Wagner; "Dreams," Wagner (violin solo, Julius Theodorowicz); "Die Meistersinger von Nurnberg" (prelude), Wagner; Concerto for Violoncello and Orchestra, in A minor, Saint-Saens (solo, Jean Bedetti); Ritualistic Indian Dance, Hadley; Andante Cantabile, from String Quartet, Op. 11, Tchaikovsky; Marche Slave, Tchaikovsky.

Men Whom You Hear at the Pops

Jacobus Langendoen, leader of the 'cello section at the Pops. (Horner).

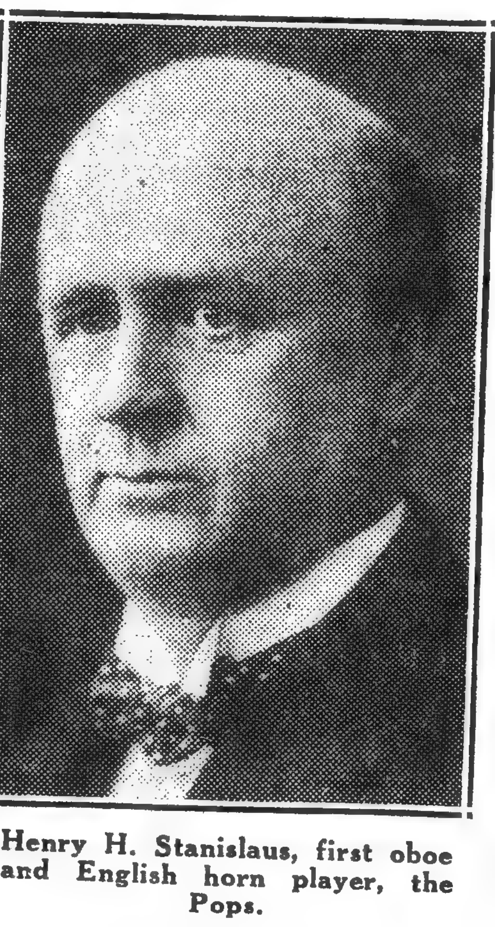
The most distinguished composer among the musicians of the Boston Symphony Orchestra is Jacobus Langendoen who leads the 'cello section at the Pops. Mr. Langendoen's "La Goyita" is indeed a favorite of the Pops repertory, and is to be heard on Friday next, June 9. This musician's "Variations on a Dutch Theme" have been brought forward in the winter season by Dr. Koussevitzky, and his "Improvisations" for Orchestra may be done in the next regular season of Boston Symphony concerts.

Jacobus Langendoen was born in 1890 in the Hague, Netherlands. As a small boy he was taken by his parents to Capetown, South Africa, where he began a musical training which was completed on his return to Holland. He was first 'cellist at the Royal Opera at the Hague and at Scheveningen, also appearing as soloist in various European cities. He first came to America and this orchestra in 1920, and for a number of seasons has been first 'cellist of the Pops concerts.

Final Week of Pops at Symphony Hall

Pot J 25

The Men Whom You Hear at the Pops



Henry H. Stanislaus, first oboe and English horn player, the Pops.

Henry H. Stanislaus, oboe and English horn player of the Boston Symphony Orchestra, and English horn soloist at the Pops, has had a varied and distinguished career as a musician which has taken him practically around the world.

Mr. Stanislaus is a graduate of the Royal Academy of Music, London, with the honorary degree of A. R. A. M., which, in translation, reads Associate Royal Academy of Music.

Before coming to Boston to join the ranks of the Boston Symphony Orchestra, Mr. Stanislaus was first oboeist with some of the world's leading orchestral organizations including such widely known bands as Queen's Hall Orchestra, King George's private band; London Symphony; Kaim Orchestra, Munich; Philharmonic, Warsaw; Melba's Opera Company, Australia, and Sir Thomas Beecham Opera Company. He lives in Brookline.

LAST WEEK OF POPS

With this evening's concert the Symphony Hall Pops enter upon the final week of this their 48th season. Among the special events are the solo appearances, this evening, of Jean Bedetti, first 'cellist of the Boston Symphony Orchestra, and, Wednesday evening, of Elizabeth Travis, pianist. Tomorrow evening will bring a "rival request" programme, made up of second choices in the balloting for the "request" programme proper.

There will be no concert Tuesday. Mr. Fiedler and the orchestra will be heard that evening in Mechanics' Hall in a special concert for the International Rotary convention. In detail the programmes for the week are as follows:

SUNDAY EVENING, JUNE 25

"Tannhauser," Entrance of the Guests Into the Wartburg..........Wagner
"Tristan und Isolde," Prelude and Love-Death..........Wagner
"Dreams"..........Wagner
"Die Meistersinger von Nurnberg," Prelude..........Wagner
Concerto for Violincello and Orchestra, in A minor, Op. 33..........Saint-Saens
Ritualistic Indian Dance..........Hadley
Andante Cantabile, from String Quartet Op. 11..........Tchaikovsky
Marche Slave..........Tchaikovsky

MONDAY EVENING, JUNE 26

"Aida" Triumphal March..........Verdi
"Poet and Peasant," Overture..........Suppe
Valse Triste..........Sibelius
"La Gioconda," Ballet of the Hours..........Ponchielli
Ride of the Valkyries..........Wagner
Ave Maria (violin solo, harp, organ and strings)..........Schubert
Ouverture Solennelle, "1812"...Tchaikovsky
"The Merry Widow," Waltzes..........Lehar
Prelude in C-sharp minor..........Rachmaninoff
American Patrol..........Meacham

WEDNESDAY EVENING, JUNE 28

"Our Director," March..........Bigelow
"The Bat," Overture..........Strauss
"Whispering of the Flowers"..........Blon
"Rigoletto," Fantasia..........Verdi
Bacchanale, from "Samson and Delilah"..........Saint-Saens
Pianoforte Concerto No. 2..........Liszt
"Espana," Rhapsody..........Chabrier
Humoresque..........Dvorak
"Franklin D. Roosevelt," March...Woodin

THURSDAY EVENING, JUNE 29

"Always Vienna," march, Schrammel; "Der Rosenkavalier," waltzes, R. Strauss; Pavane, Ravel; "Scilian Vespers," overture, Verdi; "Nutcracker," ballet suite, Tchaikovsky; To a Wild Rose, Macdowell; To a Water Lily, Macdowell; "Roses From the South," waltz, Strauss; "Music in the Air," selection, Kern; "March of the Toys," from "Babes in Toyland," Herbert; "Play Gypsies, Dance Gypsies," from "Countess Maritza," Kalman.

FRIDAY EVENING, JUNE 30

"On the Mall," march, Goldman; "Mignon," overture, Thomas; Song Without Words, Tchaikovsky; "Aida," fantasia, Verdi; Spanish Dance from "La Vida Breve," de Falla; Bolero, Ravel; Rhapsody in Blue, piano solo, Jesus Maria Sanroma, Gershwin; Victor Herbert Favorites, arranged by Sanford; Song of the Volga Bargemen, arranged by Jacchia; "Wintergreen for President," from "Of Thee I Sing," Gershwin.

SATURDAY EVENING, JULY 1

Hungarian march, "Rakoczy," Berlioz; "Oberon," overture, Weber; Praeludium, Jarnefelt; La Boheme," fantasia, Puccini; "Tannhauser," overture, Wagner; Liebestraum, Liszt-Herbert; Marche Slave, Tchaikovsky; "Girls of Baden," waltz, Komzak; "Jealousy," Gypsy tango, Gade; Prayer of Thanksgiving, old Dutch hymn, arranged by Kremser.

UNASHAMED!

216

ÄDCHEN IN UNIFORM
FINE ARTS

COMMENT CONCERNING MUSIC AND MUSICIANS

Last Week of Pop Concerts in Symphony Hall

Gl. J. 25

The Pop concerts in Symphony Hall will enter upon the last week of their 48th season with the concert tonight. Jean Bedetti will be guest soloist and Henry Hadley's new Ritualistic Indian Dance will have its first performance. Tomorrow there will be a "rival" request program containing the numbers which had the second largest vote on the request ballot. Tuesday there will be no Pop concert, since a special concert will be given in Mechanic's Building for the International Rotary convention.

The closing programs as announced by Arthur Fiedler follow:

Tonight—"Tannhauser," Entrance of the Guests into the Wartburg, Wagner; "Tristan und Isolde," Prelude and Love-Death, Wagner; "Dreams," violin solo, Julius Theodorowicz, Wagner; "Die Meistersingr von Nurnberg," Prelude, Wagner; concerto for violoncello and orchestra in A minor, op. 33, Jean Bedetti soloist, Saint-Saens; Ritualistic Indian Dance, Hadley; Andante Cantabile, from String Quartet, op. 11, Tchaikovsky; Marche Slave, Tchaikovsky.

Monday, "Rival" Request Night—"Aida," triumphal march, Verdi; "Poet and Peasant," overture, Suppe; Valse Triste, Sibelius; "La Gioconda," Ballet of the Hours, Ponchielli; Ride of the Valkyries, Wagner; Ave Maria, Schubert; Ouverture Solennelle, "1812," Tchaikovsky; "The Merry Widow," waltzes, Lehar; Prelude in C sharp minor, Rachmaninoff; American Patrol, Meacham.

Wednesday, "Our Director," march, Bigelow; "The Bat," overture, Strauss; "Whispering of the Flowers," Blon; "Rigoletto," fantasia, Verdi; Bacchanale, from "Samson and Delilah," Saint-Saens; Pianoforte Concerto No. 2, Elizabeth Travis Behnke, soloist, Liszt; "Espana," Rhapsody, Chabrier; Humoresque, Dvorak; "Franklin D. Roosevelt," march, Woodin.

Thursday, "Always Vienna," march, Schrammel; "Der Rosenkavalier," waltzes, R. Strauss; Pavane, Ravel; "Sicilian Vespers," overture, Verdi; "Nutcracker," ballet suite, Tchaikovsky; To a Wild Rose, Macdowell; To a Water Lily, Macdowell; "Roses from the South," waltz, Strauss; "Music in the Air," selection, Kern; "March of the Toys," from "Babes in Toyland," Herbert; "Play Gypsies, Dance Gypsies," from "Countess Maritza," Kalman.

Friday, "On the Mall," march, Goldman; "Mignon," overture, Thomas; Song without Words, Tchaikovsky; "Aida," fantasia, Verdi; Spanish dance from "La Vida Breve," de Falla; Bolero, Ravel; Rhapsody in Blue, piano solo by Jesus Maria Sanroma, Gershwin; Victor Herbert favorites, arranged by Sanford; Song of the Volga Bargemen, arranged by Jacchia; "Wintergreen for President," from "Of Thee I Sing," Kershwin.

Saturday, Hungarian March, "Rakoczy," Berlioz; "Oberon," overture, Weber; Praeludium, Jarnefelt; "La Boheme," fantasia, Puccini; "Tannhauser," overture, Wagner; Liebestraum, Liszt-Herbert; Marche Slave, Tschaikowsky; "Girls of Baden," waltz Komzak; "Jealousy," Gypsy Tango, Gade; Prayer of Thanksgiving, Old Dutch hymn, arranged by Kremser.

Sevitzky Ens

The Fab

Nancy Carroll and

June 25

THE BOSTON HERAL

JESUS MARIA SANROMA, pianist, snapped by his brother, John B. Sanroma. He is featured in the "Pops" which close their summer season this week, and sails soon for Porto Rico.

(Boston Herald-J. B. Sanroma)

Mon

Music

Jun 26

Sunday Pop Concert

The final Sunday concert of the season opened the last week of the Symphony Hall Pops last night. The first section of the program was devoted to Wagner: the Entrance of the Guests into the Wartburg, from "Tannhäuser"; the Prelude and Love-Death from "Tristan"; "Dreams," with Mr. Theodorowicz as soloist, and the "Meistersinger" Prelude. Mr. Jean Bedetti then appeared as soloist in the Saint-Saëns A minor Cello Concerto. Tchaikovsky's Andante Cantabile and Marche Slave closed the program.

Preceding these last two items, first performance was given to a Ritualistic Indian Dance by Dr. Henry K. Hadley. This proved to be a conventional piece, with engaging themes and lively rhythms, which should make an acceptable addition to the Pops repertory. The authenticity of its Indian derivation seemed dubious, but its workmanship is that of a skilled and practiced orchestral composer. Dr. Hadley was present to receive the acclamations of the audience.

Mr. Bedetti achieved the masterly performance that was to be expected of him in the hackneyed Saint-Saëns concerto, and was recalled many times. Mr. Fiedler provided an excellent accompaniment for him, and also secured from his orchestra far better than late-season performances of the other numbers.

L. A. S.

He Jun 25

LAST WEEK OF THE POPS

The Pop concerts in Symphony hall enter the last week of their 48th season with the Sunday concert of tonight, when Jean Bedetti will be guest soloist, and Henry Hadley's new ritualistic Indian dance will have its first performance. This dance is to be included in incidental music which Mr. Hadley has composed for a coming presentation by the Bohemian Club in San Francisco.

Tomorrow there will be a "rival" request program containing the numbers which had the second largest vote on the request ballot. There will be no Pop concert Tuesday night since a special concert will be given in Mechanics building for the International Rotary convention. On Wednesday, Elizabeth Travis Behnke will be the notable soloist. Thursday will be Rose night, with decorations and appropriate numbers to compliment the Rose Growers' convention.

The closing programs, as announced by Arthur Fiedler, follows:

SUNDAY EVENING, JUNE 25

"Tannhauser"—Entrance of the Guests into Wartburg	Wagner
"Tristan und Isolde"—Prelude and Love-Death	Wagner
"Dreams" Violin solo: Julius Theodorowicz	Wagner
"Die Meistersinger von Nurnberg," Prelude	Wagner
Concerto for Violoncello and Orchestra, in A minor, Op. 33 Soloist: Jean Bedetti	Saint-Saens
Ritualistic Indian Dance	Hadley
Andante Cantabile, from String Quartet, Op. 11	Tchaikovsky
Marche Slave	Tchaikovsky

MONDAY EVENING

"Rival" Request Night

"Aida," Triumphal March	Verdi
"Poet and Peasant," Overture	Suppe
Valse Triste	Sibelius
"La Gioconda," Ballet of the Hours	Ponchielli
Ride of the Valkyries	Wagner
Ave Maria (Violin solo, harp, organ and strings)	Schubert
Overture Solennelle, "1812"	Tchaikovsky
"The Merry Widow," Waltzes	Lehar
Prelude in C-sharp minor	Rachmaninoff
American Patrol	Meacham

WEDNESDAY EVENING

"Our Director," March	Bigelow
"The Bat" Overture	Strauss
"Whispering of the Flowers"	Blon
"Rigoletto," Fantasia	Verdi
Bacchanale, from "Samson and Delilah"	Saint-Saens
Pianoforte Concerto No. 2 Soloist: Elizabeth Travis Behnke	Liszt
"Espana," Rhapsody	Chabrier
Humoresque	Dvorak
"Franklin D. Roosevelt," March	Woodin

THURSDAY EVENING

"Always Vienna," March	Schrammel
"Der Rosenkavalier," Waltzes	R. Strauss
Pavane	Ravel
"Sicilian Vespers," Overture	Verdi
"Nutcracker," Ballet Suite	Tchaikovsky
To a Wild Rose	Macdowell
To a Water Lily	Macdowell
"Roses from the South," Waltz	Strauss
"Music in the Air," Selection	Kern
"March of the Toys," from "Babes in Toyland"	Herbert
"Play Gypsies, Dance Gypsies," from "Countess Maritza"	Kalman

FRIDAY EVENING

"On the Mall," March	Goldman
"Mignon," Overture	Thomas
Song without Words	Tchaikovsky
"Aida," Fantasia	Verdi
Spanish Dance from "La Vida Breve"	de Falla
Bolero	Ravel
Rhapsody in Blue Piano Solo: Jesus Maria Sanroma	Gershwin
Victor Herbert Favorites	Arranged by Sanford
Song of the Volga Bargemen	Arranged by Jacchia
"Wintergreen for President," from "Of Thee I Sing"	Gershwin

SATURDAY EVENING, JULY 1

Closing Night

Hungarian March, "Rakoczy"	Berlioz
"Oberon," Overture	Weber
Praeludium	Jarnefelt
"La Boheme," Fantasia	Puccini
"Tannhauser," Overture	Wagner
Liebestraum	Liszt-Herbert
Marche Slave	Tchaikovsky
"Girls of Baden," Waltz	Komzak
"Jealousy," Gypsy Tango	Gade
Prayer of Thanksgiving, Old Dutch Hymn	Arranged by Kremser

LOEW'S ORPHEUM—"When

He

MUSIC

Jun 26

POPS SUNDAY CONCERT

The last Sunday evening concert by the Pops orchestra was given last night to a big audience at Symphony hall. The program was as follows:

"Tannhauser"—Entrance of the Guests into the Wartburg	Wagner
"Tristan und Isolde"—Prelude and Love-Death	Wagner
"Dreams" Violin solo: Julius Theodorowicz	Wagner
"Die Meistersinger von Nurnberg," prelude	Wagner
Concerto for violoncello and orchestra, in A minor, op. 33 Soloist: Jean Bedetti	Saint-Saens
Ritualistic Indian dance (First performance)	Hadley
Andante Cantabile, from string quartet, op. 11	Tchaikovsky
Marche Slave	Tchaikovsky

A strong representation of selections from Wagner's work is sure to draw an audience in Boston, a fact which Pops program-makers take advantage of regularly. How amusing a comment this is on the variability of even the most stubborn tastes—for Wagner was hissed in Boston in the early days, even as many a modern is scorned by the "walkers-out" today. The sensuously sorrowful "Love Death," and the sighing languors of "Dreams," were followed by the exuberance of the "Meistersinger" overture, which was played with an authority and zest one would not blame the orchestra for lacking, after so long and arduous a season.

The Saint-Saens concerto for cello and orchestra, played by Jean Bedetti, the first cellist of the Boston Symphony orchestra, is a rather tiresome patchwork of routine cadenzas, and bits of charming melody. Like many another, Saint-Saens requires the impossible of the cello; the instrument should never be asked to jiggle and trill like a fiddle, when its beauty and its dignity lies in the rich expressiveness of tone that can only be drawn with a long bow. But Mr. Bedetti did as much with the work as one could ask, accomplished player that he is.

A "Ritualistic Indian Dance," by Henry Hadley, which was given a first performance, would have been no more than an ordinary pseudo-savage program item, save for the impetuous rhythm lent it by the conductor, Arthur Fiedler, who blew into it momentary life.

The program closed with Tchaikovsky at his most tuneful and most popular.

E. B.

sings while [illegible] lively dancing.

MUSIC

SYMPHONY HALL

Sunday Pops

The last Sunday evening of this season's Pops ran true to form, in that the program was of a slightly graver nature than those presented during the week.

Practically the first half of the program was occupied by familiar Wagner excerpts, and the applause greeting each separate item bore witness to the fact that amusing bagatelles are not the only sort of music desired by Pops audiences. The first—the Entrance of the Guests Into the Wartburg, from the opera "Tannhaeuser"—was played, it seemed, less well than the three remaining works. True, these pages from "Tannhaeuser" are spirited, almost martial, but Mr Fiedler played them, as well, with a decided rigidity of tempo, which resulted in certain portions being too quick, others too slow.

Julius Theodorowicz was violin soloist in "Traeume," founded upon "Tristan und Isolde" motifs. Mr Theodorowicz played with a beautiful, clear tone which especially emphasized the piece's ethereal aspects—a quality not always associated with Wagner, the portrayer of earthly passions. Even while admiring, one must regretfully admit that "Traeume" was a little dimmed by immediate juxtaposition to the "Liebestod" from "Tristan und Isolde." This latter, fortuitously, marked the apex of the evening, both orchestrally and qualitatively. Mr Fiedler's men, almost seeming to do so without need of a conductor's direction, played the music for all of its magnificent worth. The "Meistersinger" Prelude similarly inspired their best and most enthusiastic efforts, and fell into place only second to the "Tristan und Isolde" bit.

One might say, dourly, that Jean Bedetti gave the Saint-Saens A Minor Violoncello Concerto far better treatment than it deserves. After Wagner's spectacular massiveness, Saint-Saens' music seems even less valid than usual. Its purpose as a vehicle for the display of 'cello virtuosity must remain undisputed, save for a few moments when the demands for excessive agility make a 'cellist of even Mr Bedetti's ability scramble indecorously over the finger board.

Hadley's "Ritualistic Indian Dance"—played for the first time, and with the composer in attendance—seemed, on first hearing, roughly like an American counterpart of the Ravel "Bolero." One listener, at least, was struck with an instant resemblance, both in melodic manner and treatment, and the structure and execution in general.

The program ended with two familiar—shall one say oppressively familiar?—Tchaikovsky bits, "Marche Slave" and the "Andante Cantabile," from the Opus 11 String Quartet.

AMUSEMENTS

SYMPHONY HALL
TONIGHT 8:30—RIVAL REQUEST
LAST 5 NIGHTS
POPS
ARTHUR FIEDLER—Conductor
Numbers having 2nd largest vote

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
WASHINGTON, D. C.
POST

JUL 31 1933

Boston Concert Series Tickets Taken by 110

Music Lovers Plan to Hear Winter Programs by Dr. Koussevitzky.

One hundred and ten Washington music lovers already have taken boxes and orchestra locations for the tentative series of three matinee concerts to be given this winter by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, at Constitution Hall.

Included are Mrs. Truxton Beale, Mrs. Copley Amory, Mrs. U. S. Grant 3d, Mrs. George Hewitt Myers, Mrs. Chester C. Bolton, Mrs. Robert Low Bacon, Mrs. John C. Breckenridge, Mrs. Ridgely Hunt, Mrs. Alexander Rodgers, Miss Mabel Boardman, Miss Alice Clapp, Mrs. Frank C. Baldwin, Mrs. John W. Burke, Mrs. Bayard Cutting, Mrs. William R. Castle, jr., Mrs. Frederic A. Delano, Mrs. T. H. B. McKnight, Mrs. Thomas Holcomb, Mrs. Owen J. Roberts.

Also Dr. and Mrs. F. Ward Denys, Mrs. Carl Voegtlin, Mrs. James C. Dunn, Mrs. W. W. Galbraith, Mrs. Charles Evans Hughes, Mrs. Oscar Jarecki, Mrs. F. A. Keep, Justice and Mrs. Alfred A. Wheat, Mrs. Marshall Field, Mrs. Melville Church, Mrs. Louis W. Austin, Mrs. Robert Giles, Mrs. William Fitch Kelley, Mrs. Jacob Leander Loose, Mrs. Henry Leonard, Mrs. J. A C. Wright, Mrs. Duncan Phillips, Mr. and Mrs. Charles Warren.

Also Mrs. William Howard Taft, Mr. John Ellerton Lodge, Mrs. Adolph C. Miller, Mrs. William Corcoran Eustis, Mrs. J. Marvin Wright, Mrs. H. Clay Browning, Mrs. Charles R. Shepherd,, Mrs. Thomas S. Wiles, Mrs. Edwin B. Parker, Mr. William Phillips, Mrs. Thomas H. C. Reed, Mrs. Lee Warren, Mr. Frank B. Noyes, Mrs. David A. Reed, Mrs. Harlan Fiske Stone, Mrs. Edward C. Walker, Mrs. James Berrall, Mrs. Armistead Peter 3d, Mrs. H. C. Morris, Mrs. Maude L. Whitman, Mrs. E. Lester Jones, Mrs. Hugh Wallace, Mr. George Weckel, Mrs. C. C. Williams, Mrs. Weston P. Chamberlain.

Also Mrs. Leander McCormick-Goodhart, Mrs. J. Davis Broadhead, Mrs. G. C. Lodge, Mrs. A. Gordon Cumming, Mrs. Pierre Gaillard, Mrs. Gilbank Twigg, Miss Nannie R. Macomb, Mrs. Franklin H. Ellis

---

MONTREAL, CAN.
STAR

JUL 26 1933

NOTED CONDUCTOR GIVES UP POSITION

BERLIN, July 26.—(Special Cable to The Star; Copyright).—Dr. Karl Muck, conductor of the Boston Symphony Orchestra from 1912 to 1918, has resigned as director of the Hamburg Philharmonic Orchestra because he opposes the plan of the Hamburg Senate to merge the organization with the orchestra of the Municipal theater. Dr. Muck, who is the Nestor of Bayreuth conductors and one of the greatest living interpreters of Wagnerian scores as Richard Wagner himself played them, declined the suggestion from the Hamburg Senate that he conduct the first five concerts under his direction planned for next winter in return for postponement of the dissolution of the Hamburg Philharmonic.

FINE ARTS

COMMENT CONCERNING MUSIC AND MUSICIANS

Gl. J. 23

Last Week of Pop Concerts in Symphony Hall

The Pop concerts in Symphony Hall will enter upon the last week of their 48th season with the concert tonight. Jean Bedetti will be guest soloist and Henry Hadley's new Ritualistic Indian Dance will have its first performance. Tomorrow there will be a "rival" request program containing the numbers which had the second largest vote on the request ballot. Tuesday there will be no Pop concert, since a special concert will be given in Mechanic's Building for the International Rotary convention.

The closing programs as announced by Arthur Fiedler follow:

Tonight—"Tannhauser," Entrance of the Guests into the Wartburg, Wagner; "Tristan und Isolde," Prelude and Love-Death, Wagner; "Dreams," violin solo, Julius Theodorowicz, Wagner; "Die Meistersingr von Nurnberg," Prelude, Wagner; concerto for violoncello and orchestra in A minor, op. 33, Jean Bedetti soloist, Saint-Saens; Ritualistic Indian Dance, Hadley; Andante Cantabile, from String Quartet, op. 11, Tchaikovsky; Marche Slave, Tchaikovsky.

Monday, "Rival" Request Night—"Aida," triumphal march, Verdi; "Poet and Peasant," overture, Suppe; Valse Triste, Sibelius; "La Gioconda," Ballet of the Hours, Ponchielli; Ride of the Valkyries, Wagner; Ave Maria, Schubert; Ouverture Solennelle, "1812," Tchaikovsky; "The Merry Widow," waltzes, Lehar; Prelude in C sharp minor, Rachmaninoff; American Patrol, Meacham.

Wednesday, "Our Director," march, Bigelow; "The Bat," overture, Strauss; "Whispering of the Flowers," Blon; "Rigoletto," fantasia, Verdi; Bacchanale, from "Samson and Delilah," Saint-Saens; Pianoforte Concerto No. 2, Elizabeth Travis Behnke, soloist, Liszt; "Espana," Rhapsody, Chabrier; Humoresque, Dvorak; "Franklin D. Roosevelt," march, Woodin.

Thursday, "Always Vienna," march, Schrammel; "Der Rosenkavalier," waltzes, R. Strauss; Pavane, Ravel; "Sicilian Vespers," overture, Verdi; "Nutcracker," ballet suite, Tchaikovsky; To a Wild Rose, Macdowell; To a Water Lily, Macdowell; "Roses from the South," waltz, Strauss; "Music in the Air," selection, Kern; "March of the Toys," from "Babes in Toyland," Herbert; "Play Gypsies, Dance Gypsies," from "Countess Maritza," Kalman.

Friday, "On the Mall," march, Goldman; "Mignon," overture, Thomas; Song without Words, Tchaikovsky; "Aida," fantasia, Verdi; Spanish dance from "La Vida Breve," de Falla; Bolero, Ravel; Rhapsody in Blue, piano solo by Jesus Maria Sanroma, Gershwin; Victor Herbert favorites, arranged by Sanford; Song of the Volga Bargemen, arranged by Jacchia; "Wintergreen for President," from "Of Thee I Sing," Kershwin.

Saturday, Hungarian March, "Rakoczy," Berlioz; "Oberon," overture, Weber; Praeludium, Jarnefelt; "La Boheme," fantasia, Puccini; "Tannhauser," overture, Wagner; Liebestraum, Liszt-Herbert; Marche Slave, Tschaikowsky; "Girls of Baden," waltz Komzak; "Jealousy," Gypsy Tango, Gade; Prayer of Thanksgiving, Old Dutch hymn, arranged by Kremser.

Nancy Carroll and Paul Lukas, and "Girl Missing"

HERAL

JESUS MARIA SANROMA, pianist, snapped by his brother, John B. Sanroma. He is featured in the "Pops" which close their summer season this week, and sails soon for Porto Rico.
(Boston Herald-J. B. Sanroma)

Mon Music Jun 26

Sunday Pop Concert

The final Sunday concert of the season opened the last week of the Symphony Hall Pops last night. The first section of the program was devoted to Wagner: the Entrance of the Guests into the Wartburg, from "Tannhäuser"; the Prelude and Love-Death from "Tristan"; "Dreams," with Mr. Theodorowicz as soloist, and the "Meistersinger" Prelude. Mr. Jean Bedetti then appeared as soloist in the Saint-Saëns A minor Cello Concerto. Tchaikovsky's Andante Cantabile and Marche Slave closed the program.

Preceding these last two items, first performance was given to a Ritualistic Indian Dance by Dr. Henry K. Hadley. This proved to be a conventional piece, with engaging themes and lively rhythms, which should make an acceptable addition to the Pops repertory. The authenticity of its Indian derivation seemed dubious, but its workmanship is that of a skilled and practiced orchestral composer. Dr. Hadley was present to receive the acclamations of the audience.

Mr. Bedetti achieved the masterly performance that was to be expected of him in the hackneyed Saint-Saëns concerto, and was recalled many times. Mr. Fiedler provided an excellent accompaniment for him, and also secured from his orchestra far better than late-season performances of the other numbers.

L. A. S.

Sevitzky Ens

He Jun 25

LAST WEEK OF THE POPS

The Pop concerts in Symphony hall enter the last week of their 48th season with the Sunday concert of tonight, when Jean Bedetti will be guest soloist, and Henry Hadley's new ritualistic Indian dance will have its first performance. This dance is to be included in incidental music which Mr. Hadley has composed for a coming presentation by the Bohemian Club in San Francisco.

Tomorrow there will be a "rival" request program containing the numbers which had the second largest vote on the request ballot. There will be no Pop concert Tuesday night since a special concert will be given in Mechanics building for the International Rotary convention. On Wednesday, Elizabeth Travis Behnke will be the notable soloist. Thursday will be Rose night, with decorations and appropriate numbers to compliment the Rose Growers' convention.

The closing programs, as announced by Arthur Fiedler, follows:

SUNDAY EVENING, JUNE 25

"Tannhauser"—Entrance of the Guests into Wartburg	Wagner
"Tristan und Isolde"—Prelude and Love-Death	Wagner
"Dreams" Violin solo: Julius Theodorowicz	Wagner
"Die Meistersinger von Nurnberg," Prelude	Wagner
Concerto for Violoncello and Orchestra, in A minor, Op. 33 Soloist: Jean Bedetti	Saint-Saens
Ritualistic Indian Dance	Hadley
Andante Cantabile, from String Quartet, Op. 11	Tchaikovsky
Marche Slave	Tchaikovsky

MONDAY EVENING
"Rival" Request Night

"Aida," Triumphal March	Verdi
"Poet and Peasant," Overture	Suppe
Valse Triste	Sibelius
"La Gioconda," Ballet of the Hours	Ponchielli
Ride of the Valkyries	Wagner
Ave Maria (Violin solo, harp, organ and strings)	Schubert
Overture Solennelle, "1812"	Tchaikovsky
"The Merry Widow," Waltzes	Lehar
Prelude in C-sharp minor	Rachmaninoff
American Patrol	Meacham

WEDNESDAY EVENING

"Our Director," March	Bigelow
"The Bat" Overture	Strauss
"Whispering of the Flowers"	Blon
"Rigoletto," Fantasia	Verdi
Bacchanale, from "Samson and Delilah"	Saint-Saens
Pianoforte Concerto No. 2 Soloist: Elizabeth Travis Behnke	Liszt
"Espana," Rhapsody	Chabrier
Humoresque	Dvorak
"Franklin D. Roosevelt," March	Woodin

THURSDAY EVENING

"Always Vienna," March	Schrammel
"Der Rosenkavalier," Waltzes	R. Strauss
Pavane	Ravel
"Sicilian Vespers," Overture	Verdi
"Nutcracker," Ballet Suite	Tchaikovsky
To a Wild Rose	Macdowell
To a Water Lily	Macdowell
"Roses from the South," Waltz	Strauss
"Music in the Air," Selection	Kern
"March of the Toys," from "Babes in Toyland"	Herbert
"Play Gypsies, Dance Gypsies," from "Countess Maritza"	Kalman

FRIDAY EVENING

"On the Mall," March	Goldman
"Mignon," Overture	Thomas
Song without Words	Tchaikovsky
"Aida," Fantasia	Verdi
Spanish Dance from "La Vida Breve"	de Falla
Bolero	Ravel
Rhapsody in Blue Piano Solo: Jesus Maria Sanroma	Gershwin
Victor Herbert Favorites	Arranged by Sanford
Song of the Volga Bargemen	Arranged by Jacchia
"Wintergreen for President," from "Of Thee I Sing"	Gershwin

SATURDAY EVENING, JULY 1
Closing Night

Hungarian March, "Rakoczy"	Berlioz
"Oberon," Overture	Weber
Praeludium	Jarnefelt
"La Boheme," Fantasia	Puccini
"Tannhauser," Overture	Wagner
Liebestraum	Liszt-Herbert
Marche Slave	Tchaikovsky
"Girls of Baden," Waltz	Komzak
"Jealousy," Gypsy Tango	Gade
Prayer of Thanksgiving, Old Dutch Hymn	Arranged by Kremser

LOEW'S ORPHEUM—

He MUSIC Jun 26

MUSIC

POPS SUNDAY CONCERT

The last Sunday evening concert by the Pops orchestra was given last night to a big audience at Symphony hall. The program was as follows:

"Tannhauser"—Entrance of the Guests into the Wartburg	Wagner
"Tristan und Isolde"—Prelude and Love-Death	Wagner
"Dreams" Violin solo: Julius Theodorowicz	Wagner
"Die Meistersinger von Nurnberg," prelude	Wagner
Concerto for violoncello and orchestra, in A minor, op. 33 Soloist: Jean Bedetti	Saint-Saens
Ritualistic Indian dance (First performance)	Hadley
Andante Cantabile, from string quartet, op. 11	Tchaikovsky
Marche Slave	Tchaikovsky

A strong representation of selections from Wagner's work is sure to draw an audience in Boston, a fact which Pops program-makers take advantage of regularly. How amusing a comment this is on the variability of even the most stubborn tastes—for Wagner was hissed in Boston in the early days, even as many a modern is scorned by the "walkers-out" today. The sensuously sorrowful "Love Death," and the sighing languors of "Dreams," were followed by the exuberance of the "Meistersinger" overture, which was played with an authority and zest one would not blame the orchestra for lacking, after so long and arduous a season.

The Saint-Saens concerto for cello and orchestra, played by Jean Bedetti, the first cellist of the Boston Symphony orchestra, is a rather tiresome patchwork of routine cadenzas, and bits of charming melody. Like many another, Saint-Saens requires the impossible of the cello; the instrument should never be asked to jiggle and trill like a fiddle, when its beauty and its dignity lies in the rich expressiveness of tone that can only be drawn with a long bow. But Mr. Bedetti did as much with the work as one could ask, accomplished player that he is.

A "Ritualistic Indian Dance," by Henry Hadley, which was given a first performance, would have been no more than an ordinary pseudo-savage program item, save for the impetuous rhythm lent it by the conductor, Arthur Fiedler, who blew into it momentary life.

The program closed with Tchaikovsky at his most tuneful and most popular.

E. B.

lively dancing.

MUSIC

SYMPHONY HALL
Sunday Pops

The last Sunday evening of this season's Pops ran true to form, in that the program was of a slightly graver nature than those presented during the week.

Practically the first half of the program was occupied by familiar Wagner excerpts, and the applause greeting each separate item bore witness to the fact that amusing bagatelles are not the only sort of music desired by Pops audiences. The first—the Entrance of the Guests Into the Wartburg, from the opera "Tannhaeuser"—was played, it seemed, less well than the three remaining works. True, these pages from "Tannhaeuser" are spirited, almost martial, but Mr Fiedler played them, as well, with a decided rigidity of tempo, which resulted in certain portions being too quick, others too slow.

Julius Theodorowicz was violin soloist in "Traeume," founded upon "Tristan und Isolde" motifs. Mr Theodorowicz played with a beautiful, clear tone which especially emphasized the piece's ethereal aspects—a quality not always associated with Wagner, the portrayer of earthly passions. Even while admiring, one must regretfully admit that "Traeume" was a little dimmed by immediate juxtaposition to the "Liebestod" from "Tristan und Isolde." This latter, fortuitously, marked the apex of the evening, both orchestrally and qualitatively. Mr Fiedler's men, almost seeming to do so without need of a conductor's direction, played the music for all of its magnificent worth. The "Meistersinger" Prelude similarly inspired their best and most enthusiastic efforts, and fell into place only second to the "Tristan und Isolde" bit.

One might say, dourly, that Jean Bedetti gave the Saint-Saens A Minor Violoncello Concerto far better treatment than it deserves. After Wagner's spectacular massiveness, Saint-Saens' music seems even less valid than usual. Its purpose as a vehicle for the display of 'cello virtuosity must remain undisputed, save for a few moments when the demands for excessive agility make a 'cellist of even Mr Bedetti's ability scramble indecorously over the finger board.

Hadley's "Ritualistic Indian Dance"—played for the first time, and with the composer in attendance—seemed, on first hearing, roughly like an American counterpart of the Ravel "Bolero." One listener, at least, was struck with an instant resemblance, both in melodic manner and treatment, and the structure and execution in general.

The program ended with two familiar—shall one say oppressively familiar?—Tchaikovsky bits, "Marche Slave" and the "Andante Cantabile," from the Opus 11 String Quartet.

AMUSEMENTS

SYMPHONY HALL
TONIGHT 8:30—RIVAL REQUEST
LAST 5 NIGHTS
POPS
ARTHUR FIEDLER—Conductor
Numbers having 2nd largest vote

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
WASHINGTON, D. C.
POST

JUL 31 1933

Boston Concert Series Tickets Taken by 110

Music Lovers Plan to Hear Winter Programs by Dr. Koussevitzky.

One hundred and ten Washington music lovers already have taken boxes and orchestra locations for the tentative series of three matinee concerts to be given this winter by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, at Constitution Hall.

Included are Mrs. Truxton Beale, Mrs. Copley Amory, Mrs. U. S. Grant 3d, Mrs. George Hewitt Myers, Mrs. Chester C. Bolton, Mrs. Robert Low Bacon, Mrs. John C. Breckenridge, Mrs. Ridgely Hunt, Mrs. Alexander Rodgers, Miss Mabel Boardman, Miss Alice Clapp, Mrs. Frank C. Baldwin, Mrs. John W. Burke, Mrs. Bayard Cutting, Mrs. William R. Castle, jr., Mrs. Frederic A. Delano, Mrs. T. H. B. McKnight, Mrs. Thomas Holcomb, Mrs. Owen J. Roberts.

Also Dr. and Mrs. F. Ward Denys, Mrs. Carl Voegtlin, Mrs. James C. Dunn, Mrs. W. W. Galbraith, Mrs. Charles Evans Hughes, Mrs. Oscar Jarecki, Mrs. F. A. Keep, Justice and Mrs. Alfred A. Wheat, Mrs. Marshall Field, Mrs. Melville Church, Mrs. Louis W. Austin, Mrs. Robert Giles, Mrs. William Fitch Kelley, Mrs. Jacob Leander Loose, Mrs. Henry Leonard, Mrs. J. A C. Wright, Mrs. Duncan Phillips, Mr. and Mrs. Charles Warren.

Also Mrs. William Howard Taft, Mr. John Ellerton Lodge, Mrs. Adolph C. Miller, Mrs. William Corcoran Eustis, Mrs. J. Marvin Wright, Mrs. H. Clay Browning, Mrs. Charles R. Shepherd,, Mrs. Thomas S. Wiles, Mrs. Edwin B. Parker, Mr. William Phillips, Mrs. Thomas H. C. Reed, Mrs. Lee Warren, Mr. Frank B. Noyes, Mrs. David A. Reed, Mrs. Harlan Fiske Stone, Mrs. Edward C. Walker, Mrs. James Berrall, Mrs. Armistead Peter 3d, Mrs. H. C. Morris, Mrs. Maude L. Whitman, Mrs. E. Lester Jones, Mrs. Hugh Wallace, Mr. George Weckel, Mrs. C. C. Williams, Mrs. Weston P. Chamberlain.

Also Mrs. Leander McCormick-Goodhart, Mrs. J. Davis Broadhead, Mrs. G. C. Lodge, Mrs. A. Gordon Cumming, Mrs. Pierre Gaillard, Mrs. Gilbank Twigg, Miss Nannie R. Macomb, Mrs. Franklin H. Ellis

---

MONTREAL, CAN.
STAR

JUL

NOTED CONDUCTOR GIVES UP POSITION

BERLIN, July 26.—(Special Cable to The Star; Copyright).—Dr. Karl Muck, conductor of the Boston Symphony Orchestra from 1912 to 1918, has resigned as director of the Hamburg Philharmonic Orchestra because he opposes the plan of the Hamburg Senate to merge the organization with the orchestra of the Municipal theater. Dr. Muck, who is the Nestor of Bayreuth conductors and one of the greatest living interpreters of Wagnerian scores as Richard Wagner himself played them, declined the suggestion from the Hamburg Senate that he conduct the first five concerts under his direction planned for next winter in return for postponement of the dissolution of the Hamburg Philharmonic.

NEW YORK TIMES

JUL 16 1933

COMMENTS AND VISTAS

Hale's Annotations of Boston Symphony Programs—Composers in Perspective

By OLIN DOWNES.

THE volume of the program books of the Boston Symphony Orchestra, season of 1932-33, with the engrossing annotations of Philip Hale, is at hand and has been with us in many places. Some books make excellent reading on a rainy day, when the weather may put one in the mood to ruminate and digest at leisure their more palatable portions. Others, full of learning, are relegated in the Winter to the summertime, when there will be more leisure and opportunity for concentration, and in the summertime are postponed for perusal till the Winter, when the weather will not be so hot. This one is a standing temptation.

* * *

It is a pity that the twentieth century cannot recapture some of the flavor of the eighteenth, with its passion for ideas and beautiful things. In 1739 such delightful, substantial and entertaining music as the Handel Concerti Grossi were not reserved for performance at symphony concerts, as today. They were widely popular, these pieces for concerted instruments, and the taste of the day needed no connoisseurs or music critics to acquaint the public with that fact. In those days there were, of course, gigantic composers, and our attitude toward music might be different if we had them. The twelve Concerti Grossi were composed in the same year that saw the premières of Handel's two magnificent oratorios, "Saul" and "Israel in Egypt." Walsh wrote that "these concertos * * * are played in most public places with the greatest applause."

Victor Soelcher gives further evidence, if such were needed, of Handel's position in England: a popular composer whose works the people enjoyed and admired. His compositions "were so frequently performed at public concerts and benefits that they seem, during his lifetime, to have quite become public property. Moreover, he did nothing which the other theatres did not attempt to imitate. In the little theatre of the Haymarket, evening entertainments were given in exact imitation of his 'Several Concerts for Different Instruments,' with a variety of chosen airs of the best master, and the famous 'Salve Regina of Hasse.'"

The place of Handel as composer for instruments has been minimized because of his preoccupation with vocal forms. But "Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combination of instruments are of much interest. He had at his disposal the violins, first, second and sometimes third; violas, the violetta marina, the viola da gamba, the violoncello, the double-bass; the lute, the theorbo, and the harp, trumpets, horns, trombones, the old cornet or zinke; three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon."

The speed, indeed the precipitancy, with which Handel usually composed is a matter of common knowledge. Romain Rolland calls attention to the spirit in which he composed. Rolland "insisted that the instrumental music of Handel has the nature of a constant improvisation, music to be served piping hot to the audience, and should reserve this character in performance. 'When you have studied with minute care each detail, obtained from your orchestra an irreproachable precision, tonal purity and finish, you will have done nothing unless you have made the face of the improvising genius rise from the work.'"

* * *

The moral sensitiveness of the public and even of learned commentators when certain performances are given is impressive. On very rare occasions it has been justified. The commotion in Paris when Nijinsky mimed to the music of Debussy's "L'Après Midi d'un Faune" is a matter of comparatively recent history. But hearken to the remark in the "Annales du Théâtre" in 1895, after the second orchestral performance of a most subtle and beautiful score, which is the aroma of the poem that gives it its name: "Written after a poem by Stéphane Mallarmé so sadistic that M. Colonne did not dare to print the text; young girls attend his concerts."

Debussy issued no lengthy description of his epochal tone poem, nor did he insert picturesque verbiage in the fly-leaf of the score. He did not even invoke the famous interpretation of Mallarmé's obscure poem by Edmund Gosse. He merely contrived a masterpiece and contented himself with remarking, according to report, that the music reflected "the successive scenes in which the longings and the desires of the Faun pass in the heat of the afternoon." Then the dancers got hold of the piece. The scandal of the Nijinsky interpretation was the sensation of a Paris season on the part of an audience which would have been thought sufficiently sophisticated. (But M. Pierre Monteux, who conducted that performance, has explained the accident which nearly precipitated a riot, creating a situation not intended or foreseen by Nijinsky.) What did Debussy think of the dancers? A thing more eloquent than much comment was the one word attributed to him after the performance of his "Jeux," which he composed—was it not at Diaghileff's order?—for the ballet. "Pourquoi?" And one hears this word from Debussy's lips and senses a faint grimace and a faint Gallic shrug of the shoulders and a sardonic relinquishment of the topic. He could have said "pourquoi" quite often of the theatre, and probably did so. "Pourquoi" the Nijinsky choreography for "L'Après-midi" at all? It did not have to be indecent, ~~this~~ impudent attempt at visualization of the music of a dream of antiquity, to shock the artistic sensibilities.

* * *

To most of us Brahms's Second symphony is a very lovely and prevailingly joyous score. Other of the Brahms symphonies appear differently, and Mr. Hale himself has spoken of the yew-like melancholy of the Fourth symphony, in E minor. Walter Niemann's reaction to the Second symphony, which he mentions, is of interest. To Niemann the music is anything but a "harmless, pleasing, agreeable, cheerfully 'sunlit' idyl. Nothing could be further from the truth. The period between the Sixties and the Eighties of the last century, which, in spite of all Germany's victorious wars, was so peculiarly languid, inert and full of bourgeois sensibility in art, as well as in politics and human relations, had, none the less, as its artistic ideal a heart-rending pathos and monumental grandeur. Nowadays, regarding things from a freer and less prejudiced point of view, we are fortunately able to detect far more clearly the often oppressive spiritual limitations, moodiness and atmosphere of resignation in such pleasant, apparently cheerful and anacreontic works as Brahms's Second symphony.

Bruckner was priceless. When Richter played Bruckner's "Romantic" symphony in Vienna the face of the simple composer shone with gratitude. That was the moment when he pressed a coin in the conductor's hand. "Take this and drink a glass of beer to my health." "The coin was a Maria Theresa thaler. Richter wore it on his watch chain ever after."

Wagnerisms in Bruckner's music are inescapable. Was he therefore, as a composer, a Wagnerite? Gabriel Engel's translation of the paper written by Max Auer in the "Bruckner-Blätter" disputes this. Bruckner said, "When I hear the tubas in Wagner's music, I am immediately carried away."

"One of the most incredible facts about Bruckner was his lightning-like transformation to a vital composer immediately upon becoming acquainted with the score of 'Tannhäuser.' The only logical explanation seems that the individual note of his giant musical endowment had remained peacefully dormant throughout whole decades of pedantic training in an antiquated tradition, to burst forth in sudden glory at the very first electric touch of a vital production of the surrounding world in which he lived."

As if in rejoinder to Mendelssohn's condescension or direct disparagement of Schumann, Wagner, Berlioz, Debussy wrote that Gounod's relations with Mendelssohn "were more transparent, since he owes to him that method of the developing the melody in sequences which is so convenient when one is not in the mood."

And so forth. Most of the above material is taken from or occasioned by the first of Mr. Hale's odd twenty-four chapters. The curious reader will look through the volume for himself. He will read, in addition to direct disquisitions upon the music scheduled for performance, Mr. Hale's article upon Dostoievsky of the period of "The Gambler," commentary occasioned by reference to Prokofieff's suite so named—commentary, in this instance, more interesting that the music; on Negro minstrel songs; on "Oxford University; Handel, Haydn and degrees."

There are included as "entr'actes" such admirable things as the essays, quoted from The London Sunday Times, of Ernest Newman on "Mendelssohn and Others," and "National and International Interpreters"; William J. Henderson's "Singing and Singers," from The New York Evening Sun, and other excellent writings by Calvocoressi, Neville Cardus, Fox-Strangways, &c. Mr. Hale is not the only brilliant, authoritative, informed writer of notes for orchestral concerts in America, where, on the whole, this work is done much more brilliantly and eclectically than in most places in Europe. But for completeness and interest, indeed fascination, the Boston Symphony program books are incomparable.

Apeda, N. Y.

Leon Barzin, Who Will Conduct the Stadium Concerts, Beginning Thursday Evening and Continuing Through July 26.

Mishkin Studio.

Bernhard Levitow, Guest Conductor With the County Centre Garden Pops Tuesday Evening.

WASHINGTON, D. C.
STAR

JUL 30 1933

Box List Brilliant Feature For Season's Symphony

Washingtonians who have taken boxes and orchestra locations for the tentative series of three matinee concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitsky, conductor, at Constitution Hall during the coming Winter, are: Mrs. William Howard Taft, Mrs. Harlan Fiske Stone Mrs. Truxton Beale, Mrs. Copley Amory, Mrs. U. S. Grant, 3d; Mrs. George Hewitt Myers, Mrs. Chester C. Bolton, Mrs. Robert Low Bacon, Mrs. John C. Breckenridge, Mrs. Ridgely Hunt, Mrs. Alexander Rodgers, Miss Mabel Boardman, Miss Alice Clapp, Mrs. Frank C. Baldwin, Mrs. John W. Burke, Mrs. Bayard Cutting, Mrs. William R. Castle, jr.; Mrs. Frederic A. Delano, Mrs. T. H. B. McKnight, Mrs. Thomas Holcomb, Mrs. Owen J. Roberts, Dr. and Mrs. F. Ward Denys, Mrs. Carl Voegtlin, Mrs. James C. Dunn, Mrs. W. W. Galbraith, Mrs. Charles Evans Hughes, Mrs. Oscar Jarecki, Mrs. F. A. Keep, Justice and Mrs. Alfred A. Wheat, Mrs. Marshall Field, Mrs. Melville Church, Mrs. Louis W. Austin, Mrs. Robert Giles, Mrs. William Fitch Kelley, Mrs. Jacob Leander Loose, Mrs. Henry Leonard, Mrs. J. A. C. Wright, Mrs. Duncan Phillips, Mr. and Mrs. Charles Warren.

Mr. John Ellerton Lodge, Mrs. Adolph C. Miller, Mrs. William Corcoran Eustis, Mrs. J. Marvin Wright, Mrs. H. Clay Browning, Mrs. Charles R. Shepherd, Mrs. Thomas S. Wiles, Mrs. Edwin B. Barker, Under Secretary of State William Phillips, Mrs. Thomas H. C. Reed, Mrs. Lee Warren, Mr. Frank B. Noyes, Mrs. David A. Reed, Mrs. Edward C. Walker, Mrs. James Berrall, Mrs. Armistead Peter, 3d; Mrs. H. C. Morris, Mrs. Maude L. Whitman, Mrs. E. Lester Jones, Mrs. Hugh C. Wallace, Mr. George Weckel, Mrs. C. C. Williams, Mrs. Weston P. Chamberlain, Mrs. Leander McCormick-Goodhart, Mrs. J. Davis Brodhead, Mrs. G. C. Lodge, Mrs. A. Gordon Cumming, Mrs. Pierre Gaillard, Mrs. Gilbank Twigg, Miss Nannie R. Macomb, Mrs. Franklin H. Ellis, Mrs. Edward Chapman, Mrs. William Holabird, Mrs. Perry Heath, Mrs. James R. Mann, Mrs. Christian Heurich, Mrs. Chandler Hale, Mr. E. C. Potter, Mrs. Emory Land, Mrs. Dwight Chester, Mrs. Edward B. Burling, Mrs. B. D. Foulois, Col. H. H. Baily, Admiral and Mrs. W. L. Capps, Mrs. J. B. Kendall, Mr. S. M. Pilson, Commodore C. H. Harlow, Mrs. Paris Brengle, Mr. C. S. Abell, Miss Harriet C. Winslow, Mrs. Tracy Lay, Miss Helen W. Seymour, Miss Isabel Sedgeley, Miss L. M. Harding, Miss Anna M. Carrere, Mme. Julia E. Roso, Miss I. C. Wells, Mrs. Walter Bruce Howe, Mrs. Robert Woods Bliss, Mrs. A. B. Houghton, Mrs. Henry Morgenthau, Miss Moira Archbold, Mrs. Walter J. Cummings, Mrs. George Morris, Mrs. M. Lewis Clark, Mrs. John L. Proctor and Mrs. Ralph Richards.

WASHINGTON, D. C.
HERALD

JUL 31 1933

BOSTON SYMPHONY CONCERTS ASSURED

So keen is the interest in the series of three matinee concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitsky conductor, ~~which it~~ is proposed to hold at Constitution Hall next winter, that there is every assurance of plans being carried out.

Scores of prominent Washingtonians have already signed up for boxes or groups of seats, among them Mrs. William Howard Taft, Mrs. Charles Evans Hughes, William Phillips, now Acting Secretary of State; Mrs. Harlan Fiske Stone, Mrs. Owen J. Roberts and Mrs. David Aiken Reed.

Other subscribers are: Mrs. Truxton Beale, Mrs. Copley Amory, Mrs. U. S. Grant 3d, Mrs. George Hewitt Myers, Mrs. Chester C. Bolton, Mrs. Robert Low Bacon, Mrs. John C. Breckenridge, Mrs. Ridgely Hunt, Mrs. Alexander Rodgers, Miss Mabel Boardman, Miss Alice Clapp, Mrs. Frank C. Baldwin, Mrs. John W. Burke, Mrs. Bayard Cutting, Mrs. William R. Castle, jr., Mrs. Frederic A. Delano, Mrs. T. H. B. McKnight, Mrs. Thomas Holcomb.

The Rev. Dr. and Mrs. F. Ward Denys, Mrs. Carl Voegtlin, Mrs. James C. Dunn, Mrs. W. W. Galbraith, Mrs. Oscar Jarecki, Mrs. F. A. Keep, Justice and Mrs. Alfred A. Wheat, Mrs. Marshall Field, Mrs. Melville Church, Mrs. Louis W. Austin, Mrs. Robert Giles, Mrs. William Fitch Kelley, Mrs. Jacob Leander Loose, Mrs. Henry Leonard,. Mrs. J. A. C. Wright, Mrs. Duncan Phillips, Mr. and Mrs. Charles Warren.

John Ellerton Lodge, Mrs. Adolph C. Miller, Mrs. William Corcoran Eustis, Mrs. J. Marvin Wright, Mrs. H. Clay Browning, Mrs. Charles R. Shepherd, Mrs. Thomas S. Wiles, Mrs. Edwin B. Parker, Mrs. Thomas H. C. Reed, Mrs. Lee Warren, Frank B. Noyes, Mrs. Edward G. Walker, Mrs. James Berrall, Mrs. Armistead Peter 3d. Mrs. H. C. Morris, Mrs. Maude L. Whitman, Mrs. E. Lester Jones, Mrs. Hugh Wallace, George Weckel, Mrs. C. C. Williams, Mrs. Weston P. Chamberlain.

Mrs. Leander McCormick-Goodhart, Mrs. J. Davis Brodhead, Mrs. G. C. Lodge, Mrs. A. Gordon Cumming, Mrs. Pierre Gaillard, Mrs. Gilbank Twigg, Miss Nannie R. Macomb, Mrs. Franklin H. Ellis, Mrs. Edward Chapman, Mrs. William Holabird, Mrs. Perry Heath, Mrs. James R. Mann, Mrs. Christian Heurich, Mrs. Chandler Hale, E. C. Potter, Mrs. Emory Land, Mrs. Dwight Chester, Mrs. Edward B. Burling, Mrs. B. D. Foulois, Col. H. H. Baily.

Mrs. Ralph Richards, Admiral and Mrs. W. L. Capps, Mrs. J B. Kendall, S. M. Pilson, Commodore C. H. Harlow, Mrs. Paris Brengle, C. S. Abell, Miss Harriet C. Winslow, Mrs. Tracy Lay, Miss Helen W. Seymour, Miss Isabel Sedgeley, Miss L. M. Harding, Miss Anna M. Carrere, Mme. Julia E. Roso, Miss I. C. Wells, Mrs. Walter Bruce Howe, Mrs. Robert Woods Bliss, Mrs. A. B. Houghton, Mrs. Henry Morgenthau, Miss Moira Archbold, Mrs. Walter J. Cummings, Mrs. George Morris, Mrs. M. Lewis Clark and Mrs. John L. Proctor.

erald-Tribune

AUG 20 1933

THE RECEPTION OF NEW MUSIC

By FRANCIS D. PERKINS

ON APRIL 6, 1933, in Carnegie Hall, Serge Koussevitzky conducted the Boston Symphony Orchestra in the first American performance of "Rebus," an "imaginary ballet" by the twenty-year-old Russian composer, Igor Markevich. It was received by the audience with no particular warmth, although there were those who applauded with fervor. A few, if I remember correctly, ventured a little hissing, while a majority offered the polite applause which acknowledges the efforts of the performers without indicating much relish for the work performed.

Opinions of Markevich's music were expressed not only by sound or its absence. One Boston Symphony subscriber of long standing wrote to this department to wonder why music lovers should be subjected to the agony of sitting through a work such as this and to state that, by way of protest he had declined to renew his subscription to Mr. Koussevitzky's concerts next season.

* * *

Some Opinions of 'Rebus'

OUR subscriber was not alone in his dislike of "Rebus." The views of the New York music critics varied to some extent, at least one scribe finding considerable material for praise in the work, while others thought it cleverly wrought and rhythmically effective, if hollow, but the net average of critical opinion found it disappointing, considering the expectations aroused by the lauding of Markevich's music in Paris. Mr. Gilman, in his review for the New York Herald Tribune of April 7, thought that staleness and triteness were the striking characteristics of the work. He noted a virtual absence of musical ideas, apart from a few derived ones, and a dependence upon tricks, clichés and ryhthms which had become old, obvious and outworn in the course of these post-war years.

Having attended this performance, I entertained sentiments very similar to those vividly described by Mr. Gilman. This display of manner without substance, this cool, unemotional cleverness, these rhythmic devices repeated at length with little apparent variety—how often had I heard them! In one section in particular—I forget which—I was reminded of nothing so much as a New Haven express train rhythmically trundling its way between Stamford and South Norwalk—only here we did not have the Connecticut scenery.

Had our correspondent and I had a chance to meet after the concert and compare notes, we would probably have found ourselves holding the same views about the music itself. Both of us might have confessed to resentment against the composer and, perhaps, against the members of the artistic world of Paris who had proclaimed him to be a genius, wondering, inevitably although unjustifiably, whether he and his trans-Atlantic prophets were trying to fool us, or merely fooling themselves. But, unlike our correspondent, those of us who think it advisable to have occasional opportunities to hear representative examples of contemporary music would not extend our resentment to include Mr. Koussevitzky and his excellent orchestra.

* * *

Grounds for Advance Interest

WHILE we might frankly dislike the music, we should be inclined to be grateful to Mr. Koussevitzky for giving us a chance to hear it. If neither he, nor any other conductor functioning here had done so, we might have wondered why we were to have no chance to hear some example of the work of a young composer who, according to reports from abroad, was a new luminary in the musical firmament. M. Henri Prunières is one of the most noted of French critics, and his hailing of Markevich as another Mozart or Schubert was cause for no little advance curiosity on the part of those of us who would regard the rise of a new, potent, creative, musical genius as a happy event in the world of music.

Mr. Koussevitzky gave an opportunity to satisfy such curiosity and to form our own opinions about Markevich's music. After the event, we may have felt inclined to consider the musical élite of Paris unduly susceptible to an insufficiently grounded réclame, while the Parisians may have been disposed to regard us as obtuse, unable to discern the true worth of this music, but that is another question, the answer to which may not be known until some years have passed.

* * *

A Question of Tolerance

THE more immediate, if far from novel, question is the degree of tolerance which our audiences can reasonably be asked to extend toward new music of a disaffecting character. If, of course, a conductor devotes a large share of his program to such music, if he clutters program after program up with novelties of little apparent value, he gets only his deserts when his subscribers protest and withdraw their subscriptions. But Mr. Koussevitzky is not that kind of a conductor; toward new music he is receptive, but discriminating. He recognizes that a conductor must seek out and present what he considers to be significant and representative examples of contemporary composition from time to time if the repertoire of his orchestra is not to become narrow and repetitious, and to lead ultimately to boredom and loss of interest on the part of its hearers. After a few seasons of nothing but familiar music, a conductor would probably find many of his hearers observing, "Oh, I don't think I will go to the symphony concert tonight. They are always playing the same things."

It would be absurd to contend that orchestral subscribers should pay liberally for large administrations of music that causes them pain, but the best interests of an orchestra and the ultimate enjoyment by its patrons themselves of its work call for a willingness to listen to, while not necessarily to like, occasional offerings of new works which, at a first hearing, may be unpleasurable.

A music-loving subscriber who protests against such novelties in the manner of our correspondent would probably object warmly to the implication that his attitude is against the best interests of his orchestra, that he desires only familiar masterpieces played over and over again, with the risk this involves of satiating the orchestra's public. He would undoubtedly contend that no one is more opposed than he to a reactionary or standpat attitude in regard to program-making; that no one is more disposed than he to give a warm welcome to new music with a modicum of real value. But this music, he would add, referring to the cause of this particular protest, is beyond the pale; it is not music at all, but an aggregation of distressful, intolerable noise, repellent to every true music lover; to play such music is an insult to the audience. If an orchestra inflicts such stuff upon its hearers, it must have abandoned its formerly high standards and ideals, leaving its music-loving patrons no other course than to withdraw their patronage.

* * *

Changing Views

BUT, as Mr. Gilman observed in his article of June 4 for this section, many works which are now well intrenched in the standard repertoire impressed their hearers, when first introduced, as equally beyond the pale. Subscribers protested with sincerity and warmth against what struck them at the time as the negation of music, but what is now ranked among its most treasurable specimens. I do not believe that "Rebus" will eventually confound its critics and be recognized as a timeless masterpiece, or that more than a small fraction of the novelties offered even by the most discerning of conductors will merit a permanent place in the programs of our orchestras. But when new forms, new harmonies or new artistic conceptions are involved, it may be difficult, at first, to look beyond these possibly repellent innovations and discern the intrinsic value of the work in question; this can be done only by occasional submission to the experience, or the ordeal, of listening to new music. To advocate a willingness to do so is not to ask patrons of music to sacrifice their enjoyment only for the sake of aiding contemporary composers, but to gain a maximum value and reward from their musical experience. At the same time, the subscribers can reasonably ask their conductor to be careful and discerning in his choice of new music, and tactful and tolerant in its presentation.

* * *

The Right to Protest

OF COURSE, a subscriber to a series of orchestral concerts, or to any other brand of musical entertainment, has a right to dislike this or that item in the program; to protest, verbally or in writing, to the management, against its performance, and to withdraw his support. But, if many subscribers should go this far in protest against some number or point of policy which they find objectionable—A, for instance, owing to the performance of a novelty of radical character; B, on account of the iteration of a familiar work which has begun to bore him, and C, a member of the left wing, because of a failure to offer a liberal proportion of modern music—it would soon mean the end of the orchestra.

Meanwhile, a patron of orchestral concerts would have difficulty in finding a series able to afford him absolutely unalloyed pleasure. Supposing that. considering "Rebus" the last straw, he had abandoned the Boston Symphony and tried the Philadelphia Orchestra instead, he would run the risk of hearing several advanced specimens of new music from Mr. Stokowski. He might then turn to the Philharmonic-Symphony and enjoy himself greatly for the time being—until Mr. Toscanini decided that it was time to perform some of the modern Italian works of the kind which have occasioned some protests in the past. He could then, instead of subscribing to any orchestra, buy tickets for single concerts instead, but then he might run the risk of finding a program which he particularly desired to hear sold out.

But I doubt whether most music lovers who, incensed by some particular work, withdraw their patronage from this or that orchestra stay away permanently. The memory of the disaffecting work fades, the initial indignation loses its warmth, and, when the new season opens, many of those who, in the first flush of resentment, meant to forsake the concerts will probably be back in their regular seats. For, on the programs of all our major orchestras, the number of experimental and initially vexatious works is far outnumbered by that of the masterpieces which we know and love.

NEW YORK TIMES

AUG 6 - 1933

Serge Koussevitzky, director of the Boston Symphony Orchestra, who conducted the British Broadcasting Company Orchestra in London last May, stated in a recent article in The London Radio Times that, judging by the progress in music in England during the last ten years, he felt British music would play a dominant part in the musical world of America in another decade.

He said that while in London "the somewhat timorous and incredulous question was often put to me: Is British music really played and liked in America? Perhaps that lack of faith in their own creative genius lies in the fact that for over a century England produced no epoch-making music. The same attitude of fellow-countrymen was noticeable in Russia toward the music of Mussorgsky, Balakirev and Borodin, which met with such widespread skepticism."

WASHINGTON, D. C.
TIMES

AUG 1 - 1933

Symphony Series Planned

The series of three matinee concerts by the Boston Symphony Orchestra. Dr. Serge Koussevitsky conductor, which it is proposed to hold at Constitition Hall next winter, is being sponsored by scores of prominent Washingtonians who have already signed up for boxes or groups of seats.

Among them are Mrs. William Howard Taft, Mrs. Charles Evans Hughes, Mr. William Phillips, now Acting Secretary of State; Mrs. Harlan Fiske Stone, Mrs. Owen J. Roberts and Mrs. David Aiken Reed.

Other subscribers include Mrs. Truxton Beale, Mrs. Copley Amory, Mrs. U. S. Grant, 3d, Mrs. George Hewitt Myers, Mrs. Chester C. Bolton, Mrs. Robert Low Bacon, Mrs. John C. Breckenridge, Mrs. Ridgely Hunt, Mrs. Alexander Rodgers, Miss Mabel Boardman, Miss Alice Clapp, Mrs. Frank C. Baldwin, Mrs. John W. Burke, Mrs. Bayard Cutting, Mrs. William R. Castle, jr., Mrs. Frederic A. Delano, Mrs. T. H. B. McKnight, and Mrs. Thomas Holcomb.

Others on List

Also Mrs. Leander McCormick-Goodhart, Mrs. J. Davis Brodhead, Mrs. G. C. Lodge, Mrs. A. Gordon Cumming, Mrs. Pierre Gaillard, Mrs. Gilbank Twigg, Miss Nannie R. Macomb, Mrs. Franklin H. Ellis, Mrs. Edward Chapman, Mrs. William Holabird, Mrs. Perry Heath, Mrs. James R. Mann, Mrs. Christian Heurich, Mrs. Chandler Hale, Mr. E. C. Porter, Mrs. Emory Land, Mrs. Dwight Chester, Mrs. Edward B. Burling, Mrs. B. D. Foulois, Col. H. H. Baily.

Mrs. Ralph Richards, Admiral and Mrs. W. L. Capps, Mrs. J. B. Kendall, Mr. S. M. Pilson, Commodore C. H. Harlow, Mrs. Paris Brengle, Mr. C. S. Abell, Miss Harriet C. Winslow, Mrs. Tracy Lay, Miss Helen W. Seymour, Miss Isabel Sedgeley, Miss L. M. Harding, Miss Anna M. Carrere, Mme. Julia E. Roso, Miss I. C. Wells, Mrs. Walter Bruce Howe, Mrs. Robert Woods Bliss, Mrs. A. B. Houghton, Mrs. Henry Morgenthau, Miss Moira Archbold, Mrs. Walter J. Cummings, Mrs. George Morris, Mrs. M. Lewis Clark and Mrs. John L. Proctor.

ST. LOUIS
GLOBE DEMOCRAT

AUG 20 1933

A humorous illustration in the Saturday Evening Post recently showed a portly father sitting beside the radio with his violin and the mother is saying to her little boy, "Sh-h-h! Quiet, darling; don't annoy Daddy when he is playing with the Boston Symphony."

This is not as far feteched as you might think. Years ago Walter Damrosch received a letter from a cowboy fiddler in the Far West following a broadcast, which read: "I have achieved a life's ambition; I have at last played with Damrosch and the New York Symphony Orchestra."

LAWRENCE, MASS.
TRIBUNE

AUG 11 1933

Classic Works Will Survive Despite the Wail of Pessimists

NEWSPAPER cartoons frequently touch vulnerable spots in the none too impregnable armor of musical art. One that we saw a few days ago, slyly poked fun at what is commonly called classical music, yet there are numerous individuals who would see in the drawing a vindication of that old epigram, "Many a true word is spoken in jest."

Some time ago a wrathy soul "broadcast" his views in a none too logical manner in a communication he submitted to a Boston paper. In the communication, questions were raised as to why audiences seem to enjoy classical compositions; if these selections are played merely to allow artists to demonstrate their technique; and why should by far the larger part of an audience be subjected to such uninteresting music for the sake of the 10 per cent that may fully comprehend it? The letter also set forth the idea that the reason for the small attendance at certain recitals was on account of the music offered, suggesting that Americans should give substantial support to native musicians whose works deserve wider recognition.

Attendance at numerous events in the so-called classic category is sufficient to disprove the statement that only about 10 per cent of the audiences really appreciate and enjoy that kind of program. The sale of seats for the regular Boston Symphony seasons became so heavy that a supplementary Monday evening series was added during the past few years. The powers that be report that there is more criticism for Koussevitzky's conservatism than for his ultra-modernism. Even at the Pop concerts, where lengthy works are eschewed—except on a few Sunday evenings—there is always a deeper, more enthusiastic demonstration following a heavy Wagner number than at the close at those calculated to appeal more readily to such an audience. Regarding the small attendance at recitals, we are inclined to believe that that is caused more by the fact that the artists are comparatively unknown than because of the type of program announced. Well known, capable artists will draw large audiences regardless of the music they play or sing. Of course, the wise artist will endeavor to vary his programs so as to reach all his listeners. In the operatic field, recent years has shown a great swing towards the substantial Wagnerian diet. At the Metropolitan last season, the special matinee cycle was given to packed houses, whereas some of the works that the aforesaid letter writer might enthuse over, were partly the cause of the big deficit, when they failed to draw patrons in sufficient numbers.

The individual who knows Bach's, Beethoven's and Wagner's impregnable positions in music and also knows the nature of the bulk of the native product well knows that the surest way to empty a hall and keep it practically empty, is to give too much prominence to music of an inferior quality. Bach and other severely classic writers are heavy and at times perhaps dry, even to many serious music sudents and musicians, so it is not at all surprising to find a spirit of coldness towards them displayed by the general run of concert-goers. The same might be said of the Bible and classic literature, but that does not minimize their greatness and significance. It is all very well and laudable to clamor for American art and demand a hearing for American artists, but in so doing one should not belittle or disregard the giants of other years, whose works should be the guiding stars for all seeking the paths to glory. When the great American symphony or opera comes along it may not at first be recognized or given its just place in the sun, but like all really great things it will eventually be accorded its rightful niche in the hall of fame. Already much good musical material, vocal and instrumental, has been written by American composers as the recent success of Deem's Taylor's operas, "The King's Henchman" and "Peter Ibbetson" and Louis Gruenberg's "The Emperor Jones" have shown. Some of it is gradually finding its way into concert programs, but cheering for everything merely because it is of native origin will not help the cause of American music or the American composer. The classic concert should survive and with such eloquent artists as Rachmaninoff, Kreisler, McCormack and others always drawing capacity audiences, its future seems secure regardless of the wails of those who cannot connect the past with the present.

DEATH OF VETERAN ACTRESS NECESSITATES RETAKES IN PICTURE

While the screen version of Louisa M. Alcott's story, "Little Women," was being made, the veteran and talented actress, Louise Closser Hale, who was playing the part of Aunt March, died suddenly. This necessitated retaking portions of the film and Edna Mae Oliver was given the none too exhiliarating task.

Debussy's "Iber

In "Iberia"—surely one
greatest scores—Debussy is
on the highways and byways
meeting life at first hand, putting
his impressions with the recklessn
genius and the technical certainty of his past mastery of his medium.

Snatches of song are heard, scraps of melody, coming from here and there, mingling and colliding with each other with the most enchanting effects. A hundred rhythms, and vibrations the most various, are afoot in the orchestra. There is an indescribable sense of the inarticulate gladness of nature; of the poignant beauty of the night; the soughing of the winds and the murmur of a love song; and finally, the noise and blare of a fete day. The orchestra indulges in Rabelaisian laughter. It echoes the shouts of the people,
and jibe, songs, marches, the thrumming of guitars—overwhelming life, in which the spirit of an artist immerses itself to give out fresh beauty and joy to the world.

Mr. Monteux was the expert and precise director of all this wonder. The humor of the finale was particularly his. Whether a vaguer outline, a less definite contour, might have obtained in the movement called "Sounds and perfumes of the night," is a question for each hearer to ask himself. Some might say that in this movement a blur of color, a mood, less distinct and definable than that portrayed would have been more native to the composer. The question is one of temperament, opinion, and many practical considerations which confront a conductor. For both conductor and orchestra the concert was a triumph. Mr. Monteux's stay in Boston promises to be brief, but he will remember his welco[illegible] and his audience will gratefully rem[illegible] hi

Tel. WAtkins 9-4586
"SERVES YOU RIGHT"
PUBLIC SERVICE
CLIPPING BUREAU
INC.
220 WEST 19th ST., NEW YORK
PRESS CLIPPINGS
THIS CLIPPING FROM THE
UTICA, N. Y.
PRESS

(3)

JUN 22 1932

MUSICIANS' FORUM

The stay-at-homes are having an opportunity to hear the Boston Symphony Orchestra in its "pop" concerts during the month of June, by way of the National Broadcasting Company, which presents the final section of the "pop" direct from Symphony Hall, Boston. This popular concert program, which is a great favorite with Bostonians, may be heard from 9:15 to 10 p. m., D.S.T., over a nationwide WEAF network, on Saturday, June 25 and July 2.

Do you know that Boston is the only city this side of Europe that is privileged to enjoy this kind of "European evening?" Entering, you find Symphony Hall decorated in cool green, the usual orchestra chairs replaced by tables, many of which have been reserved by the club or organization sponsoring the evening's concert. Attractively attired waitresses stand at the sides ready to serve soft drinks, coffee and sandwiches. Imagine yourselves seated with friends about a table listening to Beethoven, Brahms, Wagner, Tschaikowsky, as well as those of the modern school. No noise is permitted during the rendition of numbers. The orchestra is liberal in the matter of encores, and the large, enthusiastic, cultured audience watches eagerly for the appearing of the large card announcing the title of the encore.

We quote from the Christian Science Monitor:

"The Pop Concert Orchestra is composed of 85 musicians of the Boston Symphony Orchestra, under the direction of Arthur Fiedler, son of a former conductor and an excellent musician in his own right. A native-born conductor, Mr. Fiedler, in his third season, has been very successful in gauging musical feeling. Whether it be such a trifle as Schubert's 'Traumerei,' Tchaikovsky's 'Fourth Symphony,' Ravel's 'Bolero,' the extremely noisy 'Soviet Iron Foundry,' or music from 'The Cat and the Fiddle,' Mr. Fiedler's concert schedule has been pliable enough to meet all demands.

"Arthur F. Edes, program director and announcer of WEEI, will provide the program notes and announce for the radio audience."

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM

LOS ANGELES, CAL.
TIMES

26 1932

BOSTON CONDUCTOR PLEASES IN VIENNA

VIENNA, June 25. (Exclusive)—Visitors here for the Haydn bicentenary celebrations and the international festival of contemporary music are giving up their evenings to the enjoyment of the delights afforded them by Sergei Kussevitsky, chief of the Boston Symphony Orchestra, who is appearing at the head of the philharmonic orchestra for the celebrations.

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
BAY CITY, MICH.
TIMES

JUN 30 1932

The Boston Symphony Orchestra "Pops"

(Chicago Post)

The radio last week served to demonstrate that the Boston Symphony Orchestra "Pops" are still flourishing in full vigor. Not only concerts delightful in themselves, but recalling to countless numbers scattered over the entire land the joys and days gone by.

For more than forty years these "Pops" have been an essential feature of summer life in Boston. And what national cataclysms have they not survived?

When the U. S. A. went on the water wagon the wise ones shook their mournful heads, saying, "It is all over with the 'Pops.' Cannot run such concerts without beer and pretzels."

Nobody would dispute that beer and pretezls form a joyful addition to the pleasures of summer concerts. But nevertheless Boston continued to make the grade though serving only soft drinks.

Even this present so-called depression has not overwhelmed them in its universal disaster. Over forty years of age—and still going strong despite no beer and no money.

Can be done in effete and tottering East, but seemingly not in the young and lusty West. Now, Watson, what would you make of that?

* * *

Klemperer, Furtwängler, Mengelberg, Monteux, Coates, Kleiber and Beecham, happen to meet by chance on their European guest touring, at the railroad station in Zürich, Switzerland. They are joined unexpectedly by Koussevitzky. After effusive greetings, the conversation runs something like this:

Monteux (to Coates)—"On your way to Moscow?"

Coates—"No, I'm going to do a couple of concerts in Constantinople and Rome. And you?"

Monteux—"Just finished in Berlin and Brussels and hurrying to rehearse in Paris."

Furtwängler—"I appeared there last month. Now I'm off to Helsingfors and Petrograd for a symphonic series."

Klemperer—"I'm engaged for a course in Madrid, to be repeated in Lisbon and Buenos Aires."

Beecham—"And I am going north; concerts in Copenhagen, Stockholm, Spitsbergen; later, Dublin, Bournemouth and London."

Kleiber—"The Amsterdam Concertgebouw is having me for some appearances and then I'm off for Bucharest, Sofia and Zagreb."

Mengelberg—"I've come to Switzerland to direct in Zurich and Geneva, and following that, Vienna, Trieste, Milan and maybe Athens."

Koussevitzky (yawning)—"Well, I'm going to conduct my regular orchestra in Boston, stay there, and like it."

* * *

Jan 4 '32

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860
THIS CLIPPING FROM

NY HERALD TRIBUNE
JUL 10 1932

RUSSIAN DRESSING

By LAWRENCE GILMAN

ALL who are interested in Mr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra—and what music lover hereabouts is not interested in that remarkable figure?—will turn with curiosity to the "biographical chronicle" of the Russian maestro by Arthur Lourié, which is now available in an English translation. *In this readable volume one may learn much concerning the eminent director of Boston's Invincibles; for Mr. Lourié traverses the story of Koussevitzky's career from its beginning in the '70s at Vyshny Volochek—"a poor little town in central Russia, now hardly discoverable on the map," where young Serge conducted his first orchestra at the age of fourteen, departing soon after for Moscow with three roubles in his pocket and his entire belongings in a small bundle—to its present climax of "unqualified triumph," with the fortunate virtuoso secure in his position as the admired master of the "finest body of musicians in the world." (Is this phrase of Mr. Lourié's, by the way, quite fair to another conductorial friend of the author, Mr. Leopold Stokowski, who also conducts an orchestra?)

Some may wish, perhaps, that Mr. Lourié had devoted a larger number of his 250 pages to telling us more about the subject of his "biographical chronicle" and less about matters which seem irrelevant. We should prefer to have had Mr. Lourié say more about Mr. Koussevitzky's tastes in music, art, literature, food; about his methods of studying and rehearsing scores (concerning which some very odd stories are afloat); about his habits and convictions; about Koussevitzky the human being—charming, naïve, mysterious. We could have spared, for example, Mr. Lourié's none too contributive remarks on Debussy, Richard Strauss, Schönberg, Stravinsky and other topics which appear to have been dragged in by their tonal heels.

* * *

A Pious Biographer

MR. LOURIE himself is, as one realizes the more strongly after reading his book, an unintegrated and indecisive personality—a composer who has ventured upon many paths, and followed none to its end. He began as a skeptic, a lover of subtle paradox. A man of sensitive culture, he fell in love with the neo-impressionism of western musical Europe and turned sheep's eyes on Debussy. He experimented with quarter tones, wrote music with rather foolish titles in the manner of Erik Satie, went back to Bach. When the Bolshevists came into power, Lourié was made Musical Commissar of the Department of Education. Some years later he went to Paris as a representative of the Soviet government, and seems to have lost his heart to Lutetia, as so many of his compatriots have done. He shook the dust of Russia from his shoes and settled in Paris. Now, they say, the Soviet papers never mention his name; and Mr. Lourié in his book describes with evident satisfaction Mr. Koussevitzky's defiance of the Bolshevist authorities (decidedly, this book will not be indorsed by the Soviet government).

Mr. Lourié is now a bright ornament of the Stravinskyan circle in Paris, a close friend of the great Igor, and his present tendencies are in the direction of what Mr. Nicholas Slonimsky has engagingly called "the new musico-mathematical theology." He has turned from skepticism to belief. The best known of his later works is the "Concerto Spirituale," for double chorus, barytone solo, piano, brass and double basses, which the Schola Cantorum produced here in 1930. Mr. Stokowski conducted in 1931 his "Sinfonia Dialectica," and Mr. Koussevitzky in the same year performed his "Sonata Liturgique en Forme de Quatre Chorales."

Lourié has recently discovered that God is a musical ultra-modernist, and he has elaborated in print a theory of melody as a theological virtue ("our melodic gift is in direct ratio to our capacity for good in the religious sense. Melody is organically connected with the three theological virtues").

* * *

Passion and Domesticity

SO MUCH for Mr. Koussevitzky's biographer. What does he tell us concerning Mr. Koussevitzky? Not much that is important or illuminating. It is exciting, of course, to learn that "Koussevitzky's relations with music have never been of the legitimate, normally established, professional type; all his life he has been her infatuated and clandestine lover. He is enamoured of his music with an ardour that nothing has ever quenched, and to this day the strength and vitality of his passion remain unimpaired. The vehemence, folly and audacity of youth may have been replaced by wisdom and experience, but the flame of love burns as strongly as at any time, and will, I think, continue to do so as long as life endures."

But the Boston dowagers of the Friday matinee subscription series need not be disturbed, for in the next paragraph Mr. Lourié is careful to note his subject's allegiance to the tonal hearth and home:

"Koussevitzky, the eternally youthful and insatiable lover of music, has become her lawful spouse, and in this is the key to the comprehension of himself and his activities."

* * *

We learn, a while later, that "an exceptionally emotional pathos underlies Koussevitzky's orchestral conducting. To him it is everything. The professional and technical side of the business of extracting the emotional pathos from the work he is playing and, in direct contact with the listener, communicating it to him. The quality, power and convincingness of the performance depend solely on the emotional element which he obtains from the music and imparts to the audience. The less emotional fire there is in the music, the greater will be the resistance of the latter to his conducting; and, conversely, the more a musical composition is saturated with feeling, the more easily will it submit itself to him, and here he will prove to be in his own sphere."

The impolite may wonder what certain of Mr. Koussevitzky's hard-boiled friends and protégés will think of this alleged absorption of their interpreter in the business of extracting "emotional pathos" from the stony heart of musical modernism.

* * *

Defying the Bolshevists

BUT let us turn from Koussevitzky the "clandestine lover" of Euterpe, Koussevitzky the extractor of "emotional pathos," to Koussevitzky the man, at least so far as we can discover him through the rose-tinted veils with which Mr. Lourié has enveloped his hero. Let us, for instance, observe Mr. Koussevitzky in the act of defying and sassing the Soviet government—a stirring spectacle.

* * *

"From the very first," says Mr. Lourié, "Koussevitzky was irreconcilably opposed to the Soviet government. As evidence of this I reproduce the text of a letter published by him in the press in the early days of the Soviet régime. In it he sets forth as follows the motives which induced him to continue his labors under new rulers:

> **Letter to the Editor**
>
> I ask you to find space in your esteemed newspaper for the following statement:
>
> In circles closely connected with the State Orchestra and interested in its existence certain persons have spread the report that I, who am in command of the orchestra, am in full accord with the government of the the "People's Commissars." Furthermore, the fact that in the present circumstances I continue to give concerts is held by these persons to be a proof of my readiness to come to terms with the "existing state of things"—that is, to recognize it as lawful and normal.
>
> All this is entirely false. As I definitely stated in the course of the first few days after the recent revolution, there can be no question of any "accord" between myself and the new government; like all sensible citizens, I shall submit only to the government that shall be appointed by a constituent assembly. Until then I shall remain in charge of the State Orchestra on the distinct understanding that no new "powers that be" shall interfere in any way with its affairs.
>
> In regard to the concerts, I shall continue to give them, not, of course, to show my approval of the harshest, most despotic and violent régime that has ever reigned over us, but for the sake of those chosen, sensitive representatives of our suffering society, to whom music is equivalent to daily bread and who seek in it a respite—though it be only brief—from the hideous element of baseness and brutality which has us in its grasp.
>
> SERGE KOUSSEVITZKY.

* * *

"This letter expressed Koussevitzky's negative attitude toward the Bolsheviks so frankly that one can only be surprised that he was not arrested at the time. That his protest was allowed to go unpunished may be explained, on the one hand, by his great popularity as an artist and, on the other, by the fact that the Bolshevik rule was then very 'young' and had not yet interfered with the liberty of the press; the bourgeois organs, therefore, still continued their brief existence.

"In spite of his protest and rebellion Koussevitzky did not throw in his lot with those who adopted the methods of sabotage against the government. For the reasons stated in his letter he remained at his post as director of the State Orchestra and did not abandon it until he went abroad" [in 1920].

* * *

Fact and Fiction

THIS "biographical chronicle," upon the accuracy of which one should be able to rely, is occasionally slipshod and unveracious. Discussing Mr. Koussevitzky's repertory as conductor of the Boston Symphony Orchestra since 1924, we read that "He introduced Brahms to Boston." Bless your heart, Mr. Lourié, music by Brahms appeared on the Boston Orchestra's programs when little Serge was playing the Russian equivalent of marbles as a boy of seven in Vyshny Volochek. Brahms's C minor Symphony was performed by the Bostonians in their first season (December 9, 1881); the D major Symphony was introduced to the subscribers later in the same season (February 24, 1882); the Symphony in F followed two years later (November 7, 1884); and the E minor was heard in the fifth season (January 22, 1886).

Nor is it true that Mr. Koussevitzky "raised the orchestra to a position higher than it had previously attained at any time." The prestige and the technical accomplishment of the Boston Symphony Orchestra in the two years before the war have not yet been excelled, or even equaled, by the present-day organization, brilliant and prosperous though Mr. Koussevitzky's orchestra indisputably is.

Mr. Koussevitzky's achievements since he came to America have been noteworthy in various ways. His influence has been a liberal and vitalizing one. He has extended our musical horizons, has quickened our sympathies. But Mr. Lourié should be gently reminded that Boston was an important and experienced capital of music a good many years before Mr. Koussevitzky was born; and there have been greater conductors of her orchestra than the inimitable Serge.

---

*"Serge Koussevitzky and His Epoch—A Biographical Chronicle," by Arthur Lourie. Translated from the Russian by S. W. Pring. Alfred A. Knopf, New York.

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
PITTSBURGH, PA.
SUN-TELEGRAPH

JUL 17 1932

DEATH OF PAUR ENDS CAREER AS NOTED MUSICIAN

Director Led Old Pittsburgh Symphony Orchestra for Six Years; Long Illness.

MISTEK, Czechoslovakia, July 15.—(AP.)—The death here recently of Emil Paur, former symphony orchestra conductor in New York, Pittsburgh and other American cities, at 76, after a long illness, ended a distinguished career.

Mr. Paur, who studied music in Vienna, succeeded the late Arthur Nikisch as conductor of the Bostion Symphony Orchestra. While in New York he scored his greatest success in pre-war days. After leaving Pittsburgh, where he conducted the old Pittsburgh Symphony Orchestra, he lived quietly in this country town.

Emil Paur, who was a violinist and pianist before he became a conductor at Kassel in 1876, was born in Czernowitz, Austria. He showed talent as a boy under the teaching of his father. In 1898 he succeeded Anton Seidl as conductor of the New York Philharmonic Orchestra. He conducted the Pittsburgh orchestra from 1904 until its dissolution in 1910. He was a conductor for the New York Metropolitan Opera Company during the season of 1899-1900.

When Karl Muck joined the Boston Symphony in 1912, Paur succeeded him at the Royal Opera in Berlin. There he met with the displeasure of the German emperor, who forced his resignation in January, 1913. A few hours before the final production of "The Flying Dutchman," the emperor, as head of the Royal Opera, asked that another conductor be substituted. The emperor had previously objected to Paur's treatment of "Carmen."

In 1881, Paur married Marie Burger, a pianist. They had several children.

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
SPRINGFIELD, MASS.
NEWS

'L 18 1932

OFF THE ANTENNA

Elaborate technical arrangements for the recent broadcasts of Boston Symphony Pop concerts were fully justified by the artistic effects obtained, NBC officials have declared, after reading the critical opinions of many preeminent leaders of musical thought in New England.

At the conclusion of the five-program series by the Boston Pops orchestra officials canvassed the musical community for frank and constructive comments. Criticism was invited on the fidelity of reproduction, tone values and general artistic effect of the broadcast version as compared to a concert performance of the same work.

An almost unanimous consensus pointed to a degree of excellence in the Boston Pop broadcasts hitherto unapproached in the remote pickup of any large musical group, with the possible exception of the NBC broadcasts of Metropolitan opera.

Among the many musicians and teachers who commented on the NBC Pops series were Walter R. Spalding, professor emeritus and former head of the music department of Harvard university; Prof John P. Marshall, dean of the College of Music at Boston university, and Charles Martin Loeffler, distinguished American composer.

Prof Spalding declared, "The reproduction was excellent in every way, with no impairment whatever of the artistic effect of the orchestra. I believe that many people are thus persuaded to become regular listeners to the series of winter concerts."

"It was a first-class broadcast in every respect," Prof Marshall said. "Speaking as one who was closely in touch with the Boston Symphony broadcasts a few years ago . . . I was struck first of all by the great improvement, as regards fidelity of reproduction. The peculiar, and I believe superior, tone of the Boston Symphony strings was easily identified, and the ensemble of the performance very closely approached the ensemble heard in Symphony hall."

Mr Loeffler directed his criticism at kettledrum effects which, he asserted, sometimes destroy the appeal of a symphonic broadcast. "Radio music," he averred, "is apt to suffer from static and we cannot escape nor prevent it, as yet! But equally inimical to broadcasting are the kettledrums of an orchestra. These instruments are beastly survivors that spoil a great deal of the 19th century music."

In the absence of Philip Hale of the Boston Herald, in Europe, Elinor Hughes commended the Pop broadcasts in the following terms: "I can give only the most favorable report. It was possible to obtain an excellent reproduction of the selections, which would seem to bear witness to the skilful placing of microphones. . . . Considering that the broadcasts were made from a hall filled with people, who are by no means invariably silent, considering the size of the orchestra and the difficulty of catching the tonal qualities of the instruments involved, I should say without hesitation that these broadcasts were successful. I can also testify to the large amount of pleasure that they have given to all those who have heard them."

MISSING
PAGE(S)

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
New York Herald-Tribune

JUL 3 1 1932

THE GREAT ARTIST AND HIS PROGRAM

By LAWRENCE GILMAN

THE subject of concert-givers' programs is in need of repeated ventilation—of renewed examination, a fresh approach, a freed mind, and candid speech. It is not only the young and unknown pianists, singers, fiddlers who are in need of advice and admonition. The elderly and famous ones are, indeed, among the worst offenders. Most of the great interpretative artists who appear in our concert halls should be compelled, every once in so often, to give heed to a lesson on the subject of their duty to the art of music.

No truer words on this general subject have been spoken than those uttered some years ago by Mr. Koussevitzky—himself a model of what a responsible program-maker should be. Music, observed Mr. Koussevitzky, is not a static art. It exhibits a continual and necessary movement. It is an expression of its period. He declared his affection and admiration for the classics and the romantics, and his realization of their indispensability. But one cannot live only, as he remarked simply and truly, with Beethoven, Brahms, Schumann and the rest of the gods and half-gods. "It is as necessary for us to know what is being done as it is to know and admire what has been done." The music of the past is basic, as he pointed out. We must keep it alive and warm in our consciousness, vivid to our imaginations. But we have also an imperative duty toward the present.

* * *

Unadventurous Virtuosi

ONE wishes that Mr. Koussevitzky's words might be pasted in the hat of every concert-giver in the international world of music—every conductor, pianist, singer, fiddler, cellist and soloist upon the double bass. Especially would one like to force them upon the attention of eminent pianists, singers, fiddlers. The young and unknown concert-givers would probably be inclined to take those words to heart. The elderly and distinguished ones would probably pay no attention to them, for the excellent reason that they do not have to. They can go on exploiting the hackneyed repertoire until they drop in their tracks, and the public will continue to flock to hear them, and make its desired contribution to their bank accounts.

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
FLINT, MICH.
JOURNAL

AUG 14 1932

Boston's "Pops" Concerts

In spite of hard times, Boston has had a most outstanding success with its annual series of "Pops." These concerts, a traditional series of long-standing favor, are given by a personnel of 85 players from the famous Boston Symphony orchestra in Symphony hall. The floor of the theater is cleared of opera seats and in their place is put tables and chairs. Patrons are served with soft drinks and have the privilege of smoking.

It is interesting to note, by the way, that the word "Pops" is not the same as the "pop" abbreviation used for popular concerts given by symphony orchestras in many other cities. The Boston "Pops" is both singular and plural in number and is said to be a word coming from the days when champagne bottles were opened during the concerts. The sound of the popping cork is used to describe the concerts rather than an abbreviation for the popular quality of music played on the programs.

The conductor of the "Pops" this season was Arthur Fiedler, also a product of the symphony. When the programs offer symphonic music it is in the form of one movement from one of the symphonies, but otherwise the selections are lighter. Encores are given generously. Sometimes a whole program is devoted to requests. At other times, novelties are introduced, such as the evening called "The Gay Nineties" this year which was so well received that it was repeated. The orchestra and performers all dressed in old costumes and even a well known violinist who had played with the orchestra many years ago was drafted out of retirement to complete the character of the evening.

The orchestra, even though composed of fine musicians and directed by a most talented conductor, is not above playing the current "hits" on the "Pops" programs. Gershwin's "Wintergreen for President" was one of the numbers called for again and again.

Boston's "Pops" have an old world flavor about them. The institution is somewhat reminiscent of the German beer garden and the Italian concerts in the squares. They are said to be very popular with the young people of the city.

BLANK PAGE

BLANK PAGE

BLANK PAGE

BLANK PAGE

BLANK PAGE

BLANK PAGE

BLANK PAGE

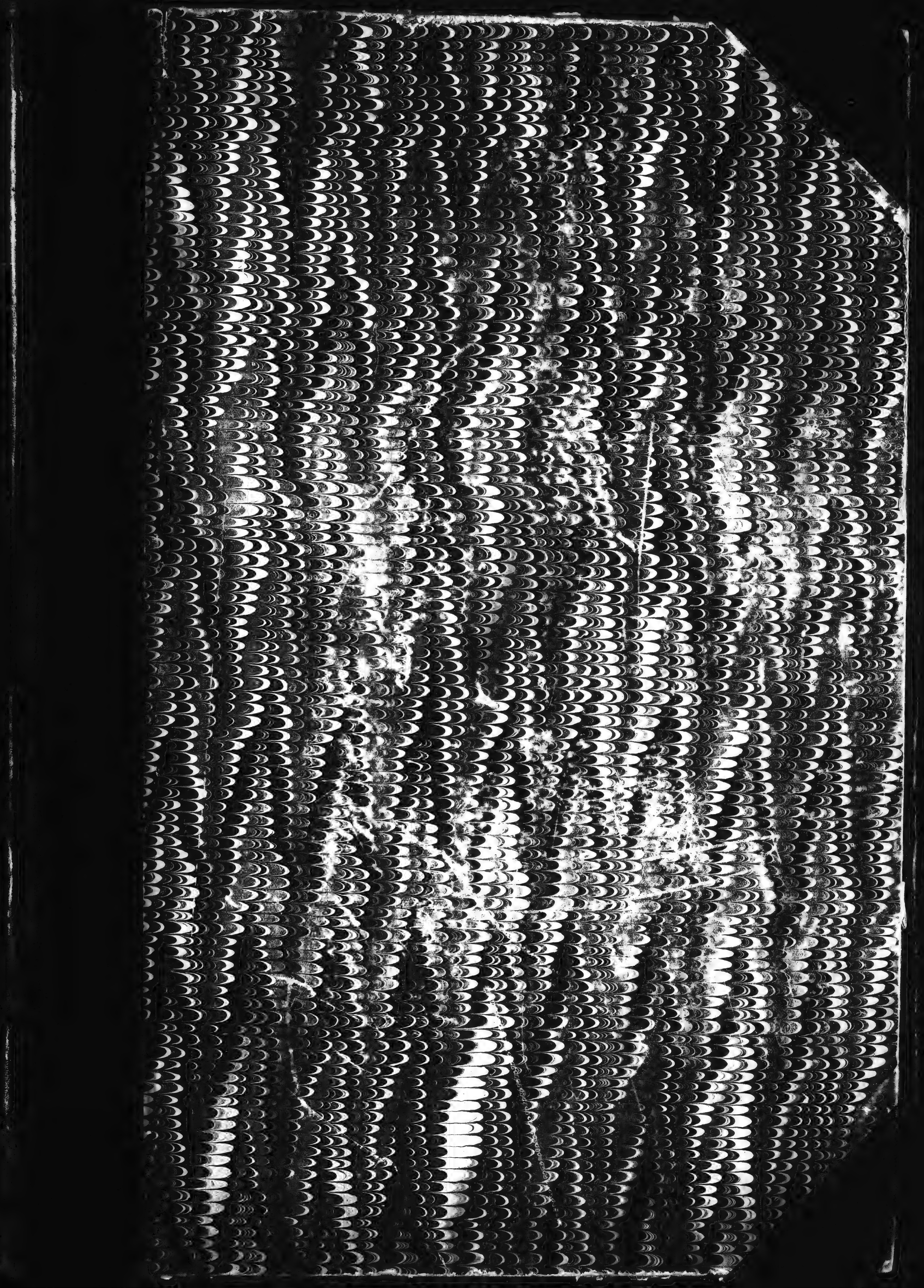
Shipman's Scrap Book
FOR DUPLICATE ORDER NUMBER
911
ASA L. SHIPMAN'S SONS
NEW YORK

END OF VOLUME

VOLUME 56

BSO

1933 - 1934



HILL, SMITH & CO.
STATIONERS
BLANK BOOK
MANUFACTURERS
3 MILK STREET
OLD SOUTH BUILDING
BOSTON
Job No. 911
Duplicate this book by sending the above number

NEW YORK, N. Y.
VARIETY

SEP 1 2 1933

Boston Symphony Rights

Broadcast rights to the Boston Symphony concerts have been tagged by NBC for the forthcoming season. Contract stipulates the picking up of a minimum of 14 concerts.

CBS this season will continue to broadcast the New York Philharmonic Symphony orchestra, with the rights there on an agreement that has three years to go.

SCHENECTADY, N. Y.
GAZETTE

SEP 1 4 1933

Boston Orchestra to Appear in Washington

BOSTON, Sept. 13 (AP).—For the first time in more than 10 years the Boston Symphony Orchestra, under direction of Serge Koussevitzky, will give a series of concerts in Washington during the coming season. The season schedule was extended by the trustees of the orchestra today and included a visit to the Century of Progress Exposition at Chicago.

The western tour also will include Buffalo.

New York Herald-Tribune

SEP 1 4 1933

Boston Symphony Plans Tour

BOSTON, Sept. 13 (AP).—For the first time in more than ten years the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give a series of concerts in Washington and Baltimore during the coming season. The schedule was extended today to include a visit to A Century of Progress Exposition at Chicago. The Western tour also will include Buffalo, Ann Arbor, Mich.; Dayton, Columbus, Pittsburgh and Schenectady. The season in Boston opens October 6.

NEW YORK TIMES

SEP 1 4 1933

ORCHESTRA TOUR WIDENED

Boston Symphony Will Be Heard in Baltimore, Washington.

BOSTON, Sept. 13 (AP).—For the first time in more than ten years, the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give a series of concerts in Washington and Baltimore during the coming season.

The schedule was extended today to include a visit to the Century of Progress Exposition in Chicago. The Western tour also will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady.

M. Koussevitzky will arrive in New York from Europe Sept. 20. The season in Boston opens Oct. 6.

BURLINGTON, VT.
FREE PRESS

SEP 1 4 1933

OSTON SYMPHONY TO RESUME TOURS

OSTON, Sept. 13. (AP)—For the time in more than 10 years, the ton Symphony Orchestra, under direction of Serge Koussevitzky, give a series of concerts in Washon and Baltimore during the comseason. The season schedule was ably extended by the trustees of orchestra who met today and inded a visit to the Century of rogress Exposition at Chicago. It ill be the only symphony orchestra o visit that city during the exposion.

Besides Chicago, the western tour will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. Other appearances outside this city included New York, Brooklyn, Providence, New Haven, Worcester and Northampton.

The orchestra's director, Koussevitsky, will arrive in New York from Europe, September 20. The season in Boston opens October 6.

SPRINGFIELD, MASS.
REPUBLICAN

SEP 1 4 1933

WASHINGTON TO HEAR THE BOSTON SYMPHONY

Boston, Sept. 13—(AP)—For the first time in more than 10 years, the Boston symphony orchestra, under direction of Serge Koussevitzky, will give a series of concerts in Washington during the coming season. The season schedule was notably extended by the trustees of the orchestra today and included a visit to the Century of Progress exposition at Chicago. It will be the only symphony orchestra to visit that city during the exposition.

The western tour also will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburg and Schenectady. Other appearances outside this city will include New York, Brooklyn, Providence, New Haven, Worcester and Northampton.

Koussevitsky will arrive in New York from Europe, the 20th. The season in Boston opens October 6.

SPRINGFIELD, MASS.
UNION

SEP 1 4 1933

Boston Symphony Will Give Washington Concerts

BOSTON, Sept. 13—(AP) For the first time in more than 10 years, the Boston Symphony Orchestra, under direction of Serge Koussevitzky, will give a series of concerts in Washington and Baltimore during the coming season. The season schedule was notably extended by the trustees of the orchestra today and included a visit to the Century of Progress Exposition at Chicago. It will be the only symphony orchestra to visit that city during the exposition. Other appearances outside this city will include Northampton.

---

14 LOWELL, MASS.
COURIER CITIZEN

SEP 1 4 1933

Boston Symphony to Play Series in Washington

BOSTON, Sept. 13, (AP).—For the first time in more than 10 years, the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give a series of concerts during the coming season in Washington and Baltimore. The season schedule was notably extended by the trustees of the orchestra who met today and included a visit to the Century of Progress Exposition at Chicago. It will be the only symphony orchestra to visit that city during the exposition.

Besides Chicago, the western tour will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. Other appearances outside this city will include New York, Brooklyn, Providence, New Haven, Worcester and Northampton.

The orchestra's director, Koussevitsky, will arrive in New York from Europe, Sept. 20. The season in Boston will open Oct. 6.

LAWRENCE, MASS.
EAGLE

SEP 1 4 1933

BOSTON SYMPHONY PLANS CONCERT TOUR

Will Appear in Washington and Visit Other Cities —To Go to Fair

BOSTON, Sept. 13 (AP)—For the first time in more than ten years, the Boston Symphony orchestra, under the direction of Serge Koussevitzky, will give a series of concerts in Washington and Baltimore during the coming season. The season schedule was notably extended by the trustees of the orchestra who met today and included a visit to the Century of Progress Exposition at Chicago. It will be the only symphony orchestra to visit that city during the exposition.

Besides Chicago, the western tour will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. Other appearances outside this city include New York, Brooklyn, Providence, New Haven, Worcester and Northampton.

The orchestra's director, Koussevitsky, will arrive in New York from Europe, Sept. 20. The season in Boston opens October 6.

WORCESTER, MASS.
GAZETTE

SEP 1 4 1933

ORCHESTRA INCLUDES CITY IN SCHEDULE

Special Dispatch to The Gazette

BOSTON, Sept. 14. — The Boston Symphony orchestra, directed by Serge Koussevitzky will include Worcester in this season's concert schedule. The Worcester program will be presented during the Winter, definite arrangements to be announced after the arrival of Mr. Koussevitzky from Europe. The director will arrive in New York Sept. 20.

WORCESTER, MASS.
POST

SEP 1 4 1933

Symphony Orchestra to Play at Auditorium

Breaking a precedent of more than 10 years standing in leaving the Hub, the Boston Symphony Orchestra is to be heard in the Municipal Memorial Auditorium here at a date yet to be announced. Definite assurance that the orchestra will be booked here in the coming season, probably before the beginning of the year, is seen in musical circles of Boston.

It was not possible today to ascertain the sponsorship locally.

A new era in the famed musical history of this city which is said to be unequalled by any other city of its size in the world, is seen with the opening of the memorial auditorium.

Among the projects being talked about in local circles and which are rife in New York especially is that a fine arts course, featuring the greatest artists of the concert stage, John McCormack and others, is being arranged early in the coming year.

PROVIDENCE, R. I.
JOURNAL

SEP 1 4 1933

HUB SYMPHONY ORCHESTRA TO PLAY AT WASHINGTON

Also Engaged for Baltimore for First Time in More Than a Decade

Boston, Sept. 13.—(AP)—For the first time in more than 10 years, the Boston Symphony Orchestra, under direction of Serge Koussevitzky, will give a series of concerts in Washington and Baltimore during the coming season. The season schedule was extended by the trustees of the orchestra today and included a visit to the Century of Progress Exposition at Chicago. It will be the only symphony orchestra to visit that city during the exposition.

The Western tour also will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. Other appearances outside this city will include New York, Brooklyn, Providence, New Haven, Worcester and Northampton.

Koussevitzky will arrive in New York from Europe, Sept. 20. The season in Boston opens Oct. 6.

PROVIDENCE, R. I.
BULLETIN

SEP 1 4 1933

HUB SYMPHONY ORCHESTRA TO PLAY AT WASHINGTON

Also Engaged for Baltimore for First Time in More Than a Decade

Boston, Sept. 13.—(AP)—For the first time in more than 10 years, the Boston Symphony Orchestra, under direction of Serge Koussevitzky, will give a series of concerts in Washington and Baltimore during the coming season. The season schedule was extended by the trustees of the orchestra today and included a visit to the Century of Progress Exposition at Chicago. It will be the only symphony orchestra to visit that city during the exposition.

The Western tour also will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. Other appearances outside this city will include New York, Brooklyn, Providence, New Haven, Worcester and Northampton.

Koussevitzky will arrive in New York from Europe, Sept. 20. The season in Boston opens Oct. 6.

Sept 14
Globe

BOSTON SYMPHONY TO VISIT CHICAGO

A concert in Chicago by the Boston Symphony Orchestra has been decided upon by the trustees, according to announcement from Symphony Hall. This will be the only orchestra, it is said, to visit Chicago during the Exposition. The concert announced for Oct 23 will be part of an extended schedule which will mark the orchestra's 53d season. The Western tour will also include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburg and Schenectady.

For the first time in a dozen years the Boston Symphony Orchestra will give a series in Washington and in Baltimore.

HARTFORD, CONN.
TIMES

SEP 1 4 1933

BOSTON SYMPHONY TOUR INCLUDES CHICAGO FAIR

Boston, Sept. 14.—(AP)—For the first time in more than ten years, the Boston symphony orchestra, under direction of Serge Koussevitsky, will give a series of concerts in Washington during the coming season. The season schedule was extended by the trustees of the orchestra. It includes a visit to the Century of Progress exposition at Chicago. It will be the only symphony orchestra to visit that city during the exposition.

The western tour also will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. Other appearances outside this city will include New York, Brooklyn, Providence, New Haven, Worcester and Northampton.

Koussevitzky will arrive in New York from Europe, Sept. 20. The season in Boston opens October 6.

NEW HAVEN, CONN.
REGISTER

SEP 1 4 1933

BOSTON SYMPHONY TO MAKE VISIT TO NATION'S CAPITAL

Boston, Sept. 14.—(AP)—For the first time in more than ten years, the Boston Symphony Orchestra, under direction of Serge Koussevitzky, will give a series of concerts in Washington during the coming season. The season schedule was notably extended by the trustees of the orchestra today and included a visit to the Century of Progress Exposition at Chicago. It will be the only symphony orchestra to visit that city during the exposition.

The western tour will also include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schnectady. Other appearances outside this city will include New York, Brooklyn, Providence, New Haven, Worcester and Northampton.

Koussevitzky will arrive in New York from Europe September 20. The season in Boston opens October 6.

WASHINGTON, D. C.
HERALD

SEP 1 4 1933

Boston Symphony Will Be Heard Here

The Boston Symphony Orchestra will play a series of three concerts in Constitution Hall this season with Serge Koussevitzky conducting.

The noted director will return from Europe this month to open his tenth year as conductor of one of the country's oldest orchestras on October 6.

The orchestra's concerts here will be November 15, January 30, and April 4.

WASHINGTON, D. C.
STAR

SEP 1 4 1933

CAPITAL ON ITINERARY OF BOSTON SYMPHONY

Concerts to Be Given Here and in Baltimore During Coming Season of Travel.

By the Associated Press.

BOSTON, September 14.—For the first time in more than 10 years, the Boston Symphony Orchestra, under direction of Serge Koussevitzky, will give a series of concerts in Washington and Baltimore during the coming season. The schedule was extended yesterday to include a visit to the Century of Progress Exposition at Chicago.

The Western tour also will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady.

Koussevitzky will arrived in New York from Europe September 20. The season in Boston opens October 6.

The usual visits to New York and other cities, together with the 24 pairs of Friday afternoon and Saturday evening concerts in Boston, and the shorter series of six each on Monday evenings and Tuesday afternoons in Symphony Hall, will bring the season's schedule to 110 concerts.

BALTIMORE, MD.
SUN

SEP 1 4 1933

Symphonies To Give 15 Concerts In City

Baltimore is to have fifteen symphony concerts during the coming season. It was announced yesterday that the Boston Symphony Orchestra will give three concerts here, instead of the usual one. Three will be given by the Philadelphia Symphony Orchestra, three by the National Symphony Orchestra, of Washington, D. C., and six by the Baltimore Symphony Orchestra.

Attendance at the Boston organization's concerts has grown in recent years and there has been a steadily increasing demand for more than one performance a season. The orchestra will appear under the direction of Serge Koussevitzky, now celebrating his tenth year as conductor. It will stop in Baltimore during an itinerary which includes the Century of Progress Exposition in Chicago.

All the symphony concerts will be held at the Lyric Theater, those of the Boston group on November 14, January 31 and April 3.

The Washington orchestra has been heard here only once, when it made its debut last season under the guidance of Dr. Hans Kindler. Dr, Kindler will conduct all three of the scheduled concerts.

BALTIMORE, MD.
POST

SEP 1 4 1933

BOSTON SYMPHONY TO GIVE 3 CONCERTS

Includes Baltimore in Program For Season

Three concerts will be given in Baltimore by the Boston Symphony Orchestra in the coming musical season, according to the decision of the truestees anounced today by W. H. Brennan, manager.

The concerts will be given at the Lyric Theater on Nov. 14, Jan. 30 and April 3.

This will be the tenth season of the orchestra under Serge Koussevitzky as conductor. He arrives in New York next week and the orchestra opens its season on Oct. 6 with a concert in Boston.

Chicago is included in the orchestra's autumn itinerary. It will be the only visiting orchestra to play at the Century of Progress Fair, it is said, the concert being scheduled for Oct. 23.

WASHINGTON, D. C.
POST

SEP 1 4 1933

Boston Symphony Coming.

Telegraphic information reaches this desk from W. H. Brennan, manager of the Boston Symphony Orchestra, that the board of trustees of that celebrated organization have determined upon a series of three concerts in Washington this season, under the conductorship of Serge Koussevitzky, serving his tenth year as director of the orchestra.

Up to the present, plans for one or more appearances of the Boston Symphony here this season have been purely tentative, pendnig determination of the attitude of Washington music lovers in the matter. Seat and box reservations already made at the office of Mrs. Dorothy Hodgkin Dorsey for the Boston Symphony season now are in sufficient volume to convince the orchestra management that three concerts in the Capital are amply justified.

The Washington concerts will be given in Constitution Hall at 4:40 p. m. on November 15, January 30 and April 4.

CHICAGO, ILL.
TRIBUNE

SEP 1 4 1933

Boston Symphony to Visit City for Fair Appearance

Boston, Mass., Sept. 13.—(AP)—For the first time in more than 10 years the Boston Symphony orchestra, under the direction of Serge Koussevitzky, will give a series of concerts in Washington and Baltimore during the coming season. The schedule was extended today to include a visit to A Century of Progress Exposition at Chicago. The season in Boston opens Oct. 6.

2

HARTFORD, CONN
COURANT

SEP 14 1933

Boston Symphony To Visit Washington

Boston, Sept. 13.—(AP.)—For the first time in more than 10 years the Boston Symphony Orchestra, under direction of Serge Koussevitsky, will give a series of concerts in Washington during the coming season. The season schedule was notably extended by the trustees of the orchestra today and included a visit to the Century of Progress Exposition at Chicago. It will be the only symphony orchestra to visit that city during the exposition.

The western tour also will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. Other appearances outside this city will include New York, Brooklyn, Providence, New Haven, Worcester and Northampton.

Koussevitsky will arrive in New York from Europe, September 20. The season in Boston opens October 6.

WORCESTER, MASS.
TELEGRAM

SEP 14 1933

BOSTON SYMPHONY TO PLAY AT FAIR

BOSTON, Sept. 13 (AP) — For the first time in more than 10 years the Boston Symphony orchestra, under direction of Serge Koussevitsky, will give a series of concerts in Washington and Baltimore during the coming season. The season schedule was notably extended by the trustees of the orchestra today and included a visit to the Century of Progress exposition at Chicago. It will be the only symphony orchestra to visit that city during the exposition.

The western tour also will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. Other appearances outside this city will include New York, Brooklyn, Providence, New Haven, Worcester and Northampton.

Koussevitsky will arrive in New York from Europe, Sept. 20. The season in Boston opens Oct. 6.

WORCESTER, MASS.
TELEGRAM

SEP 15 1933

BOSTON SYMPHONY MAY APPEAR HERE

Negotiations to bring the Boston Symphony orchestra to Worcester this season are under way, it was learned yesterday. The orchestra tentatively had been scheduled to appear at the new Municipal Memorial auditorium Dec. 12, but because of a conflicting convention of the Massachusetts Grange, this date has been canceled. It is expected that another date will be agreed upon shortly.

ARDMORE, PA.
DAILY TIMES

SEP 15 1933

The broadcasting rights to the Boston Symphony concerts have been purchased by NBC and during the coming season they will present four concerts. CBS will shortly resume the Sunday afternoon concerts by the New York Philharmonic and they expect to close the Philadelphia Orchestra-Philco contract shortly. This will include about eight evening concerts under the direction of Leopold Stokowski.

New Bedford, Mass.
MERCURY

SEP 15 1933

Boston Symphony to Play at Washington

BOSTON, Sept. 14 (AP)—For the first time in more than 10 years, the Boston Symphony Orchestra, under the direction of Serge Koussevitsky, will give a series of concerts in Washington during the coming season. The season schedule was notably extended by the trustees of the orchestra today and included a visit to the Century of Progress Exposition at Chicago. It will be the only symphony orchestra to visit that city during the exposition.

The western tour also will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. Other appearances outside this city will include New York, Brooklyn, Providence, New Haven, Worcester and Northampton.

Koussevitsky will arrive in New York from Europe, Sept. 20. The season in Boston opens October 6.

WASHINGTON, D. C.
TIMES

SEP 15 1933

MUSIC SEASON IS GETTING UNDER WAY

Announcement is made by trustees of the Boston Symphony Orchestra that that organization will give three concerts in Washington this season. This is Serge Koussevitzky's tenth year as conductor. The orchestra will also give a performance at the Chicago exposition on October 23.

NEWARK, N. J.
NEWS

SEP 15 1933

Boston Symphony Extends Coming Season Itinerary

Washington and Baltimore are to be included in the route of the Boston Symphony Orchestra this year. Conductor Serge Koussevitsky also will make a visit with this organization to the Chicago Fair. The Western trip will include Buffalo, Pittsburgh, Columbus, Dayton, Ann Arbor and Schenectady.

BUFFALO, N. Y.
NEWS
SEP 16 1933

* * *

A TRIUMPHAL road tour has been arranged for the Boston Symphony orchestra next month, opening in Buffalo on Sunday afternoon, Oct. 22, at 4 o'clock in Elmwood Music hall. The orchestra will come here in its full strength of 110 men, under the leadership of Dr. Serge Koussevitzky, who this season enters upon his tenth year as conductor of the Boston Symphony.

Buffalo owes a debt of gratitude to the great Russian conductor, who, in order to make possible a concert here, graciously consented to have an extra concert added to his season's heavy schedule. The orchestra will come by special train, en route to Chicago, where it will play in the closing days of the exposition.

Dr. Koussevitzky arrives in America next Wednesday, after a summer in Europe, in the course of which he found some important music, which will be added to the Boston orchestra's vast reportory.

The Buffalo concert will be under the local management of Marian de Forest.

* * *

PROVIDENCE, R. I.
NEWS-TRIBUNE

SEP 16 1933

BOSTON SYMPHONY ORCHESTRA PLANS ACTIVE SCHEDULE

An extended schedule is announced for the 53rd season of the Boston Symphony Orchestra which is to open in Symphony Hall, Boston, on Oct. 6.

The orchestra will perform in Chicago on Oct. 23. The western tour will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady.

For the first time in a dozen years the Boston Symphony Orchestra will give a series in Washington and in Baltimore.

Series in New York, Brooklyn and Providence, and single appearances in Hartford, New Haven, Worcester and Northampton, will with the Boston and Cambridge concerts, bring the total schedule to 110.

The season will mark Serge Koussevitsky's 10th year in America as the orchestra's conductor. He is returning from Europe on the Ile de France, arriving in New York on Sept. 20.

The Providence series of four concerts will open in the Metropolitan Theatre on Tuesday evening, Dec. 5.

N. Y. TELEGRAPH

EP 17 1933

The fifty-third season of the Boston Symphony Orchestra, starting Symphony Hall, Boston, October 6, includes trips to Chicago (A Century of Progress), Buffalo, Ann Arbor, Mich., Dayton, Columbus, Pittsburgh, Schnectady, Washington and Baltimore . . . Series in New York, Brooklyn, Providence and single performances in Hartford, New Haven, Worcester and Northampton are scheduled.

WASHINGTON, D. C.
NEWS

SEP 16 1933

Boston Symphony Series Is Assured

It appears practically certain, since an announcement yesterday, that the Boston Symphony Orchestra will play three concerts in Washington during the coming season. For some months, the series has been tentative.

Now the Dorothy Hodgkin Dorsey Concert Bureau says that there is sufficient interest, that 35 boxes have been subscribed, that the orchestra is willing, even anxious, and that the dates will be Nov. 15, Jan. 30 and April 4. All the concerts are to be played at 4:40 p. m. in Constitution Hall.

Dr. Serge Koussevitzky will conduct.

FALL RIVER, MASS
HERALD-NEWS

SEP 14 1933

Boston Symphony To Play in Washington

BOSTON, Sept. 14 (AP)—For the first time in more than 10 years, the Boston Symphony orchestra, under direction of Serge Koussevitzky, will give a series of concerts in Washington and Baltimore during the coming season. The season schedule was extended by the trustees of the orchestra yesterday and included a visit to the Century of Progress Exposition at Chicago. It will be the only symphony orchestra to visit that city during the exposition.

The Western tour also will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. Other appearances outside this city will include New York, Brooklyn, Providence, New Haven, Worcester and Northampton.

Koussevitzky will arrive in New York from Europe, Sept. 20. The season in Boston opens Oct. 6.

BUFFALO, N. Y.
TIMES

SEP 17 1933

IT it good news that Buffalo will hear at least, one great orchestra this season. Under the management of Marian de Forest, the Boston Symphony orchestra will give a concert in Elmwood Music Hall at 4 p. m., Sunday, Oct. 22. It will be en route to the Chicago Fair, which makes the Buffalo concert possible.

With a gap of only a few seasons, the tradition of an annual Buffalo visit by this orchestra has spanned 44 years. The earliest record in this writer's possession is a Buffalo program dated 1889, when Gericke was conductor of the Boston Symphony. This was the orchestra's third road tour. Then came several years under the baton of Nikisch. Other conductors who led their forces in Buffalo were Paur, Muck, Fiedler, Monteux and Koussevitzky, the last named being in charge since 1924. In its early touring days, the orchestra brought with it distinguished soloists like Eugen d'Albert, the Henschels, C. M. Loeffler and others. This custom was abandoned long ago.

Koussevitzky returns next Wednesday from Europe, where he made several appearances as guest conductor of the British Broadcasting orchestra at the London Music festival, and later had a rest period in the Austrian Alps.

NEW YORK TIMES

SEP 17 1933

The fifty-third season of the Boston Symphony Orchestra, which begins in Symphony Hall, Boston, on Oct. 6, will have an extended schedule. The orchestra will play in Chicago on Oct. 23, and the Western tour will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. The orchestra will also give a series in Baltimore and Washington. There will be the usual concerts in New York, Brooklyn and Providence, and single appearances in Hartford, New Haven, Worcester and Northampton. With the Boston and Cambridge programs, there will be a total of 110 concerts. Serge Koussevitzky, who will conduct his tenth season here, will reach New York on Wednesday.

NEW HAVEN, CONN.
REGISTER

SEP 17 1933

A notably extended schedule is announced for the fifty-third season of the Boston Symphony Orchestra which is to open in Symphony Hall, Boston, on October 6.

The orchestra will perform in Chicago on October 23, being the only orchestra to visit that city during the Exposition. The Western tour will include, besides Chicago, Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady.

For the first time in a dozen years the Boston Symphony Orchestra will give a series in Washington and in Baltimore.

Series in New York, Brooklyn, and Providence, and appearances in Hartford, New Haven, Worcester and Northampton, will with the Boston and Cambridge concerts, bring the total schedule to 110.

PITTSBURGH, PA.
SUN-TELEGRAPH

SEP 17 1933

KOUSSEVITSKY TOUR EXTENDED

BOSTON, Sept. 16.—For the first time in more than 10 years, the Boston Symphony Orchestra, under direction of Serge Koussevitsky, will give a series of concerts in Washington and Baltimore during the coming season. The schedule was extended to include a visit to the Century of Progress Exposition at Chicago.

The western tour also will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady.

Koussevitsky will arrive in New York from Europe, September 20. The season in Boston opens October 6.

BUFFALO, N. Y.
COURIER EXPRESS

P 17 1933

Boston Symphony

After an interchange of letters and cables between Marian de Forest and the conductor and manager of the Boston Symphony orchestra, the visit to Buffalo by the great orchestra has been arranged. The concert will be given on Sunday afternoon, October 22d, at 4 o'clock in Elmwood Music Hall. The entire orchestra of 110 musicians will stop here en route to Chicago where they are to play in the last days of the exposition.

Dr. Koussevitzky is now returning from Europe on the Ile de France, and will arrive in New York next Wednesday, September 20th. The conductor's summer in Europe included a series of appearances as guest conductor of the British Broadcasting Company orchestra's London Music Festival. Each of these concerts proved a sensational success. Dr. Koussevitzky has otherwise divided his time between a search for new music of importance and a period of rest in the Austrian Alps. The 53d season of the Boston Symphony Orchestra which Dr. Koussevitzky will open on October 6th in Boston will be especially notable in that it will mark the tenth year of the great Russian conductor as leader of the Boston orchestra.

* * *

BURLINGTON, VT.
FREE PRESS

SEP 14 1933

BOSTON SYMPHONY TO RESUME TOURS

BOSTON, Sept. 13. (AP)—For the first time in more than 10 years, the Boston Symphony Orchestra, under the direction of Serge Koussevitsky, will give a series of concerts in Washington and Baltimore during the coming season. The season schedule was notably extended by the trustees of the orchestra who met today and included a visit to the Century of Progress Exposition at Chicago. It will be the only symphony orchestra to visit that city during the exposition.

Besides Chicago, the western tour will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. Other appearances outside this city included New York, Brooklyn, Providence, New Haven, Worcester and Northampton.

The orchestra's director, Koussevitsky, will arrive in New York from Europe, September 20. The season in Boston opens October 6.

WASHINGTON, D. C.
POST

SEP 17 1933

Serge Koussevitzky, for ten years conductor of the Boston Symphony Orchestra, who will conduct three concerts here.

Boston Symphony Announces Three Capital Concerts

The first definite announcement that the Boston Symphony Orchestra would give a series of three matinee concerts in Washington at Constitution Hall during the coming 1933-34 music season was made only last Thursday. Mrs. Dorothy Hodgkin Dorsey, Washington representative of the Boston Symphony, will locally sponsor the three appearances of the orchestra, on Wednesday, November 15, 1933; Tuesday, January 30, and Wednesday, April 4, 1934, all at 4:40 o'clock.

Early last May tentative plans for a local Boston Symphony series were announced by Mrs. Dorsey, with prices provisionally set at $3, $4, $5, $7 and $9, with boxes at $50 (no tax). The Boston Symphony management, it was stated, was desirous of coming to Washington this season, if possible, but it was made clear that the orchestra's plans in this respect would wholly depend upon the degree of enthusiasm manifested by Washington music lovers, as reflected in the season subscription sale.

Up to the present time, the orchestra's management has held all Washington arrangements to be merely tentative, but in making definite announcement of the prospective series, Mrs. Dorsey indicated that the desire of local concertgoers for a Boston Symphony series has been manifested in unmistakable fashion, with no less than 35 out of a total of 52 available boxes being already reserved for the season.

Mrs. Dorsey's announcement of a Boston Symphony series definitely brings to a total of 14 the number of concerts to be presented under her auspices locally during her first season as an impresario. In addition to the Boston Symphony series, she is sponsoring a Tuesday afternoon series of five concerts, including such artists as Lily Pons, Kreisler, Rachmaninoff, Schipa, Lotte Lehmann and Heinrich Schlusnus, the last two in joint recital. Mrs. Dorsey is also presenting at Constitution Hall a Sunday afternoon series, with artists like Tibbett, Iturbi, Heifetz, Cossacks, the Vienna Saengerknaben and Mme. Jeritza on the roster.

The personnel of 110 musicians, Dr. Koussevitzky and managerial staff, will travel to Washington by **special train.**

3

WASHINGTON, D. C.
HERALD

SEP 17 1933

Symphony in Season Here

The first definite announcement that the Boston Symphony Orchestra would give a series of three matinee concerts in Washington at Constitution Hall during the coming 1933-34 music season was made yesterday by Mrs. Dorothy Hodgkin Dorsey, Washington representative of the Boston Symphony, who will locally sponsor the three appearances of the orchestra, on Wednesday, November 15, 1933; Tuesday, January 30, and Wednesday. April 4, 1934 all at 4:40 o'clock.

Early last May, tentative plans for a local Boston Symphony series were announced by Mrs. Dorsey, with prices provisionally set at $3, $4, $5, $7 and $9, with boxes at $50 (no tax). The Boston Symphony management, it was stated, was desirous of coming to Washington this season, if possible, but it was made clear that the orchestra's plans in this respect would wholly depend upon the degree of enthusiasm manifested by Washington music-lovers, as reflected in the season subscription sale.

Up to the present time the orchestra's management has held all arrangements to be merely tentative, but in making definite announcement of the prospective series, Mrs. Dorsey indicated that the desire of local concertgoers for a Boston Symphony series has been manifested in unmistakable fashion, with no less than 35 out of a total of 52 available boxes being already reserved for the season.

All Washington concerts in the Boston Symphony 1933-34 series will be conducted by Dr. Koussevitzky personally, it is said. Dr. Koussevitzky is at present on the ocean, being due to arrive at New York on Wednesday, from whence he will go at once to Boston to make plans for the opening of the fifty-third season of the Boston Symphony at Symphony Hall, Boston, on October 8.

Mrs. Dorsey's announcement of a Boston Symphony series definitely brings to a total of 14 the number of concerts to be presented under her auspices locally during her first season as an impresario. In addition to the Boston Symphony series, she is sponsoring a Tuesday afternoon series of five concerts, including such artists as Lily Pons, Kreisler, Rachmaninoff, Schipa, Lotto, Lehmann and Heinrich Schlusnus, the last two in joint recital.

HITLER HELPS FRENCH MUSIC

KoussevitzKy Finds German Musicians in Paris

9-19

NEW YORK, Sept. 19 (AP)—Adolf Hitler may be responsible for a musical renaissance in France, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, suggested today on his return from Europe.

"Paris is full of the finest musicians of Germany," the Russian said. "I saw innumerable friends from Germany, and all of them were wondering what to do. I suggested that they scatter through the provincial cities of France.

"You see," Koussevitzky said, "Paris is France, politically and musically and in every other way. There is some music in the other cities, of course: Marseilles, Bordeaux, Nice, Lyons and so on. But there is not much first rate music and that is where many of these fine men from Germany can help.

" 'Try the provinces,' I suggested. It will be good for the musicians themselves. Pioneering is, usually, and certainly it will be good for the cities."

With Dr. Koussevitzky were his wife, Mlle. Tatiana Cuchkoff, her sister, and several cases of music, including eight or 10 of new pieces for the winter season in Boston.

BRILLIANT SYMPHONY SEASON PREDICTED BY KOUSSEVITZKY

By ROGER BATCHELDER

Globe Sept 19

NEW YORK, Sept 19—A "brilliant" season may be expected of the Boston Symphony Orchestra, director Serge Koussevitzky confidently predicted on his return here today aboard the Ile De France from his annual trip abroad, the greater part of which he spent this Summer at Aix Les Banes, France, in the preparation of 24 complete programs for the orchestra's Boston appearances and 10 for its New York engagements.

In accordance with his annual custom, Mr Koussevitzky spent considerable time reading scores by numerous unknown composers and said he had brought back with him "about 12 or 14 new compositions" which he will include in the Symphony's programs during the coming season. The director declined to reveal the names of the composers or their works, however, only admitting that he would introduce to America the "Third Symphony" by William Bax, young English composer.

Praises English Music

The "Jupiter" Mozart symphony in C. "Themes and variations from Unknown Composers" and Erahms first symphony will comprise the first Boston program Oct 6, the director said.

Asked whether he had composed anything of his own, Mr Koussevitzky remarked, "I have sketched many things during the Summer, but nothing is ready yet. We will play some of my compositions this season, but I did not complete any scores while abroad."

The conductor said he had not visited Germany this year "because of Hitler." He expressed strong admiration for the "general musical renaissance in England," which he said he observed while he was in London as guest conductor for three concerts of the British Broadcasting Company Orchestra, during the May festival.

Remarking that the many music festivals throughout Europe this year, mostly devoted to Wagnerian compositions, had not been "especially interesting", the director declared, "I must say that England has shown the greatest musical development. Music in England stopped short about 200 years ago, but it is the first country since the war showing a great renaissance of music in great form. In London alone there are three orchestras. Two, the B. B. C. and the philharmonic, are very good."

While at Aix Le Bains, "I read hundreds and hundreds of scores, but not many of them were interesting", said Mr Koussevitzky. He added that he is still interested in obtaining recognition for young unknown composers and said that "a good half" of the novelties he will introduce this season are by young Americans, although one especially fine number is by an old French composer, whose work has never been played in America.

No Changes in Personnel

"Young American and English composers are becoming more competent," said Mr Koussevitzky, who voiced special praise for the young Englishmen Arnold Bax and William Walton.

No changes in the orchestra are contemplated, said the conductor, adding that the N. R. A. "cannot affect musicians since they do not work more than five hours a day. But in three hours we work harder than most do in 20."

The director is looking forward with pleasure, he said, to the week's western trip to be made by the orchestra the latter part of October, when it will appear successively in Buffalo, New York, Chicago, Ann Arbor, Mich, Columbus and Dayton, O; Pittsburg, and in Schenectady, N Y. A second week's trip in November will allow engagements in New Haven, Conn; Washington, D C, and Baltimore, he said.

Mr and Mrs Koussevitzky are stopping overnight at the Hotel Savoy Plaza here, planning to travel to Boston tomorrow. The director said that in all his 21 transatlantic crossings he had never witnessed any storm equalling the one which struck the Ile De France yesterday.

New York Herald-Tribune

SEP 19 1933

Theodore Human

Member of Original Boston Symphony Orchestra, 81, Dies

Theodore Human, violinist and composer, died of pneumonia yesterday at his home, 1019 Prospect Place, Brooklyn. He was eighty-one years old, a native of Russia and made a concert tour of Europe in his childhood. At the age of seventeen years he became an instructor.

Coming to the United States about fifty-five years ago, Mr. Human was an organizer and member of the original Boston Symphony Orchestra and, later, of the Beethoven Quintet. Alfred G. Vanderbilt was one of his pupils. Serving as first violinist, he made several tours with Walter Damrosch and the New York Symphony Orchestra. He was first violinist for ten seasons with the Metropolitan Opera Orchestra. Three sons and two daughters survive.

WORCESTER, MASS.
GAZETTE

SEP 20 1933

SAYS HITLER AIDS MUSIC IN FRANCE

Koussevitzky Asserts Paris Full of Fine Musicians Driven From Germany

NEW YORK, Sept. 20 (AP)—Adolf Hitler may be responsible for a musical renaissance in France, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, suggested on his return from Europe yesterday.

"Paris is full of the finest musicians of Germany," the Russian said. "I saw innumerable friends from Germany, and all of them were wondering what to do. I suggested that they scatter through the provincial cities of France.

"You see," Dr. Koussevitzky said, "Paris is France, politically and musically and in every other way. There is some music in the other cities, of course: Marseilles, Bordeaux, Nice, Lyons and so on. But there is not so much first rate music and that is where many of these fine men from Germany can help.

" 'Try the provinces,' I suggesed. It will be good for the musicans themselves. Pioneering is, usually, and certainly it will be good for the cities."

With Dr. Koussevitzky fere his wife, Mlle. Tatiana Cuchkoff, her sister, and several cases of music, including eight or 10 of new pieces for the Winter season in Boston.

SPRINGFIELD, MASS.
REPUBLICAN

SEP 20 1933

SEES HITLER CAUSING MUSICAL RENAISSANCE

Koussevitzky Would Have German Players Leave Paris For the Provinces

New York, Sept. 19—(AP)—Adolf Hitler may be responsible for a musical renaissance in France, Serge Koussevitzky, conductor of the Boston Symphony orchestra, suggested today on his return from Europe.

"Paris is full of the finest musicians of Germany," the Russian said. "I saw innumerable friends from Germany, and all of them were wondering what to do. I suggested that they scatter through the provincial cities of France."

"You see," Koussevitsky said, "Paris is France, politically and musically and in every other way. There is some music in the other cities, of course: Marseilles, Bordeaux, Nice, Lyons and so on. But there is not much first-rate music and that is where many of these fine men from Germany can help.

"Try the provinces, I suggested. It will be good for the musicians themselves. Pioneering is, usually, and certainly it will be good for the cities."

With Dr Koussevitsky were his wife, Tatiana Ouchkoff, her sister, and several cases of music, including eight or 10 of new pieces for the winter season in Boston.

WORCESTER, MASS.
TELEGRAM

SEP 20 1933

Hitler Helps France to Better Music

NEW YORK, Sept. 19 (AP)—Adolf Hitler may be responsible for a musical renaissance in France, Serge Koussevitzky, conductor of the Boston Symphony orchestra, suggested today on his return from Europe. "Paris is full of the finest musicians of Germany," the Russian said.

LOWELL, MASS.
LEADER

SEP 21 1933

The Boston Symphony orchestra is to play at the Chicago fair next month. And that is an exhibit of which Massachusetts may justly be proud.

New York Herald-Tribune

SEP 20 1933

Koussevitzky Back for 10th Boston Season

Symphony Conductor, Here on Ile de France, Plans to Offer Several Novelties

Felicitates Schoenberg

Finds 'Extraordinary' Activity in British Music

Promising to offer his audience interesting and important examples of recently composed music, Serge Koussevitzky arrived here yesterday afternoon in the Ile de France on his way to Boston to begin his tenth consecutive season as conductor of the Boston Symphony Orchestra.

That distinguished organization, which will give eleven concerts here during 1933-'34, begins its fifty-third home season on Friday afternoon, October 6, at Symphony Hall, where the Russian conductor's inaugural program will include Beethoven's third "Leonore" overture, Branms's third symphony, Debussy'c "Nuages" and "Fetes" and Schriabin's "Poem of Ecstacy." The conductor, who passed last night at the Savoy-Plaza, goes on to Boston this afternoon.

To Play Berezowsky Symphony

While implying that the selection of new scores to be offered this season's Boston audience will be liberal and international—"we will," he said," "play everything that is interesting and important composed in the last year"—Dr. Koussevitzky preferred to let the announcement of hte actual items await the time of their performance. He revealed, however, that one novelty would be a new symphony by Nicolai Berezowsky, the Russian-American composer and violinist who was for several years a member of the Philharmonic Orchestra.

Among other Americans to be represeented by recent works will be Aaron Copland, Roy Harris and Emerson Whithorne. The third symphony of the British composer, Arnold Bax, will be played for the first time in America. Other trans-Atlantic composers who are expected to figure in the Boston list of novelties are Ralph Vaughan Williams, Alfredo Casella, Zoltan Kodaly, Serge Prokofieff, Arthur Lourie, Igor Markevich, Igor Stravinsky and Philip Lazar.

Dr. Koussevitzky was greatly interested in the news that Arnold Schönberg is going to Boston to teach composition at the Malkin Conservatory of Music. He had, before learning of Schönberg's visit, planned to give his music some representation in his programs, but now plans to invite Schönberg to conduct a pair of conduct a pair of concerts in the regular schedule at Symphony Hall.

Special Features Studied

Among the special features, with chorus and soloists, to be given during the coming Boston Symphony season, will be Bach's B minor Mass. The third act of Moussorgsky's opera, "Khovantchina" may occupy part of another program; other choral works being considered for the Boston concerts are Stravinsky's "Oedipus Rex," William Walton's "Belshazzar's Feast" and Serge Prokogieff's "Sept, ils sent seut." Dr. Koussevitzky had heard from Jan Sibelius that the latter's eighth symphony, whose first performance has been promised to the Boston Symphony, is not finished, and may not be in time for performance in 1933-'34.

On leaving Boston last May, Mr. Koussevitzky went to London to conduct the British Broadcasting Company's orchestra in one concert. He had many invitations to conduct elsewhere, but had to decline, owing to the need of a complete rest before his taxing Boston season. From London he went to Aix-les-Bains, in the French Alps, for the rest of the spring and summer. He spoke enthusiastically about the present "extraordinary movement" in British music, citing the three orchestras now active in London. Adrian Boult, who heads the B. B. C. orchestra, he described as a "marvelcus conductor" whom he would welcome as a guest conductor in this country.

In all, the Boston Symphony will give 112 concerts this season, almost as many as the New York Philharmonic-Symphony, while Dr. Koussevitzky, who will be in charge throughout the season except for a three-weeks winter vacation, will have a more arduous task than any of the Philharmonic-Symphony or Philadelphia Orchestra conductors. The New York subscription series will consist of the regular five evening and five Saturday afternoon concerts at Carnegie Hall and five evening concerts at the Academy of Music in Brooklyn. Another Brooklyn concert will be given in Olin Downes's "enjoyment of music" series. G. E. Judd, assistant manager of the orchestra, said that there was unusually great interest in the Brooklyn series, as the Boston Symphony is now the only major orchestra making regular appearances in the borough. During its tour to the Mid-West next month, the Boston Symphony will play in Chicago, being the only out-of-town orchestra to play there during the Century of Progress exposition.

NEW YORK TIMES

SEP 20 1933

BOSTON ORCHESTRA TO DO NATIVE MUSIC

Koussevitzky Returns With Plans to Perform Works by Four Americans.

SEASON WILL OPEN OCT. 5

Berezowsky, Copland, Harris and Whithorne Novelties to Be Presented.

The Boston Symphony Orchestra will play "what is important and interesting of the music composed last year" during the coming season, Serge Koussevitzky said yesterday on his arrival from abroad on the Ile de France. Mr. Koussevitzky, who will begin his tenth season as conductor of the Boston Orchestra on Friday afternoon, Oct. 5, plans his customary long list of new works by contemporary composers of many nations.

Four Americans figured in Mr. Koussevitsky's 1933-34 programs. They are Nicolai Berezowsky, whose Third Symphony will be played; Aaron Copland, Roy Harris and Emerson Whithorne. The English composers represented will be Vaughan Williams, William Walton and Arnold Bax, whose Third Symphony will be performed in this country for the first time.

Mr. Koussevitzky, who did not divulge the names of the compositions to be played, revealed that the following composers also would be represented by new works: Arnold Schönberg, Zoltan Kodály, Alfredo Casella, Arthur Lourié, Igor Markevitch, Igor Stravinsky, Serge Prokofieff and Filip Lazar.

Mr. Koussevitzky added that he intended to invite Schönberg, who coming to this country next month to teach harmony and composition at the Malkin Conservatory of Music in Boston, to conduct the Boston Symphony in a pair of concerts in the composer's own works. The conductor said also that he plans to repeat Stravinsky's "Oedipus Rex" this season and possibly William Walton's "Belshazzar's Feast." He also will direct the third act of Moussorgsky's "Khovantchina" in concert form.

The Boston Symphony's opening program in Symphony Hall will be: Beethoven's "Leonore" overture, Brahms's Third Symphony, Debussy's "Nuages" and "Fêtes" and Scriabin's "Poème d'Exstase."

Mr. Koussevitzy conducted only one concert abroad, and that in London. He praised the work of the English composers. Most of his time abroad was spent at Aix-le-Bains. He spent last night in New York and will leave for Boston this afternoon. He arrived yesterday, accompanied by his wife and niece.

BALTIMORE, MD.
NEWS

SEP 21 1933

In Balt

— with

Billy B

Dr. Serge Koussevitzky has just arrived in this country to begin his tenth season with the Boston Symphony, and his plans for the winter promise no end of interesting programs, three of which will be presented here.

Among American composers to be represented will be Aaron Copland, Roy Harris and Emerson Whithorne.

A novelty will be a new symphony by Nicolai Berezowsky, the Russian-American violinist, recently a member of the Philharmonic, and the third symphony of Arnold Bax, the British composer, will be given its American premiere, while Dr. Koussevitzky expects to present in Boston "everything interesting and important that has been composed in the past year."

But it is not probable that many of these late works will be

4

N. Y. World-Telegram

SEP 22 1933

Koussevitzky will honor with his attention include Kodaly, Casella, Lourie, Markevitch, Stravinsky, Prokofieff and Lazar.

When asked on his return to this country whom he placed in the front rank of modern composers, Mr. Koussevitzky promptly replied: —"Schoenberg, Stravinsky and Hindemith," adding:—"Prokofieff is a very fine musician, too, but I am Russian, and if I add him to the list people will say:—'Oh, yes, but that is just national feeling.'"

Sees Renaissance in England.

Serge Koussevitzky, next Friday in Boston, will begin his tenth season as conductor of the Boston Symphony Orchestra, which will be the fifty-third season of the orchestra itself. The customary series of ten Carnegie Hall concerts will open on the evening of November 16, and close on the afternoon of April 7.

As usual, Mr. Koussevitzky spent much of his European summer in the study of new music. England, he says, is now having a musical renaissance. "The musical creative activity there at this moment shows a distinction and in particular a mastery of form which put England in the vanguard of musical Europe," he said.

English works by Vaughan Williams, Arnold Bax and William Walton are on his list for the season, as are American works by Nicolai Berezowsky, Aaron Copland, Roy Harris and Emerson Whitborne. Other contemporaries whom Mr.

LAWRENCE, MASS.
TRIBUNE

SEP 22 1933

ITINERARY OF THE BOSTON SYMPHONY ORCHESTRA EXTENDED

The 53rd season of the Boston Symphony orchestra, which begins in Symphony hall, Boston, on Oct. 6, will have an extended schedule. The orchestra will play in Chicago on Oct. 23, and the western tour will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. The orchestra will also give a series in Baltimore and Washington. There will be the usual concerts in New York, Brooklyn and Providence, and single appearances in Hartford, New Haven, Worcester and Northampton. With the Boston and Cambridge programs, there will be a total of 110 concerts. Serge Koussevitzky will again conduct for the tenth consecutive season.

CAMDEN, N. J.
COURIER

SEP 22 1933

* * *

Philadelphia will not be included in the seasonal concert tour of the Boston Symphony Orchestra. For the first time in 10 years it will visit Washington and Baltimore, and will make a western tour to Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh, Schenectady and Chicago. The tour will open Oct. 6.

* * *

BUFFALO, N. Y.
NEWS

SEP 23 1933

* * *

WITH the return of Serge Koussevitzky from a summer in Europe and beginning of rehearsals, the Boston Symphony orchestra this week enters upon its 53rd season, which will bring this glamorous organization to Buffalo Sunday afternoon, Oct. 22, for a concert at 4 o'clock in Elmwood Music hall.

In the season now beginning, Dr. Koussevitzky enters upon his tenth year in America, as conductor of the Boston Symphony orchestra, in the course of which he has brought to this distinguished body of musicians new and surpassing fame.

The Buffalo concert will be under the local management of Marian de Forest.

N. Y. EVENING POST

SEP 23 1933

Boston Symphony Orchestra

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has arrived from abroad, and promises a number of compositions of this year in the coming season. The dates for Carnegie Hall are November 16 and 18, January 4 and 6, February 2 and 3, March 1 and 3, April 5 and 7.

SCHENECTADY, N. Y.
GAZETTE

SEP 23 1933

Symphony Is Directed by Koussevitzky

Famous Russian Director to Lead Boston Orchestra Here Next Month

The concert with which the Boston Symphony Orchestra will open the current season of the Civic Music Association on October 28 will mark the first appearance in Schenectady of its famous conductor, Serge Koussevitzky. The last performance of the orchestra in Schenectady was 11 years ago when Dr. Koussevitzky's predecessor, Pierre Monteux, concluded his leadership of that body.

Upon his return from Europe this week Dr. Koussevitzky announced many notable features for the coming season. He has spent a considerable part of his European summer in the study of new music, and, although he did not reveal the names of the composers, he stated that whatever music of true importance and interest has been composed within the last year will have a place on the coming programs. Some exceptionally fine scores by American composers are among these.

The conductor spent the latter part of the summer in rest and recreation at Aix-les-Bains, France. May he spent in London where, he said, he greatly enjoyed his experience as guest conductor of the music festival by the B. B. C. orchestra.

"England is now having a musical renaissance," he said. "The musical creative activity there shows a distinction and mastery of form which put England in the vanguard of musical Europe."

This London appearance of Dr. Koussevitzky was the event of the season. Ernest Newman, famous British music critic, wrote of the concert: "Dr. Koussevitzky has shown us the great possibilities latent in it. In all its history it has never played so brilliantly." His power to hypotnize both orchestra and audience was felt abroad also.

In answer to a question about the NRA as affecting the Boston orchestra, Koussevitzky answered: "The NRA cannot affect musicians since they do not work more than five hours a day, but in three hours we work harder than most do in 20". He said he was looking forward with particular pleasure to the western trip of the orchestra in October, which includes Schenectady.

Dr. Koussevitzky was brought to Boston as the orchestra's first Russian conductor after he had achieved widespread fame in Europe as founder and leader of the post-war "Concerts Koussevitzky" in Paris. He also brought the reputation of being the only living virtuoso on the double bass, from which lumbering instrument he coaxes a songfulness, a dignity and grace that no one had dreamt it could possess.

Those desiring to attend the concert of the Boston orchestra or the other five concerts to be given in Schenectady and Albany must join the association before 10 o'clock tonight when books will be closed for the present season. Memberships may be procured at headquarters at the Schenectady Conservatory of Music, 208 State street.

N. Y. TELEGRAPH

SEP 23 1933

Music

by **Larry Lipskin**

Serge Koussevitzky, back in Boston for the new season, reiterates that "England is now having a musical renaissance." Need we add that the Boston Symphony does not require one?

THIS CLIPPING FROM
NEWARK, N. J.
NEWS

SEP 23 1933

Koussevitsky, Back from Europe, Tells of Plans for New Season

BOSTON (AP) — Serge Koussevitsky, conductor of the Boston Symphony Orchestra, although by no means a "Pollyanna" type, sees at least a small silver lining in the treatment that certain musicians have had at the hands of Hitler.

Really there were two "linings," as Dr. Koussevitsky turned the matter over in his mind on his return from his usual Summer in Europe. One is French and the other American.

"Paris is full of exiled German musicians of the first rank," said Dr. Koussevitsky. "And Paris is France, musically as well as politically."

The second silver lining is that Arnold Schoenberg, famous modernist composer and a Hitler "exile," is to come to Boston to live and teach.

After digesting the news, Dr. Koussevitsky arrived at the conclusion that he most likely would ask Schoenberg to conduct the Boston Orchestra in a program of his own works—some of which have caused riotous scenes in foreign concert halls when first presented, particularly a set of variations for orchestra in which the theme reads the same backward as forward.

The Boston Orchestra, under Koussevitsky one of the most receptive in the world to new music by younger composers, will continue its established course, Dr. Koussevitsky declares.

Among the Americans to be represented on this Winter's program are Nicolai Berezowsky, whose fantasy for two pianos and orchestra was played last Winter in New York and this Summer at the Lewisohn Stadium concerts; Aaron Copland, Roy Harris and Emerson Whithorne. Mr. Berezowsky's third symphony is to be played in Boston.

Dr. Koussevitsky conducted only in London this Summer, and as a result of his London stay has brought back with him works by Vaughan Williams, William Walton and Arnold Bax for use this Winter. Some other distinguished foreign composers, who will furnish new works for the Boston season are Zoltan Kodaly, Alfredo Casella, Arthur Lourie, Igor Markevitch, Igor Stravinsky, Serge Prokofieff and Filip Lazar.

The conductor was asked whom he placed at the head of the list of modern composers.

"Schoenberg, Stravinsky and Hindemith," he replied promptly. "Prokofieff is a very fine musician too, but I am Russian and if I add him to the list people will say 'Oh, yes, but that is just national feeling!'"

Music-Memoranda

Dr. Koussevitzky Returns

RETURNING this week from his summer in Europe, Dr. Koussevitzky has made known the program for the first pair of concerts of the coming season, on Friday afternoon and Saturday evening, Oct. 6 and 7. It will be as follows: Beethoven's Overture to Leonore, No. 3; Brahms's Third Symphony in F Major; Debussy's Nocturnes, "Clouds" and "Festivals"; Scriabin's "Poem of Ecstasy."

Contrary to his custom of previous years, Dr. Koussevitzky did not discuss in detail his plans for the coming season. In general, however, he has let it be known that he intends to include in his programs such music of importance and interest as has been composed within the past year, though without specifying the names of the composers. When he was informed in New York that Schönberg will be in Boston during the winter he expressed a desire to have the composer conduct some of his music at Symphony Hall.

Concerning Schönberg

Though the date of arrival of Schönberg in Boston is still uncertain—sometime in October is still the best information available—the fact that he is coming to teach has been a topic of general discussion not only here but in New York. Says the Times in the course of a lengthy article:

"Germany's loss is this country's gain. Arnold Schönberg has agreed to come to Boston next month to teach harmony

Continued on Following Page

DR. KOUSSEVITZKY'S 10TH SEASON

ON FRIDAY AFTERNOON, OCTOBER 6, the BOSTON SYMPHONY ORCHESTRA, Dr. Serge Koussevitzky, Conductor, will open its tenth season under Dr. Serge Koussevitzky's direction.

During the season of 30 weeks, the Orchestra will give in Symphony Hall two series of 24 concerts each, and two series of 6 concerts each.

THE 24 PAIRS of Friday afternoon and Saturday evening concerts extend from October through April, with approximately three concerts a month for each series. They embrace the entire season's repertory, an impressive list of great music, with occasional soloists and other features.

THE SHORTER SERIES of 6 Monday evening and 6 Tuesday afternoon concerts are arranged to occur in different weeks, averaging one concert a month for each series. Dr. Koussevitzky will choose for each series accepted masterpieces of orchestral music.

SEASON TICKETS are now on sale at the subscription office, Symphony Hall.

PROVIDENCE, R. I.
BULLETIN

23 1933

SEEING AND HEARING

The question is—and it has been stirring up the readers of the London Times for over a month—whether seeing musicians perform enhances their music. Does seeing Kreisler add to the musical value of his playing? Does seeing the Boston Symphony Orchestra, including Dr. Koussevitzky, add anything musically to Beethoven's Fifth Symphony? We're inclined to think that it doesn't.

Not that the sight of an orchestra, or a soloist, or a male choir doesn't add something of a different nature. To watch Kreisler bow is to make an agreeable association between grace and ease of movement and beauty of tone. And to watch an orchestra perform a great symphony is, as Dr. Savill says, to appreciate the intensive work, sensitive feeling and self-forgetfulness entailed in its production.

But that isn't music, no more than an ebony instrument with ivory keys, or a string of black notes, or a golden trumpet, or a slim soloist in white satin is music. These may help to round out a conception, but they are externals. They are externals which only too often get in the way of pure music—lead to overemphasis of craftsmanship and style. Personally, we could do without the sight of Paderewski whamming the ivory and shaking his mane, or even of Dr. Koussevitzky, with all due respect for him as a musician—clutching a handful of nothing.

Music is for the ear alone, "that most discriminating of all the sense organs." Only when we have learned to hear it disembodied of its material trappings will we come to understand it properly. And this, happily, the radio will teach us to do as it grows more and more perfect in its power of reproduction.

BALTIMORE, MD.
AMERICAN

SEP 24 1933

Boxholders At Concerts Announced

With the return to town after summer vacations society again begins to plan for winter amusement, the concerts that are given by the various visiting orchestras, as well as the Baltimore Symphony Orchestra, forming an important part of the season's entertainment.

Time was when symphony concerts in our fair city were rather neglected by the socially prominent, but that day is happily past, and milady would as soon consider absenting herself from the Lyric on the night that the stage is occupied by one of the nationally known orchestras, as she would think of staying away from the first Bachelors' Cotillon.

Symphony Boxholders

Among the boxholders for the Philadelphia Symphony series, opening October 18, are Mr. and Mrs. Bruce Cotten, Mr. and Mrs. William Keyser, Mr. and Mrs. Richard N. Jackson, Mr. and Mrs. Felix R. Sullivan, Jr., Mr. and Mrs. Robert Bell Deford, Mr. and Mrs. Ral Parr, Mrs. Van Lear Black, Mrs. Eugene Levering, Mr. and Mrs. Daniel R. Randall, Mr. and Mrs. W. W. Abell, Mrs. Gustavus Ober, Jr., Mrs. P. Lea Thom, Mrs. George Huntington Williams, Dr. Thomas L. Shearer and Mr. and Mrs. Samuel C. Rowland.

For the National Symphony concerts, the first of which will be November 8, a partial list of boxholders includes Mr. and Mrs. Cotten, Mr. and Mrs. Jack Symington, Mrs. Frank S. Hambleton, Mr. and Mrs. Jack Sloan, Dr. and Mrs. Kemp Malone, Mr. and Mrs. John Cyrus Distler, Jr., as well as a number of those listed for the Philadelphia Symphonies.

Other Days Recalled

The Boston Symphony concerts, beginning November 14, recall the days when Mrs. Henry Barton Jacobs always occupied the fourth box on the left, her wonderful pearls and diamond tiara the cynosure of all eyes. Opposite her was the late Mrs. H. Irvin Keyser and her daughter, Mrs. DeCourcy Wright Thom, while other boxes were occupied by such well-known social leaders of the past as Mrs. James Swan Frick, Mrs. William Graham Bowdoin and Mrs. John Gill.

The young people of the present day show much greater fondness for good music than the youth of yore, and at several, if not all, of the season's symphonies one will see in the audience Dr. Hugh Young's three daughters, Mrs. William F. Rienhoff, Jr., Mrs. Bennett Crain and Miss Elizabeth C. Young; Miss Virginia Barrett, Miss Cary Mason, Miss Margaret W. Whitehead and her younger sister, Miss Joan Whitehead; Miss Hannah Steuart Taylor, Miss Peggy Stewart, Miss Gladys Wight, Mrs. W. W. Lanahan, Mrs. C. Willing Browne, Jr., Mrs. Charles Carroll, Jr., with her sisters-in-law, Miss Mary Lee Carroll and Miss Helen M. Carroll, Miss Patti Edmonston, Miss Anne Gordon Boyce, Miss Mary Clare Cottman and dozens of others.

DAVENPORT, IOWA
Democrat & Leader

SEP 24 1933

For the first time in more than 10 years, the Boston Symphony orchestra, under the direction of Serge Koussevitzky, will give a series of concerts in Washington and Baltimore during the coming season. The schedule includes a visit to A Century of Progress in Chicago where they will give a concert on Oct. 23. This will be the only great symphony orchestra to visit Chicago during the fair. The tour will also include Buffalo, N. Y.; Ann Arbor, Mich.; Columbus and Dayton, Ohio; Pittsburgh and Schenectady. The season in Boston opens Oct. 6 and M. Koussevitzky is expected to arrive home from Europe Sept. 30.

WASHINGTON, D. C.
STAR

SEP 24 1933

Boston Orchestra Coming

THE first definite announcement that the Boston Symphony Orchestra would give a series of three matinee concerts in Washington at Constitution Hall during the coming 1933-4 music season was made recently by Mrs. Dorothy Hodgkin Dorsey, Washington representative of the Boston Symphony, who will locally sponsor the three appearances of the orchestra, on Wednesday, November 15, 1933; Tuesday, January 30, and Wednesday, April 4, 1934, all at 4:40 o'clock.

Early last May tentative plans for a local Boston Symphony series were announced by Mrs. Dorsey. The Boston Symphony management, it was stated, was desirous of coming to Washington this season, if possible, but it was made clear that the orchestra's plans in this respect would wholly depend upon the degree of enthusiasm manifested by Washingotn music lovers, as reflected in the season subscription sale.

Up to the present time the orchestra's management has held all Washington arrangements to be merely tentative, but in making definite announcement of the prospective series, Mrs. Dorsey indicated that the desire of local concertgoers for a Boston Symphony series has been manifested in unmistakable fashion, with no less than 35 out of a total of 52 available boxes being already reserved for the season.

All Washington concerts in the Boston Symphony 1933-4 series will be conducted by Dr. Koussevitzky personally, it is said. Dr. Koussevitzky is at present on the ocean, being due to arrive at New York on Wednesday, from whence he will go at once to Boston to make plans for the opening of the fifty-third season of the Boston Symphony at Symphony Hall, Boston, on October 6. This will be Koussevitzky's tenth season at the helm in Boston.

Mrs. Dorsey's announcement of a Boston Symphony series definitely brings to a total of 14 the number of concerts to be presented under her auspices locally during her first season as an impresario. In addition to the Boston Symphony series, she is sponsoring a Tuesday afternoon series of five concerts, including such artists as Lily Pons, Kreisler, Rachmaninoff, Schipa, Lotte Lehmann and Heinrich Schlusnus, the last two in joint recital. Mrs. Dorsey is also presenting at Constitution Hall a Sunday afternoon series, with artists like Tibbett, Iturbi, Heifetz, Cossacks, the Vienna Saengerknaben and Mme. Jeritza on the roster.

The Boston Symphony Orchestra has been visiting Washington with regularity ever since 1886. Every one of the Boston Orchestra's great conductors except its first, Sir George Henschel, have been seen here in action. For many years an annual season of five concerts was given in Washington, but for the past 12 years it has been possible to give single concerts only, if one excepts the momentous 50th anniversary Beethoven festival that the orchestra gave here at Constitution Hall December 2, 3, 5 and 6, 1930—its first appearance in Constitution Hall.

The orchestra's three appearances in Washington this coming season will constitute Southern extensions of three of its five annual visits to New York. With the exception of its brief tour of Western cities in October, the Washington visits of the Boston Symphony will mark the orchestra's longest trips this season. The personnel of 110 musicians, Dr. Koussevitzky and managerial staff will travel to Washington by special train. It is understood a Baltimore series is also being planned for this season.

New York Herald-Tribu

SEP 24 1933

ORCHI

On Friday afternoon, October 6, in Symphony Hall, the Boston Symphony Orchestra will begin its fifty-third home season and its tenth under the direction of Serge Koussevitzky, who announces for his opening program Beethoven's third "Leonore" overture, Brahm's third symphony, Debussy's "Nuages" and "Fetes" and Scriabin's "Le Poeme de l'Extase." The Boston concerts in a season which, like that of the Philharmonic-Symphony, extends over thirty weeks, include the usual twenty-four pairs of Friday afternoon and Saturday evening concerts, six concerts each on Monday evenings and Tuesday afternoons, and two for the benefit of the pension fund. Eight concerts will be given in the neighboring city of Cambridge and forty outside the Boston district, including the usual five evening and five Saturday afternoon concerts here at Carnegie Hall. At the Brooklyn Academy of Music will be the usual subscription series of five evening concerts, and one on February 28, in Olin Downes's "Enjoyment of Music" series.

During a tour to the mid-West, the orchestra will play in Chicago at Orchestra Hall on October 23, being the only out of town orchestra to play there during the Exposition. On this tour Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady will also be visited. The Boston Symphony will return to Baltimore and Washington, where it has not played for three or four years, for three concerts each. In New England it will be heard in Providence, New Haven, Worcester, Northampton and Hartford.

* * *

HARTFORD, CONN.
COURANT

SEP 24 1933

Sharps a

By PIERR

Already the posters announcing coming concerts stare at one from Carnegie Hall three-sheet boards. Pausing to read you are told that the Philharmonic-Symphony is to have Toscanini, Bruno Walter, and Hans Lange for conductors; that the visiting Philadelphia Orchestra presents its own Leopold Stokowski, Issay Dobrowen, and Eugene Ormandy and that no conductor save Serge Koussevitzky will wave an authoritative stick over the Boston Symphony.

BUFFALO, N. Y.
TIMES

SEP 24 1933

By MARY M. HOWARD

OCT. 6 the Boston Symphony orchestra under Serge Koussevitzky opens its 53d season, which will include 110 concerts. One of them, fortunately for Buffalo, will be given in Elmwood Music hall on Sunday, Oct. 22, at 4 p. m., under the local management of Marian de Forest. The orchestra plays the next day in Chicago, and its western tour will include also appearances in Ann Arbor, Dayton, Columbus, Pittsburg and Schenectady. The usual concerts in New York, Brooklyn and Providence will take place, as well as single engagements in several New England cities. Koussevitzky returned from a summer in Europe last Wednesday.

* * *

PITTSBURGH, PA.
SUN-TELEGRAPH

SEP 24 1933

Boston Symphony To Open Season Here

A notably extended schedule is announced for the fifty-third season of the Boston Symphony Orchestra which is to open in Symphony Hall, Boston, on October 6. The orchestra will perform in Chicago on October 23, being the only orchestra to visit that city during the exposition. The western tour will include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady.

The season will mark Serge Koussevitzky's tenth year in America as the orchestra's conductor. He returned from Europe on the Ille de France last week, and rehearsals are now in progress in Boston. The symphony season in Pittsburgh will be opened by the Boston Symphony Orchestra at Syria Mosque on Friday evening, October 27.

BUFFALO, N. Y.
COURIER EXPRESS

SEP 24 1933

Musical Treat

Serge Koussevitzky, dazzling conductor of the Boston Symphony Orchestra, returned to America last week from a summer abroad and immediately went to Boston, where rehearsals already have started for the orchestra's 53d season, which will, happily for Buffalo, include a concert in the Elmwood Music Hall on Sunday afternoon, October 22d, at 4 o'clock.

This will be Dr. Koussevitzky's tenth season in America. Since 1924, when this vivid figure among European conductors took over the direction of this world-famous orchestra, he has brought it to a new and surpassing fame. The Boston orchestra comes to Buffalo under the local management of Marian de Forest.

* * *

NEW YORK MIRROR

SEP 25 1933

MUSIC

By JULIAN SEAMAN

Serge Koussevitzky, arriving in New York last Tuesday in readiness to open his tenth season as conductor of the Boston Symphony Orchestra in Boston Oct. 6, revealed notable plans for this, the 53rd season of the orchestra.

The series of ten concerts in Carnegie Hall will open on Thursday evening, Nov. 16, and Saturday afternoon, Nov. 18. The remaining dates are: Jan. 4-6, Feb. 2-3, March 1-3 and April 5-7.

Dr. Koussevitzky has spent considerable part of his European summer in the study of new music, and, although he did not reveal the names of the composers, he stated that whatever music of true importance and interest has been composed within the last year will have a place upon the coming program. Some exceptionally fine scores by American composers are among these.

The conductor has spent the latter part of the summer in rest and recreation at Aix-les-Bains, France. The month of May he spent in London where he said he greatly enjoyed his experience as guest conductor of the Music Festival by the B. B. C. Orchestra. The conductor spoke enthusiastically of the orchestras in London.

"England is now having a musical renaissance," he said. "The musical creative activity there at this moment shows a distinction and in particular a mastery of form which puts England in the vanguard of musical Europe."

* * *

Miss Rhea Silberta, composer

BALTIMORE, MD.
EVENING SUN

SEP 25 1933

The Rolling Road

WE would not be at all surprised to hear of a popular movement on the part of the 800 boys and girls of School 13, who are to have their teeth filled, pulled, cleaned, crowned and straightened, to get the number changed to 12½.

—o—

"In our day, music pursued to sheer perfection of expression is the more cherishable because it is so rare. It has long been so with the Boston Symphony Orchestra."—*From a Prospectus of the Orchestra Announcing the New Season.*

Well, just keep on practicing.

—o—

JOURNAL
Hingham, Mass.

SEP 29 1933

BOSTON SYMPHONY ORCHESTRA TO VISIT CHICAGO

Extended Schedule Includes New Series in Nation's Capital

Koussevitzky to Open His Tenth Season

The Boston Symphony Orchestra, which is to open its tenth season under Koussevitzky on October 6th, will visit Chicago in the last week of the Exposition, according to a recent decision of the Trustees. This concert, on October 23, will be part of a western tour. For the first time in a dozen years, the Orchestra will give series in the nation's capital, and in Baltimore.

The usual visits to New York and other cities, together with the usual Boston series of 24 Friday afternoon, 24 Saturday evening, and shorter series of 6 Monday evening and 6 Tuesday afternoon concerts, will bring the season's schedule to 110 concerts.

Dr. Serge Koussevitzky arrives from Europe, Wednesday, September 20th, on the Ile de France. Announcement of notable features for the anniversary season of the famous leader is expected on his arrival.

BUFFALO, N. Y.
NEWS

SEP 30 1933

NEXT Friday in Symphony hall, Boston, the Boston Symphony orchestra will open its 53d season, which will be the 10th of Koussevitzky in America. The program will include Beethoven's Third Leonore overture; Brahms' Third Symphony, Debussy's nocturnes "Clouds and Festivals," and Scriabin's "Poem of Ecstasy."

The illustrious personnel of 110 remains virtually unchanged as it has stood for a number of seasons past. Dr. Koussevitzky, having returned from a summer in Europe, announces that all of the new music of true importance and interest composed within the last year will be included in the season's programs.

The orchestra comes to Buffalo Sunday afternoon, Oct. 22d, at 4 o'clock, under the local management of Marian de Forest, with the cooperation of the Buffalo Musical foundation, of which she is the secretary-manager.

Symphony Season to Open Friday

Next Friday afternoon at 2:30 and Saturday evening at 8:15 in Symphony hall, the Boston Symphony Orchestra will open its 53d season which is the 10th under the conductorship of Dr. Serge Koussevitzky.

The Cambridge series will open on Thursday evening, Oct. 12, at Sanders Theatre; the Tuesday afternoon series in Symphony hall on Oct. 31, and the Monday evening series on Nov. 6.

Dr. Koussevitzky will present the following program for the opening pair of concerts next week: Beethoven's Third Leonore Overture; Brahms' Third Symphony; Debussy's Nocturnes "Clouds" and "Festivals," and Scriabin's "Poem of Ecstasy."

6

New Courses, Old Standards, Lively Season

Symphony Concerts, '33-'34, As Dr. Koussevitzky Outlines Them

Trans Sept. 30

EVIDENTLY—on this Friday afternoon—the New England summer of sultry heat is still at height. Experience teaches that it will continue, intermittently, well into December. Through no more than five months of a year does Boston escape its moist embraces; then do the work and take the pleasures of civilized living in a temperate climate. Nevertheless, custom ordains that concerts shall be resumed at the beginning of October, and resumed they are, however much a wicker chair in the garden is preferable to the plush and leather of Symphony Hall. In point of fact on Friday afternoon and Saturday evening next the Symphony Orchestra will begin its fifty-third season; while the conductor, Dr. Koussevitzky, will enter his tenth year in that post. The usual audiences will not be lacking; the usual rites will be observed. "Plus ça change, plus c'est la même chose"; yet each summer with a perceptible freshness and cheer—the more if the participant, like most around him, has abstained these four months from the hearing of symphonic music.

One of those rites prescribes for the first pair of concerts a program of established numbers—"acknowledged classics," as the phrase goes, with one or two masterpieces among them. Hence Beethoven's third "Leonora" overture, which Dr. Koussevitzky was slow to undertake during his first years in Boston; Brahms's Third Symphony, in F major, omitted from the centenary festival last spring; the two Nocturnes of Debussy, "Clouds" and "Fêtes." (The third, "Sirens," with a humming choir of women's voices, has not been heard of late at Symphony Hall, though singers from Radcliffe once had it ready for performance.) To end, Skriabin's "Poem of Ecstasy." It was final item in the conductor's first program of his first year in Boston. Now it is final item, again, in the first program of his tenth.

There are few changes in the personnel of the orchestra or in the schedule of concerts. Two secondary horn-players have left their chairs and the conductor is now choosing successors. One of the tuba-players, Mr. Sidow, also withdraws, and a newcomer will sit in his place. Otherwise the orchestra—string choir, wind choir, brass choir and percussion—remains the orchestra that Dr. Koussevitzky restored to prestige and has since maintained in his own image. Between the beginning of October, 1933, and the end of April, 1934, it will be heard in 110 concerts, six or seven more than of late has been annual custom. Other cities than Boston profit by this increase: Three concerts, instead of one, to Baltimore and Washington respectively; seven, instead of six, concerts on the journey westward from Oct. 22 through Oct. 28—Buffalo, Chicago, Ann Arbor, Dayton, Columbus, Schenectady; an additional concert in Brooklyn, now visited by no other major orchestra. Otherwise the usual series in New York and in Providence; the usual visits to college towns in New England. The concert in Chicago will contribute incidentally to the current Fair; but Orchestra Hall in the city, and not an Exhibition Building in the park, will house it. Only once before, in Dr. Koussevitzky's term, has the orchestra revisited Chicago.

At home there is no change in the usual calendar: twenty-four concerts on Friday afternoons, save one on Thursday to avoid the church fast of Good Friday; twenty-four on Saturday evenings, both series undisturbed by Christmas or New Year's; six on Monday evenings; six more on Tuesday afternoons in the usual progress, from the ancients to the moderns; two on Sundays, for the Pension Fund of the orchestra; nine for the University public in Cambridge. To the ancient and honorable "subscription series" of Friday and Saturday, the response of the public is excellent. Only scattered seats remain untaken for the afternoon concerts; more are available at various prices for the evening concerts. Thus early the renewals and the sales for the two short series promise well; while Cambridge remains a model of fidelity with an open purse. All this is not to say that the Boston Orchestra has escaped diminished patronage and revenue in these difficult times. It has, however, suffered less under them than any other major orchestra in America. Current stresses have not lessened its range or lowered its standards. Its prestige holds firm. There have been economies, but economies that impair nothing essential to scope and quality. Hence balance-sheets that invite no wringing of hands in public, no outcry in pained voices. Bostonians still spend for their orchestra.

Dr. Koussevitzky returns, stimulated by the response to his festival concerts in London last spring, refreshed by a long stay through the summer at Aix-les-Bains. Though for the moment a passing cold hampers him, he is resuming work in high health and spirits; in every readiness, when he begins rehearsals next Monday, for an exacting season. For the while, however, he plans it tentatively rather than explicitly, knowing out of annual experience the changes of circumstance and purpose that seven months of concerts bring. He has in mind, for example, a Chaikovsky Festival to close this fifty-third year of the orchestra, as a Brahms Festival served last April. The programs would include not only the familiar symphonies and fantasias, but less familiar chamber-music and songs, along with considerable excerpts from Chaikovsky's operas, unknown, outside a few isolated airs, to American audiences.

The conductor is also considering eagerly an adventure into Wagner in the concert-hall, such as he used to make in Russia. His present choice is the First Act of "Die Walküre," requiring but three voices—Siegmund's, Sieglinde's and Hunding's; little dependent on visual impressions; leaving much to the orchestra. In mind also is a performance of the choral scene from Musorgsky's opera, "Khovantschina," in which the priest and prophet of the Old Believers goes to the stake amid the hymns of his devoted following. So would Dr. Koussevitzky repair, as much as possible in the concert hall, the present loss to Boston of opera. So also would he remind his audiences that there are operas, no less than symphonies, to which an orchestra and a conductor of the first rank are essential.

For other choral pieces, a repetition of Bach's Mass in B minor, with the Cambridge choirs, may be counted as certainty—at the spring concert for the Pension Fund. Walton's "Belshazzar's Feast" from last season might well be repeated for its graphic power. A revival of Stravinsky's "Oedipus Rex" has long haunted Dr. Koussevitzky; but the present Harvard Glee Club, for chorus, would approach it as new and difficult music; therefore with hardly time to make ready. For similar exigencies in choral preparation Berlioz's "Damnation of Faust" has again receded into an indefinite future.

On the symphonic side Dr. Koussevitzky already has in hand a manuscript Symphony from Roy Harris, none of whose music in the larger forms, and little in the smaller, has yet been heard in Boston. Even so, he is distinctive figure among the younger American composers now translating promise into performance. The West, to its advantage knows him better than the East. . . . Mr Copland has also handed to the conductor a Suite for Orchestra to be played in the course of the season. In Boston, Mr Copland has long been embattled composer. Friends and foes may gird themselves accordingly. . . . Emerson Whithorne has also laid a manuscript on the conductor's table, of which he thinks well. Still another comes from Mr Berezovsky, the young Russian settled in New York, whose abilities Dr. Koussevitzky has already fostered.

The newer Europeans will not lack aid and comfort. Those that sneered last April at Mr. Markevitch's "Rebus" will be bidden to another piece from his hands. . . . Mr. Lazar, who has fared better with the "conservative" public, has confided a new piece to Dr. Koussevitzky. . . . Two symphonies from riper hands will also be heard for the first times in Boston—the Third of Prokofiev, variously judged elsewhere; the third of Bax, well liked and frequently played in England. . . . For the elder and established composers Dr. Koussevitzky's choosing eye turns back to Vaughan Williams's "London Symphony," unheard at Symphony Hall since Mr. Monteux's day; to Ravel's Piano-Concerto, rather lost in the shuffle at the end of the season of 1930-31, well deserving repetition at Mr. Sanromá's hands. In the alternation of Mahler and Bruckner, it is Mahler's inning, probably with the Ninth Symphony, first heard, impressively, two years ago. . . . Once more the Eighth Symphony of Sibelius awaits the composer's final touches.

As for "personalities"—the all-pervading conductor's aside—Mr. Artur Schnabel, the pianist par excellence of the classic masters, may be expected early in the season. His undimmed prowess in the first Brahms Festival will light his way. . . . Later comes Mr. Kochansky, the violinist, in the concerto that another Pole, Szymanovski, composed for him. Later still, in all probability, Egon Petri, the pianist of Lisztian descent, whom Boston musicians have wished to hear; while Symphony Hall rather strangely overlooked him. And at a pair of concerts in January, while Dr. Koussevitzky is absent, who is so likely to be guest-composer and guest-conductor as Schönberg, if then he is settled in Boston? He is an able conductor. As the public of Symphony Hall has discovered from Dr. Koussevitzky he excels in arrangements from the ancient masters. (The newest comes from Handel.) In the long line of his orchestral works Boston has heard only the early piece for strings, "Verklärte Nacht" and the "Five Pieces" that drew protest in Dr. Muck's day. For all the scandal they then provoked, they are now but milk for babes beside the recent Variations and Music for a Film. Fortunately, it is the way of the public "of these concerts" to smile upon a composer in presence, though it writhe under the work of his hands. Moreover, Schönberg now addresses the mind and not the passions.

H. T. P.

Music-Memoranda

THE program for the first pair of concerts at Symphony Hall, next Friday afternoon and Saturday evening, will be, as previously announced: Beethoven's Third Leonora Overture; Brahms's Third Symphony; Debussy's Nocturnes, "Clouds" and "Festivals," and Scriabin's "Poem of Ecstasy." . . . The first of the Cambridge series of concerts will be given on Thursday evening, Oct. 12. The Tuesday afternoon series at Symphony Hall starts on Oct. 31, and the Monday evening series on Nov. 6.

The first of the Sunday afternoon concerts at Symphony Hall will be given by the Don Cossack Chorus on Oct. 22. Fritz Kreisler will make his first Bostonian appearance of the season in the Sunday afternoon series on Nov. 5.

The first of the free concerts this season in the Lecture Hall of the Public Library is scheduled for tomorrow evening, and will be given by Myrtle Jordan, pianist. . . . The usual lectures on the programs of the Symphony Orchestra will start Thursday afternoon. There will also be a course at the same place on "Music Appreciation" on Tuesday evenings at 6.20, conducted by Alfred H. Meyer.

The annual Worcester Music Festival will begin Monday and will continue through next Saturday evening, instead of concluding as in previous years on Friday. The most interesting event scheduled is the concert of the final evening, when the Juillard School of Music will give "The Secret Marriage," Cimarosa's opera buffa that was heard in the festival at the Library of Congress in Washington last spring.

NEW HAVEN, CONN.
JOURNAL-COURIER

SEP 30 1933

The Woolsey Concert Series.

YOUR true New Havenite neither boasts nor hopes, merely states a fact when he remarks that his city's cultural facilities equal those of all and surpass those of the majority of comparable municipalities. Each fall brings the recurrent yet ever stronger evidence of the Woolsey Hall Concert Series prospectus. Each fall brings the prediction that the high standard of the preceding season will not only be maintained but exceeded. And each winter brings proof that the prediction was authentic. The announcement of the 1933-1934 schedule stimulates the usual prophecy. The record number of six major events established last season has been duplicated; and the list as a whole sums an admirably inclusive and neatly balanced musical treat.

The symphony is the summit of musical endeavor. New Haven will play host and appreciative audience to the Boston Symphony Orchestra twice during the winter, near the start and at the close of the season. This is the first time such a dual arrangement has been made here; but past enthusiasm over the superb combination of Dr. Serge Koussevitsky and his mighty orchestra indicates that two appearances will not satiate New Haven ears. The individual artists are as pre-eminent in their fields as is the Boston Symphony in its. Fritz Kreisler, who has played before local audiences on more than one occasion but never before in the Woolsey Series, will begin the schedule early in November. The very fact of his acceptance is a guarantee of New Haven's reputation. For Mr. Kreisler, recognized as the world's foremost violinist, has long been accustomed to engage only for concerts which assure him a capacity audience. Lawrence Tibbett, whose initial New Haven concert three years ago was besieged by an overflowing crowd, will follow the Boston Symphony in December. Sound pictures, radio broadcasts, operatic performances culminating with "Emperor Jones" last spring, have increased his already amazing following.

The remaining two concerts are the most interesting in prospect. For the first time the Series brings a two-piano presentation with two artists each of whom alone would have been an acquisition to the schedule. Harold Bauer, Bach player extraordinary, will combine with Ossip Gabrilowitsch, whose excursions into the orchestra directorial field have not dulled his technical and tone brilliance. The final individual performance before the concluding Boston Symphony concert, will be given by Lotte Lehmann, leading soprano of the Vienna Staatsoper. Her original and authoritative interpretations of native lieder rank her among the greatest singers of Europe. This season she makes her Metropolitan debut, but has arranged for several individual recitals. New Haven's fortune in acquiring one of these adds the final fillip to an excellent program.

CHICAGO TRIBUNE

OCT 1 - 1933

Philip Hale, veteran dramatic and musical critic of the Boston Herald and author of the best set of program notes in America, those of the Boston Symphony orchestra, is, together with Mrs. Hale, paying a visit to Chicago. Mr. and Mrs. Hale will be the guests of Mr. and Mrs. Winfield S. Brainerd, 612 Deming place.

CHICAGO TRIBUNE

OCT 1 - 1933

Adding to the list of major future events, the Boston Symphony orchestra, directed by Serge Koussevitsky, will come to Orchestra hall for a concert on the evening of Monday, Oct. 23. The program has not as yet been received.

DAYTON, O.
JOURNAL

OCT 1 - 1933

This week marks the opening of "big" music in New York's 1933-34 season . . . with the Philharmonic - Symphony, Bruno Walter conducting. Right on the heels of this concert will come "openings" by the Boston Symphony and the Philadelphia orchestra.

NEW HAVEN, CONN.
REGISTER

OCT 1 - 1933

MUCH INTEREST IN WOOLSEY SERIES

That New Haven and its environs are becoming more and more musical-minded is indicated by the interest in the Woolsey Hall Concert Series for the coming series.

The list of events scheduled is an impressive one. Six in number, each is of such merit as to attract a host of auditors. Fritz Kreisler, world's greatest violinist, will open the series on November 2, to be followed on November 13 by the Boston Symphony Orchestra's first appearance of the season. Then comes Lawrence Tibbett, baritone of the Metropolitan on December 13, with next in order Harold Bauer and Ossip Gabrilowitsch in a two-piano recital. The date of the latter event, one of the real novelties of the series, is January 11.

Lotte Lehmann, Austrian soprano and the finest lieder singer America has heard in years, will on February 13 mark the fifth offering of the season's program, which will conclude on February 27 with the second visit of the Boston Symphony Orchestra. Dr. Serge Koussevitzky is to conduct both of the orchestral concerts, with the full personnel of 110 men taking part.

NEWPORT, R. I.
HERALD

OCT 2 - 1933

Boston Symphony Season

The Boston Symphony orchestra is beginning its fifty-third season with its first concert on Oct. 6th, under the direction of Serge Koussevitsky's leadership and he has just returned from a summer abroad and has with him a collection of new music by outstanding foreign composers.

This year the orchestra will visit Chicago on Oct, 23 and its western tour will include Ann Arbor, Buffalo, Dayton, Columbus, Pittsburgh and Schenectady. A new series in Washington and Baltimore will be inaugurated and the number of concerts scheduled will total 110. . . .

CLEVELAND, OHIO
PLAIN DEALER

OCT 1 - 1933

Boston Symphony Makes Visit to Cambridge Springs

CAMBRIDGE SPRINGS, Pa., Sept. 30.—(Spl.)—The Boston Symphony Orchestra, some twenty in number, arrived at the Hotel Bartlett this week in a special bus. While here they visited Edinboro State Teachers College six miles from the Springs, and presented a concert in the auditorium of the school.

Clevelanders registered at the Hotel Bartlett during the past week include:

William P. West and guests, Edward Stage, jr., Mr. and Mrs. Allen Clark, C. P. Kennedy, Lola Phillips, R. A. Gandereer, M. Laforon, M. Valerio, Gaston Eleus, Max Polster, Max Kunze, J. Reichmern, B. Fiedler.

Clevelanders registered at the Hotel Riverside during the week were:

M. Alice Pollock, Mr. and Mrs. Anthony Reese, Thomas H Cullman and guests, E. T. Stainer and family, Mr. and Mrs. John M. Hancock, Mr. and Mrs. George F. Weston, C. A. Albers, Mr. and Mrs. Robert S. Milner, Dr. and Mrs. R. D. Urbohus, R. R. Weber, Sarah J. Reddy, Eva Harpert, R. F. Edgar, Harry W. Dunlap, Mrs. George F. Felger, Mr. and Mrs. R. G. Phillips, Col. and Mrs. W. R. Dunlop, Mr. and Mrs. H. W. Lees, Mr. and Mrs. L. J. Stephcys, Mrs. J. Kennedy Irwin, Annie Thomas Talbott, Gertrude Giese, Florence I. Reddy, Mrs. L. D. Fletcher, Mr. and Mrs. J. H. Burton and children,

---

LOWELL, MASS.
TELEGRAM

OCT 1 1933

citizens.

BOSTON SYMPHONY TO VISIT CHICAGO

Extended Schedule Includes New Series in National's Capital—Koussevitzky to Open His Tenth Season.

The Boston Symphony orchestra, which is to open its tenth season under Koussevitzky on October 6th, will visit Chicago in the last week of the exposition, according to a recent decision of the trustees. This concert, on October 23, will be part of a western tour. For the first time in a dozen years, the orchestra will give series in the nation's capital, and in Baltimore.

The usual visits to New York and other cities, together with the usual Boston series of 24 Friday afternoon, 24 Saturday evening, and shorter series of 6 Monday evening and 6 Tuesday afternoon concerts, will bring the season's schedule to 110 concerts.

Dr. Serge Koussevitzky arrived from Europe, Wednesday, September 20th, on the Ile de France. Announcement of notable features for the anniversary season of the famous leader will soon be forthcoming.

QUINCY, MASS.
PATRIOT LEDGER

SEP 30 1933

Trio Opens Beralde Studio

A background of many years of teaching music, in its connection with theatre, church, and school, is the basis for the recently organized Beralde Studio, 12 Dimmock street, Suite 15. Instruction in violin, 'cello, voice, flute, trombone, and piano is offered by the four teachers of the studio with either class or private instruction optional.

Hildegard Berthold, teacher of 'cello and trombone, coached with the late Alvin Schroeder, solo 'cellist of the Boston Symphony orchestra. Previously she studied in the Leipzig Conservatory of Music, Germany, with Julius Klengel, and has taught since in public and private schools of Boston, Arlington, Dedham, Needham, and Quincy.

Mabel Keyes DeWolfe, violin teacher, studied with Walter Loud, well-known arranger and composer, and has had many years experience in private teaching. Agnes Ruggles Allen, vocal coach with the Beralde studio, is well known as organist and choir leader at the Bethany church.

Miss Marietta Canan, piano teacher, is a well-known concert artist, having spent 18 years in study. She has an experience of wide range, including radio broadcasting, theatrical appearances, and for several years and at present accompanist and soloist with Walter M. Smith, nationally known Quincy cornet soloist.

The Beralde group also includes the Beralde Ensemble, concert artists, playing weekly over WBZ, and offering their services for private and other appearances.

PROVIDENCE, R. I.
JOURNAL

OCT 1 - 1933

CHAPMAN CONTINUES SYMPHONY LECTURES

Dr. W. Louis Chapman will again lecture this season on the programs of the Boston Symphony Orchestra. Through the courtesy of the Providence Public Library, as in previous years, the lectures will be given in the children's room of the library on the Sunday prior to each concert, and are under the auspices of the Monday Morning Musical Club. They will be illustrated by music and are free to the public.

The library committee of the club is in charge of arrangements and numbers, Miss Sarah E. Wheelwright, chairman; Mrs. Ada Holding Miller, Miss Margaret Lally and Mrs. Mary Colt Gross, ex-officio.

◆ ◆ ◆

The Pawtucket Civic Music Association will open its membership for one week beginning Oct. 16. The books will be closed on Saturday night, the 21st. An invitation is extended to anyone wishing to take advantage of the opportunity to attend three concerts each in Pawtucket, Fall River and Newport, and four in New Bedford and Worcester during the coming winter. Applications for membership should be made to the treasurer, Ralph E. Kenyon, at the Pawtucket Institution for Savings, 255 Main street.

BOSTON SYMPHONY OPENS 53RD SEASON

Conducting the Boston Symphony Orchestra for his 10th season and marking the opening of the organization's 53rd year Dr. Serge Koussevitzky will present the following numbers announced for the initial Symphony Hall concert next Friday: Beethoven's Third "Leonore," Overture, Brahms's Third Symphony, Debussy's Nocturnes, "Clouds" and "Festivals," and Scriabin's "Poem of Ecstasy." The personnel remains virtually unchanged as it has stood for a number of years past.

A considerably extended schedule is announced for the organization this season. It will perform in Chicago Oct. 23, being the only orchestra to visit that city during the exposition. Other cities to be visited on the western tour include Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady.

For the first time in a dozen years the orchestra will give series in Washington and Baltimore. Series in New York, Brooklyn and this city (opening Dec. 5), and single appearances in Hartford, New Haven, Worcester and Northampton, will, with the Boston and Cambridge concerts, bring the total schedule to 110.

◆ ◆ ◆

Alice Bradlee Pooler, lyric soprano and costume recitalist, has returned from a series of engagements including appearances before the New England Conference of State Federations of Women's Clubs at Manchester, Vt., and the Maine Federation of Women's Clubs Conference at Poland Springs, Me. The accompanist was Louise B. K. Winsor.

LEWISTON, ME.
JOURNAL

SEP 27 1933

THE Musical World

Opera Concert Company Coming to Lewiston

Lovers of opera in Lewiston and Auburn are having their innings this season, it seems. Close upon the announcement of the Maine State Opera Company's presentation of "Carmen," in October comes the promise of an operatic concert by internationally-noted artists, the Cosmopolitan Opera Co. in November.

L. P. Gagne, Arthur Landry and Fernand Martin comprise the committee in charge of the concert which will be given in Lewiston City Hall. November 16 is the date set. The men of the committee have been actively concerned in the bringing of good music to the Twin Cities for the past few years. They are desirous of carrying on as well as possible the musical undertakings for the community in which the late Alphonse Cote was so keenly interested.

Lucien Beck, director of the Cosmopolitan Opera Co., announces the six artists whom he will bring here as follows

Lorette Athola, dramatic soprano, of the Montreal Opera Co.

Ann Chenee, concert pianist, of the Philadelphia Art club.

Renee Bruyn, cellist, of the Belgian Conservatory.

Lucette Meillord, violinist, of Paris Conservatory.

Pierre Scojean, tenor, from the Brussells Opera House.

Atelio Ruffo, baritone, of the Palermo Opera Association.

They will give two and one-half hours of vocal and instrumental music, solos, duets, trios, quartets and ensembles, a program of standard selections and popular operatic numbers.

The committee feel very fortunate in having secured Mme. Lorette Athola, the Canadian diva, popular not only in Canada and the United States but in many European cities as well. Madame Athola was born in Canada and began her musical studies in Montreal, at the age of 14 years. The beauty of her voice attracted musical people there to the extent that they decided to send her to study in Boston with the celebrated Ramon Blanchart of the Boston Opera Co. When she returned home for a vacation in 1927, she was selected from among 150 aspirants in the Dominion as the possessor of its finest voice and was sent to Paris to complete her vocal training under the masters there.

Mme. Athola appeared on the concert stage in Europe with success and in a recent tour of her native country has proved herself an artist of unusual gifts. She has a stage presence that commands admiration. She is an accomplished linquist, speaking fluently English, French, Italian and Spanish and she sings in German in addition to these languages. She is said to be one of that rare type of singers who endears herself both on and off the stage by her sweet and womanly qualities no less than by her beautiful voice.

Mme. Athola will be featured on the Lewiston program.

* * *

New England Conservatory Music Opens Auspiciously

With eight new members of its faculty of about 100 and with additions to its courses ranging from those leading to the degree "master of music" for advanced students of the collegiate department to classes in pianoforte and voice for children of the normal departments, the New England Conservatory of Music opened Sept. 20 for its 66th year in Boston and the 81st year since the establishment of the conservatory system of teaching at Fall River by Dr. Eben Tourjee, founder of the New England Conservatory.

The new faculty members are George Stewart McManus, instructor in ensemble, lately of the University of California; Georges Fourel of the viola section of the Boston Symphony Orchestra, appointed teacher of quartet classes at the Conservatory; Alfred Zighera, a Boston Symphony violoncellist, who will teach this instrument at the Conservatory; Abdon Laus, Boston Symphony bassoonist, who will instruct in saxophone, Manuel Valerio, newly chosen clarinetist at Symphony Hall and teacher of the clarinet classes at the Conservatory; Victor Polatschek, Symphony clarinetist, who will give private instruction at the Conservatory; Simone Lee, instructor in French language and literature; Maude M. Howes, instructor in high school music.

Of the older members of the faculty several spent the summer in Europe, among these Clement Lenom, of the solfeggio department, who each year renews his contacts with music in Paris, and Francis Findlay, head of the school music department, who has been observing music festivals and methods of conducting abroad. Under Louis Cornell as acting director several of the faculty members and junior teachers gave instruction during July and August at the Eastern Music Camp, Lake Messalonskee, Me.

Jesus Maria Sanroma, pianist of the Boston Symphony orchestra and very popular among the younger faculty members of the Conservatory, taught for a second summer at the University of Puerto Rico, of which island he is a native. He will be for a second time one of the major artists of the Worcester Music Festival, Oct. 2-7.

Clayton D. Gilbert, head of the dramatic department, spent August in visiting little theatres and summer stock companies, observing plays that might make good material for the forthcoming season at the Conservatory.

Teaching has been continuous at the New England Conservatory throughout the summer, as usual.

* * *

Portland's Municipal Music Mix-up

Portland's unpleasant municipal music situation is deplored by the musical people of surrounding towns who have much enjoyed and appreciated the benefits of Portland's municipal organ and annual series of concerts.

Since the abolishment of the music commission by unanimous vote of the City Council people are naturally wondering what the result will be and how the community music will be cared for. It seems obvious that the Council's repeal of the ordinance creating the commission was primarily to end the long dispute between Chairman Louis E. White and the Council, beginning with the disagreement over the municipal organist.

The Council promises that "the organ will continue to be maintained and that municipal music in Portland will not suffer despite the necessity of abolishing the Commission. "It commended the conduct of two of the members of the Commission, Dr. Edwin W. Gehring and Philip I. Milliken, as exemplary, and took pointed exceptions to statements of Mr. White that the Kotzschmar Memorial organ was not being properly maintained, saying:

"The organ is very near and dear to the members of the City Council as it is to all the citizens of Portland. This City Council has voted funds sufficient to maintain the organ. The citizens of

.s no open season on them and we are anxious to get them started well enough so as to have an open season in two years. More than 2.000 have already been released. Next year we hope to put out 4,000."

MALDEN, MASS.
NEWS

SEP 28 1933

WOOLSEY HALL

* * *

PRESENTS FINE TALENT.

With the Boston symphony orchestra scheduled for two concerts, solo appearances by Fritz Kreisler, Lawrence Tibbett and Lotte Lehmann, and a two piano recital by Harold Bauer and Ossip Gabrilowitsche, the Woolsey hall concert series for the coming season sets a mark far greater than any of its predecessors. That music lovers realize this fact is indicated by the interest already shown by mail and advance orders which have reached a number well in excess of any other year.

The Sprague hall box office is open for the renewal of subscriptions of the previous season. Close to two thousand patrons from throughout this vicinity are on this list, but it is hoped that within two weeks the process of recording them for the coming season will be completed. Applications will be received likewise today from new subscribers, and reservations made in the order of receipts as fast as the work will permit.

The new Woolsey hall series presents many features, probably the outstanding one being the first time the great Boston orchestra of 110 musicians has ever been engaged for two appearances in a single season, both to be conducted by the famed Russian leader, Dr. Serge Koussevitzky. Fritz Kreisler also presents a decided innovation by playing upon the series for the first time and Harold Bauer and Ossip Gabrilowitsch will make history by giving the initial two-piano of the annual list of musical events that has been for years one of New Haven's cultural high-lights.

Lotte Lehmann, leading soprano of the Vienna Staatsoper and finest lieder singer America has heard in years, and Lawrence Tibbett, famous American baritone, will provide the operatic end of the season's schedule, the former being a newcomer this season and the latter leading baritone of the Metropolitan Opera company.

BOSTON ORCHESTRA ARRIVES

MRS. H. E. TALBOTT (LEFT), DR. SERGE KOUSSEVITZKY AND PATRICIA O'BRIEN

WORCESTER, MASS.
TELEGRAM

OCT 1 - 1933 8

74th Music Festival Opens Monday Night

Program of Beauty and Dignity in Keeping With New Home Week's Fare for Worcester Music Lovers

A new era in the 74 years' existence of the Worcester Music Festival will be heralded when the doors of the new Municipal Memorial auditorium are thrown open tomorrow night for the first of six concerts constituting the 1933 Festival program. The first event following the dedication of the building and the attending celebration, the program has been planned in keeping with the dignity and beauty of the Festival's new home.

With the increased seating capacity afforded by the auditorium, maikng it possible to issue a larger number of lower-priced ticekts, the public rehearsals which usually preceded the Festival proper have been discontinued and the concerts have been spread over five evenings and one afternoon instead of three afternoons and three evenings as in the past. The new plan calls for but one event a day.

Albert Stoessel will direct the Festival for his ninth season, with Walter Howe, festival organist for five seasons, as associate conductor and organist. Both will be represented on the program by works of their own.

Enlarged Chorus

The chorus, an integral part of the Festival, has been enlarged this year to 400 voices and will be heard in all but two of the concerts. Molding of the male section into a smooth co-operative unit has been emphasized for the program by Mr. Stoessel. As in past years, the Festival orchestra will be composed of 75 members of the Boston Symphony orchestra.

Rosa Ponselle, soprano of the Metropolitan Opera Co., will make her third appearance at the Worcester Music Festival in the Artists' Night program, Friday night. Other artists will be Jeanette Vreeland, soprano, who has been appearing this year with the Chicago Symphony orchestra; Richard Bonelli, baritone, and Rose Bampton, contralto, both of the Metropolitan Opera; Arthur Hackett, tenor, formerly of Worcester, who will appear at the Festival for the fifth time; Olga Averino, Ruth Huddle and Josephine Antoine, sopranos; Grace Leslie and Marion Selee, contraltos; Dan Gridley and Charles Haywood ,tenors, and Roderic Cross and Julius Huehn, baritones.

Sascha Gorodnitzki, who made his debut with the New York Philharmonic-Symphony orchestra in 1930, and Jesus Maria Sanroma, who has been heard frequently with the Boston Symphony orchestra the past few years, will be the Festival concert pianists.

Opera Innovation

All of the concerts except the concert for children Wednesday afternoon at 4.15 o'clock will be at 8.15 o'clock in the evening. A new note will be injected in the Festival program by the presentation of an opera, "The Secret Marriage" by Cimarosa Saturday night. Produced by the Juilliard Graduate School of Music, it will serve to demonstrate the facilities for operative performances provided by the new auditorium.

Hamilton B. Wood, president of the Worcester County Musical association, sponsor of the Festival, announced yesterday that while the ticket sale has been the largest in the organization's history, seats still are available for all but the Artists' Night concert.

In expressing his appreciation over the reception and support being accorded the efforts of the association to surpass previous Festivals in scope and talent, Mr. Wood emphasized that like other art projects, the Festival was not self-supporting. In spite of the fact that all records of ticket sales have been broken, he said that support through public subscription is essential to financial success if the institution's purpose of sponsoring the finest concerts with the best artists at the lowest cost to the public is to be upheld.

Continued from Page One

In connection with the Festival, a program book has been issued giving a complete cross section of the Festival idea in addition to listing the program itself. It embodies descriptive and historical notes of the works to be presented, a complete repertoire of the principal works that have been given in the 74 years of the organization, as well as the personnel of the association, the chorus and the orchestra. It will be on sale at the auditorium and at Steinert's.

The concert tomorrow night, inaugurating the 1933 Festival, will have as its first number a dedicatory-fanfare specially composed for the opening of the 74th Festival in the new auditorium by Mr. Stoessel. In its presentation will be heard the organ, the orchestra and the chorus. "Dedicace," a sonata in one movement for organ, will be presented by its composer, Mr. Howe. Verdi's "Manzoni Requiem" will complete the program. Soloists will be Jeannette Vreeland soprano; Rose Bampton, contralto; Dan Gridley, tenor, and Richard Bonelli, baritone.

The second concert Tuesday evening, will be devoted to the oratorio, "Elijah," by Mendelssohn. The title role will be sung by Richard Bonelli. The other roles will be carried by Olga Averino and Josephine Antoine, sopranos; Grace Leslie, contralto, and Arthur Hackett, tenor, with the Festival chorus and orchestra assisting.

Children's Concert

A group of choruses by public school children under the direction of Arthur J. Dann, supervisor of music in the public schools, will be heard in the Children's concert Wednesday afternoon at 4.15 o'clock. Josephine Antoine, soprano, will contribute a group of solos, and the festival orchestra will contribute several numbers. Mr. Stoessel will talk informally about the orchestra and its instruments and various members of the orchestra will illustrate his remarks by practical demonstrations of their instruments.

The program follows: "Overture on French Noels," Philip James, orchestra; "The Sorcerer's Apprentice," Dukas, orchestra; group of soprano solos, "With Verture Clad," Haydn; "The Nightingale," St. Saens," and "Caro Nome," Verdi, Miss Antoine; group of American compositions, "Told at Sunset," MacDowell; "Nodding Mandarins," Stoessel; "Indian Pipes," Marion Bauer, and "Arkansas Traveler," Guion, orchestra; choruses by public school children, and three dances from "The Bartered Bride," Smetana, orchestra.

The Thursday evening concert will be distinguished by the presentation of three later day choral compositions, Brahm's "Song of Destiny," Stravinsky's "Symphonie de Psaumes and Vaughan Williams' "Toward the Unknown Region." An innovation at this concert will be the presence of a piano concerto on a program devoted largely to choral music. The piano soloist will be Sascha Gorodnitzki.

Program

The program follows: "Song of Destiny," Brahms, Festival chorus and orchestra; "Symphony No. 2 in D Major," Jan Sibelius, orchestra; "Concerto for Piano and Orchestra in E Flat Major," Liszt, Sascha Gorodnitzki, soloist; "Symphony of the Psalms," Stravinsky, Festival chorus and orchestra and "Toward the Unknown Region," Vaughan Williams, chorus and orchestra.

The Artists' Night program Friday night, while containing orchestral and choral numbers, is literally built around Rosa Ponselle. Lambert's "The Rio Grande," a sensation at last year's Festival, will be repeated on this program with Jesus Maria Sanroma, the brilliant Porto Rican pianist, again playing the solo part.

The program follows: "Till Eulenspiegel's Merry Pranks," Richard Strauss; aria, "Bel Raggio Lusinghier," from Rossini's opera, "Semiramide," Miss Ponselle; "Willow, Willow," arranged by Bryceson Treharne; "A Lover and His Lass," Albert Stoessel, and "Hymn to Diana," Albert Stoessel, Women's chorus and orchestra; "The Rio Grande," Lambert, Miss Selee and Mr. Sanroma; group of solos with piano, Miss Ponselle; two Negro spirituals for unaccompanied chorus, "Deep River," arranged by Harry Burleigh, and "Go Down Moses," arranged by Noble Cain; coronation scene from the opera, "Boris Godounoff." Moussorgski, Mr. Huehn and the chorus and orchestra.

Taking advantage of the auditorium's stage equipment, this year's Festival will close with a presentation of opera. The opera selected, "The Secret Marriage," has been presented this year at Washington and New York by the Juilliard Opera school, which also will stage it here. It is directed by Albert Stoessel and Alfredo Valenti. The cast gave 30 opera performances in New York, Washington, Detroit and Chautauqua.

The cast will be as follows: Geronima, a rich merchant, Roderic Cross; Elisetta, his elder daughter, betrothed to the count, Ruth Huddle; Carolina, his youngest daughter, the secret wife of Paolino, Josephine Antoine; Fidalma, a sister of Geronimo, a widow, Marion Selee; Count Robinson, Julius Huehn, and Paolino, in Geronimo's employ, Charles Heywood.

COLUMBUS, OHIO
DISPATCH

OCT 1 - 1933

METHOD OF FINANCE NEW FOR SYMPHONY SUPPORT

Because to Columbus symphony lovers the bare announcement of the coming of the Boston Symphony orchestra under Serge Koussevitsky tells a sufficient story of the opening of the tenth annual symphony season here, Thursday evening, Oct. 26, in Memorial hall, it will be more to the point to recount something of the new developments in the club which has been responsible for maintaining these series through prosperous and difficult seasons alike.

Since the cost of symphony has almost always been beyond the income from any moderate gate, orchestras have visited outlying cities partly, at least, at the personal expense of generous contributors known as guarantors. So it has been with the Symphony Club of Central Ohio.

This year for the first time, the club will invite all who will to become contributors for any of three amounts. Ten-dollar contributions will provide one sort of membership; $15 contributions a second, and $25 an "honorary membership" for one year. Contributors' names will be published in the programs. Mrs. Giles Mohler has been placed in charge of the campaign for these memberships.

The box office will open Oct. 18 at the Carl Koch Co., Third and Broad streets, before which time tickets will be available from Helen Pugh Alcorn, 34 Linwood avenue, or from other members of the Symphony club.

ROCHESTER, N. Y.
Democrat Chronicle

OCT 1 - 1933

THE WORLD OF MUSIC

by STEWART B. SABIN

"Nomads of the Baton" is the name given to guest conductors of orchestras by Ernest Newman. Recently he speculated on which of those of reputation might conduct London's orchestras during the coming season. It will not be a long time before this same query will be answered as to our Philharmonic Orchestra, which will be conducted by several guest baton wielders, as it has been each season since Eugene Goosens resigned as its permanent conductor.

There are arguments about employment of guest conductors in place of a permanent conductor. Those who believe in the permanent conductor agree that an orchestra benefits by direction by one man; that through constant personal contact individual members of the orchestra improve in performance, sectional work is more carefully supervised, morale and discipline are more secure. Those who believe guest conductors offer the greater advantage argue that fresh viewpoint of the works played, new ideas as to the methods of playing, a series of interpretations introducing novelty as a stimulus to players' interest, are potent factors in providing zest in an orchestra's performance.

Such arguments are on a general premise. Local conditions are an element to be carefully considered in making a decision for a particular orchestra. The Boston Symphony Orchestra was brought to supremacy by William Gericke. Under Henschel, its first conductor, its personnel was entirely local, its membership mature, its members more or less routined to what may reasonably be called undisciplined performance. Gericke changed all this; he recruited a personnel including the best of the old, in majority an influx of experienced but younger orchestra experts. This was the orchestra he handed over to Nikisch.

Again after the war debacle of Muck and the Boston symphony Monteux remade that orchestra and brought it to technical excellence; this body of players he surrendered to Koussevitski. The Boston Symphony is an example of an orchestra that owes its achievement almost entirely to permanent conductors. This is likewise true of the Philadelphia and Chicago Orchestras; in Detroit Gabrilowitz has been long in control; Cincinnati had Reiner for nine years and now has Goossens. San Francisco kept Hertz for many years. The New York Symphony was always conducted by Damrosch, father and son. The New York Philharmonic played under many conductors and now has Toscanini, supplemented by others.

It might be inferred that the evidence points to the permanent conductor as the better means to orchestral superiority. But consider conditions in Rochester. Our Philharmonic Orchestra plays 10 concerts each season. The orchestras before mentioned play and have for many years played 60 to more than 100 yearly concerts. A master conductor wants to be heard in many more than 10 concerts each season; he will be ill content with so small an opportunity as is offered at present here. Every orchestra in the country now plays on occasion under guest conductors whose concerts are welcomed by the publics hearing them; the performances are of the standard demanded by the nomads who conduct them. As to orchestral discipline in Rochester, the majority of our Philharmonic is furnished by our Civic Orchestra which plays a long season under a permanent conductor. We have therefore considerable of the benefit of permanent conductorship in maintaining a policy of guest conductors for our Philharmonic. Nor have the conductors of high reputation who have been here found occasion to complain of the orchestra's performance.

The question to debate in Rochester is whether a Philharmonic season of 10 concerts is not more interesting to hear and more enliveningly performed with distinguished nomads than it would be if conducted by a conductor content to conduct a short season or one whose interests would be strongly diverted to securing supplementary work elsewhere. Put in this wise the present policy seems logical. If we come to a longer Philharmonic season, there would be cause for new consideration of the matter.

ALBANY, N. Y.
Knickerbocker Press

SEP 30 1933

MORE THAN 800 SUBSCRIBE FOR CONCERT SEASON

The 800 mark was passed last night in the campaign for subscriptions for the Albany Civic Music Association's concert series, it was announced by Edgar S. Van Olinda, secretary, at the close of the day's enrollment at Cluett and Sons music store. The campaign will close tonight at 10 o'clock, the association's books being open until that hour for new subscribers.

Leo K. Fox, treasurer of the association, will give the last of this week's broadcasts for the enrollment tonight at 6:25 o'clock over WGY.

The artists to appear in this season's concerts will be announced soon after the subscription books close, a large subscription list assuring a finer list of artists than one less numerous. Albany subscribers also have the privilege of attending the concerts of the Schenectady Civic Music Association without extra charge. The first concert in Schenectady will be on Oct. 28, presenting the Boston Symphony Orchestra, directed by Serge Kousevitsky.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
220 WEST 19th ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

OCT 1 - 1933

BOSTON SYMPHONY TO VISIT CHICAGO

Extended Schedule Includes New Series in National's Capital—Koussevitzky to Open His Tenth Season.

The Boston Symphony orchestra, which is to open its tenth season under Koussevitzky on October 6th, will visit Chicago in the last week of the exposition, according to a recent decision of the trustees. This concert, on October 23, will be part of a western tour. For the first time in a dozen years, the orchestra will give series in the nation's capital, and in Baltimore.

The usual visits to New York and other cities, together with the usual Boston series of 24 Friday afternoon, 24 Saturday evening, and shorter series of 6 Monday evening and 6 Tuesday afternoon concerts, will bring the season's schedule to 110 concerts.

Dr. Serge Koussevitzky arrived from Europe, Wednesday, September 20th, on the Ile de France. Announcement of notable features for the anniversary season of the famous leader will soon be forthcoming.

YONKERS, N. Y.
Herald-Statesman

SEP 29 1933

Week Of Benefits To Open Monday At Glavin Estate

Series of Daily Festivities Designed To Publicize Work of Social Welfare Groups and Raise Funds for Them—Concert To Be Held Every Night

A "harvest week,' crowded with activity designed to spread information concerning a half dozen aspects of social welfare and adjustment and to raise funds for organizations which deal with such problems begins Monday at Turkey Hollow, the Scarsdale Road estate of Mrs. Elenore D. Glavin.

Each afternoon of the week will be set aside for a benefit and exhibit for different organizations and evenings will be featured by musical programs, culminating in a "Gay Nineties" costume ball Saturday night.

The evening music will be provided by orchestras, made up of unemployed professionals who formerly played in the Boston Symphony Orchestra and others of nationwide reputation. These have been organized under the direction of the State Education Department.

A different orchestra of high caliber will play at the Glavin estate every night next week. Mrs. Glavin, who is personally sponsoring and arranging the entire program and series of benefits, is providing transportation and other necessary facilities for the musicians.

The week opens with a bridge and high tea for the benefit of St. Mary's Episcopal Church, Sherwood Park, which starts at 2 P. M. Monday.

The following women are serving on a cooperating committee: Mrs. Alice Chapman, Miss Clara Trenchard, Mrs. Harry M. Love, Mrs. William Nagle, Mrs. Arthur Lyon, Mrs. Francis Hellenbrand and Mrs. Benjamin Scanlon.

For the evening concert, the New York State Symphony Band, which has 46 pieces, will present a program.

Tuesday afternoon, also beginning at 2 o'clock, will be given over to a benefit for the New York Guild for Jewish Blind. At this time, there will be several booths exhibiting work of the guild in an effort to acquaint the public with its activities.

That night, the Empire String Orchestra, will play.

Speakers from the American Social Hygiene Society, the Yonkers Chapter of the American Red Cross and the NRA will be featured and exhibits of the work of the organizations will be shown on Wednesday afternoon. There will also be chamber music and high tea. At night, the University Concert Orchestra will play.

On Thursday, a bridge for the benefit of unemployed war veterans will be held and speakers engaged in vocational guidance in New York City will deliver addresses.

Among those expected to talk is J. Edward Mayma, who is in charge of guidance at the East Side Continuation School of New York City. Addresses will deal with reeducation of the jobless to restore them to social usefulness by fitting them for new tasks.

A concert will be given Thursday night by the New York Civic Orchestra.

A pet show, in which children from Schools Eight and Fifteen, and others in the neighborhood will exhibit their favorite livestock, will be held Friday afternoon. Officials from the Society for the Prevention of Cruelty to Animals and a humane league will be in attendance.

They will speak on the care and feeding of animals and will serve as judges of the pets. Blue ribbons will be awarded and first, second and third prize takers will be recognized to the number of 21. That night the Knickerbocker Band will play.

On Saturday afternoon, there will be a bridge and high tea for the benefit of the Catholic Boys' Club and at night the "Gay Nineties" costume ball will be held. A special out-door dance floor will be in place for the evening. The Knickerbocker Dance Orchestra will play.

A sedan car will also be given away that night.

Guests will be able to dine at Turkey Hollow each night. Dutch and Italian suppers will be served. In addition, the Elward Social Club, an Eleventh Ward young people's organization, is establishing an "NRA horn of plenty," a project resembling a grab bag.

Boy and Girl Scouts will assist all during the week and the Little Club Orchestra, made of Roosevelt High School students, will play in the afternoons.

Miss Florence Day of Scarsdale and Mrs. Joseph Ringwall of Bronxville are assisting Mrs. Glavin in her arrangements.

Brooklyn, N. Y. Citizen

SEP 30 1933

INSTITUTE ARRANGES NEW COURSE IN MUSIC

Afternoon Series of Lecture Recitals Will Begin October 13

A new afternoon course, in addition to the evening course, on "The Enjoyment of Music," conducted by Olin Downes, music critic of the New York "Times," is announced by Charles D. Atkins, director of the Department of Education of the Brooklyn Institute of Arts and Sciences, to begin Oct. 13 at the Brooklyn Academy of Music. The course will consist of fifteen lecture-recitals each.

The programs of the afternoon course will include such subjects as "Melody, the Core of Music," with the Hall Johnson Singers; "Evolution of Song Forms," with Margaret Matzenauer, contralto; "The Symphony Before Beethoven," with Georges Barrere and the Barrere Little Symphony, and "Symphonic Music by Living Composers," with Dr. Serge Koussevitzky and the Boston Symphony Orchestra. The afternoon courses will be held at 4 o'clock on consecutive Tuesday afternoons.

The evening course will include, among others, the following programs: "The Opera, Its Origin and Influence Upon Song," wih Lucrezia Bori, soprano; "Solo and Chamber Music of J. S. Bach," with Ossip Gabrilowitsch, pianist; "The Italian Music Drama," with Rose Ponselle, soprano; "Eighteenth Century Piano Music," with Jose Iturbi, pianist, and "German Lieder," with Greta Stueckgold, soprano. These lecture-concerts are not unduly technical and are designed for both the layman and the student of music and are not interdependent, it was announced.

BUFFALO, N. Y.
COURIER EXPRESS

OCT 1 - 1933

Boston Symphony

Under the local management of Marian de Forest, and with the cooperation of the Buffalo Musical Foundation, of which she is secretary-manager, the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will give a concert in the Elmwood Music Hall on Sunday afternoon, October 22d, opening a brief road tour. which includes an engagement in Chicago. On Friday of this week, in Symphony Hall, Boston, the Boston Symphony Orchestra will open its 53d season, which will be the tenth of Koussevitzky in America. The program will include Beethoven's Third Leonore Overture; Brahms' Third Symphony; Dubussy's Nocturnes; Clouds and Festivals, and Scriabin's Poem of Ecstasy.

The illustrious personnel of 110 musicians remains virtually unchanged as it has stood for a number of seasons past. Dr. Koussevitzy, having returned from a summer in Europe, announces that all of the new music of true importance and interest composed within the last year will be included upon the season's programs.

* * *

DETROIT, MICH.
FREE PRESS

OCT 1 - 1933

Serge Koussevitzky and his Boston Symphony Orchestra will open the Choral Union Series of concerts in Hill Auditorium, Ann Arbor, Tuesday, Oct. 24. The Ann Arbor concert will mark the only Michigan appearance of the noted Eastern organization this season.

N. Y. AMERICAN

OCT 1 - 1933

Latest News About Music And Makers

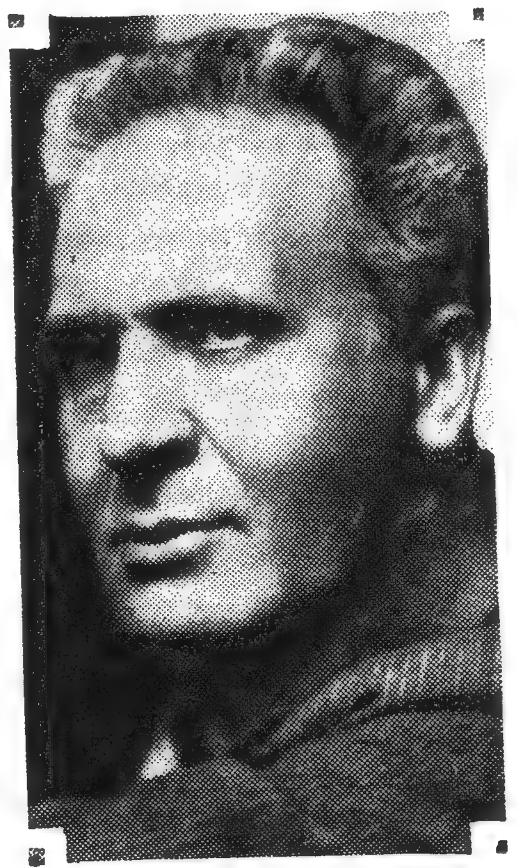
By GRENA BENNETT.

Just about musicians.

Friends of Beniamino Gigli say he is now on the sea coming this way to settle up a few business affairs and perhaps appear with one of the opera companies now functioning in this country . . . Bruno Walter arrived a few days ago to resume his duties as conductor of the Philharmonic Symphony Society. He will direct the opening concert in Carnegie Hall, Thursday evening, continuing in that capacity until the return of Arturo Toscanini . . . Maria Jeritza is rumored to arrive in New York early next month. She will begin rehearsals for her American debut in light opera in the Shubert production of "Princess Zita," a transcription of her Viennese success, "A Night in Venice."

An orchestra of baby musicians was introduced last week at the Wanamaker Auditorium when a conductor, two and a half years old, directed an infantry of instrumentalists ranging from two to seven years of age. The program had a classical character . . . Arthur Schnabel will play a program of piano pieces. November 8, at a benefit for the scholarship fund of Bennington College. Alma Gluck-Zimbalist heads the committee in charge . . . Toscha Seidel is announced as the solo violinist at a Spring concert of the People's Symphony . . . At the Chicago Opera Company's production of Montemezzi's "L'Amore dei Tre Re," next week, two members of the original cast at the Metropolitan will participate. These are Eduardo Ferrari-Fontana and Pasquale Amato.

Conductor



Bruno Walter, who will open the ninety-second season of the Philharmonic on Thursday evening at Carnegie Hall.

Justice Leopold Prince will conduct a hundred young musicians this evening at the Park Plaza Theatre for the benefit for German-Jewish relief. . . . The Banks Glee Club, now in its fifty-fifth year, will give two concerts this season in Carnegie Hall. Bruno Huhn will begin rehearsals October 6 . . . "Enjoyment of Music' is the subject of a series of sixteen lectures to be delivered by Olin Downs at the Brooklyn Institute of Arts and Sciences . . . Serge Koussevitzky, conductor of the Boston Symphony, will feature works by four Americans this season. These are Emerson Whithorne, Aaron Copland, Roy Harris and Nicolai Berezowsky.

Carol Lomgone, well known pianist, will give a series of "operalogues" for folks eager to understand the music and story of each opera scheduled for performance at the Metropolitan during the coming Winter... The Frederick A. Stokes Company has published "Gibbon's Magic of Melody," an interesting volume of poems inspired by popular and classic compositions...Several special programs are being prepared by Walter Damrosch and the Musicians' Emergency Aid for concerts in Madison Square Garden, in the effort to raise money for the host of unemployed musicians in this section of the country.

Doris Kenyon, soprano and motion picture star, will devote two months to costume recitals, opening her season in Winnipeg November 30...Charles Wagner announces the New York debut at Town Hall November 13 of Ruth Slenczynski, an eight year old pianist from California... Josef Lhevinne will limit his first piano recital to works by Chopin. The date is October 28. The place, Carnegie Hall . . . Songs from Sweden and Norway will be featured by Margaret Olsen when she makes her debut at the Barbizon-Plaza October 23...The Charlotte Lund Opera Company will give ten operas at its performances for children and young people.

It is rumored that General Director Gatti-Casazza of the Metropolitan Opera Association has engaged some new foreign baritones to share first honors with the Americans, Lawrence Tibbett, Richard Bonelli and John Charles Thomas...Ruggiero Ricci, violin prodigy, will be the attraction at a concert of the Rochester Civic Music Ass'n in February...Doris Doe, contralto, offers a scholarship for girl singers. Final auditions will take place October 2 in Steinway Hall.

* * *

The Chicago Opera Company announces the first production of "L'Amore dei Tre Re" and "La Favorita" during the coming week. The first named will be sung Tuesday night and the second opera on Friday. The schedule for the entire week follows: Monday, "Carmen;" Tuesday, "L'Amore dei Tre Re"; Wednesday, "Rigoletto"; Thursday, "Otello"; Friday, "La Favorita"; Saturday afternoon, "Hansel and Gretel;" Saturday evening, "Faust"; Sunday, "Andrea Chenier."

BUFFALO, N. Y.
TIMES

OCT 1 - 1933

KOUSSEVITZKY, conductor of the 110 men in the Boston Symphony orchestra, announces that many new works of true importance composed in the last year will be presented on this season's programs. However, at his opening concert in Boston, he will play such favorite classics as the Beethoven Leonore overture No. 3 and Brahms' 3d symphony in F major; the Debussy Nocturnes, Clouds and Festivals, and Scriabin's Poem of Ectasy. The Buffalo concert of the orchestra in Elmwood Music Hall on Sunday p. m., Oct. 22, under the local management of Marian de Forest, will open the road tour of the Boston Symphony.

N. Y. EVENING POST

SEP 30 1933

Music Season in Brooklyn

Thirty Lecture-Recitals by Olin Downes and Artists in Academy of Music

THIRTY instead of fifteen lecture-recitals will be given by Olin Downes, music critic of the New York Times, by the Department of Music of the Brooklyn Institute of Arts and Sciences this season in the Brooklyn Academy of Music, on "The Enjoyment of Music." The evening series begins October 13 with "The Opera, It's Origins and Influence Upon Song," which will be illustrated by Lucrezia Bori, in a program of old songs and operatic arias. Other dates with subjects and illustrating artists will be:

Solo and chamber music of J. S. Bach, Ossip Gabrilowitsch, pianist, October 23; folk songs and art songs, John Charles Thomas, baritone, November 7; music for the violin, Mischa Elman, November 21; the Italian music drama, Rosa Ponselle, soprano, December 8; medieval and modern choral music, Vienna Saengerknaben, December 19.

Eighteenth century piano music, Myra Hess, January 9; modern quartet music, Roth Quartet, January 15; German Lieder, Grete Stueckgold, soprano, January 30; chromaticism in piano music, Harold Bauer, February 14; the modern symphony and symphonic poem, Serge Koussevitzky and the Boston Symphony Orchestra, February 28; classic and modern forms of violin music, Yehudi Menuhin, March 5; song of the classic and modern periods, Maria Olzewska, contralto, March 13; piano music of the modern period, March 27, and the music of Richard Wagner, April 10, artist and orchestra to be announced.

The new course will be held afternoons in the same place, the assisting artists and ensembles being: Hall Johnson Singers, October 17; small orchestra of ancient instruments, October 31; Margarete Matzenauer, contralto, November 14; new English singers, November 28; Egon Petri, piano, December 12; Paris Instrumental Quintet, January 2; Heinrich Schlusnus, baritone, January 16; Myra Hess, piano, January 23; Victor Chenkin, baritone, February 6; Barrere Little Symphony, February 13; Guy Maier and Lee Pattison, two-piano, February 27; Perole String Quartet, March 6; Sophie Braslau, contralto, March 20; Kroll Sextet, March 27, and Boston Symphony Orchestra, April 6 or 8.

DETROIT, MICH.
FREE PRESS

OCT 1 - 1933

Exiled Musicians Are German Loss

France Has Welcomed Many, Boston Leader Says

BOSTON, Sept. 30—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, although by no means a "Pollyanna" type, sees at least a small silver lining in the treatment that certain musicians have had at the hands of Hitler.

"Paris is full of exiled German musicians of the first rank," said Dr. Koussevitzky, "and Paris is France, musically as well as politically. It also is full of French musicians of the first rank.

"When I talked to my German friends, and they said: 'What shall we do?' I said, 'Go to the provinces. It will be good for the provinces, and it will be good for you as well.'

"It is possible that, musically, Germany's loss may be France's gain."

The second silver lining is that Arnold Schoenberg, the famous modernist composer and a Hitler "exile," is to come to Boston to live and teach.

After digesting the news, Dr. Koussevitzky arrived at the conclusion that he most likely would ask Schoenberg to conduct the Boston Orchestra in a program of his own works. Some of Schoenberg's works have caused riotous scenes in foreign concert halls when first presented.

CAMDEN, N. J.
COURIER
SEP 22 1933

THE WEEK IN MUSIC

Edited by H. C. BECK

Stokowski to Open Fall Season Oct. 6

Bach and Beethoven Works to Feature Five Programs of Phila. Orchestra

A "Bach-Beethoven Cycle" will feature the five programs which are to make up the season for the Philadelphia Orchestra, which begins October 6.

Two of the most famous works for chorus and orchestra will be presented, Bach's B Minor Mass, and the Ninth Symphony of Beethoven. It is not known yet who the soloists will be for the two choral concerts.

On March 9, 10 and 12, Yehudi Menuhin, the young genius of the bow, will be heard in the Beethoven Concerto for violin and orchestra. In another program of the cycle, Vladimir Horowitz will appear as piano soloist. The other concerts of the cycle are scheduled for March 2 and 3, March 16 and 17 and April 27 and 28, the closing concerts of the season.

Leopold Stokowski, director of the orchestra, declares it is planned to present "as many as possible of the inspired works of all periods and to include examples of contemporary music.

* * *

The vocal department of the Philadelphia Conservatory of Music, 216 South Twentieth street, resumed teaching on Monday.

Next Monday at 8 p. m. auditions for an opera class will be held, in charge of Mrs. Hendrik Ezerman, managing director. At 11 a. m. Tuesday a contest will be held to decide the recipient of a $400 scholarship in piano with Dr. Olga Samaroff.

* * *

Philadelphia will not be included in the seasonal concert tour of the Boston Symphony Orchestra. For the first time in 10 years it will visit Washington and Baltimore, and will make a western tour to Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh, Schenectady and Chicago. The tour will open Oct. 6.

* * *

A vocal and piano recital will be given tomorrow at Belmont Mansion, Orthopedic Clinic Department of St. Philadelphia, for benefit of the Christopher's Children's Hospital. Artists will be Helen Kressley Hess, piano; Ruth Weir Miller, soprano, and Wilbur Evans, baritone.

* * *

Rehearsals will be resumed Tuesday at 8:15 p. m., by the Fortnightly Club in the Whittier Chapel, Fifteenth and Cherry streets, Philadelphia, Henry Gordon Thunder conducting. Dr. Thunder announces that application for membership may be made to him.

* * *

A rare treat for music lovers is seen in the announcement that the Philadelphia Bach Choir will give a church performance this year of Bach's B Minor Mass, originally scheduled for last year at the Holy Trinity. The performance was postponed last year due to illness of Dr. Thunder.

LaPorte Joins Staff At Fuhrman School

Manny La Porte, pianist who is heard daily over stations WCAU, Wip and WPEN, has been engaged for instruction in modern piano technique by the Fuhrman School of Music, 581 Stevens street.

Director Clarence Fuhrman also announced that Albert Doyne, well known Russian cellist, would supervise the cello department. Doyne has been cellist at the Hotel Benjamin Franklin, Philadelphia, for the past seven years.

Clarence Cox, composer and violinist, heads the department of theory, and is available for instruction in the harmony, counterpoint and orchestration.

Lively Dance Tunes In RCA Records

RCA Victor record releases this week offer exceptionally captivating tunes out of the popular numbers. That weekend dance party can not improve itself without these foxtrots:

"The Last Round-Up," 24391-A, and "Beloved," 24391-B," by Don Bestor and His Orchestra. Both fit right into Bestor's forte of interpretation. His "Round-Up" is better than any we've heard over the radio.

"Swingy Little Things," 24390-A, and "Time to Go," 24390-B, offers a most popular time with Don Bestor wielding the baton.

"Come Up and See Me Sometime," 24389-A, and "You Excite Me," 24389-B, offers Ramona and her piano, Paul Whiteman's star, in two catchy airs.

"Tomorrow," 24392-B, and "This Time It's Love," 24392-A, assures you more of Isham Jones "bluish" music.

"Jealousy," 24388-A, is another of Jones, and "Seven Years With the Wrong Woman," 24388-B, is a foxtrot with the blues strain predominating and is interpreted by Ray Noble and His Orchestra.

Symphony Opens For New Students

The Symphony Club, 1235 Pine street, Philadelphia, will open its twenty-fifth season during the first week of October, and is still engaged in registering and examining applicants for membership on Tuesday and Thursday evenings.

There is no charge for membership, which is open without qualification to age, creed, sex or color. Studies offered include orchestral training, two piano ensemble work, chamber music work, a two-year theory course and classes in ear training.

BALTIMORE, MD.
NEWS
SEP 29 1933

Hilger Sisters Engaged For Bach Club

One of the pleasantest of our duties is to set forth the plans of the Bach Club, as well as to comment on the results of their efforts.

Hence it is satisfactory to note that the series sponsored by the club at Cadoa Hall is expected to continue this season, opening on Wednesday evening, November 29, when the Hilger sisters will give a program of compositions for piano, cello and violin.

The LeRoy trio, making use of that unusual combination, the flute, cello and piano, are to appear on January 3, the Bach Club ensemble on March 21, all Wednesdays.

Negotiations are under way to bring on April 4 the Harvard Glee Club, the paradoxical name of an outstanding choral group, which has appeared with the leading symphony orchestras of Europe and America, though never in Baltimore. This club is to sing the B Minor mass with the Boston Symphony this season.

As a closing glory, Myra Hess, the great pianist, is to be presented on February 21, a concert not included in the series.

H. A. F. P.

PITTSBURGH, PA.
POST-GAZETTE
SEP 30 1933

Boston Symphony

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, opened its fifty-third season. The personnel of 110 players remains virtually unchanged as it has stood for a number of seasons past. Pittsburgh is one of the few cities to be favored with a Boston Symphony concert outside of their home city, and on Friday evening, October 27, the orchestra under Koussevitzky will give a concert at Syria Mosque.

Other attractions for the early musical season include Fritz Kreisler, who has not been heard in Pittsburgh for three seasons; Paul Kochanski, another violinist; Grete Stueckgold, Metropolitan Grand Opera soprano; the Russian Grand Opera Company of 100 artists, in "Coq D'Or," or "The Golden Cockerel;" and the Monte Carlo Ballet Russe.

The Art Society, of which Dr. Thomas S. Arbuthnot is president, is celebrating its sixtieth anniversary this season, and the Pittsburgh Orchestra Association, Mrs. William Thaw, Jr., president, enters upon the eighteenth year of service to this community next month.

ROANOKE, VA.
TIMES
SEP 26 1933

SINFONIETTA TO APPEAR TONIGHT

Six Composers Represented on Program to Be Given at Hollins

The Boston Sinfonietta, an ensemble of prominent members of the Boston Symphony orchestra and under the direction of Arthur Fielder, will appear in the Little Theatre at Hollins college tonight at 8:30 o'clock under the auspices of the Hollins school of music.

Mr. Fiedler not only is the conductor of the Sinfonietta but also is its founder. Carrying the idea of the need of such an orchestra in his mind for several years, he assembled the group about five years ago. Mr. Fiedler is also conductor of the Cecilia Society chorus, the MacDowell club orchestra and conducts a weekly broadcast with the "Sinfonietta" Sunday evenings over station WEEI, Boston. Last June Mr. Fiedler received the honorary M. A. degree from Tufts college.

Conspicuous Success.

The Sinfonietta, composed of 16 musicians besides the conductor, has appeared with conspicuous success in many of New England's cities and towns, and its concerts in Boston have received praise from the critics and the public.

The concert tour of the Sinfonietta outside New England has been arranged because of persistent requests from music clubs and educational institutions who desire to hear the famous organization. It will be presented by special arrangement with Aaron Richmond and under the management of Demeter Zachareff, of Boston

The program for the concert this evening follows:

I. Arcangelo Corelli (1653-1713)—Suite for Strings.
II. Wolfgang Amadeus Mozart (1756-1791)—Symphony in G-minor No. 40 (Kochel 550).
III. Johannes Brahms (1833-1897)—Hungarian Dances in G-minor and in D-major.
IV. Claude Debussy (1862-1918)—Petite Suite.
V. Richard Wagner (1813-1883)—"Traume," a Violin Solo.
VI. Carl Maria von Weber (1786-1826)—Overture to the opera "Der Freischuetz."

WASHINGTON, D. C.
NEWS
SEP 30 1933

American Music Marks Concerts

Koussevitsky to Conduct Work of Native Composers

THE recent wave of interest in American composers will probably cause a marked reform in the symphonic programs to be heard in Washington this season.

Koussevitsky

The latest well-known conductor to make the general announcement that he will include a number of exceptionally fine scores by native composers is Serge Koussevitsky, conductor of the Boston Symphony. So far he has made no specific announcement of the programs for the three Washington concerts of this orchestra on Nov. 15, Jan. 30 and April 4, all at 4:40 p. m., and all at Constitution Hall.

Koussevitsky opens the Boston's season in its home town next Friday, thus beginning the 53d season of the orchestra. Last May he was guest conductor with the British Broadcasting Co. orchestra, which is rapidly gaining fame for itself, altho heard in this country only thru the medium of Victor recordings. Remarking on his London experience, Koussevitsky said England is now having a musical renaissance, "which puts England in the vanguard of musical Europe."

Before coming to Washington, Koussevitsky will conduct the Boston Symphony on a tour of the Middle West, which includes a concert at the Century of Progress Exposition at Chicago.

ROANOKE, VA.
TIMES
SEP 27 1933

MUSIC LOVERS GET ORCHESTRAL TREAT

Boston Sinfonietta Appears to Appreciative Audience at Hollins

Not often are the music lovers of this section privileged to hear a concert like that which opened the season at the Little Theatre at Hollins College last night. The sixteen musicians who compose the Boston Sinfonietta, and their conductor, Arthur Fiedler, gave to an appreciative and enthusiastic audience a program which was indeed an orchestral treat.

The program, which was admirably suited to the size and strength of the orchestra, opened with a suite for strings only by Corelli. The first two pieces of this group were delightful dances of the Seventeenth Century—Sarabanda, and Giga—and the third, a most effective bit called Badineria, was played on muted strings.

In the second number, the Mozart G-minor symphony, the piano was added to the ensemble. Not once was it heard above the other instruments, although its use, except as solo accompanied by orchestra, is rather rare. The four movements of this well known symphony, allegro molto, andante, menuetto and allegro assai, were so well done that any comment, save the applause it so well merited and received, would be superfluous.

After the symphony came two familiar Hungarian dances by Brahms, the first one in G-minor and the second in D-major. Although heard here many times, they were never better played than last night and the long continued applause brought forth an encore, a dainty little minuet for muted strings by Bolzoni.

The program continued with one of the better known suites of Claude Debussy, containing four numbers. The first two were descriptive pieces, En Bateau and Cortege, and the last two dances in the modern manner, a minuet and ballet. These were charmingly done and thoroughly enjoyed.

Gaston Ekus, first violin, played the next number, Traume from Tristan and Isolde by Wagner, with orchestral accompaniment. It is to be regretted that he could not be induced to play more, as his wonderful tone and faultless technique made of this a "dream" to be remembered.

Last on the program came the popular Der Freischuetz overture by Weber. In this the sixteen musicians sounded like a full orchestra so great was the tone volume produced. Much enthusiastic applause induced an encore, the beloved Blue Danube waltzes, which Mr. Fiedler announced had been requested. Still not satisfied, the audience demanded, and were given yet another encore, that realistic and characteristic Rimsky-Korsakof sketch. The Flight of the Bumble Bee. The flutist received a special ovation for his hard work in this difficult little scrap.

Each member of this Sinfonietta is an artist of the first rank, and Mr. Fiedler although unostentatious, a most capable and inspiring leader. This, with the perfect acoustics of the Hollins Little Theatre, left nothing to be desired in an evening of music unless perhaps one mentions the empty seats, which should all have been filled.

The Sinfonietta is composed of 16 musicians in addition to Mr. Fiedler, the organizer and conductor, two being members of his family—a sister Miss Elsa Fiedler, the lone feminine member of the orchestra, who plays the piano, and an uncle, Bernard Fiedler, second violinist. The other instruments represented are three first violins, viola, cello, double bass, flute, clarinet, oboe, bassoon, French horn, trumpet, trombone, and tympani.

An interesting feature of the program, just before the playing of the third group, was the presentation of each instrument in a solo part, and a brief description by Mr. Fiedler of its part in the orchestra. Some of these were greeted with hearty applause.

The concert last night was the first appearance of the Boston Sinfonietta at Hollins college and the first in Virginia this season. It is to be followed by similar appearances at several other Virginia colleges this week. The tour is being made in a charted bus and is under the direction of Demeter Zachareff, of Boston. Mr. Zachareff stated last night that all of the other concerts in Virginia on this tour will be repetitions of last year's tour, and that the orchestra would have played at Hollins last season but for a conflict in dates. He said this is the seventh season the Sinfonietta has been on tour, and that its personnel has not been changed during the past three seasons. The players, being members of the Boston Symphony, rank among the foremost artists in this country, and are selected for the Sinfonietta for their particular fitness in the smaller organization which is the counter part of the full symphony orchestra.

THIS CLIPPING FROM
ERIE, PA.,
DISPATCH-HERALD
SEP 29 1933

PERFECT RADIO SET IS NEEDED FOR CHILDREN

Gives Them a Correct Knowlege of Music Art

By ANEURIN BODYCOMBE
Director Music, KDKA

Radio has increased music enjoyment by bringing into the home the great music of all times by the greatest of living artists and musical organizations. For example—Walter Damrosch in his Music Appreciation Hour, the concerts of the Philadelphia Symphony orchestra, the New York Philharmonic, Boston Symphony, Grand Opera from Chicago and Metropolitan Opera house, radio orchestras like Frank Black's and Sodero's and such programs as "Words and Music" and others which have served to bridge the gap in the average person's music education between the popular classics and ballads, and the more advanced type of music. The public taste for music has, without question, been improved since the advent of radio.

Radio opportunities have been in proportion to the perfection of the broadcast.

The appreciation of good entertainment has increased, consequently, this condition has its effects on the quality of radio programs.

In the early days the range of frequencies was very limited. We found our music to a great extent imperfect on account of the transmitters and receiving sets.

Radio research engineers have done and are still doing everything possible to bring the art of broadcasting to a state of perfection. Transmitters and receiving sets are constantly improved and the difficulty today is to tell whether you are actually listening to an instrument or voice, or the broadcast of the same instrument or voice.

The studio itself plays an important part in any broadcast. The acoustical properties have been carefully studied and the placing of different instruments or voices is only part of a complete set-up of detail in production. The result of all this careful preparation together with modern equipment at both ends is what we hear in our homes.

It is quite obvious that if a radio listener is to profit by results — these studies he must avail himself of the best in the way of equipment and listen to the stations which have perfected their methods of broadcasting.

Would you give your friends or family imperfectly prepared food? Of course not! Neither should you give your family or guests poor radio programs because of poor or defective receiving sets.

Radio listeners have an obligation to keep their receiving sets at their best, so that radio developments may show in programs received. If everybody had obsolete radio sets the advancement of radio would be greatly retarded. For this reason many people do not get the full value of radio programs. This is particularly deplorable in families where there are growing children, as the result may be to make them unappreciative of good music when the effect should be just the opposite. One might cite an example of a badly tuned piano in a home. It has a tendency to distort a perfectly balanced sense of music appreciation.

We are fast becoming a music loving people and we should encourage every avenue of increasing this growing love for the best in music by keeping our radio sets in perfect order.

11

PITTSBURGH, PA.
POST-GAZETTE

SEP 30 1933

Music

The Season Begins—Pittsburgh Grand Opera Shaping Up—Ralph Lewando to Conduct—Ferdinand Fillion's New String Orchestra — Organists Guild—Caspar Koch Tomorrow—Shapiro Quartet to Be Heard.

By Harvey Gaul.

There is always a thrill to the opening of the fall season. We are almost pathetic in our expectations, we anticipate so much, hope so much, desire so much.

Strange to say this season holds a deal of promise, indeed we can't remember a year when there was more in prospect, and this in the face of current discouragement.

The theater may have the jitters and blind staggers, but the concert world goes on, with new ventures taking shape and old ones taking on a fresh lease of life.

Ever so many things coming, the Pittsburgh Metropolitan Grand Opera, the Pittsburgh String Orchestra, Ferdinand Fillion conducting, the String Ensemble under Oscar Del Bianco, moving into Carnegie Hall, the Shapiro String Quartet offering a season at the Schenley, the recently formed Wachter Quartet, offering a season at Carnegie Lecture Hall, and Ralph Lewando's new organization, a string sinfonietta at P. C. W., Hulda Lefridge has a rich series.

All of the old organizations are continuing and most groups have excellent programs. The Art Society offers an art-season. The "Y" has a stunning course. May Beegle has a galaxy of gilt-edge names and for good measure includes Rimsky's "Coq d'Or," the Pittsburgh Orchestra Association offers Boston and other symphonies, and it is briuted around the Gieseking will again play with the Pittsburgh Symphony, A. Modarelli, batonman. Ernest Lunt has worked his Mendelssonians up to a state of fenzy and they sing this year with the Pittsburgh Symphony, Handel's "Messiah" being the work.

On paper and in the air, Pittsburgh is offered one of its best seasons. What the box office will be remains to be seen. Despite the present qualms the entrepreneurs are not pessimistic. They might well be, but there is a note of courage in every enterprise.

Can it be that the spirit of NRA is working in music?

Pittsburgh Grand Opera.

A few weeks ago Chevalier Antonio Certo invited a few of us down for Italian vino and a round of Roman pattisseries. He laid all his cards on the table, he who doubted opera, could read and understand.

Chevalier Certo is a straight shooter, and there he differs from some opera maestri we might mention. He has put his own money in the Pittsburgh Metropolitan Grand Opera Company, and it is swim or die with him—and we hope he does some fine and fancy floating, and that it is not all up-stream swimming.

Certo is no chisseler, no grafter; he doesn't ask for the earth and the blue cyclorama thrown in; he only wants to produce decent opera for Pittsburgh.

Opera is a quaint old Italian custom, there never was a man born within ear-shot of La Scala, Milan or Rome, who did not say, sometime in his life, go to, I will produce "Il Trovatore." It's in the blood, certo and certi.

Well, Pittsburgh does need opera and we hope the Certo enterprise is a success. He takes over the Mosque October 20, and brings on Giuseppe Creatore (the man with the hair, the Italian wind-mill) to direct Ponchielli's "La Gioconda." Saturday matinee will be "Traviat," and at night tuneful "Norma" will be heard.

Karl Heinrich is preparing the ballet (watch for the "Dance of the Hours") and youthful James G. Borrelli is chief d'orchestre. Amato is coming on and several other luminaries.

Salute, Chevalier, and may your lyrics turn to liri—oh, well, expenses anyway.

P. W. C. Strings.

Alice Goodell, M. A., director of music, P. C. W., Woodland Road, announces a string orchestra for her academy. Ralph Lewando, of the violin department, will direct the ensemble, and the orchestra is open to girls and women regardless of school, age, brand of cigarets or chorine affiliations. All that Ralph asks is that a girl be sensible of her first position—or at least bring a letter of recommendation from her last position, the violin being what it is.

Pittsburgh needs just such an organization, the only other woman ensemble is the Tuesday Musical Club string group. Now that Carolyn St. John is considering studying double bass maybe she can tuck her cute little instrument under her arm and go from one ensemble to another.

Mr. Lewando's rehearsals are on Monday afternoons, time 4 to 5:30. Bring your own resin.

Pittsburgh String Orchestra.

The men composing the Pittsburgh String Orchestra are showing unusual zeal. Ferdinand Fillion has chosen the Chausson concerto as his major work, and as soloist he is offering Toscha Seidel. There is great enthusiasm for the project, from Herman Clement to Dr. M. W. Rubinstein, and they expect to sell out Carnegie Hall for their January concert.

The Organists Guild Tuesday.

Harold E. Schuneman, the energetic dean of the American Guild of Organists, Western Pennsylvania Chapter, starts this fall with a dinner at Gammon's, Tuesday night of next week.

After the dinner Madelaine Emrich, student of Fontainbleau, gives a recital at St. Andrew's Church. She took her master's degree at Oberlin under the late and revered George W. Andrews. Her program is formidable and novel and is commended.

The A. G. O. made tremendous strides under Julian Williams and with Harold Schuneman at the helm it should carry on famously.

Caspar Koch Starts Year.

Caspar Petrus Koch, armed with a portfolio of new transcriptions, new works, starts his Northside series tomorrow afternoon. It is the forty-fifth season of free organ recitals over there where the bronze worker studies the market house, and that is a long, honorable and creditable record.

Shapiro Quartet Resames.

Max Shapiro full of ideas, having faith in man, the future and wire E strings, starts his season, and this year he won't take us calling, he'll put us in the Hotel Schenley, where chairs are chairs instead of undertaker's contributions.

Mr. Shapiro spent the summer looking over the string quartet library and comes forth with a desk full of novelties, among them being a Caesar Casadro, a last word in something or other.

Clustered around Maximus the First, are William Loesel, second fiddle; Francis Kleyle, viola, and Samuel Kliachko, cellist, all able men. Big year for the Shapiros.

Schenley Series.

Hulda Lefridge announces a new series at the Schenley Thursday morning musicales. Next Thursday, Samuel Di Primo, tenor, and Samuel Kliachko, cellist, will give the program. Capital talents are featured on the Schenley programs.

Post Oct 1

BY WARREN STOREY SMITH

As already noted in this place, Dr. Koussevitzky's programme for the first of the season's pairs of Symphony Concerts, which fall upon Friday afternoon and Saturday evening of this week, embraces Beethoven's Third "Leonora" Overture, Brahms' Third Symphony, Debussy's Nocturnes and Scriabin's "Poem of Ecstacy." This season will be the orchestra's 53d and Dr. Koussevitzky's 10th.

* * * *

Although the conductor has made no statement of his plans since his arrival in Boston, in New York he dropped a few hints of what might be forthcoming. From these New York interviews it could be gleaned that the impending presence in this city, as teacher of composition, of Arnold Schoenberg would be marked by a performance of his comparatively recent Variations, a much discussed work, as yet unknown in this city. Other composers mentioned as likely to be heard through new works were Nicolai Berezowski, Aaron Copland, Charles Koechlin and Arthur Honegger. Mention was made of a festival in the spring designed to mark the completion of Dr. Koussevitzky's first decade in Boston, but no details were disclosed.

BRADDOCK, PA.
NEWS HERALD

SEP 29 1933

Fine Symphonies, Operas In Store For Music Lovers At Syria Mosque

To Present Russian Grand Opera Company.

Of widespread interest is the announcement that the Russian Grand Opera Company, including one hundred artists, has been engaged by May Beegle for a performance of "Le Coq D'Or" at Syria Mosque on Thursday evening, November 30th. The company is under the artistic direction of Max Panteleieff, who also sings the leading baritone role in the opera. The music of "Coq D'Or," or "The Golden Cockerel" is by Rimsky-Korsakoff, and shows the great Russian at the height of his powers. This opera has been in the repertoire of the New York Metropolitan Opera Company for a number of years, and is said to be one of Gatti-Casassa's favorite operas. The costumes and scenery will portray all the richness and picturesqueness of Russian Opera of Imperial Days.

The opera will be presented here with an all-Russian cast, including in addition to Mr. Panteleieff, Michael Schvet, basso of the Petrograd and Moscow opera companies; Boris Belostozsky, tenor of the Moscow Art Theatre; Joseph Kallini, tenor of the Petrograd, Moscow, Kiev and Milan Opera Houses; Nadine Fedora, also of the principal European opera houses, and Thalia Sabanieva of the Petrograd and Moscow Opera, as well as the Metropolitan Opera Company of New York.

Famous Orchestra Leaders To Conduct.

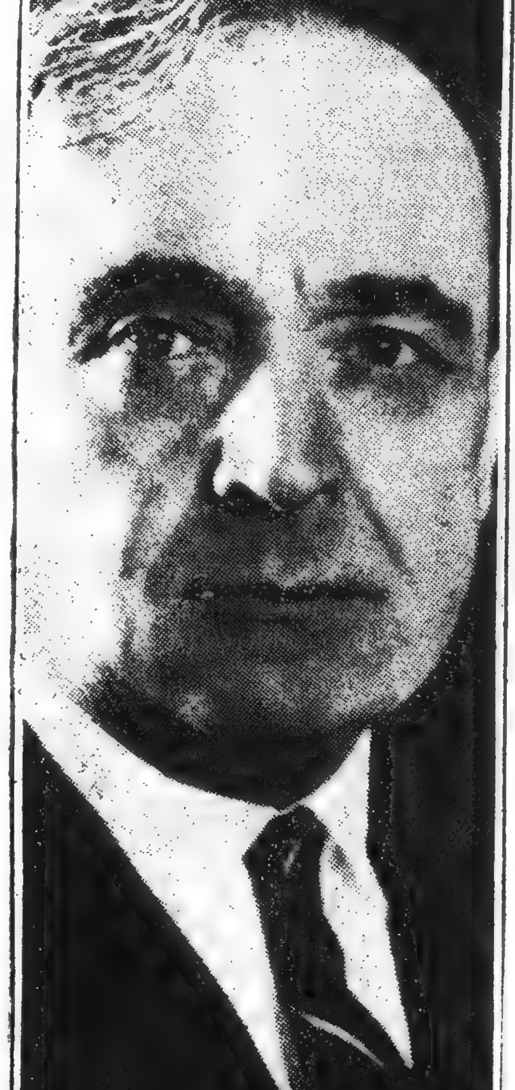
Among the world-famous conductors who have made the summer symphony season the most notable in the history of summer concerts in America are Hans Kindler, Ossip Gabrilowitsch and Eugene Ormandy. Mr. Kindley, conductor of the National Symphony Orchestra, of Washington, D. C., proved an outstanding attraction with the New York Philharmonic Orchestra at the Stadium Concerts in New York City. Mr. Garilowitsch, conductor of the Detroit Orchestra, was acclaimed at the Hollywood Bowl Concerts in Los Angeles, as well as with the San Francisco Symphony Orchestra at the open air concerts at the Woodlawn Theatre. While Gabrilowitsch's art with the baton is that of an expert, conducting from memory, he also ranks among the greatest pianists of the generation, and on the occasion of his San Francisco appearance, he appeared in the dual role of conductor and pianist, playing Schubert's charming Rosamunde excerpts and ballet music. Mr. Gabrilowitsch will also appear as piano soloist in the Pittsburgh concert. Eugene Ormandy, of the Minneapolis Orchestra, was the magnet for thousands when he conducted the Philadelphia Orchestra at Robin Hood Dell.

Pittsburgh is among the few favored cities who will hear these conductors this season, when they bring their orchestras to Syria Mosque. In addition to the three conductors named, the series will also include the Boston Symphony, with Koussevitzky, who conducted a series of Koussevitzky Concerts in Paris during the early summer. The Boston Symphony will open the Pittsburgh series, which is under the auspices of the Pittsbugh Orchestra Association, Mrs. William Thaw, Jr., President.

COLUMBUS, OHIO
DISPATCH

OCT 1 - 1933

Musical Per



DR KOUSSEVITZKY

KOUSSEVITZKY will bring his sterling orchestra, the Boston Symphony, to Columbus

---

WASHINGTON, D. C.
HERALD

SEP 30 1933

BOSTON SYMPHONY WILL PLAY THREE CONCERTS HERE

The Boston Symphony Orchestra will play three concerts in Washington this year under the leadership of Dr. Serge Koussevitzky. The programs are scheduled for Wednesday afternoons at 4:40 o'clock, November 15, January 30, and April 4. Mrs. Dorothy Hodgkin Dorsey is sponsoring the return of this famous musical group, faithfully carrying on the traditions of her aunt, Mrs. Wilson-Greene, in the same office at Droop's music store.

Dr Koussevitzky reached Boston during the past week from a summer abroad, much of which was spent in the study of new music which the orchestra will give for the first time in America this season. Although Koussevitzky did not reveal the names of the composers, he stated that whatever music of true importance and interest has been composed within the past year will have a place on 1933-34 programs of the Boston Symphony.

Some exceptionally fine scores by American composers are among the music selected by Koussevitzky for the coming year, though it is not known, at this time what music will enter into his three Washington programs.

The conductor spent the latter part of the summer at Aix-le-Bains, France, in rest and recreation for his duties of the winter ahead. He spent the month of May in London, where he greatly enjoyed his experience as guest conductor of the British Broadcasting Company's orchestra during that organization's May music festival.

Koussevitzky's conducting on on that occasion caused the London Times to remark that while "the British Broadcasting Company Orchestra is still a longish way behind the Boston Symphony in the quality of some of its personnel and in the matter of style, under Koussevitzky it has shown us the great possibilities latent in it. In all its history it never has played so brilliantly as it did the past week (under Koussevitzky)."

Remarking on his London experience, Koussevitzky said that England is now having a musical renaissance. "The musical creative activity there at this moment shows a distinction and in particular a mastery of form which puts England in the vanguard of musical Europe."

Koussevitzky to Offer Work of English Composers

Herald Oct 1

By ELIZABETH BORTON

A season of symphony concerts in which rather less modern music and fewer novelties than usual will be played is promised by Dr. Serge Koussevitzky for 1933 and 1934, beginning with the pair of concerts next Friday afternoon and Saturday evening. The greater proportion of standard and accepted works on the programs this season is due by no means to any change in Dr. Koussevitzky's feeling that good contemporary music should be heard, but rather to his judgment, after a careful examination of such music as has been composed during the last year, that this has been a "lean season" for first-rate new work, and that though the body of new compositions produced has been large, he finds relatively few that seem worth the time and interest of the Boston Symphony orchestra.

Talking huskily, for he has been ill with a throat affliction for the last week, Dr. Koussevitzky added that he is planning a music festival of major proportions and importance for the coming year, but that since plans for it are not yet entirely completed, no further announcement as to its character can be made at this time.

Dr. Koussevitzky, who conducted a festival in London while in England this summer, and was there received with tremendous enthusiasm, feels that the finest contemporary music today, on the whole, is being written in England.

"A grasp of the larger forms, and a feeling for and trust in the English style of musical expression, characterizes the young British composers," says Dr. Koussevitzky. "The Boston Symphony programs this year will contain much of the best work of British contemporary composers, especially Arnold Bax and Vaughan-Williams." Dr. Koussevitzky promises a performance of Bax's third symphony, not yet heard in America, during the winter.

With a symphony season in store that will please conservative musical tastes by its larger-than-usual proportion of standard works, a season of chamber music also rewards the lovers of those things in music which can and should wear the adjective "classic."

BALTIMORE, MD
AMERICAN

OCT 1 - 1933

Stokowski Names Bill For Concert

By CARROLL DULANEY

Leopold Stokowski has selected as the principal work of the program with which the Philadelphia Symphony Orchestra will open its series of four concerts at the Lyric on October 18 Tschaikowsky's Fourth Symphony. The opening number will be the popular overture to Goldmark's "Sakuntala" and between this and the symphony two unfamiliar works by Josten and Gliere will be given their Baltimore premiere.

The Philadelphia Orchestra, as usual, will open the Lyric season. Mr. Stokowski will direct the concert on December 20, as well as the first of the series. Eugene Ormandy will direct that of November 22 and Issay Dobrowen, who was so favorably received when he made his Baltimore debut last season, both as director and soloist, will direct the final concert on February 14.

And, as usual, the probabilities are that the house will be sold out for the entire series.

Vienna Singing Boys

Following the first concert of the Philadelphia organization the vocal concert season will be opened October 23, when the Vienna Saengerknabe, or Singing Boys of Vienna, return here. This organization made its local debut at the Lyric last winter and attracted much attention. The program will include chorals, folk songs and operatic airs.

The Vienna Saengerknabe was organized in the Fifteenth Century as an adjunct to the court orchestra and has continued to make harmony till the present day.

The Boston Symphony Orchestra will open next Friday in Boston, its fifty-third season, and its tenth under the baton of Serge Koussevitzky. The organization will give three concerts at the Lyric this season, on November 14, January 31 and April 3. The personnel of 110 has remained unchanged for several years.

BALTIMORE, MD.
SUN

OCT 1 - 1933

Boston Symphony Will Open Season

Orchestra To Play In Baltimore November 14, January 3 And April 3

BOSTON, MASS.

The Boston Symphony Orchestra will open its fifty-third season next Friday evening in Symphony Hall. This will be the tenth season during which the organization will be directed by Serge Koussevitzky.

The program will include Beethoven's Third Leonore Overture; Brahms' Third Symphony; Debussy's Nocturnes, "Clouds" and "Festivals," and Scriabin's "Poem of Ecstasy."

The personnel of 110 remains virtually unchanged, as it has stood for a number of seasons past. Dr. Koussevitzky, having returned from a summer in Europe, has announced that all of the new music of true importance and interest composed within the last year will be included upon the season's programs.

The Boston Symphony will fill its first series of concerts in Baltimore this season in a number of years. All will be directed by Dr. Koussevitzky. The dates are November 14, January 31 and April 3.

CHICAGO, ILL.
HERALD-EXAMINER

OCT 1 - 1933

Concerts Will Be Given for Twenty-Eight Weeks With Dr. Stock Directing

By Glenn Dillard Gunn.

The Chicago Symphony Orchestra will open its forty-first **season in Orchestra** Hall Thursday evening, under the baton **of Frederick A.** Stock, who, twenty-nine years ago, succeeded Theodore Thomas as conductor.

For the coming twenty-eight weeks the orchestra will play its subscription concerts Thursday evenings and will repeat these programs Friday afternoons for the socially important audience that assembles then. There also will be matinees on the second and fourth Tuesdays, concerts that vie with the fashionable Friday programs in the matter of social prestige.

The great company of music lovers with little money, discovered by the surprising season of popular-priced opera now current at the Auditorium, have not been overlooked by the directors of the Symphony. They cannot be served so generously as in the past when "pops" have been given at prices of admission that could not possibly pay the expenses, just to stimulate and to satisfy the music hunger of the masses. But an unstated number of "pops" will be given—two this month on Saturday evenings, October 7 and 21.

Chance for Visitors

The management points out that a full month of concerts will be played before A Century of Progress closes its gates, and one ventures the hope that visitors to the fair who have thronged the marvelous exhibition of painting and sculpture at the Art Institute also will be attracted to the equally important exposition of great music. If the cultured stranger within our gates desires a definition of Chicago's attitude toward the fine arts, the Art Institute and Orchestra Hall, facing each other across Michigan av., can supply it.

If, further, the visitor wishes to observe our reaction to first class opera at no-class prices he can observe the sold out houses that take advantage of the San Carlo Company's astonishing brand of "dollar" opera now on display at the Auditorium Theater.

But of that, more later.

Dr. Stock stresses the array of soloists announced for the Symphony's programs, six of whom have not been heard previously with the resident orchestra. There are to be twenty, possibly more, of these visitors, of whom the famous ones have naturally been heard often. As to the newcomers they represent, this season, a departure from the custom that has ruled such engagements in America in the past.

Whereas we formerly made welcome the European artists of established fame, this season we are to make places for some young people from abroad who still must win recognition in their native lands.

Thursday's Program

The program for Thursday night comprises four compositions; Johann Sebastian Bach's third suite, which had its first hearing here under the baton of Theodore Thomas in 1891, the Symphony's first season; Beethoven's "Pastoral" symphony, played by Thomas in 1892; Stravinsky's "Fire Bird" ballet suite, played by Dr. Stock in 1920 and Debussy's "Iberia" introduced to Chicago by Dr. Stock in 1911.

The San Carlo Opera opens its third week in the Auditorium tonight with a repetition of "Il Trovatore" by the cast that presented it last week. Manager Gallo will add "La Traviata" and "La Tosca" to the repertoire. Rosalinda Morini, celebrated coloratura, will make her first appearance here with the San Carlo forces as the heroine of the Verdi-Dumas work and Bianca Saroya will be the Pucini-Sardou heroine.

The week's important operatic news is concerned with the removal from New York to Chicago of the San Carlo company. Mr. Gallo, who has maintained this first class touring company in New York for twenty years and has directed its journeys across the land from that center of culture, was so impressed with Chicago's reception of his artists—about 30,000 attended the first ten performances of his season—says "the box office decides."

Good Location

But he also is influenced by the geographical location of this city, which stands quite truly at the crossroads of the continent. He can administer his tours far more economically from here than from New York. He will, perhaps, discover that he will come nearer to the pulse of public opinion in this city than in one less centrally placed.

An interesting figure in music in America is Philip Hale, whose program notes on the concerts of the Boston Symphony have been so extensively quoted for the past thirty years. Mr. Hale still holds his post as editor of these programs. He is now in Chicago visiting A Century of Progress and doubtless will be feted by the Bohemians and by the resident symphony.

With his wife he is visiting relatives, Mr. and Mrs. Winfield S. Brainerd of 612 Deming place. Though doubtless not here as advance agent, Mr. Hale's visit preludes that of the distinguished organization which he serves. The Boston Symphony, now in its fifty-second season, will come to Orchestra Hall Monday, October 23, under its distinguished Russian conductor, Serge Koussevitsky. Dr. Koussevitsky has occupied this post for the past ten years. This will be the second appearance of the Boston orchestra in Chicago under his direction.

The Operatic Art Theater, under direction of Edouardo Sacerdote, announces three performances this week in the Goodman Theater. "Don Giovanni" will be repeated Monday evening. "La Traviata" will be presented on Wednesday and the Mozart masterpiece will be offered again on Saturday.

The company is made up of a group of resident artists. All performances are given in English in order that the drama may be stressed. For the same reason the performances take place in a small theater and the staging invokes all the modern aids of lighting and mood suggestion which the equipment of the Goodman is, perhaps, better qualified to supply than any other playhouse in the city.

HAVERHILL, MASS.
GAZETTE

OCT 5 - 1933

NEWS NOTES

The 53rd year of the Boston Symphony orchestra will begin Friday afternoon and Saturday evening, Oct. 6 and 7, when Dr. Serge Kousevitzky, will begin his 10th year as conductor of the famous organization. His program of "acknowledged classics" will conclude with Skriabin's "Poem of Ecstacy" which was the final number played upon the first program of Dr. Koussevitzky's first year as conductor of the Boston Symphony. There will be 23 Friday afternoon and one Thursday afternoon (to avoid Good Friday) concerts, 24 Saturday evening concerts, six Monday evenings, six Tuesday afternoons, and two Sunday afternoons, in Symphony hall, Boston, the two latter for the Pension Fund of the orchestra. Other cities in which the orchestra will play this year include, Washington, Baltimore, Chicago, Buffalo, Schenectady, Ann Arbor, Dayton, Columbus, Brooklyn; Providence and New York.

* * * *

The first of the free concerts in the lecture hall of the Boston Public library was given Monday evening, Oct. 2, and the first of the lectures on the Boston Symphony programs, in the same place, Thursday afternoon, Oct. 5.

MUNCIE, IND.
STAR

OCT 1 1933

German Music Loss Termed Gain For France

Boston Conductor Finds Exiled Artists Swarming to Paris.

Boston, Mass., Sept. 30.—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, although by no means a "pollyanna" type, sees at least a small silver lining in the treatment that certain musicians have had at the hands of Hitler.

Really there were two "linings," as Dr. Koussevitzky turned the matter over in his mind on his return from his usual summer in Europe. One is French and the other American.

"Paris is full of exiled German musicians of the first rank," said Dr. Koussevitzky. And Paris is France, musically as well as politically. It also is full of French musicians of the first rank.

Urges Them to Go to Provinces.

"When I talked to my German friends, and they said: 'What shall we do?' I said, 'Go to the provinces. It will be good for the provinces, and it will be good for you as well.'

"Because, you see, music is too much concentrated in Paris. The other cities, Bordeaux, Nice, Marseilles, Lyons and the like all have some music, it's true, but very little first rate music. And a public exists there, ready to be developed, just as it exists in smaller cities of this country. In Germany the smaller places have proportionately a great deal more than in France.

"It is possible that, musically, Germany's loss may be France's great gain."

The second silver lining is that Arnold Schoenberg, the famous modernist composer and a Hitler "exile," is to come to Boston to live and teach.

Schoenberg to Get Bid.

After digesting the news, Dr. Koussevitzky arrived at the conclusion that he most likely would ask Schoenberg to conduct the Boston orchestra in a program of his own works—some of which have caused riotious scenes in foreign concert halls when first presented.

The Boston orchestra, under Koussevitzky one of the most receptive in the world to new music by younger composers, will continue its established course, Dr. Koussevitzky declares.

Among the Americans to be represented on this winter's programs are Nicolai Berezowcky (whose fantasy for two pianos and orchestra was played last winter in New York and this summer at the Lewisohn stadium concerts), Aaron Copland, Roy Harris and Emerson Whithorne. Mr. Berezowsky's third symphony is to be played in Boston.

Conducts Only in London.

Dr. Koussevitzky conducted only in London this summer, and as a result of his London stay has brought back with him works by Vaughan Williams, William Walton and Arnold Bax for use this winter. Some other distinguished foreign composers who will provide new works for the Boston season are Zoltan Kodaly, Alfredo Casella, Arthur Lourie, Igor Markevitch, Igor Stravinsky, Serge Prokofieff and Filip Lazar.

The conductor was asked whom he placed at the head of the list of modern composers.

"Schoenberg, Stravinsky and Hindemith," he replied promptly. "Prokofieff is a very fine musician, too, but I am Russian, and if I add him to the list people will say, 'Oh, yes, but that is just national feeling!' "

KOUSSEVITZKY TODAY OPENS 10TH SEASON WITH SYMPHONY

This afternoon Dr Serge Koussevitzky will begin his 10th season in America as conductor of the Boston Symphony Orchestra when Symphony Hall opens its doors for the first Symphony concert of the year. The conductor has completely recovered from a slight illness and today will lead an orchestra virtually unchanged from the season past.

Scriabin's "Poem of Ecstacy," which stood upon the conductor's initial program 10 years ago, will again be played this afternoon. The other numbers will be Beethoven's Overture to "Leonore" No 3; Debussy's Nocturnes, "Clouds" and "Festivals," and the Third Symphony of Brahms. The program will be repeated tomorrow night.

AMUSEMENTS

New York Herald-Tribune

OCT 1 - 1933

Downes to Give Two Brooklyn Concert Courses

Critic and Musicians of Prominence to Appear in Series at Academy

The "Enjoyment of Music" course of lecture-concerts given last season by Olin Downes, music critic of "The New York Times," with the collaboration of noted artists and ensembles under the auspices of the Brooklyn Institute of Arts and Sciences will be continued and expanded this season, according to an announcement from the institute. There will be an afternoon and an evening course of fifteen programs each at the Brooklyn Academy of Music; the first arranged so as to illustrate the development of musical forms and styles, while the second, supplementing the other, illustrates various phases of music. The schedule for the afternoon course, on Tuesdays at 4 o'clock, is:

October 17, Melody, the Core of Music, Hall Johnson Negro Choir; October 31, instruments and early styles of instrumental music, with a small orchestra of ancient instruments; November 14, evolution of song forms, Margaret Matzenauer, contralto; November 28, the combining of melodies, the New English Singers; December 12, the sonata, Egon Petri, pianist; January 2, the transition from polyphonic to homophonic music in the eighteenth century, Paris Instrumental Quintet; January 16, Goethe and the song composers, Heinrich Schlusnus, barytone; January 23, sonatas for the piano, Myra Hess; February 6, folksongs of different nations and periods, Victor Chenkin, barytone-diseur; February 3, the symphony before Beethoven, Georges Barrere's Little Symphony; February 27, music for two pianos, Guy Maier and Lee Pattison; March 6, the string quartet and its predecessors, Perole Quartet; March 20, Russian songs, Sophie Braslau; March 27, the larger forms of chamber music, Kroll Sextet; April 6 (or 8), symphonic music by living composers, Serge Koussevitzky and twenty-four members of the Boston Symphony Orchestra.

The following schedule is announced for the evening series:

Friday, October 13, the opera, its origins and influence upon song, Lucrezia Bori, soprano; Monday, October 23, Bach's solo and chamber music, Ossip Gabrilowitsch, pianist; Tuesday, November 7, folksongs and art songs, John Charles Thomas, barytone; Tuesday, November 21, music for the violin, Mischa Elman; Friday, December 8, the Italian music drama, Rosa Ponselle, soprano; Tuesday, December 19, medieval and modern choral music, Wiener Saengerknaben; Tuesday, January 9, 18th Century piano music, Jose Iturbi; Monday, January 15, modern quartet music, Roth Quartet; Tuesday, January 30, German lieder, Grete Stueckgold, soprano; Wednesday, February 14, chromaticism in piano music from Bach to Cesar Franck, Harold Bauer; Wednesday, February 28, the modern symphony and symphonic poem, Serge Koussevitzky and the Boston Symphony Orchestra; Monday, March 5, classic and modern forms of violin music, Yehudi Menuhin; Tuesday, March 13, song of the classic and modern periods, Maria Olszewska; Tuesday, March 27, piano music of the modern period, Walter Gieseking; Tuesday, April 10, music of Richard Wagner.

The afternoon course will be held in the music hall and the evening course in the opera house of the Brooklyn Academy.

PITTSBURGH, PA.
SUN-TELEGRAPH

OC[illegible] 1933

BOSTON'S BAND OPENS SEASON

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, opened its fifty-third season at Symphony Hall, Boston, last night. Dr. Koussevitzky has led the orchestra for 10 years, and has produced an immense repertory. Pittsburgh is one of the few cities to be visited by the Boston Symphony this year. On Friday evening, October 27, the orchestra will give a concert at Syria Mosque.

Other important attractions for the early musical season include Fritz Kreisler, who has not been heard in Pittsburgh for three seasons; Paul Kochanski, another favorite violinist; Grete Stueckgold, Metropolitan Grand Opera soprano; the Russian Grand Opera Company of 100 artists, in "Coq D' Or," or the Golden Cockerel, and the Monte Carlo Ballet Russe, which is at present playing to unprecedented crowds in London.

The Art Society, of which Dr. Thomas S. Arbuthnot is president, is celebrating its sixtieth anniversary this season, and the Pittsburgh Orchestra Association, Mrs. William Thaw, Jr., president, enters upon the eighteenth year of service to this community next month.

(m)

CHRONICLE

Reading Mass.

OCT 6 1933

Sept. 1, 1933.

Boston Symphony Orchestra Will Visit World Fair

The Boston Symphony Orchestra, which opened its 10th season under Koussevitzky on Oct. 6, will visit Chicago in the last week of the Exposition, according to a recent decision of the trustees. This concert on Oct. 23, will be part of a western tour. For the first time in a dozen years, the orchestra will give series in the nation's capital, and in Baltimore.

The usual visits to New York and other cities, together with the usual Boston series of 24 Friday afternoons, 24 Saturday evening, and shorter series of six Monday evening and six Tuesday afternoon concerts, will bring the season's schedule to 110 concerts.

Dr. Serge Koussevitzky arrived from Europe, Wednesday, Sept. 20, on the Ile de France. Announcement of notable features for the anniversary season of the famous leader is expected on his arrival.

COLUMBUS, OHIO
CITIZEN

1933

* * *

London Opinion

The only professional engagement which Serge Koussevitzky, conductor of the Boston Symphony Orchestra, permitted himself during his summer vacation was one to direct three concerts by the British Broadcasting Orchestra in London.

The following comments by Ernest Newman, most distinguished of contemporary English critics, are doubly interesting because they apply to works which we have heard Dr. Koussevitzky read in Columbus:

> "In the Wagner pieces (the Venusberg music, the Siegfried Idyll, and the 'Meistersinger' overture) we have had the perfect combination of beauty in detail and the architect's sense of the proportions and the build of the works as a whole: the Idyll, with its tranquil flow for the greater part of the time, the steadily growing climax, and the gradual ebbing of the tide at the finish, was particularly beautiful.
>
> "The reading of the fifth symphony of Tchaikovsky not only blotted out the memory of the many bad performances we have had of the work during recent years, but raised the composer in our estimation. It is all a matter, seemingly, of proportion and of understanding: Mr. Koussevitzky showed us that, for one thing, the utmost intensity can be given to Tchaikovsky's ardent phrases without their being made to appear hysterical or vulgar, and, for another thing, that the symphony is an organic whole."

The Boston Orchestra will play in Columbus on Oct. 26, as the first of the two concerts to be presented this season by the Symphony Club of Central Ohio. The box-office will open Oct. 18 at the Carl Koch Co., Third and Broad streets. Mail orders may be sent to Helen Alcorn, 34 Linwood avenue.

BALTIMORE, MD.
AMERICAN

OCT 8 - 1933

The Boston Symphony Orchestra's appearance at the Lyric November 14 will mark the return of this famous organization for a regular series of concerts after a long period. Like the Philadelphia and the National Symphony orchestras, the Boston will appear here under the auspices of the Associated Concert Clubs, and all are booked by the T. Arthur Smith Bureau.

All [illegible] of the Boston Orchestra [illegible]rts—the others being Ja[illegible] 31 and April 3—will be di[illegible]d by Serge Koussevitzky.

NEW HAVEN, CONN.
REGISTER

OCT 8 - 1933

* * *

On Friday afternoon Mr. Koussevky, began his tenth season as the der of the Boston Orchestra with a gram which included Beethoven's nore overture, Brahms's Third phony, Debussy's "Nuages" and tes" and Scriabins "Poem Extase."

TOLEDO, O.
TIMES

OCT 7 19

Musical Silver Lining Seen in Hitler Stand

Boston Symphony Conductor Says Germany's Loss May Be France's Gain

Boston, Oct. 6 (AP) — Serge Koussevitzky, conductor of the Boston Symphony orchestra, although by no means a "Pollyanna" type, sees at least a small silver lining in the treatment that certain musicians have had at the hands of Hitler.

Really there were two "linings," as Dr. Koussevitzky turned the matter over in his mind on his return from his usual summer in Europe. One is French, and the other American.

"Paris is full of exiled German musicians of the first rank," said Dr. Koussevitzky. "And Paris is France, musically as well as politically. It also is full of French musicians of the first rank.

Go to Provinces

"When I talked to my German friends, and they said, 'what shall we do?' I said 'go to the provinces. It will be good for the provinces, and it will be good for you as well.'

"Because, you see, music is too much concentrated in Paris. The other cities, Bordeaux, Nice, Marseilles, Lyons, and the like all have some music, it's true, but very little first rate music. And a public exists there, ready to be developed, just as it exists in smaller cities of this country. In Germany, the smaller places have proportionately, a great deal more than in France.

News Digested

"It is possible that, musically, Germany's loss may be France's great gain."

The second silver lining is that Arnold Schoenberg, the famous modernist composer and a Hitler "exile" is to come to Boston to live and teach.

After digesting the news, Dr. Koussevitzky arrived at the conclusion that he most likely would ask Schoenberg to conduct the Boston orchestra in a program of his own works—some of which have caused riotous scenes in foreign concert halls when first presented, particularly a set of variations for orchestra in which the theme reads the same backward as forward.

PITTSBURGH, PA.
POST-GAZETTE

OCT 7 - 1933

Conductor

SERGE KOUSSEVITZKY.
Koussevitzky, conductor of the Boston Symphony, will conduct the opening concert, Friday, October 27, of the Pittsburgh Orchestra Association, when the Boston Symphony comes to the Mosque.

PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 8 - 1933

Koussevitzky to Open Orchestral Season

Serge Koussevitzky, the eminent conductor of the Boston Symphony Orchestra, which opens the Pittsburgh orchestral season on Friday evening, October 27, at Syria Mosque, this year is celebrating his tenth anniversary with this organization.

Other distinguished orchestras to be included in the course of four evenings, under the auspices of the Pittsburgh Orchestra Association, are the Detroit, under Ossip Gabrilowitsch, who will appear in the dual role of conductor and piano soloist; the Minneapolis Orchestra, with the young Hungarian conductor, Eugene Ormandy, and the National Symphony Orchestra, of Washington, with Hans Kindler conducting.

COLUMBUS, OHIO
DISPATCH

OCT 8 -

Lauded in London Is Koussevitzky

ONE of Serge Koussevitzky's first American appearances since his return from Europe will be made in Memorial Hall Thursday evening, Oct. 26, when he brings his superb Boston Symphony orchestra to Columbus to open the tenth season of the Symphony club of Central Ohio.

When he returned a year ago, after his annual tour of the conti? nent, it was reported that he had obtained the manuscript of the Sibelius Eighth Symphony, at that time not produced, and the hope sprang up among the lover of the great Scandinavian composer that this new symphony would be among Koussevitzky's offerings on tour here.

Again this year the wish has been expressed widely that this number might be heard. So that it is interesting to read from an early summer copy of the London, England, Telegraph, the following:

"To know Sibelius well one must possess the power of divining his thought. Those long climaxes, those curious melodic designs, cannot be realized by systems that respond well in the case of music which has grown out of a long tradition. And Mr. Koussevitzky gave us an interpretation which was not only technically superb, but closely in sympathy with Sibelius mind and emotion."

Evidently the austere ones in London, who welcomed the America orchestra leader and musician with enthusiasm after several years' absence, approved highly of his rendition of the symphony.

WASHINGTON, D. C.
POST

OCT 8 - 1933

Koussevitzky Opens Boston Music Season

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, which will be heard in Washington this coming season in three matinee concerts at Constitution Hall, opened its fifty-third season in Symphony Hall, Boston, last Friday night, October 6, with Dr. Koussevitzky conducting.

This season will be Koussevitzky's tenth with the Boston Symphony, the longest consecutive term of service ever served by a conductor with that organization.

The program of the orchestra's opening concert included Beethoven's Third Leonore Overture, Brahms' Third Symphony, Debussy's nocturnes, "Clouds" and "Fetes," and Scriabin's "Poem of Ecstacy."

The Boston Symphony will make its first 1933-34 appearance in Washington at Constitution Hall on Wednesday afternoon, November 15, at 4:40 o'clock. Two other concerts at the same hour will be given during the winter, on Tuesday afternoon, January 30, and Wednesday afternoon, April 4.

BUFFALO, N. Y.
TIMES

OCT 8 - 1933

Symphony Orchestra

THE Boston Symphony orchestra, with its full strength of 110 players, under the baton of Serge Koussevitzky, will appear in Elmwood Music Hall on Sunday afternoon, Oct. 22, at 4 o'clock. Its program will be the same as that of the following night in Chicago. The orchestra has just opened its 53d season in Boston, playing to an audience that packed the hall to the doors and paid a premium for standing room.

While Dr. Koussevitzky was in Europe this last summer he gave some time to his guest appearances, some to a rest at Aix-les-Bains, France, and considerable to a search for worthy new music, not alone recent compositions, but hitherto undiscovered manuscripts, a search to which he has devoted much time during his nine years as head of the Boston Symphony. The orchestra comes to Buffalo under the local management of Marian de Forest.

ALBANY, N. Y.
TIMES-UNION

OCT 8 - 1933

Sch'dy. Club Gets 'Break'

How the Schenectady Civic Music association, through a happy circumstance was able to obtain the Boston Symphony orchestra, notoriously difficult to obtain late in the summer, was revealed this week during an informal conversation on bookings.

A Schenectady member of the association, being in Boston on business and having an idle hour on his hands, dropped into the symphony's office to see an acquaintance. While talking with him the Boston man said:

"See here, how would your association like to have the symphony for an early fall booking?"

"Fine," said the Schenectady man, "How come?"

"We've got one date on our tour across New York state that's been cancelled. If we don't fill it, it will mean an idle night for the whole orchestra. That's expensive. You can have October 28 if you want it."

The Schenectady man got in touch with his association directors at once, with the result that the symphony was signed up. And at a considerable saving in the symphony's usual price.

"Then we could have had it here in Albany if we'd known about it," one of the men listening to the conversation here observed.

"Why not," was the reply. "But what's the difference, you can hear it anyway."

BUFFALO, N. Y.
COURIER EXPRESS

OCT 8 - 1933 /3

Sunday Concert

With its proud record of more than half a century of artistic supremacy, with a conductor of world-wide renown, the Boston Symphony Orchestra, under Dr. Serge Koussevitzky's magnetic leadership, opened its 53d season in Symphony Hall, Boston, last Friday night, appearing before an audience that packed the hall to the doors and paid a premium for standing room. The orchestra in its full strength of 110 musicians, with Dr. Koussevitzky conducting, will appear in the Elmwood Music Hall, Buffalo, on Sunday afternoon, October 22d, at 4 o'clock, presenting here the same program it will play the next night in Chicago.

The orchestra comes to Buffalo under the local management of Marian de Forest.

* * *

NEW YORK TIMES

OCT 8 - 1933

The Smith College concert series will present the following artists and ensembles this season: Guiomar Novaes, the Detroit Symphony Orchestra, Albert Spalding, the New English Singers, the Cleveland Orchestra, the Boston Symphony Orchestra, the Harvard and Smith Glee Clubs in a choral program and Heinrich Schlusnus. The chamber music series will have the Brosa String Quartet and the Aguilar Lute Quartet.

Beethoven Cycle For Tuesday Concerts

Her. Oct

A Beethoven cycle, embracing the principal orchestral works of the composer, is announced for the series of six Tuesday afternoon concerts by the Boston Symphony Orchestra, to open in Symphony Hall on Oct. 31. Dr. Serge Koussevitzky will present all of the nine symphonies, including the final choral symphony. The "Emperor" Concerto for Piano, the triple concerto for piano, violin and 'cello with orchestra, will be played. A feature will be the incidental music to Goethe's "Egmont" with soprano and narrator; also the Overtures to "Leonore" No. 2, "Coriolanus," and "Prometheus." The names of the soloists will be announced later. The cycle will be given on the following Tuesday afternoons at three o'clock: Nov. 21, Jan. 23, Feb. 13, March 27 and April 17. A few season tickets are to be had at the subscription office.

The second pair of regular concerts by the Boston Symphony Orchestra will be given in Symphony Hall, next Friday afternoon at 2:30, and Saturday evening at 8:15. Dr. Serge Koussevitzky will present the "Eroica" Symphony No. 3 of Beethoven. A new score by Nicolai Tcherepnin, "Three Pieces for Orchestra," after a tale of Edgar Allan Poe, will then have its first performance. The introductory number will be Hayden's Symphony in D major No. 3, known as the symphony "with the horn call."

The Don Cossack Russian Male Chorus is about to open another tour of America and will visit Boston to appear in Symphony Hall on Sunday, Oct. 22, at 3:30, which will be the first of the Sunday afternoon concerts this season. Serge Jaroff will lead his remarkable group through a programme of Russian religious music, peasant songs and soldier songs.

Fritz Kreisler is to give a recital on Sunday afternoon, Nov. 5, at 3:30 in Symphony Hall.

Social and Musical Brooklyn Reward Koussevitzky and Boston Symphony

ORCHESTRA HOLDS BORO SPOTLIGHT ALONE THIS YEAR

By CONSTANCE COGAN.

Social Brooklyn, and musical Brooklyn, too, is in sympathy with the Boston Symphony Orchestra. It is expressing at the box office approval of the fine artistic tradition which for 46 years has made the Academy of Music a mecca for lovers of the symphonic form.

Subscriptions for the current Boston Symphony season are pouring in faster than ever before. The Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and an enlarged Brooklyn committee, an impressive aray of sponsors, will initiate the Boston Symphony series of five concerts Friday evening, Nov. 17.

KOUSSEVITZKY TRIBUTE.

The gay social chatter which always marks the first occasion society gathers in the Academy's Opera House each season, will be hushed that Friday evening in November when Dr. Serge Koussevitzky, conductor, ascends the podium and with his baton signals the 110 Boston Symphony musicians into action.

Society and other music lovers will have two reasons for welcoming Conductor Koussevitzky so warmly that evening. Other concerts are scheduled for Jan. 5, Feb. 1, March 2 and April 6.

They will acknowledge the tenth year Dr. Koussevitzky has lent his talent to the Boston Symphony. They will pay tribute to his brilliant interpretation of the classics as well as his courage in presenting the symphonic efforts of modern and contemporary composers.

REPLACE PHILHARMONIC.

Musical Brooklyn will have another reason for greeting Dr. Koussevitzky and his Boston Orchestra.

He will receive some of the acclaim ordinarily reserved for the Philharmonic Symphony Orchestra. This year the Philharmonic did not deign to come to Brooklyn, suggesting that borough music lovers travel to Carnegie Hall for their symphonic enjoyment.

Many whose first love has always been the Philharmonic have now transferred their affections to the Boston Symphony and have become subscribers for the first time this year. The subscription list however reveals that practically all of the familiar faces may be seen again at Boston symphony concerts.

SAME SEATS KEPT.

For twenty-five years or more several prominent Brooklyn families have been renewing their subscription for the concerts each Fall. They request, and obtain, the same seats year after year. They have become standbys. A perusal of the records reveals this year they are reserving larger blocks of seats.

Many debbies undoubtedly will make "appearances" this season at the Boston concerts.

A Junior League group, organized to work with Adrian Van Sinderen's committee, consists of Miss Dorothy Remsen Johnson, Mrs. Edwin P. Maynard, Jr., Mrs. Summer Ford, Miss Elizabeth Lathrop, Mrs. Robert M. Winslow, Miss Florence E. Read and Miss Elizabeth Paffard.

ORCHESTRA'S HISTORY.

Junior Leaguers and other young music lovers have been learning from older committee members of Boston Symphony's heritage. They have been hearing of Wilhelm Gericke's conductorship 40 years ago when the symphony first bid for world acclaim.

Then followed a long procession of noted conductors, Arthur Nikisch, Emil Bauer, Max Fiedler, Dr. Karl Muck, bringing the symphony up until World War time. Two French conductors, Henri Rabaud and Pierre Monteux, wielded the baton during the turbulent war days until Dr. Koussevitzky, the great Russian, in 1924, brought to America and the Boston Symphony a reputation acquired throughout Europe.

The Russian conductor is credited with developing the Boston Symphony along its present trend. It is now noted among orchestras for the beauty of its stringed instruments.

SPONSORS' COMMITTEE.

Mrs. William H. Good, long a sponsor of both the opera and Philharmonic seasons, has organized the new committee backing the Boston Symphony series in Brooklyn. The members are:

Frank L. Babbott, Edward C. Blum, Mrs. Edward C. Blum, Mrs. Bruce D. Bromley, Mrs. Otis Swan Carroll, Frederick E. Crane, Mrs. Frederick L. Cranford, Walter H. Crittenden, Dr. John H. Denbigh, Mrs. Mary Childs Draper, Mrs. William P. Earle, Jr., Sumner Ford, Mrs. Lewis W. Francis, Mrs. Charles Franklin, Henry A. Ingraham, Miss Dorothy Remsen Johnson, Mrs. E. P. Maynard, Jr., Miss Irene Miles, Mrs. Charles E. Potts, Mrs. Frederic B. Pratt, Robert Alfred Shaw, Mrs. Walter Truslow, Mrs. James P. Warbasse and Surrogate George Albert Wingate.

Symphony Formally

Another Year Under The Leadership of Serge Koussevitzky

By Moses Smith
Music Editor

THIS IS THE TIME for greetings. A new musical season has just begun. Whatever else has preceded has served but as preliminary fanfare for the REAL New Year—the opening concerts of the Boston Symphony Orchestra on Friday afternoon and yesterday evening.

For Boston's musical culture and entertainment are still centered in the "hundred and ten musicians" at Symphony Hall, led by the eminent Serge Koussevitzky. Nor is this state of affairs a reflection of a provincial attitude, but rather a translation into action and attitude of the calm assurance that we have here one of the world's few great orchestras and great conductors.

More than once Dr. Koussevitzky has said to me that Boston has a far more cosmopolitan musical culture than most other American cities. The inference, I assume, is that the programs of the Boston Symphony Orchestra during the nine years of Dr. Koussevitzky's tenure have been largely responsible for this culture.

* * *

TO THIS I subscribe most heartily as most thoughtful persons interested in music do. Largely because of Dr. Koussevitzky's brilliant and courageous pioneering spirit we have come to learn that the creation of great music did not cease with the death of Johannes Brahms in 1897. The Russian conductor's persistent presentation of new music over the protestations of most of his auditors, has borne fruit in a healthier attitude on the part of the listener. Moreover, the good effects of Koussevitzky's lead have been imitated by other program-builders in various types of concerts here, not necessarily symphonic.

For the present season Koussevitzky will presumably have his usual quota of "novelties." Since he has been reluctant to specify what they are to be, perhaps it would be tactful to be equally reticent in speculating. Naturally the program for the opening pair of concerts was untainted with new color. But at the coming week's concerts there will be a first performance of "Three Pieces for Orchestra" by the Russian composer, Nicolai Tcherepnin. Hadyn's third symphony in D major and Beethoven's third ("Eroica") in E flat will serve as prelude and finale.

* * *

FOR the Tuesday afternoon series of six concerts, which begins on October 31, Dr. Koussevitzky will present a Beethoven cycle, at which all of the nine symphonies, the "Emperor" piano concerto, the triple concerto for piano, violin and 'cello, and various overtures and incidental music will be heard. This group of programs should be not only enjoyable for the rank and file of concert-goers but instructive for professional musicians It might even serve as an object lesson for aspiring composers.

NEW YORK MIRROR

OCT 9 - 1933

Boston Conductor

Dr. Serge Koussevitzky will lead famous orchestra in series here.

MUSIC

By JULIAN SEAMAN

New Scales.

The limitations of the diatonic scale seem to have worried Mr. Ben Vanasek to a state of inordinate activity. He is convinced that the sterility of "modern" music is due solely to a paucity of colors in the tonal rainbow, and he is determined to do something about it.

So he has segregated and reduced to a proper state of semi-restraint 366 "new scales," which he calls "a synopsis of all diatonic scales, ancient, modern and futuristic, adaptable for all instruments." He explains further:

"Melodies of an unusual and alluring character can be composed from any chosen scale presiding as a syntax-mode; but must be identically transposed into various tonalities, should other accidental alterations be employed, not belonging to the originally chosen scale. The melody may end on any note of the original scale, providing the phrases are correctly and musically constructed. A new chordal system of harmony can be created through the application of these scales and modulations obtained through the same process of applied transpositions. New chords can be built upon ascending or descending thirds, fourths or fifths."

* * *

Miss Myra Hess, English pianist, will be the soloist with the Philharmonic-Symphony Orchestra on Wednesday evening, Feb. 28, and Friday afternoon, March 2, playing the Mozart concerto in F (Koechel 459)...The Folk Song Festival Council announces a course in "Folk Songs of Many Peoples" at the New School, No. 66 W. 12th St....Concerts and recitals in Carnegie Hall of the new season include Uday Shan-Kar and his Hindu dancers, Oct. 21 and 22; National Orchestral Association, Oct. 31, Dec. 12, Jan. 9, Feb. 13, March 13 and April 3; Mr. Artur Schnabel, pianist, Nov. 8, to benefit the scholarship fund of Bennington College; Mr. Isidor Achron, pianist, Nov. 10; Boston Symphony Orchestra, Nov. 16 and 18; Jan. 4 and 6; Feb. 2 and 3; March 1 and 3, April 5 and 7,

14

Social and Musical Brooklyn Reward Koussevitzky and Boston Symphony

ORCHESTRA HOLDS BORO SPOTLIGHT ALONE THIS YEAR

By CONSTANCE COGAN.

Social Brooklyn, and musical Brooklyn, too, is in sympathy with the Boston Symphony Orchestra. It is expressing at the box office approval of the fine artistic tradition which for 46 years has made the Academy of Music a mecca for lovers of the symphonic form.

Subscriptions for the current Boston Symphony season are pouring in faster than ever before. The Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and an enlarged Brooklyn committee, an impressive aray of sponsors, will initiate the Boston Symphony series of five concerts Friday evening, Nov. 17.

KOUSSEVITZKY TRIBUTE.

The gay social chatter which always marks the first occasion society gathers in the Academy's Opera House each season, will be hushed that Friday evening in November when Dr. Serge Koussevitzky, conductor, ascends the podium and with his baton signals the 110 Boston Symphony musicians into action.

Society and other music lovers will have two reasons for welcoming Conductor Koussevitzky so warmly that evening. Other concerts are scheduled for Jan. 5, Feb. 1, March 2 and April 6.

They will acknowledge the tenth year Dr. Koussevitzky has lent his talent to the Boston Symphony. They will pay tribute to his brilliant interpretation of the classics as well as his courage in presenting the symphonic efforts of modern and contemporary composers.

REPLACE PHILHARMONIC.

Musical Brooklyn will have another reason for greeting Dr. Koussevitzky and his Boston Orchestra.

He will receive some of the acclaim ordinarily reserved for the Philharmonic Symphony Orchestra. This year the Philharmonic did not deign to come to Brooklyn, suggesting that borough music lovers travel to Carnegie Hall for their symphonic enjoyment.

Many whose first love has always been the Philharmonic have now transferred their affections to the Boston Symphony and have become subscribers for the first time this year. The subscription list however reveals that practically all of the familiar faces may be seen again at Boston symphony concerts.

SAME SEATS KEPT.

For twenty-five years or more several prominent Brooklyn families have been renewing their subscription for the concerts each Fall. They request, and obtain, the same seats year after year. They have become standbys. A perusal of the records reveals this year they are reserving larger blocks of seats.

Many debbies undoubtedly will make "appearances" this season at the Boston concerts.

A Junior League group, organized to work with Adrian Van Sinderen's committee, consists of Miss Dorothy Remsen Johnson, Mrs. Edwin P. Maynard, Jr., Mrs. Summer Ford, Miss Elizabeth Lathrop, Mrs. Robert M. Winslow, Miss Florence E. Read and Miss Elizabeth Paffard.

ORCHESTRA'S HISTORY.

Junior Leaguers and other young music lovers have been learning from older committee members of Boston Symphony's heritage. They have been hearing of Wilhelm Gericke's conductorship 40 years ago when the symphony first bid for world acclaim.

Then followed a long procession of noted conductors, Arthur Nikisch, Emil Bauer, Max Fiedler, Dr. Karl Muck, bringing the symphony up until World War time. Two French conductors, Henri Rabaud and Pierre Monteux, wielded the baton during the turbulent war days until Dr. Koussevitzky, the great Russian, in 1924, brought to America and the Boston Symphony a reputation acquired throughout Europe.

The Russian conductor is credited with developing the Boston Symphony along its present trend. It is now noted among orchestras for the beauty of its stringed instruments.

SPONSORS' COMMITTEE.

Mrs. William H. Good, long a sponsor of both the opera and Philharmonic seasons, has organized the new committee backing the Boston Symphony series in Brooklyn. The members are:

Frank L. Babbott, Edward C. Blum, Mrs. Edward C. Blum, Mrs. Bruce D. Bromley, Mrs. Otis Swan Carroll, Frederick E. Crane, Mrs. Frederick L. Cranford, Walter H. Crittenden, Dr. John H. Denbigh, Mrs. Mary Childs Draper, Mrs. William P. Earle, Jr., Sumner Ford, Mrs. Lewis W. Francis, Mrs. Charles Franklin, Henry A. Ingraham, Miss Dorothy Remsen Johnson, Mrs. E. P. Maynard, Jr., Miss Irene Miles, Mrs. Charles E. Potts, Mrs. Frederic B. Pratt, Robert Alfred Shaw, Mrs. Walter Truslow, Mrs. James P. Warbasse and Surrogate George Albert Wingate.

Symphony Formally E

Another Year Under The Leadership of Serge Koussevitzky

Adv - **By Moses Smith** Oct 8
Music Editor

THIS IS THE TIME for greetings. A new musical season has just begun. Whatever else has preceded has served but as preliminary fanfare for the REAL New Year—the opening concerts of the Boston Symphony Orchestra on Friday afternoon and yesterday evening.

For Boston's musical culture and entertainment are still centered in the "hundred and ten musicians" at Symphony Hall, led by the eminent Serge Koussevitzky. Nor is this state of affairs a reflection of a provincial attitude, but rather a translation into action and attitude of the calm assurance that we have here one of the world's few great orchestras and great conductors.

More than once Dr. Koussevitzky has said to me that Boston has a far more cosmopolitan musical culture than most other American cities. The inference, I assume, is that the programs of the Boston Symphony Orchestra during the nine years of Dr. Koussevitzky's tenure have been largely responsible for this culture.

* * *

TO THIS I subscribe most heartily as most thoughtful persons interested in music do. Largely because of Dr. Koussevitzky's brilliant and courageous pioneering spirit we have come to learn that the creation of great music did not cease with the death of Johannes Brahms in 1897. The Russian conductor's persistent presentation of new music over the protestations of most of his auditors, has borne fruit in a healthier attitude on the part of the listener. Moreover, the good effects of Koussevitzky's lead have been imitated by other program-builders in various types of concerts here, not necessarily symphonic.

For the present season Koussevitzky will presumably have his usual quota of "novelties." Since he has been reluctant to specify what they are to be, perhaps it would be tactful to be equally reticent in speculating. Naturally the program for the opening pair of concerts was untainted with new color. But at the coming week's concerts there will be a first performance of "Three Pieces for Orchestra" by the Russian composer, Nicolai Tcherepnin. Hadyn's third symphony in D major and Beethoven's third ("Eroica") in E flat will serve as prelude and finale.

* * *

FOR the Tuesday afternoon series of six concerts, which begins on October 31, Dr. Koussevitzky will present a Beethoven cycle, at which all of the nine symphonies, the "Emperor" piano concerto, the triple concerto for piano, violin and 'cello, and various overtures and incidental music will be heard. This group of programs should be not only enjoyable for the rank and file of concert-goers but instructive for professional musicians It might even serve as an object lesson for aspiring composers.

NEW YORK MIRROR

OCT 9 - 1933

Boston Conductor

Dr. Serge Koussevitzky will lead famous orchestra in series here.

MUSIC

By JULIAN SEAMAN

New Scales.

The limitations of the diatonic scale seem to have worried Mr. Ben Vanasek to a state of inordinate activity. He is convinced that the sterility of "modern" music is due solely to a paucity of colors in the tonal rainbow, and he is determined to do something about it.

So he has segregated and reduced to a proper state of semi-restraint 366 "new scales," which he calls "a synopsis of all diatonic scales, ancient, modern and futuristic, adaptable for all instruments." He explains further:

"Melodies of an unusual and alluring character can be composed from any chosen scale presiding as a syntax-mode; but must be identically transposed into various tonalities, should other accidental alterations be employed, not belonging to the originally chosen scale. The melody may end on any note of the original scale, providing the phrases are correctly and musically constructed. A new chordal system of harmony can be created through the application of these scales and modulations obtained through the same process of applied transpositions. New chords can be built upon ascending or descending thirds, fourths or fifths."

* * *

Miss Myra Hess, English pianist, will be the soloist with the Philharmonic-Symphony Orchestra on Wednesday evening, Feb. 28, and Friday afternoon, March 2, playing the Mozart concerto in F (Koechel 459)...The Folk Song Festival Council announces a course in "Folk Songs of Many Peoples" at the New School, No. 66 W. 12th St....Concerts and recitals in Carnegie Hall of the new season include Uday Shan-Kar and his Hindu dancers, Oct. 21 and 22; National Orchestral Association, Oct. 31, Dec. 12, Jan. 9, Feb. 13, March 13 and April 3; Mr. Artur Schnabel, pianist, Nov. 8, to benefit the scholarship fund of Bennington College; Mr. Isidor Achron, pianist, Nov. 10; Boston Symphony Orchestra, Nov. 16 and 18; Jan. 4 and 6; Feb. 2 and 3; March 1 and 3, April 5 and 7.

* 15

Poe into Music: Color into Sound

His 'Masque of the Red Death' From Cherepnin for Koussevitzky

Trans. Oct. 11

FOR his first "novelty" of the new season, to be heard at the Symphony Concerts this week, Dr. Koussevitzky chooses a new work by Nicolas Cherepnin—Cherepnin the Elder, as he is sometimes called to distinguish him from his son who is also a composer. The score, still in manuscript, contains no further title than Three Symphonic Fragments for a Ballad of Edgar Poe. The three numbers have no separate designations; nor is there any hint of the particular tale of Poe. Symphony Hall is able to supply sub-titles: "In the Room of the Ebony Clock"; "A Revel"; "Fate — Specter— Final Struggle — Chimes of Death." Which titles identify the ballad—in prose—as "The Masque of the Red Death." Presumably they come from the composer. He dated his piece "Paris, 1931-1932," and dedicated it to Koussevitzky.

As Poe tells the tale, the Prince Prospero seals himself and his courtiers into one of his castles to escape the ravages of the Red Death. Presently they dance a voluptuous masquerade through a suite of seven rooms. Carefully Poe describes the seven rooms—blue, purple, green, orange, white, violet, and lastly black with blood-red windows. This seventh chamber contains also a "gigantic clock of ebony" and is of such ghastliness that the dancers refrain from entering it. As the revels grow wilder, a figure appears in a disguise that causes misgiving, even in this orgy. "The mummer had gone so far as to assume the type of the Red Death. His vesture was dabbled in blood, and his broad brow, with all the features of the face, was besprinkled with the scarlet horror."

The Prince orders him unmasked, but the courtiers shrink from the command. When the Prince himself tries to strike the specter down, the dagger drops from his hand, and he falls to the ground lifeless. The maskers, now summoning the courage to seize the intruder, find the "grave cerements and corpse-like mask which they handled with so violent a rudeness, untenanted by any tangible form." The Red Death has stolen in "like a thief in the night." The revellers drop "one by one in the blood bedewed halls of their revels." "The life of the ebony clock" goes out "with that of the last of the gay." . . . And "Darkness and Decay and the Red Death" hold "illimitable dominion over all." Thus Poe.

For this tale Cherepnin has written program-music of the most programmatic sort—effect-music pure and simple. Themes and forms give way to attempts at creating effects congruous with Poe's story. To Debussy with his whole-tone scale and his augmented chords growing out of that scale, Cherepnin goes for the grim, forbidding atmosphere of the Black Room with its Ebony Clock. Be the music of the moment the English-horn solo of the beginning, the eerie descending chords in high-muted strings (the principal "material" of the movement), the expansive horn theme which joins the strings a little later, or the melody of

Continued from Preceding Page

self would probably have been less insistent in the use of this device. One further detail: Cherepnin, with all this suggestion of atmosphere, has by no means forgotten the clock. In curiously rhythmed reiterations brasses remember that "its pendulum swung to and fro with a dull, heavy, monotonous clang." Plain as day one finds it in the score.

In the "Revel" Cherepnin provides a new music for each of the six rooms through which the revellers dance. Strings with liberal percussion forcefully present the blue room in a descending figure with sharp rhythms. Upleaping brass, with a figure that begins to suggest the dance, serve for the purple. Singing strings with oboe, still more insinuatingly, bring the third, which is green. After a heavy climax, the music is suddenly quiet. First violins without background from other instruments lead us into the orange room with a melody resembling somewhat that for the purple room. Those interested in the curiosities of music will note here the unusual meter signature 18-8! This melody gradually takes on more and more accompaniment, leads eventually into a frank waltz-rhythm (for the white room) in which brasses predominate. The excitement now grows. A swirling whole-tone figure, sounded now and again by virtually all the instruments, brings us to the sixth and last room in violet. (For the black room had its innings in the first movement.) And the movement of revelry ends slowly with many mysterious effects.

"Fate — Specter — Final Struggle — Chimes of Death." While Beethoven announced fate with four hammer-like strokes in a descending third, Cherepnin finds a descending octave more to his purpose. One may assume that the ascending theme which follows, somewhat lyric in character and played by English horn and strings, represents the Specter, or the Red Death. As is to be expected, the music piles excitement upon excitement. After a long pause there are mysterious chords, more mysterious strokes of the bell with percussion choir off-stage; more use of bells, brasses gradually dying down to nothing at all. Thin, ethereal chords float through the air. A final Adagio, somewhat like the beginning of the first movement, includes the rhythm of the Ebony Clock.

If this score presents a curious meter-signature, it presents also a curious orchestration. Cherepnin demands no less than five flutes and a piccolo; five oboes and two English horns; five clarinets and a bass-clarinet; three bassoons and double bassoon; six horns, five trumpets, a small trumpet in D, two cornets, four trombones, two tubas, piano, two harps, organ and the usual strings. The percussion section—Mr. Leslie Rogers, the accomplished librarian at Symphony Hall, assures us—would require thirteen players, if played exactly as Cherepnin planned. He assembles besides all the usual percussion instruments and many that are unusual; then insists on such refinements as two triangles, one large and one small. He asks also a special percussion choir, to be heard off-stage, during the last movement. By careful regrouping of parts, Mr. Rogers has reduced this unwieldy orchestration to manageable proportions without sacrificing a single note —all in the day's work for the librarian of a major symphony orchestra.

A. H. M.

N. Y. World-Telegram

OCT 10 1933

Boston Symphony's Opening.

THE Boston Symphony Orchestra opened in Symphony Hall, Boston, last week its fifty-third season, with Serge Koussevitzky conducting a typical, but by no means radical, program. It consisted of Beethoven's third "Leonore" overture, the F major symphony of Brahms, Debussy's "Nuages" and "Fetes" and Scriabin's "Poem of Ecstasy."

This week Mr. Koussevitzky treats his customers to a real novelty when he leads the "first performance" of "Three Pieces for Orchestra After a Tale of Edgar Allan Poe," by Nikolai Tcherepnin. They are entitled, respectively, "In the Room of the Ebony Clock," "A Revel" and "Fate —The Spectre—The Final Struggle —The Chimes of Death."

Before this trilogy there will be heard Ettinger's "Old Dance Suite" (Ater Tremais, an unknown master of the eighteenth century). To follow it, Beethoven's "Eroica" symphony is listed.

* * *

Julia Peters' Concert

LEWISTON, ME.
SUN

OCT 10 1933

Music and T

MUSIC IN BOSTON—BE
CHICAGO OPERA

A Beethoven cycle is announced for the series of Tuesday afternoon Boston Symphony concerts, and the programs for these six concerts, says Warren Storey Smith in the Post, will embrace all the principal orchestral works of that composer, including some rarely heard hereabouts. All the symphonies, not excepting the choral Ninth, will of course be played, together with the "Coriolanus," "Prometheus" and "Leonore No. 2" overtures, and, with soloists yet to be announced, the "Emperor" concerto for piano, the triple concerto for piano, violin and 'cello with orchestra, and the incidental music to Goethe's "Egmont" with soprano and narrator. The first of these concerts falls on October 31; the succeeding ones on November 21, January 23, February 13, March 27 and April 17.

The Sunday aft-

Concert-Chronicle

Trans Oct 10

When Compared

A SERIES of programs which affords no reflection of music in the modern age, and no new works by contemporaneous composers, falls far short of providing what the more progressive listeners desire, and is remiss in its duty to the living generation. Mr. Walter began the Philharmonic Concerts in New York with a program divided between Beethoven and Brahms. Mr. Koussevitzky in Boston did honor where honor was due to both; but proceeded with Debussy and Skriabin. The Chicago Orchestra, Frederick Stock conductor, listed a suite of Bach, a symphony of Beethoven, Debussy's "Iberia" and Stravinsky's "Fire Bird." These programs were much better arranged and proportioned than New York's. [The Times

Query

Now, I am not questioning the worth of any of these compositions [by Beethoven and Brahms] but I am questioning the wisdom of combining them into an inaugural program for a new season. The sight of the names, which are only too familiar, dampens our revived ardor at once. Inevitably we ask again the time-worn question: "Is music only for museums?" [Pitts Sanborn in the New York World-Telegram

Stravinsky's Piety

An interviewer who lately sought out Stravinsky at his summer house on the edge of the French Alps, quotes him as saying:

> I have no pride in my gifts as artist. They are abilities that God has bestowed upon me, and there is no reason to be proud of a gift received. But I try to exercise them to my utmost and I defend them, because they are actually the gifts of God.

Nuptial

The engagement is announced of Miss Wanda Toscanini, second daughter of the eminent conductor, to Mr. Vladimir Horowitz, the distinguished pianist, familiar in Boston at the Symphony Concerts and likely to be heard there again.

Concert-Chronicle

Ourselves and Others

FOR the Symphony Concerts of today and tomorrow Dr. Koussevitzky assembles this program:

Symphony in D major ("With the Horn-Call")	Haydn
Three Pieces for Orchestra after a Tale by Poe (First Performances)	N. Cherepnin
Symphony, No. 3, in E-flat major ("Eroica")	Beethoven

In New York Mr. Walter and the Philharmonic Society will be heard in these pieces:

Concerto Grosso for Strings, No. 12, in E minor	Handel
Symphony, No. 13, in G major	Haydn
Symphony, No. 1, in D major	Mahler

For the Philadelphia Orchestra Mr. Stokowski puts together this list:

Overture to the Hindu Play, "Sakountala"	Goldmark
Concerto Sacro, No. 1	Josten
Dance of Russian Sailors from the Ballet, "Yablochko"	Glière
Symphony, No. 4, in F minor	Chaikovsky

For the Chicago Orchestra Mr. Stock's program runs:

Introduction, "Roman Carnival," to the Second Act of the Opera, "Benvenuto Cellini"	Berlioz
Symphony in D minor	Franck
Spanish Rhapsody	Ravel
Siegfried's Rhine Journey from the Opera, "Götterdammerung"	Wagner

Next Week

Dr. Koussevitzky will begin the third pair of Symphony Concerts, on Friday and Saturday, Oct. 20 and 21, with Ravel's suite, "Le Tombeau de Couperin." The piece will be played to mark the two hundredth anniversary of the birth of the eminent French composer on Sept. 12, 1733. Though Couperin left behind no small store of piano-music, none of his few orchestral scores deserves present resurrection. . . . Then follows on the program Stravinsky's "Rite of Spring," to be conveyed a little later to Chicago. Finally, to take the bitter taste of Stravinsky from elderly ears, the favorite Second Symphony of Sibelius, likewise useful on a journey westward. Once more "The Rite" bids fair to daw expectant and stirred youth. Both it and Sibelius's symphony were heard at the concerts, last season.

14, 1933

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

Nikolai Tcherepnin's "Three Pieces for Orchestra, After a Tale of Edgar Allan Poe," was played for the first time anywhere at the Symphony concert yesterday afternoon. The program began with Haydn's delightful little symphony in D major, the one "with the horn call," and ended in a spirit of exaltation with Beethoven's "Eroica" symphony.

Mr Tcherepnin—a contemporary Russian composer and conductor now living in Paris—has been represented on Boston Symphony programs in the past. Two seasons ago he himself conducted some of his music at a Symphony concert. The "Three Pieces for Orchestra,' which stands as Opus 59 in the list of his compositions, was inspired by a reading of Edgar Allan Poe's "The Masque of the Red Death" in a translation into French by Baudelaire. It is divided in three parts, with several subsections, as follows: 1. "In the Room of the Ebony Clock"; 2. "A Revel"; 3. "Fate." The score, still in manuscript, is dedicated to Dr Koussevitzky.

In this hard-boiled day it seems peculiar that one of Poe's tales should be selected as the literary basis of contemporary "program" music. Whatever influence Poe may be considered to have had on subsequent American literature, his own works are now a species of museum exhibit. One's hair stood on end when "The Masque of the Red Death" was read in early adolescence; today the bizarre, wholly artificial horrors of Poe's imagination are only amusing. Yet the cool precision and the singular choice of words in Poe's style retain a fascination that might kindle a composer's imagination.

To write "program" music that successfully conveys the creator's ideas is a difficult task; a rare skill for establishing definite moods is required, together with a gift for more or less obvious tone painting. Furthermore, the impressions produced in various persons by music are bound to differ according to individual temperament and strength of imagination.

Mr Tcherepnin commands to a certain extent a power of tone painting, as he has shown in the passages intended to indicate the ticking of the ebony clock and those symbolizing the dance music of the Prince's ball. Yet, had one not been informed that the piece had been inspired by Poe, one would not have realized that he was in musical presence of the Red Death. The turgid, partly ultramodern, partly late 19th Century character of the music, written for a large and elaborate orchestra, lacks the distinction and the saliency to be found in the better "program" music of Richard Strauss, or in Stravinsky's "The Rite of Spring."

From a purely musical point of view Mr Tcherepnin's score suffers from lack of individual style; there are frequent and unmistakable touches of Rimsky-Korsakov and Stravinsky. Despite the orchestral sonority and color, superficiality prevails. There is no more substance in "The Three Pieces" than there is in Poe's tale.

The really "new" music of the program were the Beethoven and Haydn symphonies; "new" because each has that enternal freshness and vigor to be found in all true masterpieces of the tonal art. Each has beauty of structure, melody and harmony which is not confined to the appreciation of any particular time, but which appeals to men of all periods. All three pieces were performed with the splendor to be expected from the Boston Symphony, save for many unaccountable and distressing errors on the part of the horns.

An exhibition of paintings, sculptures, and pictures of Dr Koussevitzky are on view in the foyer of the second floor in Symphony Hall, in observance of the conductor's 10th season with the Boston Symphony. There are also to be seen manuscript and engraved scores, which he has introduced to Boston and the United States, together with medals and other gifts bestowed upon him in recognition of his genius.

The program for next week's Symphony concerts is as follows: Ravel: "Le Tombeau de Couperin;" Stravinsky: "The Rite of Spring;" Sibelius: Symphony in D major, No. 2. C. W. D.

*S Oct 14 Pray

16

Two Classics, A Modern and Koussevitzky

Changes for the New Season, Haydn and Beethoven, Cherepnin and Poe

FOR BEGINNING, a tieing of loose ends around the Symphony Concerts at the outset of the new season. . . . Mr. Roger I. Lee has joined the Board of Trustees which now numbers a full ten. . . . One hundred and seven players are listed in the present orchestra. One violin, one trumpet, one tuba, have gone, leaving three vacancies unfilled. There are two newcomers among the clarinets; two among the horns. Otherwise the personnel is unchanged. . . . His great age and disablements incidental to it have compelled the withdrawal, amid general sympathy, of the editor of the program-book, Mr. Philip Hale.

From his store of notes, which have passed to Symphony Hall, Mr. J. N. Burk of its staff will assemble the descriptions of "standard works" and of other pieces more or less in the repertory. They will gain by his fresh choice among abounding material. Thus "the tradition" of the program-books will be maintained. For new numbers out of the present day, Mr Burk will provide the notes—the weakness in recent years of that same "tradition." He will also choose the diversifying entr'actes, long a distinction of the program-books, but now needing a modernizing hand. Mr. Burk's fitness for the new task stood clear in his handling of Cherepnin's music to a tale of Poe, the "novelty" in the current program. His creditable share in the semi-centennial edition of the history of the orchestra prepared the way for him.

Two classic composers began and ended this second concert, contemporary and contrasting– the one old, the other at young prime—in the Vienna of the turn of the eighteenth into the nineteenth century. Dr. Koussevitzky has enlarged and enriched the active repertory, hereabouts, of Haydn's symphonies. He now returned to the "Symphony with the Horn-Call," first heard at Symphony Hall three years ago. The historically minded could follow the four horns through the four movements. Never before—the symphony dates from 1765—had so many horns sounded from such a piece. The technically minded could also note the frequency of the first violin and the first violoncello as solo-instruments; so debate whether they were hearing a Symphony "as is a symphony," or only a Sinfonia Concertante with virtuoso-parts. So the eighteenth century divided them.

Amateur, dilettante and casual listeners may have taken other pleasures. For them, perhaps, the felicity of Haydn's instrumental texture—his solo-violin or solo-flute, winding its limpid course against the suave background of the accompanying strings; the tang of the oboes against that same background—Sibelius did not invent it; the richness of the four horns, whenever they intervened, in the orchestral fabric. Those same listeners must have heard as agreeably the euphonies of Haydn's instruments and choirs. Fine was his ear and apt his hand with them. For these hearers, too, the finesse of his patterning, as when horns and strings, solo-violin and solo-violoncello, unfold, conduct and embroider the slow movement; or when orchestra and solo-voices are weaving the ever-changing design of the finale. Likely enough eighteenth-century listeners wondered as much at it as at the persistent horns.

We all know the firm-rhythmed, full-voiced Haydn of the Minuet in this rare symphony. We take for granted and for recurring delight his singing voice, say in the slow movement. We are prone to forget the Haydn of a skill and scholarship above most in his day and prime; the Haydn of resource and invention as with these horns and variations; the Haydn who unobtrusively plied these ways and means; yet clothed them with his sensibility and his grace. We rise to his perpetual freshness: for substance and style both preserve him. We clap our hands for good "Papa" Haydn who always pleases and forget the Josef Haydn who was also master-musician. Light and apt or clear and warm were conductor and orchestra with a "little" symphony that is not little.

Beethoven, who was thirty when Haydn was seventy, ended the concert with the "Eroica" Symphony in biennial repetition. The program-book was pat with anecdote. In 1817, when Beethoven had written eight of his nine symphonies, a friend at supper asked him which he preferred. He insisted upon the Third, in E-flat, which is "The Eroica." Not a few listeners, Friday afternoon, found themselves like-minded. The Titan-hand and mind shape and fill and drive the first movement, even if the blows are less heavy, the course less tumultuous, the matter less surcharged and concentrated, than they are in the Fifth. The substance, shape and progress of the Funeral March have none of the moralizing, sticky Beethoven in one and another of the later slow movements. The Scherzo does not overdo repetition; yields only to that of the Fifth because it lacks a like miracle of transition. Not yet in the finale has Beethoven caught the habit of frenzies that a hundred-odd years afterward tend increasingly to sound and fury. Who really treasures the choral close of the Ninth, however much he may thrill at the moment to the surging flood?

To this day "The Eroica" seems to spring fully conceived, fully accomplished, from the mind, hand and heart of Beethoven, at last finding and releasing his mature self. Like Wagner's "Tristan"—agreed that the opera is a very different matter—it might have been written in a single sustained heat of creation. The intensity that deepens each movement according to its kind never flags; the passion throughout is a proclaiming passion of the mind and spirit. Scaling heights or plumbing depths, Beethoven prevails. At every turn there is technical resource and mastery—the form for the substance, the means to the end. Are the horns through the finale a whit inferior to the renowned horns of Strauss's "Don Juan"?

What he wills Beethoven expresses; at need lifts to exaltation; there maintains it. The first public performance was revelation for praise and blame to the listening Viennese. Some heard with unmistakable wonder and awe. A few whispered a word that we next to never use nowadays, which is "sublime." It is the high merit of Dr. Koussevitzky that at each repetition of "The Eroica" he makes it sound as though we also were hearing it for the first time. Listening to him and to his present orchestra we agree to most that devoted tradition asserts. To us also comes the sense of a great spirit; discovered, vitalized, liberated. In none of the classic masterpieces does the conductor more excel.

The middle numbers were the elder Cherepnin's "Three Pieces" after Poe's tale of "The Masque of the Red Death," summarized only the other day in these columns. Believably they are fragments, or the whole, of a ballet for the stage. Ballet-music runs in Cherepnin's blood. He is long practised with it. As mimed or danced fable and spectacle, "The Masque of the Red Death" might have tempted Diaghilev in his imaginative, splendiferous prime. Diaghilev is dead, and there is no money now to spend on the mounting of gorgeous-ghastly ballets. Cherepnin's three pieces emerge as "symphonic fragments" for the concert-hall inscribed to the conductor who yesterday produced them. In tones we traverse the hall of the ebony clock and hear it ticking ominously. In tones we follow the dancing rout from salon to salon and discover the mingled recklessness and malaise with which, in time of plague, they would have their pleasure. In tones the Red Death steals upon them. On the instant they perish and all around is naught. The ebony clock is also stilled and lifeless.

To this scenario from his own hand Cherepnin writes an enhancing, projecting, vivifying music. Here is no question of musical thought or symphonic development. All shall be delineative and effectual. The means: rhythm and color and texture. Rhythms that swing with the pendulum; swirl or languish with the dancers; bite at the crises in the tale. Harmonic and instrumental color that catches each facet of the action from the orgy to the fate, that glows both sumptuous and sinister, with many a gradation between. Texture that is full of interwoven implication. So in the first division we hear the heavy ticking of the clock, insistent, forboding, against a fantasmal splendor. So in the second division the fête waxes now sensuously, now blatantly; halts and is chilled; while underneath, yet piercing through, the clock ticks fatefully. So, in the third division march the horror and the doom to the desolation and the silence.

Cherepnin's will to compose is kindled. Out of the resources and the sureness of full maturity he writes. His theater becomes less a stage for dancers and mimes than a theater for vivid tones. Within his purpose and his field he works with manifest imagination; intensifies as he projects; characters as well as describes. The students of scores will find this "Masque of the Red Death" a multifarious study of ways, means and accomplishment. The effect upon the audience, as most who knew the music foresaw, was instant and complete. Nor was it less upon Dr. Koussevitzky, conducting for his friend—conducting and believing.

H. T. P.

Post

RDAY, OCTOBER 14,

SYMPHONY PERFORMS A NOVELTY

Tcherepnin's Pieces After Tale by Poe Played

BY WARREN STOREY SMITH

Relatively unfamiliar Haydn, thrice-familiar Beethoven and a novelty from the pen of Nicolai Tcherepnin made the Symphony Concert of yesterday afternoon a concert on the whole more noteworthy for the superb playing of the orchestra than for the interest of the programme performed.

HORN CALL SYMPHONY

The Symphony of Haydn, that in D major "with the horn call," one of the earlier ones and first introduced here by Dr. Koussevitzky, is distinguished from its fellows by the composer's employment of a second pair of horns, no doubt the first in use in symphonic music of the now customary horn quartet. These instruments lend to the symphony a pleasing robustness. There is a difficult part for the first horn, rising once to a risky F-sharp, and this was handled yesterday in true virtuoso style by Mr. Boettcher. There are solo passages from the 'cello, occasionally quite modern in effect, and in the final variations solos also for flute and violin.

Accordingly, Mr. Koussevitzky, in response to warm applause, bade his four horn players, together with Mr. Bedetti, Mr. Laurent and Mr. Burgin, rise from their places. Haydn makes deft use of these solo instruments, writing for them, as has been suggested, with an almost prophetic sense of effect. But so far as the musical idea per se are concerned, the symphony is not one of his more distinguished creations.

Poe's Tale in Music

Somewhat similar criticism might be made of the Russian composer's Three Pieces for Orchestra after a tale of Edgar Allen Poe "The Mask of the Red Death"). This formidable score is dedicated to Dr. Koussevitzky and yesterday received its first performance. Tcherepnin, an accomplished composer and practiced conductor, here handles expertly an extremely large body of instruments, although actual novelty of instrumental effect can seldom be granted him. Most of the magician's tricks exhibited in yesterday's work bore a familiar aspect. For the most part these orchestral strokes and combinations were, appropriately enough, of the shuddery variety, but whatever evocation of horror the pieces offered was instrumental rather than harmonic and melodic, extrinsic rather than intrinsic.

This music is of enormous technical difficulty and it is not inconceivable that yesterday's hearty applause was in measure a tribute to the skill of conductor and players.

Now Familiar "Eroica"

Finally from Beethoven the "Eroica" Symphony, and again in a masterly performance that seemed now and then to disclose and emphasize a significant detail generally overlooked. This is not the time and place to question or even to assert the long-acknowleged greatness of the "Eroica," but would not the nobility and grandeur of the music become even more apparent if we were not permitted to hear it with such frequency?

A long symphony at the end of a long concert, this Symphony yesterday was deserted by not a few before its course was run, and the applause at the end was less fervent and protracted than that accorded the lesser music of Haydn and Tcherepnin.

KoussevitzKy Show

Pictures, Sculpture and Music Dedicated by Conductor on View in Symphony Hall in Recognition of His 10th Year With Orchestra

In recognition of Dr. Koussevitzky's 10th year as conductor of the Boston Symphony Orchestra there is now on view at Symphony Hall an exhibit of pictures, sculpture and music. Of the several likenesses of Dr. Koussevitzky one of the most striking is a portrait in oils by Theodore Stravinsky, son of the composer; another is an excellent bust by Mme. Koussevitzky.

One case of music displays the manuscripts of works by Stravinsky, Prokofieff, Honegger, Roussel and other distinguished composers dedicated to Dr. Koussevitzky, and most of them works given their initial performance under his direction at Symphony Hall. In other cases are the scores of notable works which he has introduced to Boston, among them the Third, Seventh and Eighth Symphonies of Sibelius, Mahler's Ninth Symphony and his "Song of the Earth," and the entr'acte from Strauss' opera "Intermezzo."

PLAY NEW WORK AT SYMPHONY CONCERT

First Hearing Given of Selection Based on Tale by Poe

Trav. Oct. 14

The first performance anywhere of a new work by Nicholas Tcherepnin—Tcherepnin the Elder as he is oftimes called to distinguish him from his son, also a composer—was given by Dr. Serge Koussevitzky and the Boston Symphony Orchestra during the second concert of the season at Symphony Hall yesterday afternoon.

The selection was entitled "Three Pieces for Orchestra, after a Tale of Edgar Allan Poe," and was based on Poe's sinister story of "The Masque of the Red Death," first published in May, 1842. It took its place on a program the remainder of which comprised Haydn's (Horn Call) symphony in D major, and Beethoven's ("Eroica") symphony in E flat major.

Dedicated to Dr. Koussevitzky, the Tcherepnin composition was interpreted with a keenness and skill, an insight and understanding that could have been given it by no other conductor and musical group in the world. That it emerged a rather sorry example of real music was the fault of the composer alone.

By no means, however, was the work uninteresting. It was programmic music written obviously for effect and the effect at times was a thing to win whole-hearted applause.

To Debussy went Tcherepnin for his whole-tone scale and his augmented chords growing out of that scale. Equipped thusly he created the grim, deathly atmosphere of Poe's Black Room with its ebony clock. The stringed section particularly was called upon to intensify the thought of the Red Death.

The tale, one of Poe's drug-inflamed brain storms, concerned a Prince Prospero who sealed himself and his courtiers in a castle to escape the Red Death. In the midst of a voluptous dance, carried on in a suite of seven rooms, blue, purple, green orange, white, violet and lastly black with blood-red windows, a mummer suddenly appeared. He fled to the Black Room, killed the Prince and the revellers "one by one dropped in the blood-bedewed halls of their revel . . . And the life of the ebony clock went out with the last of the gay . . . And Darkness and Decay and the Red Death held illimitable dominion over all."

All this and more Tcherepnin pictured musically. In the first movement one distinctly heard in the brasses the pendulum of the ebony clock as it "swung to and fro with a dull, heavy, monotonous clang." Again it came at the end of the score while death was abroad.

The composition was written with the before unheard of musical signature of 18-8 and required an extremely large orchestra with a special percussion choir. Yet withall, it failed to be music in the true sense of the word.

First on the program yesterday was Haydn's symphony, one which Dr. Koussevitzky revived out of the forgotten past. A quartet of horns took prominent part in the first energetic measures. Later there were bits for solo renditions by two of the horns, the first violinist, the first 'cellist and the flutist. Haydn wrote this while still young and decided to give the players "something to do." All performed in a manner come to be expected from them.

As to Beethovan's Third symphony—it was last, and to be trite, best of the material played during the afternoon. Dr. Koussevitzky's way of recreating with inimitable justness and delicacy of perception, the moods and emotions of Beethoven left nothing to be desired. His unmistakable devotion brought freshness and life to every development, every accent in the four movements. It was a superb performance of an acknowledged masterpiece. W. T. C., Jr.

VACATION

17

MUSIC

BOSTON SYMPHONY ORCHESTRA

From Haydn's horns and fiddles, through the varied salaams to Rimsky-Korsakoff and Poe by Tcherepnin, to Beethoven's Eroica, went yesterday afternoon's program by the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, conductor. The program, as follows, will be repeated tonight:

Haydn Symphony in D Major
Tcherepnin, N Three Pieces for Orchestra, fter a Tale of Edgar Allan Poe.
I In the Room of the Ebony Clock
II A Revel
III Fate—The Spectre—The Final Struggle—The Chimes of Death
Beethoven Symphony Number 3 in E flat Major, "Eroica."

The terse, geometrical precision of effect so often achieved by the Boston Symphony Orchestra, and so miraculously present at last week's concert, although it was the first of the season, was not in evidence yesterday. However, such perfection in handling of dynamics, contrasts, and clean-spun musical line, sometimes carries with it a sense of lost spontaneity in production, of a polish amounting almost to glitter. Yesterday's music was not so clean-cut and perfect, but moving and fresh in flow, and richly satisfying.

The three pieces based on Poe's "Masque of the Red Death," in Baudelaire's French translation, were written by the elder Tcherepnin, who was a pupil of Rimsky-Korsakoff. For such atmospheric music, frankly fragmentary and imitative in thematic material, there is nothing to beat an imagination-stirring set of titles and programs. In this case the titles came first; the music is by that much the loser. It is when a composer writes his title and program after he has finished composing, that the best impressionistic music, as music, is likely to be produced.

Although the section entitled "Fate" turns Baudelaire's wording of Poe's thoughts into music, as much as that form of metamorphosis may ever be effected, other sections lose their intended force by lengthiness, repetition of chimes, "tick-tocks," and pauses. The monotony, the madness, and the mixed beauty and terror of Poe and Baudelaire—which obviously inspired the composer—did not carry over sufficiently into his work, despite the brilliant performance it was given by the orchestra.

Beethoven's "Eroica" was solidly and warmly played. The audience left the hall with a noble taste in its mouth.

E. B.

MUSIC

TSCHAIKOVSKY'S Fifth symphony, in E minor, has been chosen for the latter half of the program in which the Boston Symphony orchestra will appear in the Elmwood Music hall on Sunday afternoon, Oct. 22, at 4 o'clock, under the baton of Dr. Serge Koussevitzky. The Russian conductor has won enduring fame as an interpreter of Tschaikovsky.

The program will open with the Lenore Overture No. 3, of Beethoven, followed by Debussy's two Nocturnes, Clouds and Festivals. The first half of the program will end with the Wagner Ride of the Valkyries, one of the Boston Symphony's most brilliant performances.

* * *

NEW YORK TIMES

OCT 15 1933

Serge Koussevitzky will do with the Boston Symphony Orchestra in Boston what Arturo Toscanini plans to do with the New York Philharmonic-Symphony on his return: conduct a Beethoven cycle. The Boston orchestra will give a series of six Tuesday afternoon concerts at which three overtures, the "Leonore" No. 2, the "Coriolanus" and the "Prometheus"; the music to Goethe's "Egmont," with soprano and narrator, the Fifth piano concerto, the triple concerto and all the symphonies will be played. The soloists will be announced later. The dates are Oct. 31, Nov. 21, Jan. 23, Feb. 13, March 27 and April 17.

SUNDAY, OCTOBER 15, 1933 CHICAGO HERALD AND EXAMINER--- A PAPE

Boston's 'European' Symphony Orchestra to Give Concert Here October 23

Opera Sets Record At Auditorium

By Glenn Dillard Gunn.

The approaching visit of Dr. Serge Koussevitzky and the famous European orchestra known as the Boston Symphony is the musical news of the moment. Dr. Koussevitzky brings his renowned organization to Orchestra Hall on the night of Monday, October 23, for the third appearance here during the decade that he has presided over the musical destinies of the city that has adopted him.

The eminent Russian owes his unparalleled popularity in the East to a vivid personality and an artistic vision that has brought the spirit of adventure and of discovery into the staid atmosphere of the symphony concert. Boston has always prided itself on its culture. To prove its superiority to itself in this essentially spiritual attribute it has never permitted the vexed question of Americanism to intrude.

No American has ever conducted Boston's orchestra. Few Americans have played with it as soloists, or in it, as members. It is a nonunion, imported artistic body that has consistently refused to identify itself with this country's musical life during the fifty odd years of its brilliant history.

If the Boston orchestra must adopt a national label—and of all arts, music is the most national and racial—I suppose it must be called Russian, since its leader has never denied the land of his origin, though that land has pointedly and earnestly denied him, together with Rachmaninoff and other famous expatriate converts to the doctrine of capitalism.

BUFFALO, N. Y.
TIMES

OCT 15 1933

DR. KOUSSEVITZKY, conductor of the Boston Symphony orchestra, has arranged a splendid program for the Buffalo concert which will take place in Elmwood Music Hall on Sunday, Oct. 22, at 4 p. m. under the local management of Marian de Forest.

The opening number is the Beethoven overture, Leonore No. 3, the greatest of the four overtures to the only opera Beethoven ever wrote. This is followed by Debussy's two nocturnes, subtitled Clouds and Festivities. In the first, the composer paints in tone clouds traversing the sky, and features a theme intoned by the English horn. The second is bright and buoyant in style and exceedingly difficult of performance. Wagner's Ride of the Valkyries will be an electrifying number, and Tschaikowsky's Fifth Symphony will complete the program. This is the work which offers for its Andante Cantabile movement that exquisite solo for French horn, one of the most beautiful melolies that mortal ever penned. Dr. Koussevitzky is noted as an interpreter of the great Russian composer. His performance of this symphony was a sensational feature of Koussevitzky's appearance at the London Music Festival last May.

* * *

N. Y. AMERICAN

'T 15 1933

Rochester Band's Music for N. B. C.

The Rochester Civic Orchestra has been added to the N. B. C. music schedules for the 1933-34 radio season. It will open with a one-hour program next Tuesday afternoon at 3 o'clock over WJZ's network.

Guy Fraser Harrison will direct the symphony organization in 30 weekly broadcasts. The Rochester band makes the second noted symphony orchestra to be signed by the N. B. C., the Boston Symphony being the first.

CHICAGO, ILL.
AMERICAN

OCT 14 1933

Pro Arte Quartet.

Of great musical import are two events to take place the next few days: first are the three concerts by the Pro Arte Quartet, donated by Mrs. Elizabeth Sprague Coolidge, to the Friends of Music; and second, the appearance in Orchestra Hall of the famed Boston Symphony Orchestra, under the direction of Serge Koussevitsky.

The Pro Arte concerts will take place in the Goodman Theater next Wednesday and Friday evenings and Sunday afternoon. The concerts are free to subscribers to the Friends of Music fund collected last Spring.

On Monday evening, October 23, the Boston Symphony Orchestra plays in Orchestra Hall, under the direction of Serge Koussevitzky. The Boston Orchestra was organized in 1881, ten years prior to our own. At that time it consisted of sixty players. Next week Mr. Koussevitzky will play here with 110 musicians.

EVANSTON, ILL.
NEWS INDEX

OCT 13 1933

Boston Symphony to Play in Chicago

The Boston Symphony orchestra, long considered one of the greatest organizations of its kind in the world, under its brilliant conductor, Serge Koussevitsky, is to visit Chicago in the last week of A Century of Progress Exposition to give a concert in Orchestra Hall on Monday evening, October 23. This is the 53rd season of the Boston orchestra and the tenth under the leadership of Koussevitsky.

The Russian conductor came to America in 1924 with a reputation as probably the most brilliant and outstanding conductor of Europe at that time. In the past ten years, this remarkable artist has raised the traditionally famous orchestra to new heights of beauty and importance.

Dr. Koussevitsky announces a notable program for the Boston visit. It will consist of Mozart's "Eine Kleine Nachtmusik" for string orchestra, and Stravinsky's sensational "Le Sacre du Printemps" ("The Rite of Spring"), the score which has influenced the course of musical composition probably more than any other in this century. The Symphony will be the Second in D major of Sibelius, the great living Finnish composer.

SYRACUSE, N. Y.
HERALD

OCT 15 1933

Morning Musicals, Inc. Opens Season With Concert on Oct. 25

BRAMPTON

NOVAES

Rose Brampton, left, Metropolitan Opera Company contralto, and Guiomar Novaes, noted pianist, are among artists engaged for evening concerts on Nov. 6 and Jan. 15, respectively.

Dr. Adolph Frey Will Be Guest Artist at First Morning Program

The Morning Musicals, Inc., 1933-34 concert season will offer five evening concerts to be given, as in previous years, at Lincoln Hall, Central High School, and nine morning concerts which will take place in the ballroom of the Hotel Syracuse The season opens with a morning concert on Oct. 25. The first evening concert is set for Nov. 6 with Rose Brampton as soloist.

On the night of Dec. 12, the Detroit Symphony Orchestra under the direction of Ossip Gabrilowitch, will appear. Other evening concerts will be Jan. 15, Guiomar Novaes, pianist; Feb. 12, Nelson Eddy, baritone; March 12, Jeanne Soudekine, soprano.

On Sunday night, Nov. 19, at 5 o'clock the Symphonic Ensemble of Boston under the direction of Russel Ames Cook, will appear in the ball room of the Hotel Syracuse for members and guests of the club. The Ensemble comprises the first chair men of the Boston Symphony Orchestra, four violins, ~~viola, cello~~, double bass, flute, oboe, English horn, bassoon, clarinet, French horn, trumpet, trombone and percussion instruments. Few cities, save those near Boston, are able to hear this fine ensemble as members are engaged in playing with the Boston Symphony. As the Boston orchestra appears at Troy the preceding night the ensemble comes to Syracuse before rejoining the parent organization in Boston.

The first morning concert will take place at Hotel Syracuse on Wednesday, Oct. 25, at 10:45 o'clock, with Dr. Adolph Frey as guest artist. Dr. Frey will play his own concerto for piano and orchestra with the Morning Musicals Orchestra under the baton of Prof. Conrad L. Becker. It will be Dr. Frey's first public appearance in Syracuse for several years. Ada Shinaman Crouse will be at the second piano.

A new member of the club, Donald Merriam, will be presented at concert. He is a Stuart Gracey pupil and has made several recital appearances elsewhere. Grace Weymer, harpist, and Henry Hambrecht, flutist, will play a Concerto for Harp and Flute, the only work written for the harp by Mozart. Florence Girton Hartman, soprano, will sing a group of songs, accompanied by the Morning Musicals String Ensemble, directed by Prof. Becker. Mrs. Hartman coached last summer with Maude Douglas Tweedy, noted voice teacher, of New York City.

The personnel of the ensemble is composed of Myron Levee, Claude Bortel, Elino Kamri, Aurin Chase, Wendall Hannon and Rudolf Miller. Dena Ferguson, pianist, will open the program. Miss Ferguson passed last winter in New York City studying at the Institute of Musical Art of the Juilliard School. The opening ~~recital also~~ is guest day, each member being privileged to bring one guest.

At the morning concert on Dec. 20, the Ionian Male Quartet will give a recital. Another novelty will be presented on Wednesday morning, Feb. 21, when a young monologuist, Dorothy Crawford, will present a program.

ALBANY, N. Y.
Knickerbocker Press

OCT 15 1933

SIX ATTRACTIONS ON MUSIC LISTS FOR THIS WINTER

Albany, Schenectady Civic Associations Present Choice Attractions

Attilio Baggiore, Noted Operatic Tenor Opens Season in This City

By RAY A. MOWERS

Revelation this week of the six major musical attractions to be staged in Albany and Schenectady this winter by the civic music associations of the two cities easily takes first place in the minds of the Capital District concertgoer today.

The importance of the sextet of concerts scheduled coincides fully with the calibre of the engagement which launched the professional season—the recital last Saturday night in Schenectady by Marcel Dupre, celebrated French organist.

In Albany, the association is bringing Attilio Baggiore, the operatic tenor who made a sensational hit in recital at Schenectady last winter, as its first presentation. The date, however, has not been announced.

Vladimir Horowitz, one of the world's best among pianists, is to play Jan. 17, and the Cleveland Symphony Orchestra with Podzinsky conducting will appear Mar. 22. All three concerts are to be given at Philip Livingston Junior High School.

Interest in the attractions to be offered by the Schenectady Civic Music Association is strong among holders of memberships in the Albany organization, because tickets sold in the two cities are interchangably reciprocal. In other words, Albany's tickets will be good at Schenectady concerts and vice versa.

The Schenectady unit opens its season with the Boston Symphony Orchestra, Serge Koussevetsky conductor, Oct. 28. The second attraction there is the Don Cossacks, a chorus of 36 former soldiers of the Czar who have created a veritable furore in the vocal world. They come Dec. 6, a date reported likely to clash with that fixed for the appearance of a popular Albany chorus at Chancellors Hall, unless a switch is made by the local management meanwhile.

Jose Iturbi, Spanish pianist extraordinary, will end the Schenectady series Mar. 19.

BUFFALO, N. Y.
COURIER EXPRESS

1 5 1933

DR. SERGE KOUSSEVITZKY conducts the Boston Symphony Orchestra at Elmwood Music Hall next Sunday afternoon, October 22d.

MUSIC

BOSTON SYMPHONY ORCHESTRA

From Haydn's horns and fiddles, through the varied salaams to Rimsky-Korsakoff and Poe by Tcherepnin, to Beethoven's Eroica, went yesterday afternoon's program by the Boston Symphony Orchestra, under Dr. Serge Koussevitzky, conductor. The program, as follows, will be repeated tonight:

Haydn Symphony in D Major
Tcherepnin, N Three Pieces for Orchestra, fter a Tale of Edgar Allan Poe.
I In the Room of the Ebony Clock
II A Revel
III Fate—The Spectre—The Final Struggle—The Chimes of Death
Beethoven Symphony Number 3 in E flat Major, "Eroica."

The terse, geometrical precision of effect so often achieved by the Boston Symphony Orchestra, and so miraculously present at last week's concert, although it was the first of the season, was not in evidence yesterday. However, such perfection in handling of dynamics, contrasts, and clean-spun musical line, sometimes carries with it a sense of lost spontaneity in production, of a polish amounting almost to glitter. Yesterday's music was not so clean-cut and perfect, but moving and fresh in flow, and richly satisfying.

The three pieces based on Poe's "Masque of the Red Death," in Baudelaire's French translation, were written by the elder Tcherepnin, who was a pupil of Rimsky-Korsakoff. For such atmospheric music, frankly fragmentary and imitative in thematic material, there is nothing to beat an imagination-stirring set of titles and programs. In this case the titles came first; the music is by that much the loser. It is when a composer writes his title and program after he has finished composing, that the best impressionistic music, as music, is likely to be produced.

Although the section entitled "Fate" turns Baudelaire's wording of Poe's thoughts into music, as much as that form of metamorphosis may ever be effected, other sections lose their intended force by lengthiness, repetition of chimes, "tick-tocks," and pauses. The monotony, the madness, and the mixed beauty and terror of Poe and Baudelaire—which obviously inspired the composer—did not carry over sufficiently into his work, despite the brilliant performance it was given by the orchestra.

Beethoven's "Eroica" was solidly and warmly played. The audience left the hall with a noble taste in its mouth.

E. B.

MUSIC

TSCHAIKOWSKY'S Fifth symphony, in E minor, has been chosen for the latter half of the program in which the Boston Symphony orchestra will appear in the Elmwood Music hall on Sunday afternoon, Oct. 22, at 4 o'clock, under the baton of Dr. Serge Koussevitzky. The Russian conductor has won enduring fame as an interpreter of Tschaikowsky.

The program will open with the Lenore Overture No. 3, of Beethoven, followed by Debussy's two Nocturnes, Clouds and Festivals. The first half of the program will end with the Wagner Ride of the Valkyries, one of the Boston Symphony's most brilliant performances.

NEW YORK TIMES

OCT 15 1933

Serge Koussevitzky will do with the Boston Symphony Orchestra in Boston what Arturo Toscanini plans to do with the New York Philharmonic-Symphony on his return: conduct a Beethoven cycle. The Boston orchestra will give a series of six Tuesday afternoon concerts at which three overtures, the "Leonore" No. 2, the "Coriolanus" and the "Prometheus"; the music to Goethe's "Egmont," with soprano and narrator, the Fifth piano concerto, the triple concerto and all the symphonies will be played. The soloists will be announced later. The dates are Oct. 31, Nov. 21, Jan. 23, Feb. 13, March 27 and April 17.

SUNDAY, OCTOBER 15, 1933 'CHICAGO HERALD AND EXAMINER---A PAPE

Boston's 'European' Symphony Orchestra to Give Concert Here October 23

Opera Sets Record At Auditorium

By Glenn Dillard Gunn.

The approaching visit of Dr. Serge Koussevitzky and the famous European orchestra known as the Boston Symphony is the musical news of the moment. Dr. Koussevitzky brings his renowned organization to Orchestra Hall on the night of Monday, October 23, for the third appearance here during the decade that he has presided over the musical destinies of the city that has adopted him.

The eminent Russian owes his unparalleled popularity in the East to a vivid personality and an artistic vision that has brought the spirit of adventure and of discovery into the staid atmosphere of the symphony concert. Boston has always prided itself on its culture. To prove its superiority to itself in this essentially spiritual attribute it has never permitted the vexed question of Americanism to intrude.

No American has ever conducted Boston's orchestra. Few Americans have played with it as soloists, or in it, as members. It is a nonunion, imported artistic body that has consistently refused to identify itself with this country's musical life during the fifty odd years of its brilliant history.

If the Boston orchestra must adopt a national label—and of all arts, music is the most national and racial—I suppose it must be called Russian, since its leader has never denied the land of his origin, though that land has pointedly and earnestly denied him, together with Rachmaninoff and other famous expatriate converts to the doctrine of capitalism.

BUFFALO, N. Y.
TIMES

OCT 15 1933

DR. KOUSSEVITZKY, conductor of the Boston Symphony orchestra, has arranged a splendid program for the Buffalo concert which will take place in Elmwood Music Hall on Sunday, Oct. 22, at 4 p. m. under the local management of Marian de Forest.

The opening number is the Beethoven overture, Leonore No. 3, the greatest of the four overtures to the only opera Beethoven ever wrote. This is followed by Debussy's two nocturnes, subtitled Clouds and Festivities. In the first, the composer paints in tone clouds traversing the sky, and features a theme intoned by the English horn. The second is bright and buoyant in style and exceedingly difficult of performance. Wagner's Ride of the Valkyries will be an electrifying number, and Tschaikowsky's Fifth Symphony will complete the program. This is the work which offers for its Andante Cantabile movement that exquisite solo for French horn, one of the most beautiful melolies that mortal ever penned. Dr. Koussevitzky is noted as an interpreter of the great Russian composer. His performance of this symphony was a sensational feature of Koussevitzky's appearance at the London Music Festival last May.

N. Y. AMERICAN

T 15 1933

Rochester Band's Music for N. B. C.

The Rochester Civic Orchestra has been added to the N. B. C. music schedules for the 1933-34 radio season. It will open with a one-hour program next Tuesday afternoon at 3 o'clock over WJZ's network.

Guy Fraser Harrison will direct the symphony organization in 30 weekly broadcasts. The Rochester band makes the second noted symphony orchestra to be signed by the N. B. C., the Boston Symphony being the first.

CHICAGO, ILL.
AMERICAN

OCT 14 1933

Pro Arte Quartet.

Of great musical import are two events to take place the next few days; first are the three concerts by the Pro Arte Quartet, donated by Mrs. Elizabeth Sprague Coolidge, to the Friends of Music; and second, the appearance in Orchestra Hall of the famed Boston Symphony Orchestra, under the direction of Serge Koussevitsky.

The Pro Arte concerts will take place in the Goodman Theater next Wednesday and Friday evenings and Sunday afternoon. The concerts are free to subscribers to the Friends of Music fund collected last Spring.

On Monday evening, October 23, the Boston Symphony Orchestra plays in Orchestra Hall, under the direction of Serge Koussevitzky. The Boston Orchestra was organized in 1881, ten years prior to our own. At that time it consisted of sixty players. Next week Mr. Koussevitzky will play here with 110 musicians.

EVANSTON, ILL.
NEWS INDEX

1 3 1933

Boston Symphony to Play in Chicago

The Boston Symphony orchestra, long considered one of the greatest organizations of its kind in the world, under its brilliant conductor, Serge Koussevitsky, is to visit Chicago in the last week of A Century of Progress Exposition to give a concert in Orchestra Hall on Monday evening, October 23. This is the 53rd season of the Boston orchestra and the tenth under the leadership of Koussevitsky.

The Russian conductor came to America in 1924 with a reputation as probably the most brilliant and outstanding conductor of Europe at that time. In the past ten years, this remarkable artist has raised the traditionally famous orchestra to new heights of beauty and importance.

Dr. Koussevitsky announces a notable program for the Boston visit. It will consist of Mozart's "Eine Kleine Nachtmusik" for string orchestra, and Stravinsky's sensational "Le Sacre du Printemps" ("The Rite of Spring"), the score which has influenced the course of musical composition probably more than any other in this century. The Symphony will be the Second in D major of Sibelius, the great living Finnish composer

---

SYRACUSE, N. Y.
HERALD

Morning Musicals, Inc. Opens Season With Concert on Oct. 25

BRAMPTON

NOVAES

Rose Brampton, left, Metropolitan Opera Company contralto, and Guiomar Novaes, noted pianist, are among artists engaged for evening concerts on Nov. 6 and Jan. 15, respectively.

Dr. Adolph Frey Will Be Guest Artist at First Morning Program

The Morning Musicals, Inc., 1933-34 concert season will offer five evening concerts to be given, as in previous years, at Lincoln Hall, Central High School, and nine morning concerts which will take place in the ballroom of the Hotel Syracuse The season opens with a morning concert on Oct. 25. The first evening concert is set for Nov. 6 with Rose Brampton as soloist.

On the night of Dec. 12, the Detroit Symphony Orchestra under the direction of Ossip Gabrilowitch, will appear. Other evening concerts will be Jan. 15, Guiomar Novaes, pianist; Feb. 12, Nelson Eddy, baritone; March 12, Jeanne Soudekine, soprano.

On Sunday night, Nov. 19, at 5 o'clock the Symphonic Ensemble of Boston under the direction of Russel Ames Cook, will appear in the ball room of the Hotel Syracuse for members and guests of the club. The Ensemble comprises the first chair men of the Boston Symphony Orchestra, four violins, ~~viola, cello~~, double bass, flute, oboe, English horn, bassoon, clarinet, French horn, trumpet, trombone and percussion instruments. Few cities, save those near Boston, are able to hear this fine ensemble as members are engaged in playing with the Boston Symphony. As the Boston orchestra appears at Troy the preceding night the ensemble comes to Syracuse before rejoining the parent organization in Boston.

The first morning concert will take place at Hotel Syracuse on Wednesday, Oct. 25, at 10:45 o'clock, with Dr. Adolph Frey as guest artist. Dr. Frey will play his own concerto for piano and orchestra with the Morning Musicals Orchestra under the baton of Prof. Conrad L. Becker. It will be Dr. Frey's first public appearance in Syracuse for several years. Ada Shinaman Crouse will be at the second piano.

A new member of the club, Donald Merriam, will be presented at concert. He is a Stuart Gracey pupil and has made several recital appearances elsewhere. Grace Weymer, harpist, and Henry Hambrecht, flutist, will play a Concerto for Harp and Flute, the only work written for the harp by Mozart. Florence Girton Hartman, soprano, will sing a group of songs, accompanied by the Morning Musicals String Ensemble, directed by Prof. Becker. Mrs. Hartman coached last summer with Maude Douglas Tweedy, noted voice teacher, of New York City.

The personnel of the ensemble is composed of Myron Levee, Claude Bortel, Elino Kamri, Aurin Chase, Wendall Hannon and Rudolf Miller. Dena Ferguson, pianist, will open the program. Miss Ferguson passed last winter in New York City studying at the Institute of Musical Art of the Juilliard School. The opening ~~recital also~~ is guest day, each member being privileged to bring one guest.

At the morning concert on Dec. 20, the Ionian Male Quartet will give a recital. Another novelty will be presented on Wednesday morning, Feb. 21, when a young monologuist, Dorothy Crawford, will present a program.

ALBANY, N. Y.
Knickerbocker Press

OCT 15 1933

SIX ATTRACTIONS ON MUSIC LISTS FOR THIS WINTER

Albany, Schenectady Civic Associations Present Choice Attractions

Attilio Baggiore, Noted Operatic Tenor Opens Season in This City

By RAY A. MOWERS

Revelation this week of the six major musical attractions to be staged in Albany and Schenectady this winter by the civic music associations of the two cities easily takes first place in the minds of the Capital District concertgoer today.

The importance of the sextet of concerts scheduled coincides fully with the calibre of the engagement which launched the professional season—the recital last Saturday night in Schenectady by Marcel Dupre, celebrated French organist.

In Albany, the association is bringing Attilio Baggiore, the operatic tenor who made a sensational hit in recital at Schenectady last winter, as its first presentation. The date, however, has not been announced.

Vladimir Horowitz, one of the world's best among pianists, is to play Jan. 17, and the Cleveland Symphony Orchestra with Podzinsky conducting will appear Mar. 22. All three concerts are to be given at Philip Livingston Junior High School.

Interest in the attractions to be offered by the Schenectady Civic Music Association is strong among holders of memberships in the Albany organization, because tickets sold in the two cities are interchangably reciprocal. In other words, Albany's tickets will be good at Schenectady concerts and vice versa.

The Schenectady unit opens its season with the Boston Symphony Orchestra, Serge Koussevetsky conductor, Oct. 28. The second attraction there is the Don Cossacks, a chorus of 36 former soldiers of the Czar who have created a veritable furore in the vocal world. They come Dec. 6, a date reported likely to clash with that fixed for the appearance of a popular Albany chorus at Chancellors Hall, unless a switch is made by the local management meanwhile.

Jose Iturbi, Spanish pianist extraordinary, will end the Schenectady series Mar. 19.

BUFFALO, N. Y.
COURIER EXPRESS

1933

DR. SERGE KOUSSEVITZKY conducts the Boston Symphony Orchestra at Elmwood Music Hall next Sunday afternoon, October 22d.

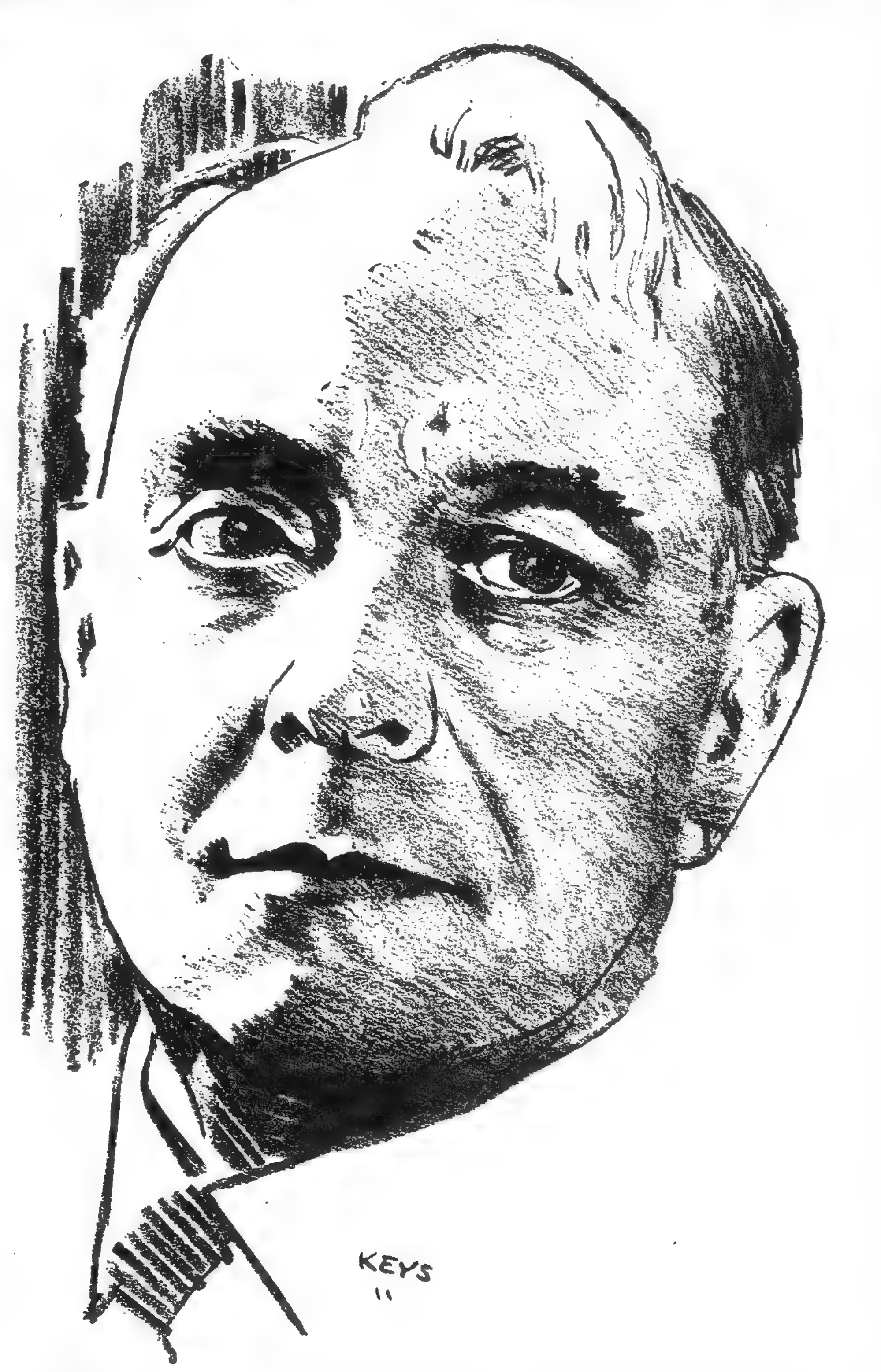
COLUMBUS, OHIO
CITIZEN

18

OCT 13 1933

WORDS AND MUSIC

by R.L.F. McCOMBS



Serge Koussevitzky, just entering his tenth season as conductor of the Boston Symphony Orchestra, will bring that organization for its annual visit to Columbus on Oct. 26. The high reputation of the orchestra and of its distinguished leader are so familiar here that the mere announcement of the name and date should line the patrons up before the Symphony Club's box office.

A COLUMBUS audience has heard Egon Petri before and remembers with pleasure the recital which he shared with an inferior singer two seasons ago. His technical achievements left us gasping while his sincerity and imaginative depth lifted his playing out of the merely bravura class.

His second recital here, next Friday at Mees Hall, comes early in a season of engagements which take him into the important musical centers of the land and which include performances with all the major symphony orchestras. In February he will go to England and Germany for recitals.

Mr. and Mrs. Petri had planned to spend the past season in Europe, but instead they spent their time in this country touring about the western states, occasionally pausing for a period of teaching. Mr. Petri conducted master classes in Chicago, Colorado Springs, Albuquerque and Oakland, Calif. They returned to New York by way of Panama.

The Dutch pianist's program for his Columbus recital runs as follows:

Sonata, A major	Mozart
Chaconne	Bach-Busoni
Prelude, Chorale and Fugue	Franck
Ballade, A flat-major; Nocturne, D flat-major; Waltz, A flat-major	Chopin
Two Fairy Tales, Op. 20 (B flat-minor; B-minor)	Medtner
Prelude, C-major; Gavotte, F sharp-minor; March ("The Love of Three Oranges")	Prokofieff
Two Preludes (G-major, G-minor)	Rachmaninoff
Figaro Fantasy	Liszt

Tickets for this recital, which is the first of the series sponsored by the Capital University Conservatory, may be had at the Mees Hall office or at Heaton's.

* * *

Date Settled

MARK Feb. 13 in your calendar as the date on which Eugene Ormandy will conduct the concert of the Minneapolis Symphony Orchestra here. In the published schedules of the Women's Music Club series, of which this concert is one, the precise day had been perforce left vague.

* * *

Fruits of Education

IN the past decade we have seen and taken part in a wide-spread movement for the greater popular appreciation of good music, with a justifiable emphasis, perhaps, on orchestral music.

Schools have made a point of courses in such appreciation. Among the young people, bands and orchestras have been organized—good ones, too—of which one object was the encouraging of intelligent listening. Records have made the standard repertory readily available.

Most of all, perhaps, the radio has contributed programs, supplemented by explanations, comments and illustrations, all designed to create a lively interest in the orchestra and its literature. Mr. Damrosch and Mr. Barlow have done yeoman service; all the great orchestras are now and then to be heard in their regular concerts where the enthusiasm of an audience present in the flesh punctuates the progress of the programs.

In many an American city like ours, which has no established professional orchestra, radio and records and discussion fill a more important part than in more fortunate centers where weekly concerts may be heard throughout the season.

But orchestras do come to Columbus, the finest in the land (which is to say the finest in the world). One of the greatest will play at Memorial Hall on Oct. 26, when Serge Koussevitzky again brings the Boston Symphony on its brief westward tour.

Here is the test then. Are the fruits of all this education sour?

If our young people have properly benefited from their "appreciation courses" and their active participation in student orchestras, they will storm the doors of the concert hall. The cost won't be as much as a week's expenditures on the movies.

If adult listeners, who have been more and more willingly exposing themselves to the benison of good music as it has come to them by their loudspeakers, will move themselves out of their arm-chairs for an evening, and sit before the Boston Orchestra where they can see as well as hear (and hear more clearly than by the agency of ever so clever a mechanism) they will find a richly rewarding experience.

Apathy is the enemy of populous concert halls rather than any deep lack of appreciation. When the layman-listener realizes that technical knowledge is not necessary to enjoyment, when he goes to a concert for fun, as he goes to a theater or a football game, he is won. And, in these parlous days, it is the layman-listener rather than a group of wealthy and generous backers upon whom the future of music depends.

The Symphony Club of Central Ohio will open its box office next Wednesday at the Carl Koch Co., Third and Broad streets, for the sale of season tickets to the present concert of the Boston Orchestra and the later one of the Cleveland Orchestra.

* * *

Bori in Recital

OPERATIC performances by Lucrezia Bori are familiar to a number of Columbus people who have seen and heard her at the Metropolitan where she is the reigning favorite. In recital, however, her appearances are quite rare. On this very Friday the 13th there is one. She is singing at the Academy of Music in Brooklyn in the first of a series of lecture-recitals in which the lecturer is Olin Downes. Program and comments trace the history of the operatic aria from its earliest beginnings.

Since she so seldom appears in recital, first-hand comment on those programs is hard to come at. A year or so ago, however, Gertrude Dobson, Columbus soprano, was in the audience at one of those monster benefits for unemployed musicians which the great-hearted Walter Damrosch is always organizing.

Mr. Damrosch himself was master of ceremonies; Ernest Schelling retired to the percussion corner where he played upon no less an instrument than the lawnmower; Harold Bauer conducted.

But the brightest star among all these luminaries was Miss Bori, who sang Spanish songs, cabaret style, seated on the piano. She was the life of the party. Miss Dobson tells me that the performance was exquisite, that she had never been more charmed by any soprano. Besides that Miss Bori was a beautiful apparition, looking like a young sylph in white satin.

When she sings at Memorial Hall a week from Monday evening she will present the last half of her program in special costumes. For a French folk-song group she will wear a French paysanne dress and for a closing Spanish group she will be dressed in a genuine Spanish Goya costume.

This concert is the first of six sponsored by the Women's Music Club. Season tickets are selling in the lobby of the Deshler-Wallick.

* * *

An Irishman in England

AFTER many seasons' absence John McCormack is to return to a Columbus platform on Nov. 4. He comes shortly after a stay in England during which he celebrated the 25th anniversary of his debut there, a celebration which evoked the comment from one critic that "he uses his voice so well that there is no reason why he should not celebrate the 50th anniversary with almost equal success."

But of the sheaf of his English press notices I choose to reprint a passage from that written for the London "Times" by Ernest Newman, a commentator whose taste and judgment, whose scholarship and humanity, can always be trusted, and one who can succeed in making the notice even of a concert that the reader has not heard, vitally interesting.

Says Mr. Newman:

"What is the explanation of John McCormack's immense popularity with the crowd I am not psychologist enough to decide. But the reason for the high esteem in which the connoisseurs hold him is obvious enough. He brings to bear upon the simplest material a sense of beauty and a perfection of style that are the product of the study of the finest models of lyrical art. His faultless diction is, of course, one of his most valuable assets; no book of words is necessary when John McCormack sings. But after all, the greatest service that his easy diction does us is to set our attention completely free for the subtler factors in his singing—the exquisite phrasing, the adroit balancing of the rival claims of the verbal and the melodic line, the art of making it seem that the words are being spoken precisely as they would be by a first-rate reader who had no concert with the notes, while at the same time the notes are woven into a tissue as completely and as delicately musical in itself as if they were flowing from a violin in the hands of a master. The supreme, the flawless, example of all this in last Sunday's recital was perhaps John McCormack's singing of Rachmaninov's 'To the Children.'"

The McCormack recital, offered independent of any of the established courses, by Kline L. Roberts and George G. Whitehead, comes at a time when the artist is much in the public eye. Recently he was the honored singer at the Catholic Charities meeting which was addressed by President Roosevelt in New York. Last Wednesday he began a series of nation-wide broadcasts which will be heard by millions.

Reservations for the recital will be handled at Heaton's starting Monday, Oct. 30, but mail orders may now be sent either to Heaton's or to the office of the management at 66 E. Broad street.

* * *

Operatic Excerpts

MEMBERS of the Columbus Opera Club will be heard in an extensive program of selections from operas, both grand and light, at a "musical tea," scheduled for 2:30 in the afternoon of Oct. 21 at the Lazarus restaurant. The list has been assembled by Virginia Keller, the club's president, and will be announced by David Larrimer.

It includes arias and concerted numbers from "Lucia," "Rigoletto," "The Marriage of Figaro," "Le Prophete," "The Barber of Seville," "Mephistophile," "Tales of Hoffmann," "Katinka," Robin Hood," "Sweethearts" and other operas.

Participants are: Nason Oldham, Paul Hughey, Walter Downey, Gustave Spaeth, Laura Mai Burns, Hertha Laufersweiler, Rozsika Tumbasz, Dorotha Walkmeyer, Ora Coughlin, Gwendolyn Almy, Fred Hoffmann, Edwin Stainbrook, Alice Heiston, Betty McColm, Louis Sittler, Regina Herkenroder, Ramona Berlew, Robert Barr, Louise Yost, Mrs. Melville D. Frank, Robert Williams, Rosalind McNamara, Dorothy Wilson, Lella White, Dorothy Wilson, Jeanette Knapp and Opal Stauffer.

* * *

Philharmonic Broadcast

THE Sunday afternoon programs of the New York Philharmonic Symphony Orchestra are again being broadcast over the Columbia network. Bruno Walter is conducting during this half of the season; Mr. Toscanini will take up the baton at the first of the year.

For this Sunday at 3 Mr. Walter's program is made up of the Symphony No. 1 in D-major of Gustav Mahler and of excerpts from Wagner's "Gotterdammerung" in which Elsa Alsen and Paul Althouse will be the vocal soloists.

* * *

Dotted Notes

HAROLD E. MATTHEWS is to sing the principal tenor role in the forthcoming production of "Cavalleria Rusticana" by the Columbus Civic Opera group, the performance of which is promised for Nov. 1 at Memorial Hall . . . The music group of the Norwester Club will meet Tuesday afternoon at 3 at the home of Mrs. John F. Seidel, 1960 Arlington avenue. Bill Dalton will play both organ and piano music and will discuss the influence of music on movie audiences. Other contributors to the musical program will be Mrs. H. L. Evans, Hazel Reed and Janet Gibbs . . . Pearl Spencer will give the first of the Women's Music Club organ recitals for the season at 7:30 p. m. on Oct. 22 at the North Broadway M. E. Church. Mabel Harris, soprano, and the capella choir of the church, directed by Paul Lawless, will assist . . . The music group of the University Women's Club will honor its new members with a tea at the home of Mrs. Huntley Dupre, 690 Evening street, Worthington, on the afternoon of Oct. 16. Mrs. Earl Baxter will sing and Mrs. Roscoe Eckelberry and Mrs. Allen McManigal will play piano duets . . . The Temple Chapter Choir of the Royal Arch Masons will give a program at 4 o'clock Sunday at the Southern Hotel . . . Maria Jeritza, who is to sing in Columbus later in the season, has arrived in New York to begin rehearsals of a musical comedy, "Jerry," which has been written for her . . . Walter Downey, tenor, is to be soloist with Edwin Stainbrook's trio in the dinner program Sunday evening at the Broad-Lincoln . . . The engagement has been announced of Wanda Toscanini, second daughter of the eminent conductor, to Vladimir Horowitz, Russian pianist . . .

COLUMBUS, OHIO
DISPATCH

OCT 15 1933

BOSTON'S OVATIONS

THROUGHOUT the east, where Dr. Serge Koussevitzky and his band of 110 outstanding musicians have been enjoying the annual ovations which follow their return from continental engagements, there has been expressed the opinion that the oldest and greatest of America's symphony orchestras is this year greater than ever before. They play Oct. 24 in Columbus for the Symphony club.

To compare the unique performance of the Boston symphony with its own one year ago, and find it changed, would perhaps be impertinent, but that the organization has developed and flowered into something above its by no means lowly beginnings under Koussevitzky nine years ago seems to be an established fact.

"Individually and collectively Dr. Koussevitzky would not have been capable nine years ago of the performance which yesterday they achieved of the Third Symphony of Brahms," wrote Warren Storey Smith of the Boston Post recently, "a performance that made familiar music sound as new, and that accomplished this—not by distortion and caprice, not through the exercise of wayward and wilful individuality—but by sheer divination, and as complete revelation of the music's potential power and beauty."

CINCINNATI, O.
TIMES-STAR

OCT 14 1933

Boston Symphony To Be Heard in Dayton

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will give a concert in Dayton, O., on Wednesday evening, October 25. The Boston orchestra, composed of 110 musicians, each year makes a tour of one week through the Middle West. Last year they played in Cincinnati in the Artist Series. This year they open the Artist Series in Dayton, which is also under J. T. Thuman's management. Those who desire to hear the concert in Dayton may leave their orders for seats at Mr. Thuman's Cincinnati office in the Baldwin store.

COLUMBUS, OHIO
DISPATCH

OCT 13 1933

Lively Season For Boston Orchestra

A notably extended schedule is announced for the fifty-third season of the Boston Symphony orchestra, which opened in Symphony hall, Boston, on Oct. 6.

The orchestra will perform in Chicago on Oct. 23, being the only orchestra to visit that city during the exposition. The western tour will include, besides Chicago, Buffalo, Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady.

The season will mark Serge Koussevitzky's tenth year in America as the orchestra's conductor. The Columbus date is Oct. 24, under Symphony club direction.

COLUMBUS, OHIO
DISPATCH

OCT 15 1933

Mrs. F. A. Miller, 2065 East Barton place, will entertain the officers and division chairmen of the Symphony Club of Central Ohio at a luncheon at her home Tuesday, October 24, at 1 o'clock. Following the luncheon there will be the annual fall reading of reports. The Boston Symphony orchestra will play at Memorial hall under the auspices of the club the following Thursday.

* * *

PHILADELPHIA, PA.
RECORD

OCT 15 1933

Music Notes Up and Down the Scale

THE first performance of music written by an American composer, Roger Huntingdon Sessions, to the drama of Andreyev's "The Black Maskers," will be incorporated by Leopold Stokowski for the third pair of concerts by the Philadelphia Orchestra next Friday afternoon and Saturday evening.

Sessions, a graduate of Harvard (1915), was born in Brooklyn, N. Y., but spent his boyhood in Northampton and Hadley, Mass. After leaving Harvard Sessions attended the Yale School of Music where he studied under Horatio Parker. From 1917 to 1921 Sessions was an instructor in the department of music at Smith College. From 1919 to 1922 he was a pupil of Ernest Bloch, later teaching in the Cleveland Institute of Music under Bloch.

Further study took him to Europe; he has twice held the Guggenheim Fellowship, in 1926 and 1928. In the latter year, incidentally, Sessions also won the three-year prize in music at the American Academy in Rome. His works include Three Choral Preludes for Organ, a symphony performed by the Boston Symphony Orchestra under Serge Koussevitzky, in 1927, and also in Geneva, Switzerland, and a sonata for pianoforte performed in Rome and Florence in 1930.

PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 15 1933

BOSTON BAND WILL FEATURE FAVORITE WORK

Koussevitzky to Lead Orchestra at Mosque In Tschaikovsky's Fifth.

Tschaikovsky's Fifth Symphony in E minor will be a feature of the concert to be given here by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, in Syria Mosque, on Friday evening, October 27, at 8:30. The Russian leader has long held a particular fame as the interpreter of the Russian composer. His performance of the Fifth Symphony was an outstanding feature of Koussevitzky's guest appearance at the London Music Festival last May.

The program will open with Mozart's "Eine Kleine Nachtmusik." a serenade for small orchestra.

The second number will be the Prelude to Moussorgsky's opera "Khovantchina."

Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks" will also be played.

Other orchestras included in the same series, which is under the auspices of the Pittsburgh Orchestra Association, Mrs. William Thaw, Jr., president, are the Detroit Orchestra, with Ossip Gabrilowitsch, conductor and piano soloist; the Minneapolis Orchestra, Eugene Ormandy, conductor, and the National Symphony, of Washington, with Hans Kindler, conductor.

ARDMORE, PA.
DAILY TIMES

OCT 16 1933

Gives Piano Recital.

Miss Carol Robinson, concert pianist of New York City, soloist with the Boston Symphony, the Chicago Symphony and the New York Philharmonic orchestras, presented a most delightful concert at Rosemont College, Wednesday evening, October 11. Miss Robinson, who is widely known, has received most enthusiastic praise from the press in all our cities.

HARTFORD, CONN.
TIMES

T 14 1933

* * *

The first concert of the season of the Boston Symphony orchestra was given in that city, last week, under the direction of Dr. Koussevitzky. The chief feature of the program was a performance of the Brahms "Third Symphony."

PITTSBURGH, PA.
POST-GAZETTE

OCT 14 1933

Boston Symphony

Tchaikovsky's Fifth Symphony in E minor will be a feature of the concert to be given here by the Boston Symphony Orchestra, Dr. Serge Kousevitzky, conductor, in Syria Mosque on Friday evening, October 27, at 8:30. The program will open with Mozart's "Eine Kleine Nachtmusik," a serenade for small orchestra. It consists of Allegro, Romanza, Menuetto, Allegretto and Rondo Allegro. The second number will be the Prelude to Mussorgsky's opera, "Khovantchina." Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks," will also be played.

Other orchestras to be heard in the series under the auspices of the Pittsburgh Orchestra Association include the Detroit, with Gabrilowitsch as conductor and piano soloist; the Minneapolis Orchestra, with Eugene Ormany, and the National Symphony of Washington, with Hans Kindler, conductor.

HARTFORD, CONN.
COURANT

OCT 15 1933

Sharps and Flats

By **PIERRE KEY**

Old friends generally are best. Bruno Walter may have thought of that the other evening, when he strode out on Carnegie Hall stage where the Philharmonic-Symphony Orchestra and the Philharmonic-Symphony Thursday night audience awaited the start of this season's opening concert.

Old friends . . . and quite a number of newer ones were there. All greeted him with an enthusiasm which showed how they felt about Hitler and his barbaric practices. It was such a welcome as goes from heart to heart. The gratifying part of it was that the many Jews in the audience did not overdo the demonstration, as they so easily might have done.

I remember my latest visit to the spot outside of Vienna where Beethoven found inspiration for his "Pastoral" Symphony (the sixth). It was brought back during the playing of that composition the other evening as though it were only yesterday, instead of four years ago.

I cannot imagine a more eloquent reading of that lovely score than the one Walter gave it on this particular occasion. Every movement was so perfectly in the mood, in the tempi you felt to be right, and in the quantity of orchestral tone. The quality—since it was the Philharmonic you were hearing—was richly sonorous, polished to sandpaper fineness, and aristocratic.

The "Coriolanus" Overture, which opened the program, was not so perfect; one doesn't do two things as the "Pastoral" was done on the same evening. That is why the Brahms First Symphony, majestic though it is, made less of an impression on me than Beethoven's smaller, tenderer one.

Opera At The Hippodrome.

A good many eyes are focused on New York's Hippodrome, these days. The interest is chiefly on how long the astonishing large patronage is to last. The early summer run of eleven weeks might have been no more than just one of those things. But the second lap of this remarkable experiment is well under way, and so far as externals go the crowds show no signs of diminishing.

Grand opera at from twenty-five cents to a dollar-ten seems to point to a permanent success. One can't say so very much for the quality of what is heard and seen. Manager Salmaggi never has acquired much of a reputation for that. But even though rehearsals are foregone and the orchestra not of the best, the people who pay their money feel they get full value in what they hear.

The explanation rests on two principal points: First, that the price isn't a tax on even thin pocketbooks; second, that a growing public for opera has been created . . . . a public which finds increasing interest in a combination of music, drama, settings, costumes, and lighting effects.

It is this new public which will have a vital influence upon the development of opera. For the oldtime opera must gradually give way to another sort; a kind which not only has a greater consistency than much of that to which we have so long grown accustomed, but a kind having naturalism and a far keener element of interest for us all.

Chicago Says "Yes."

Chicago has said "yes" to Fortune Gallo's San Carlo Opera Company performances. Again—sensing the direction of public taste—Mr. Gallo has put his prices at one dollar for the best seats, with plenty at a quarter. Having leased the Chicago Auditorium Theater, he has available something like 4000 seats. This gave him a gross of $19,000 for the first week, and a figure somewhat in excess of that sum for the second.

Moreover, he has given substantially better opera than New Yorkers have been getting at the Hippodrome. I don't know how long the San Carlo Company will continue in the former home of the original Chicago Opera Company. Nor does Mr. Gallo. He hopes business will hold up . . . and so do many others. Because this second test of responsiveness to genuinely popular-priced opera is quite likely to have a powerful effect upon its future in this country.

Music Lights Glow.

New York's music lights are beginning to glow. Following the brilliant glare of the Philharmonic-Symphony's season opener have come the less powerful ones. Yet just behind them are more of the high candle burners. Almost before we know it the Boston and the Philadelphia Orchestras will be offering their introductory programs. In the meantime some admirable concerts and recitals will have taken place.

Today's highlight will be John Charles Thomas's recital of songs, in Town Hall. I met John on the street a few days ago, looking happy in anticipation of three programs . . . of which today's is to be the first. "I've got some songs that are still manuscript," said the baritone, "and they will, I think, get over in a big way."

Julia Peters, who may be remembered for her last winter's concert illustrated with the color lights of the Clavilux, is all ready for her opening recital . . . since she, too, feels that a series of programs offers certain advantages to a singer who wishes to display a full set of resources which a single program limits. And Jascha Heifetz is ready for his first New York program even as I write these lines.

A big season is in prospect, with variety and novelty pretty amply represented. In the near future is the American debut of Julia Nessy, a lyric-coloratura soprano who may duplicate the sensations she has been making in Europe.

Lines-o'-News.

Having concluded its autumn examinations of candidates for fellowships, the Juilliard School of Music faculty will now begin the task of showing these Young Fortunates what's what in the various branches of music they have elected to follow.

The Mannes School, the New York School of Music, and other conservatories report an increase in enrollments . . . with inquiries exceeding the total of a year ago. Which encouraging fact is also reflected in a number of the privately conducted studios.

The Musicians' Emergency Aid Concerts, to be given in Madison Square Garden under Walter Damrosch's direction, promise to be the largest attended of any now on the horizon.

Dots And Dashes.

The music fraternity has begun walking up and down New York's Galleria . . . which is Fifty-seventh Street, from Seventh Avenue to Fifth. Among the dots and dashes of the past few days have been—Lily Pons's arrival from Europe, looking fit and ready for a big concert season, with a liberal sprinkling of opera . . . And Rosa Ponselle, home from opera conquests in Italy and her pet wire-haired terrier who sits under his mistress's piano when she is singing. . . The return of Herbert Witherspoon from points west, to make his headquarters in the town he calls "home" . . . Rumors that Jose Iturbi may be seen as guest conductor of a major orchestra, before spring comes . . . Finally, that Giulio Gatti-Casazza may elect to say "farewell" as general manager of the Metropolitan Opera when he finishes this coming season.

NEW HAVEN, CONN.
REGISTER

OCT 15 1933

3 NEW OPERAS BY AMERICANS ARE SCHEDULED

Hanson, Erskine, Antheil and Gertrude Stein Contribute to Music Lovers' Delectation

New York, Oct. 14.—(AP)—Look up musical America!—You are going to hear three new American operas this season along with a lot of other compositions by home town boys who known how to make music for the oboe and bull fiddle.

In the operatic field there will be Howard Hanson's "Merry Mount" to a libretto by Richard Stokes of New York. Mr. Hanson's music is written around a dramatic situation in the Massachusetts Bay Colony, and is one of the few American operatic attempts that employs directly American legend and history as material.

The music has had an abridged concert performance at Ann Arbor, Mich., last Spring, but never a stage performance. That has been reserved for this season at the Metropolitan.

"Helen Retires"

January will see the first performances of two other operas, one, "Helen Retires," the libretto by John Erskine, and the music by George Antheil; the other "Four Saints in Three Acts," for which the well known modernist Gertrude Stein has provided the libretto, and Virgil Thomson the score.

Mr. Erskine's libretto is based on an uncanonical legend concerning Helen of Troy and Menelaos, that same Helen he told about in "The Private Life of Helen of Troy," a best seller of some seasons ago. Mr. Antheil is the unpredictable product of Trenton, N. J., whose odd musical exploits have interested or amused the world for 10 years. One has his famous "Ballet Mechanique," which astounded and shocked a Carnegie Hall audience in 1927. The production will be by the Juilliard School of Music in New York.

To Open In Hartford

"Four Saints in Three Acts" is the story of some worthies of the church, reduced to the often astonishing English of Miss Stein, and clothed musically by Thomson, formerly of Kansas City, and now living in Paris. It is to be given in January as the opening performance in the new Model Theater, at Hartford, Conn.

American composers generally are being given considerable attention by the major orchestras of the country this Winter.

Serge Koussevitzky, conductor of the Boston Symphony and always a champion of the new, plans at least three performances of major works by American composers of the modernistic stripe: A new suite by Aaron Copland, born in Brooklyn; a symphony by Roy Harris, originally of Oklahoma, and a symphony of Emerson Whithorne's. Whithorne hailed from Cleveland, once upon a time.

New Havener's Satire Scheduled

Although Arturo Toscanini's programs are not ready, a number of new American works are to be done by the New York Philharmonic under Bruno Walter and Hans Lange. They include "1929—a Satire," by David Stanley Smith of New Haven; a symphony (No. 2) by Randall Thompson; a suite by Walter Piston of Boston; Whithorne's "Fandango," and two poems, "Winter" and "Spring."

Hans Kindler expects to present Lamar Stringfield's "legend of John Henry," and a set of variations on a Hassler chorale by Templeton Strong. Mr. Stringfield, a North Carolinian has interested himself in American folk music for years.

Chicago will hear Philip James' wireless piece "Station WGZBX" under Frederick Stock; Cleveland Whithorne's "The Dream Pedlar" and Carlton Cooley's "Caponsacchi," Mr. Cooley being solo viola in the Cleveland orchestra under Arthur Rorzinski.

HARTFORD, CONN.
TIMES

OCT 16 1933

STOKOWSKI COMING TO OPEN CONCERTS

Philadelphia Orchestra to Appear Next Week.

The Third Symphony of Brahms will be played at Bushnell Memorial Wednesday evening of next week by the Philadelphia orchestra, with Leopold Stokowski conducting. The coming of the Philadelphia orchestra is the first event of the new Bushnell concert series.

The complete Stokowski program includes the following numbers:

Fugue in C minor, by Bach; Symphony No. 3 in F major, by Brahms; music from the drama of Andreyev, "The Black Maskers," by Roger Huntington Sessions; and "Rapsodie Espagnole," by Ravel.

The Bach Fugue was orchestrated by Mr. Stokowski, his transcription being first performed by the Philadelphia orchestra in October, 1932. The Sessions music was written to accompany the performance of the Andreyev drama by the class of 1923 at Smith college ten years ago. The Ravel number, a suite in four movements, dates from 1907.

Bernard Wagenaar, celebrated composer and critic, has been engaged to give a series of five talks on the symphony programs to be played at the Memorial this season. His first lecture, covering the Philadelphia orchestra program, will be given Friday evening of this week.

Each Wagenaar lecture will precede a symphony program, but in addition to his comments on the individual programs of the Philadelphia, Detroit, Cleveland, Boston and New York Philharmonic-Symphony orchestras, the speaker will make his talks a course in music appreciation. Each of the lectures will take place in the Colonial room. Owing to the limited seating capacity of this room, it will not be possible for the management to accommodate all the subscribers to the course. It has been announced that applications for seats will be filled in the order in which they are received until the limit of the room has been reached.

Both as teacher and composer, Mr. Wagenaar has achieved notable success. His work at the Julliard School of Music quickly created a demand for his appearance elsewhere as a lecturer on music appreciation and contemporary music. His two symphonies have been played by the New York Philharmonic-Symphony orchestra. Other symphony groups, including those of London, Detroit, Rochester and Cincinnatti, have played his "Sinfonietta," while his songs and sonatas are in the repertoire of many of the great artists.

Once again the Bushnell Concert series is an assured sell-out, not more than fifty season tickets remaining untaken, Mr. Mortensen said to-day. Tickets for the course have been virtually all distributed by the box office, which reported that payments this season were made even more promptly than last year.

Boston Symphony Orchestra

An unusual program has been assembled by Dr Koussevitzky for the third pair of Boston Symphony concerts in Symphony Hall at 2:30 Friday afternoon and 8:15 Saturday evening. The opening number will be Ravel's suite "Le Tombeau de Couperin," in which the contemporary French composer gave evidence of his admiration for the genius of his countryman who lived in the latter 17th and early 18th centuries. The four parts of this suite are a prelude, forlane, menuet and rigaudon. This score has not been played in Symphony Hall since 1928.

The two remaining numbers are Stravinsky's "The Rite of Spring" and Sibelius' Second Symphony in D Major.

On Oct 31. the Boston Symphony Orchestra will open the Tuesday afternoon concerts in Symphony Hall in which Dr Koussevitzky is to present a notable cycle of the music of Beethoven. All of the symphonies including the Choral Ninth; the overtures "Leonore No. 2," "Coriolanus" and "Prometheus"; the "Emperor" piano concerto; the triple concerto for piano, violin and 'cello; likewise the incidental music to Goethe's "Egmont" will be played in the course of the six concerts. Chorus, singers and instrumental soloists will be announced later.

On Monday evening, Nov 6, the series of six Monday evening concerts will begin. On these programs Dr Koussevitzky will include representative works of the symphonic repertory. Season tickets are still to be had for each series.

Ossin Gabrilowitsch

Beethoven Is the Concerts---Music

BY WARREN STOREY SMITH

As already suggested in these columns, Beethoven will be much honored in and about Boston during the forthcoming concert season. Besides the Beethoven cycle that will fill the six Tuesday afternoon concerts of the Symphony Orchestra and a performance of the Ninth Symphony at the concerts of the People's Symphony Orchestra, not to mention incidental performances of Beethoven's music at the regular Symphony concerts and elsewhere, there will come from the Chardon String Quartet, playing at Brattle Hall in Cambridge under the auspices of the Longy School of Music, a series of seven concerts, beginning Nov. 9, in which all the 17 string quartets of Beethoven will be performed.

* * * *

As pendant to von Buelow's three B's, Bach, Beethoven and Brahms, one might suggest the three S's of modern music, Strauss, Sibelius and Stravinsky, composers for whom Dr. Koussevitzky has shown an especial partiality and in the interpretation of whose music he excels. Two of them will be paired on the programme which he has made for the regular Symphony Concerts of Friday and Saturday of this week. As second and third items on that list stand Stravinsky's "The Rite of Spring," which the conductor successfully revived last season, and the Second Symphony of Sibelius, recalling the performance last season of all seven of the Finnish master's works in that form, undoubtedly the most impressive featuring of Sibelius' music in a single season by any American orchestra.

* * * *

LOWELL, MASS.
Telegram

OCT 8 1933

AUSPICIOUS OPENING OF SYMPHONY SEASON

A brilliant audience paid its tribute of enthusiastic applause to Dr. Serge Koussewitzky last evening at Symphony hall in Boston, rising to its feet at the appearance of the popular conductor of the Boston Symphony orchestra, and in tribute to the conductor's beginning of his tenth year as leader of the orchestra. Distinguished men and women of society, business, professional and artistic circles in Boston and surrounding cities, including a number from Lowell, added their personal tribute to the man who, through his genius as a musician and his courage as a conductor, has brought the Boston Symphony orchestra to the high peak of its performance. The program included: Scriabin's "Poem of Ecstasy," which stood upon the conductor's initial program 10 years ago, Beethoven's Overture to "Leonore" No. 3; Debussy's Nocturnes "Clouds" and "Festivals"; and the Third Symphony of Brahms.

BALTIMORE, MD.
AMERICAN

OCT 15 1933

The Boston Symphony Orchestra gives the first of its series of three concerts at the Lyric on November 14. Although Serge Koussevitsky has added a number of new works to his repertoire, the bulk of his program is bade up of compositions by the old masters.

Edwin Orlando Swain, barytone, who will give a recital with Shura Cherkassky, pianist, at the Lyric on October 30 for the benefit of the Mount Royal Improvement Association is a Southerner by birth. He is a graduate of De Pauw University. Since starting his music career he has been heard in many large cities of the United States.

This concert will be Mr. Cherkassky's first concert appearance in Baltimore for several years, although last season he was soloist with the Baltimore Symphony Orchestra.

SPRINGFIELD, MASS.
REPUBLICAN

OCT 15 1933

Dr Serge Koussevitzky

Will Direct Boston Symphony Orchestra at Concerts to Be Held at Smith College on February 10

GRAND RAPIDS, MICH.
PRESS

OCT

Dalies Frantz.

St. Cecilia members will enjoy their second artist recital for the season Friday afternoon, Oct. 20, when Dalies Frantz, talented young pianist will be presented.

Dalies Frantz has won an unusual number of important prizes including the combined Schubert Memorial and National Federation of Music clubs award, perhaps the most distinguished and coveted prize in the country; Naumburg Award and the honor of appearing with the Detroit Symphony orchestra. At the time of his most recent appearance with the Detroit orchestra, under direction of Asep Gabrilowitsch, Mr. Frantz received a 10-minute ovation.

Born in Colorado, Mr. Frantz resided for some time in Boston, and later was graduated with high honors from the University of Michigan. Most of his work has been done with Guy Maler, who has appeared before St. Cecilia. In brief visits to Europe Mr. Frantz studied with Arthur Schnabel and Valdimir Horowitz.

The National Broadcasting Co. has taken over the management of Mr. Frantz. In the present season he will appear as soloist with the New York Philharmonic and with the Chicago and Boston Symphony orchestras.

Next season he expects to be presented in his first coast to coast concert tour, which will open in Carnegie hall, New York. Following that he has been engaged as soloist to appear with orchestras in New York, Chicago, Boston and other large cities.

Critics agree that Mr. Frantz has a fine technical foundation, unusual and brilliant personality, rhythmic vitality and exuberance.

The program which he has submitted to the committee is interesting and varied.

Mr. Frantz has been at the National High School Band and Orchestra camp at Interlochen for the last few years and is widely known among the young musicians who attend.

Members of the St. Cecilia will be admitted on the presentation of membership tickets. Non-members may purchase tickets and music students will be admitted at a reduced rate.

Mr. Frantz will be the house guest of Mr. and Mrs. Clarence A. Weinhart of Orchard Hill while in the city.

MILWAUKEE, WIS.
NEWS

OCT 14 1933

Orchestra Due In Chicago

The Boston Symphony orchestra, long considered one of the greatest organizations of its kind in the world, under its brilliant conductor, Serge Koussevitzky, is to visit Chicago the last week of A Century of Progress to give a concert in Orchestra hall on Monday evening, Oct. 23. This is the fifty-third season of the Boston orchestra and the tenth under the leadership of Koussevitzky.

The Russian conductor came to America in 1924 with a reputation as probably the most brilliant and outstanding conductor of Europe at that time. In the last 10 years this remarkable artist has raised the traditionally famous orchestra to new heights.

Dr. Koussevitzky announces a notable program for the Chicago visit. It will consist of Mozart's "Eine Kleine Nachtmusik" for string orchestra, and Stravinsky's sensational "Le Sacre du Printemps" ("The Rite of Spring"), the score of which has influenced the course of musical composition probably more than any other in this century. The symphony will be the Second in D major of Sibelius, the great living Finnish composer.

BARRE, VT.
TIMES

OCT 12 1933

The appearance of Mrs. H. H. A. Beach in a concert recital in Montpelier seminary tomorrow night marks the 50th anniversary since the debut of this world famous composer and pianist when she made her debut with the Boston Symphony orchestra. She has been in constant demand at public performances since that time.

The Mothers' club will meet tomorrow afternoon at the home of Mrs. Harold W. Marsett of McKinley street when an address will be given by Dr. Mildred Steele of Waterbury on "Dental Hygiene."

POMONA, CALIF.
PROGRESS-BULLETIN

OCT 1

MUSICAL BODY TO MAKE BOW

Orchestral Arts Society To Be Introduced At Bridge on Monday

CLAREMONT, Oct. 12.—The opening event of the newly formed Orchestral Arts society, Prof. Herbert E. Gray, director, will be given next Monday evening at 8 o'clock in Bridges hall of music, and will include the Mozart Concerto in C major for flute and harp, with orchestral accompaniment.

This work will be presented by Miss Winifred Babcock, flutist, and Miss Lucy Lewis, harpist. The Andantino and the Allegro will be played at this time. Miss Babcock, graduate of Pomona college, has studied flute with Jay Plowe of the Los Angeles Philharmonic orchestra, and with Georges Laurent, solo flutist with the Boston Symphony orchestra.

Miss Lewis and Miss Gertrude Peterson, co-artists on the harp, have been heard thruout Southern California in duo-harp concert programs. They started from the Three Arts club in Los Angeles, where they made their home, last spring, taking their harps in a trailer and playing concert programs along their way to New York, where they spent the summer studying with Salzedo.

Other numbers on the opening program will be "In the Tavern" from the suite "Scenes from the South," and "Scenes from the Midi" (Nicode), ballet music from the opera "Faust" (Gounod) and three dances (Edward German) written for the production of Henry VIII at the Lyceum theater in London in 1892.

The Orchestral Arts society includes professional musicians from this region who will be hosts at an informal reception after the concert.

Members are William Winslow, San Bernardino; Miss Skillman, Ontario; Miss Miriam Bruce, Claremont; Prof. Ralph Uniacke, Claremont; M. Mirapolski, Ontario; Miss Margaret Johnston, Ontario; Miss Hazel Sanders, Pomona; Carl Adams, Pomona; Mrs. Evelyn Douglass, Claremont; Miss Emelie Wagner, Claremont; Miss Dorothy Rollins, Ontario; Hobart Alter, Ontario; Orley Weist and Cecil Short, Pomona; Egmont Pohl, Redlands; Ronald Clark, Miss Winifred Babcock, Mrs. Carl Baumann, Claremont; James Guthrie, San Bernardino; Philip Hood, Santa Ana; Robert Williams, La Verne; Fred Ferrey, Tustin; Carroll Manning, Baldwin Park; Albert Norton, Pomona; Elbert Wing, Ontario, Clair Brown, Pomona; Edward Burns, Santa Ana; Mrs. Herbert Gray, Claremont; Lewis Hanson, Santa Ana; Ervin German, Garden Grove, and Miss Lucy Lewis, Redlands.

20

HARTFORD, CONN.
TIMES

OCT 16 1933

STOKOWSKI COMING TO OPEN CONCERTS

Philadelphia Orchestra to Appear Next Week.

The Third Symphony of Brahms will be played at Bushnell Memorial Wednesday evening of next week by the Philadelphia orchestra, with Leopold Stokowski conducting. The coming of the Philadelphia orchestra is the first event of the new Bushnell concert series.

The complete Stokowski program includes the following numbers:

Fugue in C minor, by Bach; Symphony No. 3 in F major, by Brahms; music from the drama of Andreyev, "The Black Maskers," by Roger Huntington Sessions; and "Rapsodie Espagnole," by Ravel.

The Bach Fugue was orchestrated by Mr. Stokowski, his transcription being first performed by the Philadelphia orchestra in October, 1932. The Sessions music was written to accompany the performance of the Andreyev drama by the class of 1923 at Smith college ten years ago. The Ravel number, a suite in four movements, dates from 1907.

Bernard Wagenaar, celebrated composer and critic, has been engaged to give a series of five talks on the symphony programs to be played at the Memorial this season. His first lecture, covering the Philadelphia orchestra program, will be given Friday evening of this week.

Each Wagenaar lecture will precede a symphony program, but in addition to his comments on the individual programs of the Philadelphia, Detroit, Cleveland, Boston and New York Philharmonic-Symphony orchestras, the speaker will make his talks a course in music appreciation. Each of the lectures will take place in the Colonial room. Owing to the limited seating capacity of this room, it will not be possible for the management to accommodate all the subscribers to the course. It has been announced that applications for seats will be filled in the order in which they are received until the limit of the room has been reached.

Both as teacher and composer, Mr. Wagenaar has achieved notable success. His work at the Julliard School of Music quickly created a demand for his appearance elsewhere as a lecturer on music appreciation and contemporary music. His two symphonies have been played by the New York Philharmonic-Symphony orchestra. Other symphony groups, including those of London, Detroit, Rochester and Cincinnatti, have played his "Sinfonietta," while his songs and sonatas are in the repertoire of many of the great artists.

Once again the Bushnell Concert series is an assured sell-out, not more than fifty season tickets remaining untaken, Mr. Mortensen said to-day. Tickets for the course have been virtually all distributed by the box office, which reported that payments this season were made even more promptly than last year.

Globe Oct 15

Boston Symphony Orchestra

An unusual program has been assembled by Dr Koussevitzky for the third pair of Boston Symphony concerts in Symphony Hall at 2:30 Friday afternoon and 8:15 Saturday evening. The opening number will be Ravel's suite "Le Tombeau de Couperin," in which the contemporary French composer gave evidence of his admiration for the genius of his countryman who lived in the latter 17th and early 18th centuries. The four parts of this suite are a prelude, forlane, menuet and rigaudon. This score has not been played in Symphony Hall since 1928.

The two remaining numbers are Stravinsky's "The Rite of Spring" and Sibelius' Second Symphony in D Major.

On Oct 31. the Boston Symphony Orchestra will open the Tuesday afternoon concerts in Symphony Hall in which Dr Koussevitzky is to present a notable cycle of the music of Beethoven. All of the symphonies including the Choral Ninth; the overtures "Leonore No. 2," "Coriolanus" and "Prometheus"; the "Emperor" piano concerto; the triple concerto for piano, violin and 'cello; likewise the incidental music to Goethe's "Egmont" will be played in the course of the six concerts. Chorus, singers and instrumental soloists will be announced later.

On Monday evening, Nov 6, the series of six Monday evening concerts will begin. On these programs Dr Koussevitzky will include representative works of the symphonic repertory. Season tickets are still to be had for each series.

Ossip Gabrilowitsch

Beethoven Is the Concerts---Music

Post Oct 15

BY WARREN STOREY SMITH

As already suggested in these columns, Beethoven will be much honored in and about Boston during the forthcoming concert season. Besides the Beethoven cycle that will fill the six Tuesday afternoon concerts of the Symphony Orchestra and a performance of the Ninth Symphony at the concerts of the People's Symphony Orchestra, not to mention incidental performances of Beethoven's music at the regular Symphony concerts and elsewhere, there will come from the Chardon String Quartet, playing at Brattle Hall in Cambridge under the auspices of the Longy School of Music, a series of seven concerts, beginning Nov. 9, in which all the 17 string quartets of Beethoven will be performed.

* * * *

As pendant to von Buelow's three B's, Bach, Beethoven and Brahms, one might suggest the three S's of modern music, Strauss, Sibelius and Stravinsky, composers for whom Dr. Koussevitzky has shown an especial partiality and in the interpretation of whose music he excels. Two of them will be paired on the programme which he has made for the regular Symphony Concerts of Friday and Saturday of this week. As second and third items on that list stand Stravinsky's "The Rite of Spring," which the conductor successfully revived last season, and the Second Symphony of Sibelius, recalling the performance last season of all seven of the Finnish master's works in that form, undoubtedly the most impressive featuring of Sibelius' music in a single season by any American orchestra.

* * * *

---

(1) LOWELL, MASS.
Telegram
OCT 8 1933

AUSPICIOUS OPENING OF SYMPHONY SEASON

A brilliant audience paid its tribute of enthusiastic applause to Dr. Serge Koussewitzky last evening at Symphony hall in Boston, rising to its feet at the appearance of the popular conductor of the Boston Symphony orchestra, and in tribute to the conductor's beginning of his tenth year as leader of the orchestra. Distinguished men and women of society, business, professional and artistic circles in Boston and surrounding cities, including a number from Lowell, added their personal tribute to the man who, through his genius as a musician and his courage as a conductor, has brought the Boston Symphony orchestra to the high peak of its performance. The program included: Scriabin's "Poem of Ecstasy," which stood upon the conductor's initial program 10 years ago, Beethoven's Overture to "Leonore" No. 3; Debussy's Nocturnes "Clouds" and "Festivals"; and the Third Symphony of Brahms.

BALTIMORE, MD.
AMERICAN

OCT 15 1933

The Boston Symphony Orchestra gives the first of its series of three concerts at the Lyric on November 14. Although Serge Koussevitsky has added a number of new works to his repertoire, the bulk of his program is bade up of compositions by the old masters.

Edwin Orlando Swain, barytone, who will give a recital with Shura Cherkassky, pianist, at the Lyric on October 30 for the benefit of the Mount Royal Improvement Association, is a Southerner by birth. He is a graduate of De Pauw University. Since starting his music career he has been heard in many large cities of the United States.

This concert will be Mr. Cherkassky's first concert appearance in Baltimore for several years, although last season he was soloist with the Baltimore Symphony Orchestra.

SPRINGFIELD, MASS.
REPUBLICAN

OCT 15 1933

Dr Serge Koussevitzky

Will Direct Boston Symphony Orchestra at Concerts to Be Held at Smith College on February 10

GRAND RAPIDS, MICH.
PRESS

OCT 14 1933

Dalies Frantz.

St. Cecilia members will enjoy their second artist recital for the season Friday afternoon, Oct. 20, when Dalies Frantz, talented young pianist will be presented.

Dalies Frantz has won an unusual number of important prizes including the combined Schubert Memorial and National Federation of Music clubs award, perhaps the most distinguished and coveted prize in the country; Naumburg Award and the honor of appearing with the Detroit Symphony orchestra. At the time of his most recent appearance with the Detroit orchestra, under direction of Asep Gabrilowitsch, Mr. Frantz received a 10-minute ovation.

Born in Colorado, Mr. Frantz resided for some time in Boston, and later was graduated with high honors from the University of Michigan. Most of his work has been done with Guy Maier, who has appeared before St. Cecilia. In brief visits to Europe Mr. Frantz studied with Arthur Schnabel and Valdimir Horowitz.

The National Broadcasting Co. has taken over the management of Mr. Frantz. In the present season he will appear as soloist with the New York Philharmonic and with the Chicago and Boston Symphony orchestras.

Next season he expects to be presented in his first coast to coast concert tour, which will open in Carnegie hall, New York. Following that he has been engaged as soloist to appear with orchestras in New York, Chicago, Boston and other large cities.

Critics agree that Mr. Frantz has a fine technical foundation, unusual and brilliant personality, rhythmic vitality and exuberance.

The program which he has submitted to the committee is interesting and varied.

Mr. Frantz has been at the National High School Band and Orchestra camp at Interlochen for the last few years and is widely known among the young musicians who attend.

Members of the St. Cecilia will be admitted on the presentation of membership tickets. Non-members may purchase tickets and music students will be admitted at a reduced rate.

Mr. Frantz will be the house guest of Mr. and Mrs. Clarence A. Weinhart of Orchard Hill while in the city.

MILWAUKEE, WIS.
NEWS

OCT 14 1933

Orchestra Due In Chicago

The Boston Symphony orchestra, long considered one of the greatest organizations of its kind in the world, under its brilliant conductor, Serge Koussevitzky, is to visit Chicago the last week of A Century of Progress to give a concert in Orchestra hall on Monday evening, Oct. 23. This is the fifty-third season of the Boston orchestra and the tenth under the leadership of Koussevitzky.

The Russian conductor came to America in 1924 with a reputation as probably the most brilliant and outstanding conductor of Europe at that time. In the last 10 years this remarkable artist has raised the traditionally famous orchestra to new heights.

Dr. Koussevitzky announces a notable program for the Chicago visit. It will consist of Mozart's "Eine Kleine Nachtmusik" for string orchestra, and Stravinsky's sensational "Le Sacre du Printemps" ("The Rite of Spring"), the score of which has influenced the course of musical composition probably more than any other in this century. The symphony will be the Second in D major of Sibelius, the great living Finnish composer.

BARRE, VT.
TIMES

OCT 12 1933

The appearance of Mrs. H. H. A. Beach in a concert recital in Montpelier seminary tomorrow night marks the 50th anniversary since the debut of this world famous composer and pianist when she made her debut with the Boston Symphony orchestra. She has been in constant demand at public performances since that time.

The Mothers' club will meet tomorrow afternoon at the home of Mrs. Harold W. Marsett of McKinley street when an address will be given by Dr. Mildred Steele of Waterbury on "Dental Hygiene."

POMONA, CALIF.
PROGRESS-BULLETIN

OCT 1 [illegible] 1933

MUSICAL BODY TO MAKE BOW

Orchestral Arts Society To Be Introduced At Bridge on Monday

CLAREMONT, Oct. 12.—The opening event of the newly formed Orchestral Arts society, Prof. Herbert E. Gray, director, will be given next Monday evening at 8 o'clock in Bridges hall of music, and will include the Mozart Concerto in C major for flute and harp, with orchestral accompaniment.

This work will be presented by Miss Winifred Babcock, flutist, and Miss Lucy Lewis, harpist. The Andantino and the Allegro will be played at this time. Miss Babcock, graduate of Pomona college, has studied flute with Jay Plowe of the Los Angeles Philharmonic orchestra, and with Georges Laurent, solo flutist with the Boston Symphony orchestra.

Miss Lewis and Miss Gertrude Peterson, co-artists on the harp, have been heard thruout Southern California in duo-harp concert programs. They started from the Three Arts club in Los Angeles, where they made their home, last spring, taking their harps in a trailer and playing concert programs along their way to New York, where they spent the summer studying with Salzedo.

Other numbers on the opening program will be "In the Tavern" from the suite "Scenes from the South," and "Scenes from the Midi" (Nicode), ballet music from the opera "Faust" (Gounod) and three dances (Edward German) written for the production of Henry VIII at the Lyceum theater in London in 1892.

The Orchestral Arts society includes professional musicians from this region who will be hosts at an informal reception after the concert.

Members are William Winslow, San Bernardino; Miss Skillman, Ontario; Miss Miriam Bruce, Claremont; Prof. Ralph Uniacke, Claremont; M. Mirapolski, Ontario; Miss Margaret Johnston, Ontario; Miss Hazel Sanders, Pomona; Carl Adams, Pomona; Mrs. Evelyn Douglass, Claremont; Miss Emelie Wagner, Claremont; Miss Dorothy Rollins, Ontario; Hobart Alter, Ontario; Orley Weist and Cecil Short, Pomona; Egmont Pohl, Redlands; Ronald Clark, Miss Winifred Babcock, Mrs. Carl Baumann, Claremont; James Guthrie, San Bernardino; Philip Hood, Santa Ana; Robert Williams, La Verne; Fred Ferrey, Tustin; Carroll Manning, Baldwin Park; Albert Norton, Pomona; Elbert Wing, Ontario, Clair Brown, Pomona; Edward Burns, Santa Ana; Mrs. Herbert Gray, Claremont; Lewis Hanson, Santa Ana; Ervin German, Garden Grove, and Miss Lucy Lewis, Redlands.

TIME
[illegible]
OCT 16

*

M U S I C

Season's Overtures

Almost in unison last week the country's first four symphony orchestras sounded the overture to a new music season. Limousines lined up for blocks before the concert halls in Boston, New York, Philadelphia, Chicago. Dowagers and their escorts pushed their way impatiently through the sidewalk crowds. Music students, shabby and excited, ran up the steps to their top-gallery seats. Out of the wings like ball-players leaving their dug-outs came the big league orchestra players. Oboes sounded A. A buzz of tuning and the big-league captains appeared—Chicago's square old Frederick Stock; Boston's Serge Koussevitzky, aloof and immaculate; Philadelphia's Leopold Stokowski, blond-mopped and mercury-quick as he shot on to the stage; New York's big Bruno Walter who conducts the Philharmonic until Arturo Toscanini returns in January.

International *Acme* *Keystone* *Acme*

CONDUCTORS STOCK, KOUSSEVITZKY, STOKOWSKI, WALTER
The limousines lined up, the oboes sounded A.

The shadow of Adolf Hitler looming over Conductor Bruno Walter aroused the week's big demonstration. Bruno Walter (real name: Schlesinger) was first of the Jewish musicians to lose his job last spring in Germany. A conductor without an orchestra, he has drifted around since then, giving guest performances in Holland, Austria, London. Impressed with his martyrdom Philharmonic subscribers, who usually save their hero-worship for Toscanini, stood up when the big, kindly German came on stage, clapped him louder and longer than they ever clap his sensitive, scholarly performances. Beethoven and Brahms—Walter's program last week—were painstakingly conservative. The other big-league conductors played almost as safe. Koussevitzky added Scriabin and a touch of his favorite Debussy. Stokowski chose Bach, Wagner and Schubert. Stock finished off with a mild dash of Stravinsky.

Economy was the subject in New York where the orchestra's predicament was unpleasantly emphasized by the absence of Critic Lawrence Gilman's authoritative program notes. Economy was the keynote of the Philadelphia concert where Stokowski, almost in a single breath, mourned the passing of the Orchestra's president, Alexander Van Rensselaer, and pleaded for support so that the orchestra might go on. This week at a banquet promoted by William Curtis Bok, the Philadelphia Orchestra's unsold season tickets were auctioned in an attempt to save the players a pay-cut of 19%. With its orchestra at stake Philadelphia is overlooking the excursions of its fair-haired conductor who has just been in Hollywood where he studied sound-reproduction, contracted to write the music for *Break of Hearts*, a John Barrymore-Katharine Hepburn picture.

With a few unimportant exceptions the big-league orchestras have kept their old lineups and star performers. Squat little Mischa Mischakoff still plays first violin for Chicago, lean young Alfred Wallenstein the 'cello for Manhattan, with Bruno Jaenicke behind him blowing himself red in the face over his French horn. Boston still has Richard Burgin playing first violin, Jean Bedetti first 'cello. In Philadelphia sleek Anton Torello still wields the big bull fiddle; Oscar Schwar, who was a drummer-boy in the Imperial German Army, still presides over the tympani.

Chicago is beginning its season a week early to catch more World's Fair visitors. To the Fair late this month will go the Boston Symphony, taking in its homeward stride Ann Arbor, Dayton, Columbus, Pittsburgh, Schenectady. Three times this winter Boston's orchestra will play in Baltimore and Washington, cities which the New York Philharmonic no longer feels financially able to visit. But before he sets out on tour Conductor Koussevitzky has a private mission to fulfill. Just as Richard Wagner wrote the *Siegfried Idyll* to serenade his Cosima one birthday morning, so each year on Oct. 14, Mme Koussevitzky's birthday, the Boston conductor gets a group of symphony men to come and play her an early-morning concert.

"In The Beginning"

Footnote to the First Symphony Concert from a Subscriber

THE resounding chord of Leonore,
And "Symphony" has begun.
Yet have they counted without one:
Mrs. Dratt who crashes through the door,
Clutching her ticket by its stub,
A full ten minutes late.
Her sturm-und-drang generate
Odors of camphor balls and Vaporub.
Praiseworthy effort to amalgamate
Perfumes with the mighty score.
T. L.

Time, Oct 16

THIS CLIPPING FROM
Ann Arbor Mich
Tribune
10/16/33

Boston Symphony Orchestra to Inaugurate Choral Union Concert Series October 24

The Boston Symphony orchestra which will inaugurate this season's Choral Union Concert series on the evening of October 24, is in its fifty-third season. The period, 1881 to 1884, during which time it was under the conductorship of George Henschel, established the Orchestra as comparable to the great European organizations. After the pioneer work of Conductor Henschel, for five years Wilhelm Gericke presided and carried forward the traditions earlier established. From 1889 to 1898, Arthur Nikisch and Emil Paur were at the head and traditions by that time had become so firmly established that the organization was recognized as an important permanent feature of music in America.

In 1898 Wilhelm Gericke was recalled and continued to lead the organization until 1906. From 1906 until 1914, the organization was presided over by Dr. Karl Musk and Max Fiedler. From 1914 to 1918 there was an interlude following which two renowned baton, Henry Rabaud and Pierre French conductors tock up the Monteux. In 1924 new enthusiasm was introduced into the orchestra by election of Serge Koussevitzky, Russian conductor as head of the organization. Dr. Koussevitzky has continued since that time and has carried forwaru the high points of excellence obtained by his predecessors

During these years the Orchestra has been heard in Ann Arbor on nine previous occasions,: May 16, 1890; May 5, 1891; May 7, 1892; May 9, 1893; May 11, 1894. A period of nearly twenty years elapsed before it was again heard in Ann Arbor when it appeared on January 31, 1913. On January 26, 1917, it again gave a program, and October 27, 1931, and Octobtr 25, 1932, it inaugurated the respective Choral Union Concert series.

The organization consists of 110 players and the entire personnel is always included in its out of town trips. This year only a limited number of engagements will be filled including Buffalo, Ann Arbor, Chicago, Cincinnati and Pittsburgh.

Other artists and organizations to be heard in the Choral Union Series, include Lily Pons, soprano; Maria Olszewska, contralto; Fritz Kreisler, violinist; Gregor Piatigorsky, violoncellist; Poldi Mildner and Sergei Rachmaninoff, pianists; The Vienna Boys Choir and the Cincinnati and Detroit Symphony orchestras, under the respective batons of Eugene Goossens and Ossip Gabrilowitsch.

COLUMBUS, OHIO
DISPATCH
OCT 18 1933

Koussevitzky Owns Sensitive Ears

One interesting and quite probable explanation for the extraordinary responses which Serge Koussevitzky appears to invoke consistently from that magnificent 110-piece organization, the Boston Symphony orchestra, is said to lie in his possession of a rarely sensitive ear.

It is this conductor, internationally renowned as a program builder as well as a most impressive interpreter, and this responsive and seasoned orchestra which will open the season of the Symphony Club of Central Ohio at Memorial hall, Thursday evening, Oct. 26.

Wednesday is the date for the opening of the symphony club's box office at the Carl Koch Co., Broad and Third. Season tickets also are to include the post-holiday appearance of the Cleveland Symphony orchestra.

Sins of Omission

The reporter of an exhibition writes in fear that he will seem to readers to be compiling a catalogue. Therefore he is sure to omit, though not of purpose, one or another item that he should have mentioned. For example, in the current exhibition of Koussevitzkiana at Symphony Hall as described in this place last Friday: (1) the remarkable photographs by Mr. J. B. Sanromá of conductor, orchestra and chorus in action at the performance, last spring, of Brahms's "German Requiem"; (2) the gold cup, or vase, given by the members of the Symphony Orchestra to the "founder and sustainer" upon his retirement; subsequently handed by Mrs. Higginson to Dr. Koussevitzky during the celebration of the orchestra's fiftieth year.

Yet Again Beethoven

This Beethoven season once more. . . . During his present visit to the United States Mr. Schnabel will play only pianopieces by Beethoven. Accordingly a concerto from Beethoven at the Symphony Concerts in December and a "Beethoven Program" for his recital in Boston, probably in November.

SPRINGFIELD, MASS.
UNION
OCT 17 1933

On The Firing Line

By R. P. M.

THE LETTERS OF DR. YODKA BODKA PIP.
(Unappreciated.)

Serge Koussevitsky,
Boston Symphony Orchestra,
Boston, ~~Mass.~~

Dear Koussie: I have your letter of the 10th, inst., re suggestions for an all-Beethoven program next month. You ask for "something representing the master in all his moods." That's a big order, S. K., but here goes my suggestion:

I.
Overture, "Cheese Blintz," Schoenberg
Fantasy, "Ferry Street in Autumn," Bogojubow-Dimitroffka
II.
Symphony in E Minor, Shrdlu
allegro allegro
allegro allegro
III.
Tone Poem, "Where's Elmer?" Ravel

I think that's a pretty well balanced program. Glad to be of help to you any time.

Yodka "B." Pip.

* * *

COLUMBUS, OHIO
DISPATCH
OCT 18 1933

ADMIRED IN ENGLAND

BESIDES the enviable reputation which Dr. Serge Koussevitzky, conductor of the inimitable Boston Symphony orchestra which is to be heard at Memorial hall Thursday evening, Oct. 28, has achieved in this country during his seasons at his present post, he has won the plaudits of European audiences.

During his appearance as guest conductor of the Music Festival in London last May, he was accorded a welcome which belied the traditional British reserve. From reports it is evident that London appreciated Koussevitzky, and he, in turn, appreciated it.

Speaking of the musical situation there, he observes, "England is now having a musical renaissance. The musical creative activity there at this moment shows a distinction and in particular a mastery of form which puts England in the vanguard of musical Europe."

The box office for season tickets for the Symphony club of Central Ohio whose season course the Boston orchestra presents the initial concert, opened today at Carl Koch's, Third and Broad streets.

THIS CLIPPING FROM
Ann [illegible]

PROGRAM FOR FIRST CONCERT IS ANNOUNCED

BostonSymphony Orchestra Here Nert Tuesday Night

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, has built a program of unusual interest for the orchestra's concert in this season's Choral Union series, Tuesday evening, October 24.

The program will be opened by Mozart's, "Eine Kleine Nachtmusik" serenade for string orchestra, (Koechel No 525) and in the latter half he will play Brahms' "Symphony No. 1 in C minor, Op. 68.

Of special interest will be the second number, when he will offer for the first time in Ann Arbor, a remarkable work of a great modernist, Stravinsky, entitled "Le Sacre du Printemps" ("The Rite of Spring") a picture of Pagan Russia, which consists of two parts, The Adoration of the Earth—Introduction-Harbingers of Spring-Dance of the Adolescents-Abduction-Spring Rounds Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wsie Man)—Dance of the Earth, and Part 2, The Sacrifice—Introduction—Mysterious Circles of the Adolescents-Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

TIME

Chicago-Dee

OCT 16 1933

*

MUSIC

Season's Overtures

Almost in unison last week the country's first four symphony orchestras sounded the overture to a new music season. Limousines lined up for blocks before the concert halls in Boston, New York, Philadelphia, Chicago. Dowagers and their escorts pushed their way impatiently through the sidewalk crowds. Music students, shabby and excited, ran up the steps to their top-gallery seats. Out of the wings like ball-players leaving their dug-outs came the big league orchestra players. Oboes sounded A. A buzz of tuning and the big-league captains appeared—Chicago's square old Frederick Stock; Boston's Serge Koussevitzky, aloof and immaculate; Philadelphia's Leopold Stokowski, blond-mopped and mercury-quick as he shot on to the stage; New York's big Bruno Walter who conducts the Philharmonic until Arturo Toscanini returns in January.

The shadow of Adolf Hitler looming over Conductor Bruno Walter aroused the week's big demonstration. Bruno Walter (real name: Schlesinger) was first of the Jewish musicians to lose his job last spring in Germany. A conductor without an orchestra, he has drifted around since then, giving guest performances in Holland, Austria, London. Impressed with his martyrdom Philharmonic subscribers, who usually save their hero-worship for Toscanini, stood up when the big, kindly German came on stage, clapped him louder and longer than they ever clap his sensitive, scholarly performances. Beethoven and Brahms—Walter's program last week—were painstakingly conservative. The other big-league conductors played almost as safe. Koussevitzky added Scriabin and a touch of his favorite Debussy. Stokowski chose Bach, Wagner and Schubert. Stock finished off with a mild dash of Stravinsky.

Economy was the subject in New York where the orchestra's predicament was unpleasantly emphasized by the absence of Critic Lawrence Gilman's authoritative program notes. Economy was the keynote of the Philadelphia concert where Stokowski, almost in a single breath, mourned the passing of the Orchestra's president, Alexander Van Rensselaer, and pleaded for support so that the orchestra might go on. This week at a banquet promoted by William Curtis Bok, the Philadelphia Orchestra's unsold season tickets were auctioned in an attempt to save the players a pay-cut of 19%. With its orchestra at stake Philadelphia is overlooking the excursions of its fair-haired conductor who has just been in Hollywood where he studied sound-reproduction, contracted to write the music for *Break of Hearts*, a John Barrymore-Katharine Hepburn picture.

International *Acme* *Keystone* *Acme*

CONDUCTORS STOCK, KOUSSEVITZKY, STOKOWSKI, WALTER

The limousines lined up, the oboes sounded A.

With a few unimportant exceptions the big-league orchestras have kept their old lineups and star performers. Squat little Mischa Mischakoff still plays first violin for Chicago, lean young Alfred Wallenstein the 'cello for Manhattan, with Bruno Jaenicke behind him blowing himself red in the face over his French horn. Boston still has Richard Burgin playing first violin, Jean Bedetti first 'cello. In Philadelphia sleek Anton Torello still wields the big bull fiddle; Oscar Schwar, who was a drummer-boy in the Imperial German Army, still presides over the tympani.

Chicago is beginning its season a week early to catch more World's Fair visitors. To the Fair late this month will go the Boston Symphony, taking in its homeward stride Ann Arbor, Dayton, Columbus, Pittsburgh, Schenectady. Three times this winter Boston's orchestra will play in Baltimore and Washington, cities which the New York Philharmonic no longer feels financially able to visit. But before he sets out on tour Conductor Koussevitzky has a private mission to fulfill. Just as Richard Wagner wrote the *Siegfried Idyll* to serenade his Cosima one birthday morning, so each year on Oct. 14, Mme Koussevitzky's birthday, the Boston conductor gets a group of symphony men to come and play her an early-morning concert.

SPRINGFIELD, MASS.
UNION

OCT 17 1933

On The Firing Line

By R. P. M.

THE LETTERS OF DR. YODKA BODKA PIP.

(Unappreciated.)

Serge Koussevitsky,
Boston Symphony Orchestra,
Boston, Mass.

Dear Koussie: I have your letter of the 10th, inst., re suggestions for an all-Beethoven program next month. You ask for "something representing the master in all his moods." That's a big order, S. K., but here goes my suggestion:

I.
Overture, "Cheese Blintz," Schoenberg
Fantasy, "Ferry Street in Autumn," Bogojubow-Dimitrovka
II.
Symphony in E Minor, Shrdlu
allegro allegro
allegro allegro
III.
Tone Poem, "Where's Elmer?" Ravel

I think that's a prety well balanced program. Glad to be of help to you any time.

Yodka "B." Pip.

* * *

"In The Beginning"

Footnote to the First Symphony Concert from a Subscriber

THE resounding chord of
Leonore,
And "Symphony" has begun.
Yet have they counted without
one:
Mrs. Dratt who crashes through
the door,
Clutching her ticket by its stub,
A full ten minutes late.
Her sturm-und-drang generate
Odors of camphor balls and
Vaporub.
Praiseworthy effort to amalgamate
Perfumes with the mighty score.

T. L.

Trans. Oct 16

THIS CLIPPING FROM
Ann Arbor Mich
Tribune
10/16/33

Boston Symphony Orchestra to Inaugurate Choral Union Concert Series October 24

The Boston Symphony orchestra which will inaugurate this season's Choral Union Concert series on the evening of October 24, is in its fifty-third season. The period, 1881 to 1884, during which time it was under the conductorship of George Henschel, established the Orchestra as comparable to the great European organizations. After the pioneer work of Conductor Henschel, for five years Wilhelm Gericke presided and carried forward the traditions earlier established. From 1889 to 1898, Arthur Nikisch and Emil Paur were at the head and traditions by that time had become so firmly established that the organization was recognized as an important permanent feature of music in America.

In 1898 Wilhelm Gericke was recalled and continued to lead the organization until 1906. From 1906 until 1914, the organization was presided over by Dr. Karl Musk and Max Fiedler. From 1914 to 1918 there was an interlude following which two renowned baton, Henry Rabaud and Pierre French conductors took up the Monteux. In 1924 new enthusiasm was introduced into the orchestra by election of Serge Koussevitzky, Russian conductor as head of the organization. Dr. Koussevitzky has continued since that time and has carried forwaru the high points of excellence obtained by his predecessors

During these years the Orchestra has been heard in Ann Arbor on nine previous occasions,: May 16, 1890; May 5. 1891; May 7, 1892; May 9, 1893; May 11, 1894. A period of nearly twenty years elapsed before it was again heard in Ann Arbor when it appeared on January 31, 1913. On January 26, 1917, it again gave a program, and October 27, 1931, and Octobtr 25, 1932, it inaugurated the respective Choral Union Concert series.

The organization consists of 110 players and the entire personnel is always included in its out of town trips. This year only a limited number of engagements will be filled including Buffalo, Ann Arbor, Chicago, Cincinnati and Pittsburgh.

Other artists and organizations to be heard in the Choral Union Series, include Lily Pons, soprano; Maria Olszewska, contralto; Fritz Kreisler, violinist; Gregor Piatigorsky, violoncellist; Poldi Mildner and Sergei Rachmaninoff, pianists; The Vienna Boys Choir and the Cincinnati and Detroit Symphony orchestras, under the respective batons of Eugene Goossens and Ossip Gabrilowitsch.

Sins of Omission

Trans Oct 17

The reporter of an exhibition writes in fear that he will seem to readers to be compiling a catalogue. Therefore he is sure to omit, though not of purpose, one or another item that he should have mentioned. For example, in the current exhibition of Koussevitzkiana at Symphony Hall as described in this place last Friday: (1) the remarkable photographs by Mr. J. B. Sanromá of conductor, orchestra and chorus in action at the performance, last spring, of Brahms's "German Requiem"; (2) the gold cup, or vase, given by the members of the Symphony Orchestra to the "founder and sustainer" upon his retirement; subsequently handed by Mrs. Higginson to Dr. Koussevitzky during the celebration of the orchestra's fiftieth year.

Yet Again Beethoven

This Beethoven season once more. . . . During his present visit to the United States Mr. Schnabel will play only pianopieces by Beethoven. Accordingly a concerto from Beethoven at the Symphony Concerts in December and a "Beethoven Program" for his recital in Boston, probably in November.

COLUMBUS, OHIO
DISPATCH

OCT 18 1933

Koussevitzky Owns Sensitive Ears

One interesting and quite probable explanation for the extraordinary responses which Serge Koussevitzky appears to invoke consistently from that magnificent 110-piece organization, the Boston Symphony orchestra, is said to lie in his possession of a rarely sensitive ear.

It is this conductor, internationally renowned as a program builder as well as a most impressive interpreter, and this responsive and seasoned orchestra which will open the season of the Symphony Club of Central Ohio at Memorial hall, Thursday evening, Oct. 26.

Wednesday is the date for the opening of the symphony club's box office at the Carl Koch Co., Broad and Third. Season tickets also are to include the post-holiday appearance of the Cleveland Symphony orchestra.

COLUMBUS, OHIO
DISPATCH

OCT 18 1933

ADMIRED IN ENGLAND

BESIDES the enviable reputation which Dr. Serge Koussevitzky, conductor of the inimitable Boston Symphony orchestra which is to be heard at Memorial hall Thursday evening, Oct. 28, has achieved in this country during his seasons at his present post, he has won the plaudits of European audiences.

During his appearance as guest conductor of the Music Festival in London last May, he was accorded a welcome which belied the traditional British reserve. From reports it is evident that London appreciated Koussevitzky, and he, in turn, appreciated it.

Speaking of the musical situation there, he observes, "England is now having a musical renaissance. The musical creative activity there at this moment shows a distinction and in particular a mastery of form which puts England in the vanguard of musical Europe."

The box office for season tickets for the Symphony club of Central Ohio whose season course the Boston orchestra presents the initial concert, opened today at Carl Koch's, Third and Broad streets.

Ann Arbor Mich
Tribune
10/18/33

PROGRAM FOR FIRST CONCERT IS ANNOUNCED

BostonSymphony Orchestra Here Nert Tuesday Night

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, has built a program of unusual interest for the orchestra's concert in this season's Choral Union series, Tuesday evening, October 24.

The program will be opened by Mozart's, "Eine Kleine Nachtmusik" serenade for string orchestra, (Koechel No. 525) and in the latter half he will play Brahms' "Symphony No. 1 in C minor, Op. 68.

Of special interest will be the second number, when he will offer for the first time in Ann Arbor, a remarkable work of a great modernist, Stravinsky, entitled "Le Sacre du Printemps" ("The Rite of Spring") a picture of Pagan Russia, which consists of two parts, The Adoration of the Earth—Introduction-Harbingers of Spring-Dance of the Adolescents-Abduction-Spring Rounds Games of the Rival Cities—The Procession of the Wise Men—The Adoration of the Earth (The Wsie Man)—Dance of the Earth, and Part 2, The Sacrifice—Introduction—Mysterious Circles of the Adolescents-Glorification of the Chosen One—Evocation of the Ancestors—Ritual of the Ancestors—The Sacrificial Dance of the Chosen One.

ater Department of The Transcri

Concert-Chronicle

Oct. 18

Wagner at Symphony Hall

AMONG the stimulating announcements of Dr. Koussevitzky for the Symphony Concerts of the current season was the probable performance of the first act of Wagner's "Die Walküre," less, of course, setting, costumes and stage-action, but with able singers, an orchestra and a conductor of the first rank. When such a departure from recent custom was debated last spring, it was urged in favor that Boston had now become nearly an opera-less city; that in his music-dramas Wagner wrote an essentially symphonic music; that it asked an orchestra of the largest and the finest eloquence; that in no American opera house, but often in American concert-halls, such an orchestra had been its instrument. Therefore, long scenes or whole acts of Wagner's later operas might be heard desirably and profitably at symphony concerts.

New York is by no means an opera-less city. Wagner is, indeed, the staple composer of the Metropolitan Opera House. Yet here is Mr. Gilman, from his pulpit in The Herald Tribune, urging and justifying Wagner "in concert performance" with the very arguments used in Boston a few months ago. His text was scenes from "Götterdämmerung," as heard at a Philharmonic Concert last Sunday under Mr. Walter. He writes:

"In those American lyric theaters whose repertories include the later works of Wagner, one scarcely ever hears the essential portions of the scores; not because those portions are unperformed, but because they are performed, as a rule, so inadequately that the music as Wagner conceived it does not reach our ears. The things that matter supremely in a typical Wagner score are intrusted to the orchestra, which has the immensely responsible and difficult task of discoursing that intricate and marvelous tonal commentary which is the very heart of the music. And that heart is seldom laid bare to us in an American opera house.

"This is because of the singular and regrettable fact that whereas the great Continental opera houses employ orchestras comparable in rank with their symphony orchestras (sometimes they are the same players), our great American opera houses have never made a practice of assembling orchestras of first-rate quality. . . . They have preferred, as an almost invariable rule, to spend their money on great singers rather than—or in addition to—great orchestras. In many works of the standard repertory, the results of this policy are not disastrous. But in such works as 'Tristan' or 'Götterdämmerung' the policy of blowing oneself to the finest living Isolde or Siegfried, and confiding Wagner's surpassingly important and complex orchestral score to a second-rate orchestra, is an unsatisfactory one from the point of view of those who have at heart the best interests of operatic art in this country. . . .

"It is only when such a body of instrumentalists as the Philharmonic Society takes in hand a score like 'Götterdämmerung,' under the control of a conductor of genius, that one realizes all that is lacking in the average opera-performance of these incomparable works, with their exhaustless beauty and subtlety of texture, their shattering magnificence, their infinite loveliness of line and sound."

Enter Dubensky

Though Mr. Arcady Dubensky's "Fugue for Violins in Nine Parts," to be played for the first time in Boston by the People's Symphony Orchestra at its concert next Sunday, has been heard on five occasions from the Philadelphia Orchestra, little information about him or it may be gained from the program-books. As composers go, he is surprisingly reticent about himself and his work. He agrees that he is a Russian now settled in New York; but he will not tell the number of his years. As violinist, he played in the dear departed orchestra of Walter Damrosch. He has written an opera and various symphonic pieces; but the only work he specifies is "'Gossips' recorded for the phonograph." He affirms himself "one of the American composers who have followed the traditions and forms of the old classical school." As for the impending Fugue, "it was written very recently (1932) for nine stands of first violins. It is dedicated to Mr. Stokowski as it was composed for him."

ANN ARBOR, MICH.
NEWS

3

OCT 19 1933

Boston Symphony Orchestra to Present Unusual Program in Ann Arbor Concert Oct. 24

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, has built a program of unusual interest for the orchestra's concert in this season's Choral Union series, Tuesday evening, Oct. 24.

The program will be opened by Mozart's, "Eine Klein Nachtmusik" Serenade for String orchestra, (Koechel No. 525) and in the latter half he will play Brahm's "Symphony No. 1 in C minor, Op. 68." Of special interest will be the second number, when he will offer for the first time in Ann Arbor, a remarkable work of a great modernist, Stravinsky, entitled "Le Sacre du Printemps" ("The Rite of Spring") a picture of Pagan Russia, which consists of two parts, The Adoration of the Earth—Introduction-Harbingers of Spring-Dance of the Adolescents-Abduction-Spring Rounds-Games of the Rival Cities—The Procession of the Wise Men-The Adoration of the Earth (The Wise man)-Dance of the Earth, and Part 2, The Sacrifice—Introduction—Mysterious Circles of the Adolescents-Glorification of the Chosen One-Evocation of the Ancesters-Ritual of the Ancesters-The Sacrificial Dance of the Chosen One.

This work is so remarkable and has attracted such wide attention that the following analyses from the program book of the Boston Symphony orchestra series, will be of interest to music lovers in general:

"Le Sacre Du Printempts" ("The Rite of Spring"). Pictures of Pagan Russia, in two parts—Igo Stravinsky. (Born at Oranienbaum, near Leningrad, Russia, on June 5, 1822: now living).

"The Rite of Spring" or more literally according to the Russian "Spring Consecration" scenery and costumes designed by Nicolas Roerich, choreography by W. Nijinsky, was produced at the Theater des Champs Elysees on May, 29, 1913, by the Diaghiley Ballet Russe. Mr. Monteux conducted. The chief dancers were M. Nijinsky and Mlle. Piltz. The performance, while it delighted some, incited howls of protest. The hissing was violent, mingled with counter cheers, so that M. Astruc ordered the lights turned up. The late Alfred Capu wrote a bitter article published in Le Figaro, in which he said:

"Bluffing the idle rich of Paris through appeals to their snobbery is a delightfully simple matter. The process works out as follows: Take the best society possible, composed of rich, simple-minded, idle people. Then submit them to an intense regime of publicity. By pamphlets, newspaper articles, lectures, personal visits and all other appeals to their snobbery, persuade them that hitherto they have seen only vulgar spectacles, and are at last to know what is art and beauty. Impress them with cabalistic formulae. They have not the slightest notion of music, literature, painting, and dancing; still, they have heretofore seen under these names only a rude imitation of the real thing. Finally assure them that they are about to see the real dancing and hear real music. It will then be necessary to double the prices at the theater, so great will be the rush of shallow worshippers at this false shrine."

Carl Van Vechten describes the scene in his book: "Music After the Great War":

"I attended the first performance in Paris of Starvinsky's an archistic (against the canons of academic art) ballet, "The Rite of Spring" in which primitive emotions are both depicted and aroused by a dependence on barbarous rhythm and harmony, as even so late a composer as Richard Strauss understands them, do not enter. A certain part of the audience, thrilled by what is considered to be a blashphemous attempt to destroy music as an art, and swept away with wrath, began very soon after the rise of the curtain to whistle, to make cat-calls, and to offer audible suggestions as to how the performance should proceed. Others of us, who liked the music and felt that the principles of free speech were at stake, bellowed defiance. It was war over art for the rest of the evening, and the orchestra played on unheard, except occasionally when a slight lull occurred. The figures on the stage danced in time to music that they had to imagine they heard, and beautifully out of rhythm with the uproar in the auditorium. It was sitting in a box, in which I had rented one seat. Three ladies sat in front of me, and a young man occupied the place behind me. He stood up during the course of the ballet to enable himself to see more clearly. The intense excitment under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to beat rhythmically on the top of my head with his fists. My emotion was so great that I did not feel the blows for some time. They were perfectly synchronized with the beat of the music. When I did, I turned around. His apology was sincere. We had both been carried beyond ourselves."

There were five performances in Paris that season.

When this ballet was brought out at Drury Lane, London, on July, 11, 1913, with Mr. Monteux conductor, it was thought advisable to send a lecturer, Edwin Evans, in front of the curtain, to explain the ideas underlying the ballet. At the end of the performance there was greater applause than hissing. The music of this ballet was performed for the first time in concert form by an orchestra conducted by Mr. Monteux at one of his concerts at the Casino de Paris on April 5, 1914, when it was enthusiastically applauded.

And now "The Rite of Spring" is acclaimed by many as Stravinsky's "greatest work."

The first performance of the music in this country was by the Philadelphia orchestra in Philadelphia on March 3, 1922..

The first performance in Boston was at a concert of the Boston Symphony orchestra Jan. 25, 1924.

On April 11, 12, 1924, "The Rite of Spring" was performed in Boston by the Boston Symphony orchestra as an "extra" number, "by general request." This being interpreted meant that the per- nce was in addition to the concert, and those who sh to hear it were free

plete resources of musical sound and sound combination to a diatonic system (which is in reality only one of many musical modes), and are only applicable to and capable of the necessarily limited range of expression obtainable from that system." That is to say, the chords sufficient to the artistic purposes of the great majority of preceding composers no longer sufficed for Stravinsky, who as Henry says "percieves all aspects of life that impinge upon his consciousness with such clarity and penetration of vision that he is aware of a myriad of subtle facts undiscerned by his musical forerunners. Stravinsky himself is reported as saying, "I want not to suggest situations or emotions, but simply to manifest, to express them. I think that there is in what are called 'Impressionist' methods a certain amount of hypocrisy, or at least a tendency toward vagueness and ambiguity. That I shun above all things, and that perhaps is the reason why my methods differ as much from those of the impressionists as they differ from academic conventional methods. Though I find it extremely hard to do so, I always aim at straightforward expression in its simplest form. I have no use for 'working-out' in dramatic or lyric music. The one essential is to feel and to convey one's feelings.

Stravinsky's conception of rhythm, its independence was made the

deep sadness pervades it, but this sadness is physical, not sentimental. It is gloomy with the oppression of the vast forces of Nature, pitiful with the helplessness of living creatures in their presence. This Prelude leads to the Mystic Circle of the Adolescents. Girls dance and play. One must be sacrificed to Spring. The victim is chosen. Her Glorification. Evocation of Ancestors. Ritual Performance of the Ancestors. The chosen victim begins her sacrificial act. She must dance herself to death.'

The score calls for two piccolos, two flutes, flute in G, four oboes (one interchangeable with a second English horn), English horn; three carinets (one interchangeable with a second bass clarinet), clarinet), clarinet in E flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas, four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam rape guero (scratcher) and strings.

We now quote from a long article about Stravinsky by Mr. Leigh Henry (Musical Times, London, 1919): "The ordinary academic classifications of chors are negated by him; he realized that academic dogmas of harmony are all based on an arbitrary delimitation of the com-

mentality of primitive man evoked by a Russian, rather, Scythian barbarian." He insists that in Russia the Negro-American elements, as syncopation, would be at once recognized. The work is not an impressionistic evocation; it is "the direct transposition of a certain act on a sonorous plane" a symmetrical constrution.

Stravinsky worked on "The Rite of Spring" in 1912-1913, completing it at Clarens. Boris de Schloezer, discussing the question of Russian folk-song infouence, states that the two melodies in "Mysterious Circles of Youths" and the second motive in "Ritual Action" are Russian folk-Tunes; the other themes, while they have Russian character—rythmic accentuation, preciseness of melodic lines, harmonic harshness, a diatonic nature—are of Stravinsky's invention.

The first part of the work is "The Fertility of the Earth." The second part is "The Sacrifice."

Part I

There is a slow introduction, which, according to commentators, portrays "the mystery of the physical world in Spring." It is said that Stravinsky here uses wood-wind instruments, whose "dryness conveys a more austere expression of truth;" he "mistrusts the facile expressiveness" of the strings.

The curtain rises. Omens of Spring. Dances of the Youths and Maidens: a rite of incantation with vigorous stamping on the ground. Dance tune for flutes, while trumpets chant a harmonized theme used later. A mock abduction is part of this ritual.

Then come the Spring Rounds, introduced by a tune for clarinet. The main portion of the dance is based on the theme already announced by the trumpets. Another Ceremony: Games of Rival Towns. An old man, wise, white-haired, bearded, enters. He is the Celebrant. He prostrates himself. All kiss the ground. A sacred dance follows. When this ballet was performed early in 1914 at Moscow, this first section was entitled "The Kiss to the Earth."

Part II

At the introduction, "The Pagan Night," Mr. Evans has said: "A

subject of comment by C. Stanley Wise in an article published in the Musical Quarterly. (New York, April, 1916).

"It should be noticed that in his compositions he (Stravinsky) holds himself free to express just what he feels to be the essence of his subject—leaving to his interpreters the task of conveying his meaning to his hearers. I remarked especially that feature of his artistic production three years ago, when he was busy with the composition of 'Le Sacre du Printemps.'

"Looking through the first sketch of the great solo dance in the second act, where the rhythm varies continually, the bars being marked 3-8, 2-4, 5-4, 4-4, 5-4, 6-8, 7-8, and so on, in an order that at first strikes one as purely fortuious, I am impressed by the great difficulties presented therein for dancer and conductor. I could not resist asking him therefore, whether during its composition he had consulted Nijinsky or his premiere danseuse, with regard to its effective execution.

"His reply was most decided and something to this effect: 'Surely not! A musician must write in accordance with his own ideas. It would be impossible for two persons to compose a work.' Some weeks later he hastened to tell me that he was 'just back from the first rehearsals of the "Sacre" and he must say that the dance that had been evolved was the most beautiful that he had ever seen."

DENVER, COLO.
POST

OCT 19 1933

Serge Koussevitzky, conductor of the Boston Symphony and always a champion of the new, plans at least three performances of major works by American composers of the modernist stripe: A new suite by Aaron Copland, born in Brooklyn; a symphony by Roy Harris, originally of Oklahoma, and a symphony of Emerson Whithorne's. Whithorne hailed from Cleveland, once upon a time.

ST. LOUIS, MO.
GLOBE DEMOCRAT

OCT 19 1933

Great Conductors Praise St. Louis for Backing Symphony

Assurance of Orchestra Season Hailed by Damrosch and Others.

Walter Damrosch, dean of American symphonic conductors; Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra; Dr. Sergei Koussevitzky, conductor of the Boston Symphony, and Frederick Stock and Ossip Gabrilowitsch, respectively conductors of the Chicago and Detroit orchestras, are among the great musical leaders and orchestra executives who have congratulated St. Louis Symphony Society on its courage and plans for the orchestra's greatest season, since the announcement of its assurance a week ago.

"I could not imagine the great city of St. Louis without a symphony orchestra," wired Dr. Damrosch, who has been familiar with the orchestra here for many years. "Nothing can contribute so much to the finer feelings and pleasures of a community than a finely trained body of musicians playing the works of Haydn, Mozart, Beethoven and Brahms. Congratulations to St. Louis upon the splendid decision it has made. I was confident that no matter what else might be sacrificed because of economic conditions, St. Louis would not give up its splendid orchestra."

A Splendid Triumph.

"St. Louis' triumph is splendid," wired Leopold Stokowski, "especially since it comes at a time when all the orchestras of this country are having difficulty. But if those great orchestras should cease to exist, a powerful factor for recreation and inspiration will be lost and the orchestras will be difficult to build up again. There is a slight but definite improvement in conditions all over the country. I believe now is the time to build up to a better type of civilization in which every man will have a more equal share in the things which give deep and lasting satisfaction and develop those faculties in ourselves through which to find the greatest joys in life. I am delighted that St. Louis in the courage of its policy and in its splendid symphony concert course this season is leading the way."

"Dr. Koussevitzky sends congratulations to St. Louis and the St. Louis Symphony Orchestra," wired the conductor through W. H. Brennan, manager of the Boston Symphony Orchestra. "St. Louis without an orchestra would be a city of darkness. We of Boston rejoice that you are keeping together your splendid body of musicians and find encouragement ourselves in the policy you have launched to make this season more brilliant than ever."

"Splendid News."

"News from St. Louis is splendid," wired Dr. Frederick A. Stock, conductor of the Chicago Symphony Orchestra. "The St. Louis Symphony Orchestra has always been an organization of high repute, and one which has done much to enhance the esteem in which your city is held as a center of culture. It is encouraging to find that its work will not only continue, but its brilliant plans for the coming season assure an even finer scale. Serious times like the present convince us how urgent it is that we should preserve for the cultural welfare of our communities those organizations which tend to uplift and stimulate our sense of the beautiful in life."

E. L. Carpenter, founder and president of the Minneapolis Symphony Orchestra, wired: "Rejoice to learn that your people will not allow your great organization to be lost to St. Louis and the world. The forward note in your programs for this season is most encouraging. Money difficulties have threatened us, but we have almost reached our goal. News from St. Louis gives us courage."

"Let me join in the rejoicing over St. Louis' success," wired Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, "and in the hope that it may continue to conquer all obstacles and carry on its brilliant career under the gifted leadership of Golschmann. Certainly we need our cultural institutions, such as orchestras, museums and libraries, more now than at any other time in our history."

HERALD

Concord Mass.

OCT 19 1933

Tickets Are On Sale For Annual Concert Series

The annual series of fall and winter concerts has been announced for the eighth successive season, with three unusually brilliant programs promised.

These concerts are given in the Concord Academy gymnasium through the generosity of the school and are planned primarily for young people. They are of interest, however, to all ages and are a very inexpensive and accessible means of hearing the best of music and musicians.

The first concert this year is to be on Wednesday, Nov. 22, when Concord will have an opportunity to hear the famous singer and student of folk songs, Dorothy Gordon of New York.

Her book of songs are well known to many of us. Mrs. Seabury Short has used selections from them often in her repertoires.

On Wednesday, January 17, the Chardon Quartette under the leadership of Yves Chardon will play. Mr. Chardon, in addition to being a member of the Boston Symphony Orchestra, is on the faculty of Wellesley College and a member of the staff of the Longy School. The Chardon quartette in its series of concerts last year maintained such a standard of artistic and musical performance that the newspapers and audiences were agreed in their enthusiastic appreciation.

After the Concert of Chamber Music, we will have on Wednesday, February 14, the very unusual and interesting pianist, Katherine Gorin of New York.

Tickets for these concerts are now available through Mrs. Roger B. Swaim, telephone Concord 1016. The price for the season ticket for adults has been reduced to $2.75 this year. For children it will be $2.00 as heretofore. Single tickets will sell for $1.00 and 75c.

MONTCLAIR, N. J.
TIMES

OCT 24 1933

CONCERT PLANNED BY N. J. ORCHESTRA

Sophie Braslau Will be Soloist at Recital Here December 5.

The first concert by the New Jersey Orchestra here this season will be given on Tuesday December 5, in Mount Hebron Junior High School. The soloist will be Sophie Braslau, contralto. The orchestra will be under direction of Rene Pollain, who has led the organization to the degree of technical proficiency that in the opinion of qualified metropolitan critics justly entitles it to rank among the first dozen of this country's symphony orchestras. Comprised of a large percentage of professional musicians, with a small number of amateurs who are the peers of many professional players, the orchestra has a concert enrolment of about 90 performers, in full symphonic complement.

The concert master is Remo Bolognini, a solo violinist of international reputation, who this year succeeds the late Anton Witek, formerly concert master of the Boston Symphony Orchestra. Among the works to be performed at the first concerts under Mr. Pollian's direction will be Berlioz's "Symphonie Fantastique."

The schedule of the orchestra for this season includes concerts in Montclair February 5 and April 17. Mischa Levitski, pianist, appears at the February concerts and Efrem Zimbalist, violinist, has been engaged for the April dates.

San Francisco Examiner

OCT 20 1933

Beethoven Ranked First In Musicians' Test Vote

By GOBIND BEHARI LAL,
Universal Service Science Editor.

NEW YORK, Oct. 19.—Beethoven stands first in music in a scientific voting test.

So declares Emil E. E. Folgman of Pennsylvania University, who applied a psychological method for measuring comparative judgments, devised by Prof. L. L. Thurstone of Chicago University.

The problem was, how are the various famous musical composers rated by professional musicians? Nineteen great composers were listed.

A jury of 308 members of the New York Philharmonic Symphony Society, Boston, Philadelphia and Minneapolis Symphony Orchestras was chosen.

Each person was asked to fill out a written form, asking for preference ranks under various combinations. Altogether these 308 musicians rendered 58,520 written judgments.

The total judgment of all the four orchestras gave to Beethoven the first rank. Eighteen other composers stood respectively as follows: Brahms, Wagner, Mozart, Bach, Schubert, Haydin, Debussy, Schumann, Mendelssohn, Tschaikowsky, Berlioz, Cesar Franck, Chopin, Verdi, Stravinsky, Grieg, McDowell and Victor Herbert.

The various orchestras showed remarkable agreement in rating Herbert and McDowell as the lowest on the list of great musicians.

ASHEVILLE, N. C.
CITIZEN

OCT 21 1933

RECALLING A NOTED SINGER

By WILLIAM A. DOBBYN

In the Sunday edition of The Asheville Citizen of October 9, 1927, appeared an article on the life of the celebrated opera singer, Mme. Alexandra Human Blum, who was then living with her daughter, Mrs. Louis Fuldner, in Tryon. One of the most interesting pictures which illustrated the story was a photograph of Mme. Blum, in her old age, standing by the side of her brother, the great musician, Theodore Human. It was the last picture taken of them together, as Mme. Blum died in 1929 and her brother four years later. In looking at it now and in thinking of their eventful lives, one is impressed by the close tie of affection which existed between this distinguished brother and sister, bound together as they were by memories of an unusual and glamorous past. Mr. Human died on the 18th of last September, in Brooklyn, N. Y., and the Metropolitan papers on the following day carried many stories of his life, the article in The New York Times of September 19 reading in part as follows:

"Mr. Human was one of the members of the original Boston Symphony orchestra, which he helped to organize in 1879, and of the Beethoven Quintet, formed a little later. He served as first violinist of the symphony orchestra for 18 years. He was a protege of George Henschel.

"Born in Leningrad, then St. Petersburg, Russia, on Jan. 1, 1851, son of Dr. Basilius Human and Lady Aggripina Chererǘhina Cherybacha Human of the Imperial court, he was proficient in music even in childhood and toured Europe and part of the Orient as a child prodigy. He won a scholarship at a musical school in Budapest and at 17 became a professor. He came to this country in the late 'seventies with his wife, the former Harriet Beatrice d'Utassy.

"He taught music in this country and numbered persons prominent socially among his pupils, including the late Alfred G. Vanderbilt. He lived in various parts of this country, including Newport, R. I.; New Haven, Conn.; Jacksonvillé, Fla., and Mobile, Ala.

"He made several tours as first violinist with Walter Damrosch and the New York Symphony orchestra, and played for ten seasons with the Metropolitan Opera Orchestra as first violinist.

"He also composed music, his 'Dramatic Prelude' having been played at the Buffalo World's Fair just at the time when President McKinley was shot, outside the Temple of Music."

Mr. Human on several occasions came to Tryon to visit his sister, who spent the last years of her life at the home of Dr. and Mrs. Fuldner. What thoughts of the past must have come to them as they sat together, under the shadow of the Blue Ridge, and recalled the days of their youth in that distant Russia of the Czars, when with their father and another sister they were members of the Imperial Opera Company of Alexander II, in St. Petersburg, and the years of their later successes in Budapest, in Imperial Vienna, and in Berlin, Paris, and New York.

October 21, 1933, will be the fourth anniversary of the death of Mme. Blum, her famous brother having survived her nearly four years. So great was the love of this brother for his sister, that when Mme. Blum passed away no announcement of her death was made in the Metropolitan papers as Mr. Human was at that time very ill, and the family feared that the news of his bereavement would prove fatal to him. Later on, when he no longer received letters from his sister, he, of course, realized the truth, but he never referred to her death in any of his correspondence with his niece, Mrs. Fuldner. His soul could not bear the sound of the dread word, and his genius was oblivious of its significance, until he finally had to surrender.

The story of Mme. Blum's life has been printed in many papers, in many languages. As a concert and operatic star, she appeared in the principal cities of Europe and the United States. Born in St. Petersburg, daughter of Dr. Basilius Human, member of the Imperial Opera, and of Lady Aggripina Cheremihina Cherybacha Human of the Imperial court, she, her brother Theodore, and her sister Olga, later coloratura with the Imperial Opera in Budapest, were as children celebrated as the musical prodigies of their day. They traveled in a great coach drawn by eight horses through Russia, Serbia, Roumania, Turkey and Austria-Hungary, giving concerts in the principal cities, under the direction of their father. Later, Mme. Blum was sent to Vienna where she studied under Marchesi, the great teacher who later numbered among her pupils Mme. Melba and Mme. Nordica. Mme. Blum's first appearance in this country was in the old Academy of Music, New York, in 1880, with the New York Opera Company, which was then bringing over some of the first artists of the European operatic stage. It was while a member of this organization that she married the celebrated baritone, Alcuin Blum, of the same company, and one of the best known opera singers in the world. During the years following her marriage, Mme. Blum sang principally in Europe, both as concert artist and as visiting star. She returned to America three times for her husband's special engagements with Damrosch, and after his death lived with her devoted daughter, Mrs. Fuldner, at whose home she peacefully passed away on the 21st of October, 1929.

DAVENPORT, IOWA
Democrat & Leader

OCT 19 1933

ASSOCIATION TO SPONSOR THREE CONCERTS HERE

Backs Tuesday Evening Musicales; Soloists Are Announced.

Formation of the "Little Symphony Orchestra Association of Davenport," to assume the sponsorship of the second season of Tuesday evening musicales presenting the Little Symphony orchestra of Davenport, Herbert Silberstein, conductor, and noted soloists, was announced today.

Officers elected to head the organization are, Otis Gilbrech, president; Mrs. H. G. Lohmiller, vice president; Mrs. Martin Silberstein, secretary; P. N. Lesser, treasurer, and Herbert Silberstein, general musical and managing director. A series of three Tuesday evening concerts will again be given in the Sunday school auditorium of the First Presbyterian church at Kirkwood boulevard and Iowa street on the dates of Nov. 28, Jan. 9, and Feb. 27.

Gunn One of Soloists.

Outstanding figures in the musical world will appear in Davenport this winter as soloists with the orchestra.

The group is headed by the celebrated pianist, conductor, music critic and educator, Glenn Dillard Gunn, who will be heard here on Feb. 27. In addition to his appearances with notable success as soloist with the Chicago, New York, Boston, Minneapolis and Milwaukee symphony orchestras, Mr. Gunn is known thruout the middle west as the music editor of the Chicago Herald and Examiner, a post which he has occupied for many years. He is also at present the vice president of the Chicago Musical college.

Frederic Jencks Nov. 28.

Soloist at the concert on Nov. 28 is the young American baritone, Frederic Jencks. Fittingly acclaimed as "a singer of America today" Mr. Jencks has to his credit five appearances with the Apollo Musical club of Chicago, two appearances with the Detroit symphony and Kalamazoo symphony orchestras and among others a re-engagement as baritone soloist for the Lindsborg Messiah Festival for 1934.

Equally at home in opera, oratorio and on the concert platform, Frederic Jencks will offer a diversified program here.

Cellist for Second Concert.

Jan. 9 will mark the appearance here of one of the most colorful figures on the concert stage, Ennio Bolognini, an outstanding cello virtuoso of this generation. Born in Buenos Aires, Argentina, after only four years of study he won first honors in an international contest over 38 competitors. His early success has expanded with the years. He has played under such world famous conductors as Arturo Toscanini, Frederick Stock, and has been solo cellist at the Teatre Colon in Buenos Aires, and the Chicago symphony orchestra. He is now solo cellist of the National Broadcasting company musical staff in Chicago, and is frequently heard in recital and with orchestra.

The Little Symphony orchestra, composed of the finest professional talent in this vicinity will again play a prominent part in each program. Mr. Silberstein has already scheduled several new compositions which will receive their local premier performance at these concerts.

ERIE, PA.,
DISPATCH-HERALD

OCT 22 1933

ORCHESTRA AT BUFFALO

Erie music lovers who want to journey to Buffalo today, can hear the famous Boston Symphony orchestra, under the direction of Serge Koussevitzky, when the organization of 110 musicians plays this afternoon at 4 o'clock, in the Elmwood Music hall.

PITTSBURGH, PA.
POST-GAZETTE

OCT 21 1933

Boston Symphony

Serge Koussevitzky, leader of the Boston Symphony Orchestra, is now in his tenth year in America as the conductor of this orchestra. Koussevitzky will bring his orchestra of 110 players to Pittsburgh for the opening concert in the Pittsburgh Orchestra Association series Friday night, October 27.

ST. PETERSBURG, FLA.
INDEPENDENT

OCT 2 1933

WODELL IS NAMED TO DIRECT CHORUS

FORMER CONVERSE COLLEGE CONDUCTOR TO HEAD PRESBYTERIAN CHORUS

Frederick W. Wodell, formerly of Converse college, Spartanburg, S. C., will become choral conductor of the First Presbyterian church Nov. 1, it was announced today at the church. Mrs. A. D. Glascock, present conductor, will continue as organist.

Wodell conducted the famous May Festivals at Spartanburg and gained a national reputation through the annual performances, as a teacher of voice, impresario, choral conductor and organizer. For 11 years he conducted the choral union chorus of 350 voices at Boston; the Philharmonic choir of 250 selected voices with 40 members of the Boston symphony orchestra; the Philadelphia symphony and the Detroit symphony.

Many famous soloists have sung in concerts he has directed. His book on "Choir and Choral Conducting" is in the library of most every conductor of note in the country.

He will train the senior and junior choirs of the First Presbyterian church. Those interested in receiving training under Wodell are requested to communicate with Mrs. Glascock or Mrs. J. B. Girardeau at the church office.

Mrs. Raymond K. O'Brien will be the soloist at the morning service tomorrow. In the evening Miss Myrtle Purcell, alto soloist,, will sing. At both services Mrs. Glascock will play special organ numbers.

ST. CLOUD, MINN.
TIMES-JOURNAL

OCT 1

Leading Educator To Address Music Teachers Meeting

The Minnesota Music Teachers association will hear John Thompson of Kansas City at the convention to be held in St. Paul on October 24 and 25.

Mr. Thompson is one of the leading music educators of today and has the unusual combination of excellent musicianship and executive ability. When the Horner institute and Kansas City conservatory merged, he built one of the finest piano departments in America.

A well known pianist, Mr. Thompson has toured this country from coast to coast, giving recitals and holding teachers classes in nearly every important city. Besides many European engagements, he has appeared with the Boston Symphony orchestra, the Philadelphia orchestra, the St. Louis Symphony orchestra, the Kansas City Symphony orchestra, and the Verdi Italian Symphony orchestra of Philadelphia.

As a lecturer he has appeared before state music teachers' conventions in Washington, Kansas, Oklahoma, Nebraska and Virginia, and at the National Music Teachers' convention in Washington, D. C. In 1931 Simmons university of Texas conferred the degree of Doctor of Music on Mr. Thompson for outstanding work in piano pedagogy.

HERALD

Concord - Mass

OCT 19 1933

Tickets Are On Sale For Annual Concert Series

The annual series of fall and winter concerts has been announced for the eighth successive season, with three unusually brilliant programs promised.

These concerts are given in the Concord Academy gymnasium through the generosity of the school and are planned primarily for young people. They are of interest, however, to all ages and are a very inexpensive and accessible means of hearing the best of music and musicians.

The first concert this year is to be on Wednesday, Nov. 22, when Concord will have an opportunity to hear the famous singer and student of folk songs, Dorothy Gordon of New York.

Her book of songs are well known to many of us. Mrs. Seabury Short has used selections from them often in her repertoires.

On Wednesday, January 17, the Chardon Quartette under the leadership of Yves Chardon will play. Mr. Chardon, in addition to being a member of the Boston Symphony Orchestra, is on the faculty of Wellesley College and a member of the staff of the Longy School. The Chardon quartette in its series of concerts last year maintained such a standard of artistic and musical performance that the newspapers and audiences were agreed in their enthusiastic appreciation.

After the Concert of Chamber Music, we will have on Wednesday, February 14, the very unusual and interesting pianist, Katherine Gorin of New York.

Tickets for these concerts are now available through Mrs. Roger B. Swaim, telephone Concord 1016. The price for the season ticket for adults has been reduced to $2.75 this year. For children it will be $2.00 as heretofore. Single tickets will sell for $1.00 and 75c.

MONTCLAIR, N. J.
TIMES

OCT 24 1933

CONCERT PLANNED BY N. J. ORCHESTRA

Sophie Braslau Will be Soloist at Recital Here December 5.

The first concert by the New Jersey Orchestra here this season will be given on Tuesday December 5, in Mount Hebron Junior High School. The soloist will be Sophie Braslau, contralto. The orchestra will be under direction of Rene Pollain, who has led the organization to the degree of technical proficiency that in the opinion of qualified metropolitan critics justly entitles it to rank among the first dozen of this country's symphony orchestras. Comprised of a large percentage of professional musicians, with a small number of amateurs who are the peers of many professional players, the orchestra has a concert enrolment of about 90 performers, in full symphonic complement.

The concert master is Remo Bolognini, a solo violinist of international reputation, who this year succeeds the late Anton Witek, formerly concert master of the Boston Symphony Orchestra. Among the works to be performed at the first concerts under Mr. Pollian's direction will be Berlioz's "Symphonie Fantastique."

The schedule of the orchestra for this season includes concerts in Montclair February 5 and April 17. Mischa Levitski, pianist, appears at the February concerts and Efrem Zimbalist, violinist, has been engaged for the April dates.

San Francisco Examiner

OCT 20 1933

Beethoven Ranked First In Musicians' Test Vote

By GOBIND BEHARI LAL,
Universal Service Science Editor.

NEW YORK, Oct. 19.—Beethoven stands first in music in a scientific voting test.

So declares Emil E. E. Folgman of Pennsylvania University, who applied a psychological method for measuring comparative judgments, devised by Prof. L. L. Thurstone of Chicago University.

The problem was, how are the various famous musical composers rated by professional musicians? Nineteen great composers were listed.

A jury of 308 members of the New York Philharmonic Symphony Society, Boston, Philadelphia and Minneapolis Symphony Orchestras was chosen.

Each person was asked to fill out a written form, asking for preference ranks under various combinations. Altogether these 308 musicians rendered 58,520 written judgments.

The total judgment of all the four orchestras gave to Beethoven the first rank. Eighteen other composers stood respectively as follows: Brahms, Wagner, Mozart, Bach, Schubert, Haydin, Debussy, Schumann, Mendelssohn, Tschaikowsky, Berlioz, Cesar Franck, Chopin, Verdi, Stravinsky, Grieg, McDowell and Victor Herbert.

The various orchestras showed remarkable agreement in rating Herbert and McDowell as the lowest on the list of great musicians.

ASHEVILLE, N. C.
CITIZEN

OCT 21 1933

RECALLING A NOTED SINGER

By WILLIAM A. DOBBYN

In the Sunday edition of The Asheville Citizen of October 9, 1927, appeared an article on the life of the celebrated opera singer, Mme. Alexandra Human Blum, who was then living with her daughter, Mrs. Louis Fuldner, in Tryon. One of the most interesting pictures which illustrated the story was a photograph of Mme. Blum, in her old age, standing by the side of her brother, the great musician, Theodore Human. It was the last picture taken of them together, as Mme. Blum died in 1929 and her brother four years later. In looking at it now and in thinking of their eventful lives, one is impressed by the close tie of affection which existed between this distinguished brother and sister, bound together as they were by memories of an unusual and glamorous past. Mr. Human died on the 18th of last September, in Brooklyn, N. Y., and the Metropolitan papers on the following day carried many stories of his life, the article in The New York Times of September 19 reading in part as follows:

"Mr. Human was one of the members of the original Boston Symphony orchestra, which he helped to organize in 1879, and of the Beethoven Quintet, formed a little later. He served as first violinist of the symphony orchestra for 18 years. He was a protege of George Henschel.

"Born in Leningrad, then St. Petersburg, Russia, on Jan. 1, 1851, son of Dr. Basilius Human and Lady Aggripina Cheremihina Cherybacha Human of the Imperial court, he was proficient in music even in childhood and toured Europe and part of the Orient as a child prodigy. He won a scholarship at a musical school in Budapest and at 17 became a professor. He came to this country in the late 'seventies with his wife, the former Harriet Beatrice d'Utassy.

"He taught music in this country and numbered persons prominent socially among his pupils, including the late Alfred G. Vanderbilt. He lived in various parts of this country, including Newport, R. I.; New Haven, Conn.; Jacksonville, Fla., and Mobile, Ala.

"He made several tours as first violinist with Walter Damrosch and the New York Symphony orchestra, and played for ten seasons with the Metropolitan Opera Orchestra as first violinist.

"He also composed music, his 'Dramatic Prelude' having been played at the Buffalo World's Fair just at the time when President McKinley was shot, outside the Temple of Music."

Mr. Human on several occasions came to Tryon to visit his sister, who spent the last years of her life at the home of Dr. and Mrs. Fuldner. What thoughts of the past must have come to them as they sat together, under the shadow of the Blue Ridge, and recalled the days of their youth in that distant Russia of the Czars, when with their father and another sister they were members of the Imperial Opera Company of Alexander II, in St. Petersburg, and the years of their later successes in Budapest, in Imperial Vienna, and in Berlin, Paris, and New York.

October 21, 1933, will be the fourth anniversary of the death of Mme. Blum, her famous brother having survived her nearly four years. So great was the love of this brother for his sister, that when Mme. Blum passed away no announcement of her death was made in the Metropolitan papers as Mr. Human was at that time very ill, and the family feared that the news of his bereavement would prove fatal to him. Later on, when he no longer received letters from his sister, he, of course, realized the truth, but he never referred to her death in any of his correspondence with his niece, Mrs. Fuldner. His soul could not bear the sound of the dread word, and his genius was oblivious of its significance, until he finally had to surrender.

The story of Mme. Blum's life has been printed in many papers, in many languages. As a concert and operatic star, she appeared in the principal cities of Europe and the United States. Born in St. Petersburg, daughter of Dr. Basilius Human, member of the Imperial Opera and of Lady Aggripina Cheremihina Cherybacha Human of the Imperial court, she, her brother Theodore, and her sister Olga, later coloratura with the Imperial Opera in Budapest, were as children celebrated as the musical prodigies of their day. They traveled in a great coach drawn by eight horses through Russia, Serbia, Roumania, Turkey and Austria-Hungary, giving concerts in the principal cities, under the direction of their father. Later, Mme. Blum was sent to Vienna where she studied under Marchesi, the great teacher who later numbered among her pupils Mme. Melba and Mme. Nordica. Mme. Blum's first appearance in this country was in the old Academy of Music, New York, in 1880, with the New York Opera Company, which was then bringing over some of the first artists of the European operatic stage. It was while a member of this organization that she married the celebrated baritone, Alcuin Blum, of the same company, and one of the best known opera singers in the world. During the years following her marriage, Mme. Blum sang principally in Europe, both as concert artist and as visiting star. She returned to America three times for her husband's special engagements with Damrosch, and after his death lived with her devoted daughter, Mrs. Fuldner, at whose home she peacefully passed away on the 21st of October, 1929.

ERIE, PA.,
DISPATCH-HERALD

OCT 22 1933

ORCHESTRA AT BUFFALO

Erie music lovers who want to journey to Buffalo today, can hear the famous Boston Symphony orchestra, under the direction of Serge Koussevitzky, when the organisation of 110 musicians plays this afternoon at 4 o'clock, in the Elmwood Music hall.

DAVENPORT, IOWA
Democrat & Leader

OCT 19 1933

ASSOCIATION TO SPONSOR THREE CONCERTS HERE

Backs Tuesday Evening Musicales; Soloists Are Announced.

Formation of the "Little Symphony Orchestra Association of Davenport," to assume the sponsorship of the second season of Tuesday evening musicales presenting the Little Symphony orchestra of Davenport, Herbert Silberstein, conductor, and noted soloists, was announced today.

Officers elected to head the organization are, Otis Gilbrech, president; Mrs. H. G. Lohmiller, vice president; Mrs. Martin Silberstein, secretary; P. N. Lesser, treasurer, and Herbert Silberstein, general musical and managing director. A series of three Tuesday evening concerts will again be given in the Sunday school auditorium of the First Presbyterian church at Kirkwood boulevard and Iowa street on the dates of Nov. 28, Jan. 9, and Feb. 27.

Gunn One of Soloists.

Outstanding figures in the musical world will appear in Davenport this winter as soloists with the orchestra.

The group is headed by the celebrated pianist, conductor, music critic and educator, Glenn Dillard Gunn, who will be heard here on Feb. 27. In addition to his appearances with notable success as soloist with the Chicago, New York, Boston, Minneapolis and Milwaukee symphony orchestras, Mr. Gunn is known thruout the middle west as the music editor of the Chicago Herald and Examiner, a post which he has occupied for many years. He is also at present the vice president of the Chicago Musical college.

Frederic Jencks Nov. 28.

Soloist at the concert on Nov. 28 is the young American baritone, Frederic Jencks. Fittingly acclaimed as "a singer of America today" Mr. Jencks has to his credit five appearances with the Apollo Musical club of Chicago, two appearances with the Detroit symphony and Kalamazoo symphony orchestras and among others a re-engagement as baritone soloist for the Lindsborg Messiah Festival for 1934.

Equally at home in opera, oratorio and on the concert platform, Frederic Jencks will offer a diversified program here.

Cellist for Second Concert.

Jan. 9 will mark the appearance here of one of the most colorful figures on the concert stage, Ennio Bolognini, an outstanding cello virtuoso of this generation. Born in Buenos Aires, Argentina, after only four years of study he won first honors in an international contest over 38 competitors. His early success has expanded with the years. He has played under such world famous conductors as Arturo Toscanini, Frederick Stock, and has been solo cellist at the Teatre Colon in Buenos Aires, and the Chicago symphony orchestra. He is now solo cellist of the National Broadcasting company musical staff in Chicago, and is frequently heard in recital and with orchestra.

The Little Symphony

composed of the finest professional talent in this vicinity will again play a prominent part in each program. Mr. Silberstein has already scheduled several new compositions which will receive their local premier performance at these concerts.

PITTSBURGH, PA.
POST-GAZETTE

OCT 21 1933

Boston Symphony

Serge Koussevitzky, leader of the Boston Symphony Orchestra, is now in his tenth year in America as the conductor of this orchestra. Koussevitzky will bring his orchestra of 110 players to Pittsburgh for the opening concert in the Pittsburgh Orchestra Association series Friday night, October 27.

ST. PETERSBURG, FLA.
INDEPENDENT

OCT 21 1933

WODELL IS NAMED TO DIRECT CHORUS

FORMER CONVERSE COLLEGE CONDUCTOR TO HEAD PRESBYTERIAN CHORUS

Frederick W. Wodell, formerly of Converse college, Spartanburg, S. C., will become choral conductor of the First Presbyterian church Nov. 1, it was announced today at the church. Mrs. A. D. Glascock, present conductor, will continue as organist.

Wodell conducted the famous May Festivals at Spartanburg and gained a national reputation through the annual performances, as a teacher of voice, impresario, choral conductor and organizer. For 11 years he conducted the choral union chorus of 350 voices at Boston; the Philharmonic choir of 250 selected voices with 40 members of the Boston symphony orchestra; the Philadelphia symphony and the Detroit symphony.

Many famous soloists have sung in concerts he has directed. His book on "Choir and Choral Conducting" is in the library of most every conductor of note in the country.

He will train the senior and junior choirs of the First Presbyterian church. Those interested in receiving training under Wodell are requested to communicate with Mrs. Glascock or Mrs. J. B. Girardeau at the church office.

Mrs. Raymond K. O'Brien will be the soloist at the morning service tomorrow. In the evening Miss Myrtle Purcell, alto soloist,, will sing. At both services Mrs. Glascock will play special organ numbers.

ST. CLOUD, MINN.
TIMES-JOURNAL

OCT 1 [illegible]

Leading Educator To Address Music Teachers Meeting

The Minnesota Music Teachers association will hear John Thompson of Kansas City at the convention to be held in St. Paul on October 24 and 25.

Mr. Thompson is one of the leading music educators of today and has the unusual combination of excellent musicianship and executive ability. When the Horner institute and Kansas City conservatory merged, he built one of the finest piano departments in America.

A well known pianist, Mr. Thompson has toured this country from coast to coast, giving recitals and holding teachers classes in nearly every important city. Besides many European engagements, he has appeared with the Boston Symphony orchestra, the Philadelphia orchestra, the St. Louis Symphony orchestra, the Kansas City Symphony orchestra, and the Verdi Italian Symphony orchestra of Philadelphia.

As a lecturer he has appeared before state music teachers' conventions in Washington, Kansas, Oklahoma, Nebraska and Virginia, and at the National Music Teachers' convention in Washington, D. C. In 1931 Simmons university of Texas conferred the degree of Doctor of Music on Mr. Thompson for outstanding work in piano pedagogy.

BALTIMORE, MD.
SUN

4

OCT 22 1933

National Symphony November 8

John Charles Thomas To Be Soloist—Hans Kindler Will Direct Three Concerts Here

Serge Koussevitzky Will Lead Boston Symphony At Lyric Theater On November 14

WITH the first orchestral event of the season, the appearance of the Philadelphia Orchestra, directed by Leopold Stokowski, past musically-minded Baltimoreans are turning their attention to the first of the National Symphony's three concerts, which will take place at the Lyric on the evening of Wednesday, November 8.

Hans Kindler will be the director and John Charles Thomas will be the soloist.

Although Mr. Thomas is generally regarded as a Baltimoreans, he is a native of Pennsylvania. The son of a Methodist minister, he came here at an early age with his parents and forsook the study of medicine to study singing at the Peabody Conservatory. He soon won his way to light opera stardom and his performances in "Maytime," "Apple Blossoms" and other Broadway hits are still vivid memories.

WENT TO EUROPE

Intent upon a more serious career, he went to Europe for further study and made his grand opera debut at the Royal Opera in Brussels, where he is known as the American Ambassador of Music. Guest appearances in Covent Garden, London, Berlin and Vienna followed. For the last few years he has been heard frequently throughout the United States in concert, opera and radio programs. He sang leading roles with the Chicago Civic, Philadelphia, San Francisco and Los Angeles opera companies and this season will sing at the Metropolitan.

The next orchestral date is November 14, when Serge Koussevitzky will direct the Boston Symphony in the first of its series of three performances to be given in this city. Koussevitzky, who is one of the most outstanding conductors of the time, made his Berlin debut at the Singakademie in 1898, played the bass part of Bach's "Phœbus and Pan" under Richard Strauss' direction in Dusseldorf in 1900, and later played his own transcriptions of 'cello music in recitals in London, Paris and other foreign cities. He composed a concerto for the instrument and played it at the Leipzig *Gewandhaus*, with Nikisch conducting.

Having gone as far as possible with "the ugly duckling of instruments," he stepped into the limitless field of the conductor's art. He served his apprenship in Berlin, organized his own orchestra in Moscow and won a new fame.

SECURES VIOLINIST

Frederick R. Huber, municipal director of music, has announced that he has secured Sascha Jacobson, first violinist of the Musical Art Quartet as soloist for the first concert to be given by the Baltimore Symphony Orchestra, on December 14.

Sascha Jacobson is no stranger to Baltimore, for he has been appearing with the Musical Art Quartet at the private concerts sponsored by Mrs. John W. Garrett at Evergreen, her estate on Charles Street Extended. Here, Mr. Jacobson and the other members of the quartet have been playing in the private theater designed by the late Russian artist Leon Bakst, of Russian ballet fame.

The approaching Baltimore Symphony Orchestra concert, however, will afford the general public of Baltimore its first opportunity to hear Jacobson since his solo engagement at the Lyric with the Philadelphia Symphony Orchestra. Mr. Jacobson achieved wide acclaim when with that organization through his renditions of the Mendelssohn and Vivaldi concertos.

LANSING, MICH.
~~CAPITAL NEWS~~
② Journal

OCT 20 1933

Three New American Operas Are To Have Premieres This Season

NEW YORK, Oct. 20 (AP)—Look up musical America.—you are going to hear three new American operas this season along with a lot of other compositions by home town boys who know how to make music for the oboe and bull fiddle.

In the operatic field there will be Howard Hanson's "Merry Mount" to a libretto by Richard Stokes of New York. Mr. Hanson's music is written around a dramatic situation in the Massachusetts Bay colony, and is one of the few American operatic attempts that employs directly American legend and history as material.

The music has had an abridged concert performance at Ann Arbor, Mich., last spring, but never a stage performance. That has been reserved for this season at the Metropolitan.

January will see the first performances of two other operas, one, "Helen Retires," the libretto by John Erskine, and the music by George Antheil; the other "Four Saints in Three Acts," for which the well-known modernist Gertrude Stein has provided the libretto, and Virgil Thomson the score.

Mr. Erskine's libretto is based on an uncanonical legend concerning Helen of Troy and Menelaos, that same. Helen he told about in "The Private Life of Helen of Troy," a best seller of some seasons ago. Mr. Antheil is the unpredictable product of Trenton, N J., whose odd musical exploits have interested or amused the world for 10 years. One was his famous "Ballet Mechanique," which astounded and shocked a Carnegie hall audience in 1927. The production will be by the Julliard School of Music in New York.

"Four Saints in Three Acts" is the story of some worthies of the church, reduced to the often astonishing English of Miss Stein, and clothed musically by Thomson, formerly of Kansas City, and now living in Paris. It is to be given in January as the opening performance in the new Model theater at Hartford, Conn.

U. S. Composer in Spotlight

American composers generally are being given considerable attention by the major orchestras of the country this winter.

Serge Koussevitzky, conductor of the Boston symphony and always a champion of the new, plans at least three performances of major works by American composers of the modernist stripe: a new suite by Arron Copland, born in Brooklyn; a symphony by Roy Harris, originally of Oklahoma, and a symphony of Emerson Whithorne's. Whithorne hailed from Cleveland, once upon a time.

Although Arturo Toscanini's programs are not ready, a number of new American works are to be done by the New York philharmonic under Bruno Walter and Hans Lange. They include "1929—a Satire" by David Stanley Smith of New Haven; a symphony (No. 2) by Randall Thompson, a suite by Walter Piston of Boston; Whithorne's "Fandango" and two poems, "Winter" and "Spring."

Hans Kindler expects to present Lamar Stringfield's "Legend of John Henry," and a set of variations on a Hassler chorale by Templeton Strong. Mr. Stringfield, a North Carolinian, has interested himself in American folk music for years.

Chicago will hear Philip James' wireless piece "Station WGZBX" under Frederick Stock; Cleveland Whithorne's "The Dream Pedlar" and Carlton Cooley's "Caponsacchi," Mr. Cooley being solo viola in the Cleveland orchestra under Artur Rodzinski.

BALTIMORE, MD.
AMERICAN

OCT 22 1933

* * *

Serge Koussevitzky will direct the Boston Symphony Orchestra when it opens its local season at the Lyric on November 14.

It is not generally known that Mr. Koussevitzky in his early days played the bass part of Bach's "Phoebus and Pan," under the direction of Richard Strauss. That was in Dusseldorf in 1900. Later he organized his own orchestra in Moscow and won fame. He is entering his tenth season as leader of the veteran Boston organization.

DETROIT, MICH.
FREE PRESS

OCT 23 1933

Series to Be Opened by Boston Symphony

ANN ARBOR, Oct. 22—An audience numbering 4,500, the largest in three years, is expected to hear the Boston Symphony Orchestra when it opens the Choral Union Series for the third successive year, Tuesday night. The orchestra of 110 pieces will play in Hill Auditorium, under the baton of Dr. Serge Koussevitzky.

Its program will be as follows:

"Eine Kleine Nachtmusik" Serenade for string orchestra (Koechel No. 525), four movements—Mozart.

"Le Sacre du Printemps (The Rite of Spring), a picture of pagan Russia, in two parts, the Adoration of the Earth and The Sacrifice—Stravinsky.

Symphony No. 1 in C minor, Op. 68, Brahms.

DETROIT, MICH.
FREE PRESS

OCT 22 1933

Michigan will have its only opportunity of the year to hear the Boston Symphony Orchestra, Serge Koussevitzky, conductor, when the noted organization appears in concert in Hill Auditorium, Ann Arbor, Tuesday night. The program will include a Mozart Serenade for string orchestra, the First Symphony in C minor, of Brahms, and Stravinsky's "Le Sacre du Printemps" (The Rite of Spring).

SAN DIEGO, CAL.
UNION

OCT 21 1933

Beethoven First of All Musicians By Philharmonic Society Ballot

By GOBIND BEHARI LAL
Universal Service Science Editor

NEW YORK, Oct. 20—Beethoven stands first in music in a scientific voting test.

So declares Emil E. E. Folgman of Pennsylvania university, who applied a psychological method for measuring comparative judgments, devised by Prof. L. L. Thurstone of Chicago university.

The problem was, how are the various famous musical composers rated by professional musicians. Nineteen great composers were listed. A jury of 308 members of the New York Philharmonic-Symphony society, Boston, Philadelphia and Minneapolis Symphony orchestras was chosen.

Each person was asked to fill out a written form, asking for preference ranks under various combinations. Altogether these 308 musicians rendered 58,520 written judgments.

The total judgments of all the four orchestras gave to Beethoven the first rank. The rest of the 18 musical composers stood respectively as follows: Brahms, Wagner, Mozart, Bach, Schubert, Haydn, Debussy, Schumann, Mendelssohn, Tschaikowsky, Berlioz, Cesar Franck, Chopin, Verdi, Stravinsky, Grieg, McDowell and Victor Herbert.

Apart from upholding Beethoven as the best, the various orchestras showed remarkable agreement in rating Herbert and MacDowell as the lowest.

HARTFORD, CONN.
COURANT

OCT 22 1933

Development Of Musical Taste Here Astounding

Radio Plays Important Role In Its Growth, Says Koussevitsky

Radio has a share in the amazing development of musical appreciation in this country, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, declared in a recent interview in the Microphone, New England radio newssheet

"The development of musical taste in America within the last decade has surpassed that of any other country," Dr. Koussevitzky said.

"Americans support and patronize the three outstanding orchestras of the world. They listen to music with more genuine understanding and enthusiasm than do any other peoples with whom I am familiar.

"Radio plays an important part in this development because it now brings the concerts of these three outstanding orchestras into homes which would not otherwise be able to hear them. Naturally, hearing the best in music raises the taste of listeners.

"However, I do not believe that radio ever will replace the concert hall. Overtones are lost in radio broadcasts, also the intangible, electric impulse that passes through an audience assembled in a concert hall."

Dr. Koussevitzky recently returned from a vacation in Europe to begin his tenth season as conductor of the Boston Symphony. He told of plans for the ensuing season, adding, "I have under consideration a number of works by American composers, among them a new symphony by the Californian, Roy Harris and a suite by Aaron Copland, one of your ablest composers."

ST. LOUIS, MO.,
STAR & TIMES

OCT 19 1933

MUSIC LEADERS PRAISE SYMPHONY SOCIETY HERE

Walter Damrosch, dean of American symphonic conductors; Leopold Stokowski, conductor of the Philadelphia Symphony Orchestra; Dr. Sergei Koussevitzky, conductor of the Boston Symphony, and Frederick Stock of the Chicago orchestra, are among the music leaders who have congratulated the St. Louis Symphony Society on its plans for the orchestra's greatest season.

HARTFORD, CONN.
TIMES

OCT 20 1933

TO GIVE LECTURE ON MUSIC PROGRAM

Bernard Wagenaar, Composer, Speaks at Bushnell To-Night.

Bernar Wagenaar, distinguished American composer and commentator on music, will be presented by the Horace Bushnell Memorial hall in a lecture this evening on the program to be played next Wednesday by the Philadelphia orchestra. Mr. Wagenaar's lecture, which will be illustrated by him at the piano and by means of orthophonic recordings, will be held in the Colonial room, starting at 8:15 p. m.

This is the first of five lectures to be given by Mr. Wagenaar. He will speak a few days before each of the symphony programs on the Bushnell concert series. These programs include those to be given by the Boston, Detroit, Cleveland and New York Philharmonic-Symphony orchestras.

In addition to his comments on the individual programs, the lecturer will make his five talks a course on the appreciation of music. The last part of each lecture will be devoted to questions and answers, it has been announced.

Mr. Wagenaar, whose symphonies have been played by the New York Philharmonic-Symphony orchestra under Toscanini and others, and by London Symphony, as well as by several other world-famous orchestras, is known also for his ability to analyze and describe music. He has had much success in his lectures which are designed for the cultured layman who wishes to enhance his appreciation and enjoyment of symphony music.

The response from Bushnell concert series subscribers to the announcement of Mr. Wagenaar's engagement indicates a capacity audience for tonight's lecture.

The program of the Philadelphia orchestra which he will discuss tonight includes Bach's "Fugue in G minor,"; "Symphony No. 2 in D major," by Brahms; "Concerto Sacro, No. 1," by Werner Josten and "Rapsodie Espagnole," by Ravel.

HARTFORD, CONN.
TIMES

To Lecture Here

BERNARD WAGENAAR

Mr. Wagenaar, famous composer and commentator, will give a series of talks on the symphony programs to be presented in the Bushnell concert series this season.

Wagenaar Will Give Five More Lectures

So successful have been the explanatory lectures given by Olin Downes at the Bushnell memorial preceding the various operas which have been presented, that the management has announced that Bernard Wagenaar, famous composer and commentator, has been engaged for a series of five lectures on the symphony programs to be presented at the hall this season. The first talk by Mr. Wagenaar which took place Friday evening, October 20, drew a capacity audience in the Colonial room. Many subscribers expressed gratification that the lectures have been arranged to afford a more intelligent appreciation of the symphony programs.

Mr. Wagenaar illustrates his lectures at the piano and by means of orthophonic recordings. His future lectures will concern the individual symphony programs to be played by the Detroit, Cleveland, Boston and New York Philharmonic orchestras, and will also include a course in the appreciation of music.

Born in the Netherlands in 1894, Mr. Wagenaar has become an American citizen and now lives in New York. He studied at the Muziekschool van de Maatschappij tet Beverdering der Toonkunst in Utrecht; violin with Gerard Veerman; harmony, counterpoint and composition with Dr. Johann Wagenaar who is now director of the Royal conservatory at The Hague.

In 1920 he came to this country, joining the New York Philharmonic as a violinist a year later. Shortly afterward he became a member of the faculties of the Juillard Graduate school and the Institute of Musical Art of the Juillard foundation, meantime lecturing extensively.

As a composer, he is known for a number of songs and sonatas; two symphonies, the first of which was performed by the New York Philharmonic Symphony in 1928 and the second by the same orchestra under Toscanini last year; a sinfonietta for small orchestra which Mengelberg and the Philharmonic played in 1930. Later this work was performed by the London Symphony. His symphony works have also been played by the Detroit, Cincinnati, Rochester and other orchestras.

Recently Mr. Wagenaar has been lecturing extensively upon the subject of music appreciation and contemporary music for the cultured layman, notably to the New School for Social Research in New York; during the past summer his six weeks' course dealing with those subjects which was given in Edgartown, Mass., was received enthusiastically.

ANN ARBOR, MICH.
NEWS

OCT 19 1933

Boston Symphony Orchestra to Present Unusual Program in Ann Arbor Concert Oct. 24

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, has built a program of unusual interest for the orchestra's concert in this season's Choral Union series, Tuesday evening, Oct. 24.

The program will be opened by Mozart's, "Eine Klein Nachtmusik" Serenade for String orchestra, (Koechel No. 525) and in the latter half he will play Brahm's "Symphony No. 1 in C minor, Op. 68." Of special interest will be the second number, when he will offer for the first time in Ann Arbor, a remarkable work of a great modernist, Stravinsky, entitled "Le Sacre du Printemps" ("The Rite of Spring") a picture of Pagan Russia, which consists of two parts, The Adoration of the Earth—Introduction-Harbingers of Spring-Dance of the Adolescents-Abduction-Spring Rounds-Games of the Rival Cities—The Procession of the Wise Men-The Adoration of the Earth (The Wise man)-Dance of the Earth, and Part 2, The Sacrifice—Introduction—Mysterious Circles of the Adolescents-Glorification of the Chosen One-Evocation of the Ancesters-Ritual of the Ancesters-The Sacrificial Dance of the Chosen One.

This work is so remarkable and has attracted such wide attention that the following analyses from the program book of the Boston Symphony orchestra series, will be of interest to music lovers in general:

"Le Sacre Du Printempts" ("The Rite of Spring"). Pictures of Pagan Russia, in two parts—Igo Stravinsky. (Born at Oranienbaum, near Leningrad, Russia, on June 5, 1822; now living).

"The Rite of Spring" or more literally according to the Russian "Spring Consecration" scenery and costumes designed by Nicolas Roerich, choreography by W. Nijinsky, was produced at the Theater des Champs Elysees on May, 29, 1913, by the Diaghiley Ballet Russe. Mr. Monteux conducted. The chief dancers were M. Nijinsky and Mlle. Piltz. The performance, while it delighted some, incited howls of protest. The hissing was violent, mingled with counter cheers, so that M. Astruc ordered the lights turned up. The late Alfred Capu wrote a bitter article published in Le Figaro, in which he said:

"Bluffing the idle rich of Paris through appeals to their snobbery is a delightfully simple matter. The process works out as follows: Take the best society possible, composed of rich, simple-minded, idle people. Then submit them to an intense regime of publicity. By pamphlets, newspaper articles, lectures, personal visits and all other appeals to their snobbery, persuade them that hitherto they have seen only vulgar spectacles, and are at last to know what is art and beauty. Impress them with cabalistic formulae. They have not the slightest notion of music, literature, painting, and dancing; still, they have heretofore seen under these names only a rude imitation of the real thing. Finally assure them that they are about to see the real dancing and hear real music. It will then be necessary to double the prices at the theater, so great will be the rush of shallow worshippers at this false shrine."

Carl Van Vechten describes the scene in his book: "Music After the Great War":

"I attended the first performance in Paris of Starvinsky's anarchistic (against the canons of academic art) ballet, "The Rite of Spring" in which primitive emotions are both depicted and aroused by a dependence on barbarous rhythm and harmony, as even so late a composer as Richard Strauss understands them, do not enter. A certain part of the audience, thrilled by what is considered to be a blashphemous attempt to destroy music as an art, and swept away with wrath, began very soon after the rise of the curtain to whistle, to make cat-calls, and to offer audible suggestions as to how the performance should proceed. Others of us, who liked the music and felt that the principles of free speech were at stake, bellowed defiance. It was war over art for the rest of the evening, and the orchestra played on unheard, except occasionally when a slight lull occurred. The figures on the stage danced in time to music that they had to imagine they heard, and beautifully out of rhythm with the uproar in the auditorium. It was sitting in a box, in which I had rented one seat. Three ladies sat in front of me, and a young man occupied the place behind me. He stood up during the course of the ballet to enable himself to see more clearly. The intense excitment under which he was laboring, thanks to the potent force of the music, betrayed itself presently when he began to beat rhythmically on the top of my head with his fists. My emotion was so great that I did not feel the blows for some time. They were perfectly synchronized with the beat of the music. When I did, I turned around. His apology was sincere. We had both been carried beyond ourselves."

There were five performances in Paris that season.

When this ballet was brought out at Drury Lane, London, on July, 11, 1913, with Mr. Monteux conductor, it was thought advisable to send a lecturer, Edwin Evans, in front of the curtain, to explain the ideas underlying the ballet. At the end of the performance there was greater applause than hissing. The music of this ballet was performed for the first time in concert form by an orchestra conducted by Mr. Monteux at one of his concerts at the Casino de Paris on April 5, 1914, when it was enthusiastically applauded.

And now "The Rite of Spring" is acclaimed by many as Stravinsky's "greatest work."

The first performance of the music in this country was by the Philadelphia orchestra in Philadelphia on March 3, 1922..

The first performance in Boston was at a concert of the Boston Symphony orchestra Jan. 25, 1924.

On April 11, 12, 1924, "The Rite of Spring" was performed in Boston by the Boston Symphony orchestra as an "extra" number, "by general request." This being interpreted meant that the performance was in addition to the regular concert, and those who did not wish to hear it were free to leave the hall.

There was a performance conducted by Dr. Koussevitzky in Boston on Dec. 26, 1924.

Much has been written about this remarkable ballet. Some have gone to Sir J. G. Frazer's "Golden Bough" and talked about the mystical adoration of Spring "as the sign of fertility culminating in a propitiatory sacrifice;" how the decay of vegetation in winter is the weakening, of the impulse of fertility and must be brought to life in a younger form. Edwin Evans finds behind the pretext of a rite the marvellous power inherent in all nature to grow, develop, and assume new forms. "This power is so great that it affects Nature herself with a tremor, expressing itself in uneasiness at the critical period of adolescence in all living things. It is that tremor, that inner disturbance, which is the underlying thought of 'The Rite of Spring.'" And Edith Sitwell has this to say; "Life is energy, and the very fact of that life will eventually push us over the abyss into the waiting and intolerable darkness. In "The Rite of Spring" he (Stravinsky) gives us the beginning of energy, the enormous and terrible shaping of the visible and invisible world through movement."

Thus might Capt. Lemuel Gulliver have heard learned professors discussing at the Academy of Legado.

But some have quoted Stravinsky as saying that this work is to be regarded as abstract music in all but name, a modern symphony. The answer to this is that descriptive titles for the various sections are in the score.

First of all, the ballet is a succession of scenes. Let us hear what Stravinsky himself told Michel Georges-Michel about it. The embryo is a theme that came to me when I had completed the "Fire Bird." As this theme, with that which followed, was conceived in a strong, brutal manner, I took as a pretext for developments, for the evocation of this music, the Russian prehistoric epoch, since I am a Russian. But note well that this idea came from the music: the music did not come from the idea. My work is architeconic, not anecdotical: Objective, not descriptive construction.

And so Boris de Schloezer in an elaborate study of Stravinsky published in La Revue Musicale for December, 1823, is inclined to smile at those who speak of the "religious, mystical element" in the ballet, and philosophize over "the mentality of primitive man evoked by a Russian, rather, Scythian barbarian." He insists that in Russia the Negro-American elements, as syncopation, would be at once recognized. The work is not an impressionistic evocation; it is "the direct transposition of a certain act on a sonorous plane" a symmetrical constrution.

Stravinsky worked on "The Rite of Spring" in 1912-1913, completing it at Clarens. Boris de Schloezer, discussing the question of Russian folk-song infouence, states that the two melodies in "Mysterious Circles of Youths" and the second motive in "Ritual Action" are Russian folk-Tunes; the other themes, while they have Russian character—rythmic accentuation, preciseness of melodic lines, harmonic harshness, a diatonic nature—are of Stravinsky's invention.

The first part of the work is "The Fertility of the Earth." The second part is "The Sacrifice."

Part I

There is a slow introduction, which, according to commentators, portrays "the mystery of the physical world in Spring." It is said that Stravinsky here uses wood-wind instruments, whose "dryness conveys a more austere expression of truth;" he "mistrusts the facile expressiveness" of the strings.

The curtain rises. Omens of Spring. Dances of the Youths and Maidens: a rite of incantation with vigorous stamping on the ground. Dance tune for flutes, while trumpets chant a harmonized theme used later. A mock abduction is part of this ritual.

Then come the Spring Rounds, introduced by a tune for clarinet. The main portion of the dance is based on the theme already announced by the trumpets. Another Ceremony: Games of Rival Towns. An old man, wise, white-haired, bearded, enters. He is the Celebrant. He prostrates himself. All kiss the ground. A sacred dance follows. When this ballet was performed early in 1914 at Moscow, this first section was entitled "The Kiss to the Earth."

Part II

At the introduction. "The Pagan Night." Mr. Evans has said: "A deep sadness pervades it, but this sadness is physical, not sentimental. It is gloomy with the oppression of the vast forces of Nature, pitiful with the helplessness of living creatures in their presence. This Prelude leads to the Mystic Circle of the Adolescents. Girls dance and play. One must be sacrificed to Spring. The victim is chosen. Her Glorification. Evocation of Ancestors. Ritual Performance of the Ancestors. The chosen victim begins her sacrificial act. She must dance herself to death."

The score calls for two piccolos, two flutes, flute in G, four oboes (one interchangeable with a second English horn), English horn, three carinets (one interchangeable with a second bass clarinet), clarinet), clarinet in E flat, bass clarinet, four bassoons (one interchangeable with second double-bassoon), double-bassoon, eight horns (two interchangeable with Bayreuth tubas, four trumpets, trumpet in D, bass trumpet, three trombones, two tubas, four kettledrums, small kettledrum, bass drum, tambourine, cymbals, antique cymbals, triangle, tam-tam rape guero (scratcher) and strings.

We now quote from a long article about Stravinsky by Mr. Leigh Henry (Musical Times, London, 1919): "The ordinary academic classifications of chors are negated by him; he realized that academic dogmas of harmony are all based on an arbitrary delimitation of the complete resources of musical sound and sound combination to a diatonic system (which is in reality only one of many musical modes), and are only applicable to and capable of the necessarily limited range of expression obtainable from that system." That is to say, the chords sufficient to the artistic purposes of the great majority of preceding composers no longer sufficed for Stravinsky, who as Henry says "percieves all aspects of life that impinge upon his consciousness with such clarity and penetration of vision that he is aware of a myriad of subtle facts undiscerned by his musical forerunners. Stravinsky himself is reported as saying, "I want not to suggest situations or emotions, but simply to manifest, to express them. I think that there is in what are called 'Impressionist' methods a certain amount of hypocrisy, or at least a tendency toward vagueness and ambiguity. That I shun above all things, and that perhaps is the reason why my methods differ as much from those of the impressionists as they differ from academic conventional methods. Though I find it extremely hard to do so, I always aim at straightforward expression in its simplest form. I have no use for 'working-out' in dramatic or lyric music. The one essential is to feel and to convey one's feelings.

ANN ARBOR, MICH.
NEWS

OCT 20 1933

Orchestra Program to Be Discussed by Dr. Moore

Dr. Earl V. Moore, musical director of the University School of Music, will speak on the program of the Boston Symphony orchestra, which includes an important number by the great modern composer, Stravinsky, entitled "Le Sacre du Printemps" (The Rite of Spring), a picture of pagan Russia, in room 315, Hill auditorium, Monday morning, at 9 o'clock and again at 10 o'clock, and Tuesday at 10 o'clock. All interested in an analytical discussion of Stravinsk's work are admitted without admission charge.

HAVERHILL, MASS.
GAZETTE

OCT 23 1933

MUSIC MISCELLANY

Great Music for Greater Numbers

A large number of representative musicians whose sincerity is unquestioned are engaged in concerted effort to give larger numbers of persons the great music of the world with the hope of promoting greater musical activity among the present generation.

There is a dearth of young singers and "pianists" and "piano players" are at a premium. Participation in music by those of this era must increase. At the piano, the hub of the wheel of music education, is the place for one to begin whatever other instrument he may intend to study or whatever his line of daily activity.

From this group of daily music participants will develop the true music lovers and appreciators of the best in music, that will support concerts and opera by great musicians for cultural gain and artistic satisfaction and not as "an excuse to parade in evening dress."

Told in Headlines

New Blood in American music. Younger creative figures show promise and vitality. London inaugurates plans for record symphonic year. Over 6000 take part in New York performance for benefit of Nazi refugees in Palestine. Permanent orchestra for Kansas City. Col. Higgins arranges extensive musical events in Texas. Spring Bach festival planned by Los Angeles joint choirs. State-wide competitive festival projected. Cleveland receives San Carlo opera series with enthusiasm. Audiences for performances average 7000. Mussolini's radical plans aim to solve opera problem. Bringing the theatre to the masses. Heroic celebrations versus representation of mediocre life. Musical events in Sydney include recitals and opera. Sunday concerts crowded. Boston concert series sold out in advance of opening. New NBC headquarters opened for inspection in Radio City. World's largest broadcasting plant to be inaugurated Nov. 15, with special seventh anniversary programs. Radio has improved art of song. Eminent vocal teacher declares it is a mirror reflecting good points, a magnifying glass for bad ones. Symposium course in modern American music. Denver vocal teacher discusses training of radio artists. Boston Symphony orchestra to broadcast. Young tonal America strives zealously for lofty goals. Latin American music played in Washington by U. S. Navy band. Composers of 18 countries represented on program broadcast.

Parkway TRANSCRIPT Roslindale
OCT 19 1933 Mass

Boston Symphony Beethoven Cycle

The music lovers of the Parkway district will be pleased to learn that a notable Beethoven cycle is to be given by the Boston Symphony orchestra as a part of its 53rd season. The cycle will be given on six Tuesday afternoons at 3 o'clock, beginning October 31st. All of the symphonies, including the choral ninth; the overtures "Leonore No. 2," "Coriolanus" and "Prometheus"; the "Emperor" Piano Concerto; the triple Concerto; the triple concerto for piano, violin and 'cello; likewise the incidental music to Goethe's "Egmont" will be played in the course of the six concerts. Chorus, singers and instrumental soloists will be announced later.

The other dates will be November 21, January 23, February 13, March 27, and April 17.

On Monday evening, November 6th, the series of six Monday evening concerts will begin. On these programs Dr. Koussevitsky will include representative works of the symphonic repertory.

This season, Dr. Serge Koussevitsky begins his tenth year in America as the famous conductor of the Boston Symphony Orchestra. A Koussevitsky exhibition of pictures, sculpture, manuscripts, etc., is on view in Symphony Hall and may still be seen at the regular concerts of Friday and Saturday.

QUINCY, MASS.
PATRIOT LEDGER

Beethoven Cycle Will Be Given By Symphony Orchestra

A notable Beethoven cycle is to be given by the Boston Symphony orchestra as a part of its 53rd season, according to an announcement from Symphony hall, Boston. The cycle will be given on six Tuesday afternoons at 3 o'clock, beginning October 31. All of the symphonies including the choral ninth; the overtures "Leonore No. 2," "Coriolanus," and "Prometheus"; the "Emperor" piano concerto; the triple concerto for piano, violin and 'cello; likewise the incidental music to Goethe's "Egmont" will be played in the course of the six concerts.

Monday evening, November 6, the series of six Monday evening concerts will begin. On these programs Dr. Koussevitsky will include representative works of the symphonic repertory. Dr. Serge Koussevitzky begins his tenth year in America as the famous conductor of the Boston Symphony orchestra.

New Bedford, Mass.
TIMES

OCT 22 1933

Boston Symphony Will Give Cycle of Beethoven

Starts Series of Concerts Oct. 31 Which Will End April 17

The Boston Symphony Orchestra, world-famous organization which has just begun its 53rd season, will give a cycle of Beethoven on the following six Tuesday afternoons: Oct. 31, Nov. 21, Jan. 23, Feb. 13, March 27 and April 17. All nine symphonies by the master of Bonn will be played, as also the overtures "Leonore No. 2," "Coriolanus" and "Prometheus"; the "Emperor" piano concerto; the triple concerto for piano, violin and 'cello; and the incidental music to Goethe's "Egmont." The chorus, singers and instrumental soloists for these concerts will be announced shortly.

It is difficult to over-estimate the wonderful opportunity which musicians and music lovers of Boston and of nearby cities and towns will thus have, to hear some of the loftiest music ever written performed with consummate skill and understanding. Ever since 1790, when Beethoven at the age of 20 had already turned out a quantity of epochal music, the works of this Titan among composers have been growing in popularity throughout the world. The only writer of music who could possibly dispute with him the supreme place in the tonal art was Bach—who, as Romain Rolland reminds us, "was a genius enclosed within a formula." After these two, all the other great composers take second or third rank.

The Ninth Symphony

The culmination of Beethoven's symphonic writings was, of course, the great Ninth (or Choral) Symphony, which when it was first performed in Vienna the master was too completely deaf to hear; yet he could see the hands of the audience clapping in tremendous acclaim. The triumphant choral entrance in this work, commencing with the words "Freude, schoene Freude," is unforgettable.

By an unusual coincidence Dr. Koussevitsky's nephew, Fabian Sevitsky, will also present this symphony on the programs of the People's Symphony Orchestra of Boston, which he conducts.

On Monday evening, Nov. 6, the series of six Monday evening concerts by the Boston Symphony Orchestra will begin.

Dr. Koussevitsky has been the leader of the orchestra for ten years and has, by his authoritative musicianship, his mastery as a conductor and his ingratiating personality, achieved a great success. Returning from abroad a few weeks ago, he brought various new scores by European composers for first presentation in Boston, and these—together with several new American works—promise a tremendously interesting season. A Koussevitsky exhibition of pictures, sculpture, manuscripts and so forth, is now on view in Symphony Hall and may still be seen at the regular concerts this Friday and Saturday.

Incidentally, the financial condition of the Boston Symphony Orchestra is far better than that of most of the great orchestras of our country—particularly the Philadelphia Orchestra, which recently had to resort to auctioning off a number of season tickets for their regular weekly concerts.

HARTFORD, CONN.
TIMES

Treasures of Musical World in Season's Concerts

Finest of Music To Be Heard Here

Philadelphia Concert First of Eight Programs.

No finer music will be heard anywhere this season than in the concerts arranged for the Bushnell Memorial series from October 25 to March 14. Music lovers here who have been keen in their interest in and generous in their support of the concerts in past years will be rewarded with a series which includes such superb musical organizations as the Philadelphia orchestra, the Detroit Symphony orchestra, the Boston Symphony orchestra, the New York Philharmonic-Symphony orchestra, and such conductors as Stokowski, Gabrilowitsch, Koussevitzky, Rodzinski and Toscanini. In addition there will be a two-piano recital by Harold Bauer and Ossip Gabrilowitsch.

The Philadelphia concert with the brilliant Leopold Stokowski as director is but two days away. Not since the fall of 1931 has Stokowski led his musicians in a program at the memorial, but there are still vivid memories of their playing of the compositions of Weber, Schubert, Wagner and Richard Strauss during that season. This year the program will include: "Fugue in G Minor," Bach (orchestrated by Leopold Stokowski); "Symphony No. 2 in D Major," Brahms; "Concerto Sacro," Josten; "Rapsodie Espagnole," Ravel.

Stokowski Returns.

Such a world famous leader and his orchestra have the power to stamp indelibly on the memory of Hartford music lovers the beauty of these composers. Always an interesting personality, Mr. Stokowski is one of the most absorbing directors to watch as he controls the great body of musicians which he has painstakingly trained and merged into a symphonic ensemble. Memorial patrons will welcome heartily the return of this great director to the Bushnell concert series.

Hartford needs no introduction to Ossip Gabrilowitsch and the Detroit Symphony orchestra. Last season the warm response to the Detroit concert and to Mr. Gabrilowitsch's leadership was so genuine that it seemed almost tangible. Particularly beautiful was the Handel "Concerto Grosso" which Mr. Gabrilowitsch directed from the harpsichord. From that first number to the concluding "Sorcerer's Apprentice" by Dukas there was not a single flutter in the hall to break the rapt attention of the audience.

Since 1918 Mr. Gabrilowitsch has been conductor of the Detroit Symphony orchestra. For two seasons he alternated with Leopold Stokowski as director of the Philadelphia orchestra, in addition to conducting his own series of concerts with the Detroit Symphony. It was during this period that he led the Philadelphia in the dedication program at the Bushnell memorial. Hartford has welcomed his return each season since that memorable occasion.

A Boston Symphony concert has often been spoken of as "a thing apart." The genius of Dr. Serge Koussevitzky, conductor of the orchestra, has long been appreciated in Hartford. There is no conductor who is more masterful than Koussevitzky in an intense and tumultuous musical energy. His exploration of the modern field of composers has brought to his audience annually new symphonic works which have been selected with fine discrimination and presented with great artistry, winning new laurels for a distinguished conductor and his distinguished orchestra.

Last year, the fifty-second season of the Boston Symphony orchestra, Dr. Koussevitzky completed a Brahms Centenary festival in Boston which included six concerts and embraced the principal orchestral, choral and smaller works of this composer. Prolonged applause, mingled with cheers, gave the Russian conductor his final farewell for the season on Sunday, April 30, at the conclusion of a magnificent performance of the German Requiem in which 300 singers from Harvard and Radcliffe combined with the orchestra.

London Triumph.

In May Dr. Koussevitzky sailed for England and there conducted a series of concerts in London. While there he was guest conductor in a series of concerts in the London Music Festival organized by the British Broadcasting company.

A review in the London Times recounted the occasion as follows: "It is many years since the conductor of the Boston Symphony orchestra has visited London, and the large audience welcomed his return to the Queen's hall very warmly."

"In the performances, the character of each work was finely realized. Prokofieff's Symphony was exquisite in finish and not without a touch of fun. Sibelius' was at once precise in detail and full of restrained energy. Its grandeur and its eloquence were apparent in spite of a refinement that, perhaps, left out of account something of its native ruggedness . . . . .

"After the interval M. Koussevitzky, to use a colloquialism, let himself go in an intensely dramatic performance of Tschaikovsky's symphony which yet avoided vulgarity, noisiness and, miraculously, in view of the pace at which he took the slow movement, sentimentality."

Hartford is, indeed, fortunate to have Dr. Koussevitzky and the Boston Symphony again when such cities as Washington and Baltimore are hearing this orchestra for the first time in a dozen years.

Notable on this season's program is the eagerly anticipated two-piano recital by Harold Bauer and Ossip Gabrilowitsch whose work will be given a worthy place beside that of the great orchestras. It is interesting to note that the Bushnell memorial management's request for the joint appearance of these artists has brought about arrangements for a tour of America next season. It is doubtful if two artists could be brought together in a two-piano recital more advantageously than Bauer and Gabrilowitsch. Each has individual powers which complement the gifts of the other.

Paranov to Play.

Hartford will be further entertained in this concert because of the news that Moshe Paranov, prominent local pianist, will assist these artists by taking part in a triple concerto during the program.

Gabrilowitsch has been acclaimed "the poet of the piano," and it has been said that he is "an acknowledged authority of style in the performance of whatever music he chooses to expound." His interpretations are distinguished by thought and poetic feeling, expressing deep emotions which never degenerate into affectedness or exaggeration.

Harold Bauer has almays found a large and enthusiastic following whenever he has come to Hartford. His concert in the Colonial room last season taxed the capacity of the room, and the lage number of requests which came to the memorial management following the concert made it virtually a necessity to arrange for a concert this season.

Those who are familiar with the career of Harold Bauer recall that at the age of thirty he abandoned the violin for the piano. When Paderewski, who had heard him play the piano, persuaded him to think seriously of the instrument as a medium of self-expression, he applied himself to the task with such complete singleness of purpose that within three years he made his debut with the Berlin Philharmonic society, playing a Beethoven and a Saint-Saens Concerto, and the Liszt Hungarian Fantasy. To-day he ranks among the highest as a "poet and a lyric rhapsodist." Mr. Bauer made his American debut in 1901 as a soloist with the Boston Symphony orchestra. Since then he has appeared with every orchestra of note in this country and Europe.

Mr. Bauer and Mr. Gabrilowitsch have played together many times and during their partnership have acquired a rich collection of two-piano literature upon which to draw for their coming recital. A solo concert by either is an important musical event, but the appearance of two great pianists in a joint recital makes it an outstanding occasion in the coming season.

A New Conductor.

Particularly interesting will be the appearance in Hartford of the Cleveland orchestra this season, as Bushnell patrons will be afforded the opportunity of seeing and hearing the work of a young man who this year becomes conductor of the Cleveland orchestra. A native of Poland, Artur Rodzinski came to this country at the invitation of Leopold Stokowski and was for some time an assistant director of the Philadelphia orchestra. For four years he was conductor of the Philharmonic Orchestra of Los Angeles, and his progress brought him to the attention of a number of the country's symphony societies, several of which would have liked to engage him as conductor, but the management of the Cleveland orchestra, alert for a man who could carry on the splendid work and uphold the high standards of their group, secured him first.

The board of directors of the Philharmonic Orchestra of Los Angeles, owing to the uncertainty of the future of the orchestra, reluctantly released Mr. Rodzinski from his contract next season in the hope that an engagement with Cleveland will assure the

(CONTINUED ON PAGE 18)

(CONTINUED FROM PAGE 2)

continuance of the career of a talented conductor. W. A. Clark, jr., president of the board of directors of the Los Angeles orchestra, wrote John L. Severance, president of the Musical Arts association, in releasing Mr. Rodzinski, "Our great loss is your gain."

Mr. Rodzinski's conducting brings out two important characteristics as Hartford audiences will perceive: a fine intellectual penetration and a solid grasp of orchestral technique. He communicates his thoughts with rapidity and ease, conducting without a score, some of the time without even a baton, producing results with the mere movement of a finger.

One critic has written of Rodzinski's conducting, "He spreads a composition before one like a great curtain of lovely designs, suspending it in such a way that it seems to lose all weight. Its sweeping folds fall in just the right way to give an impression of grace, strength and dignity."

With such an admirable symphonic unit as the Cleveland orchestra available to him, Mr. Rodzinski will have full scope for his unquestioned powers as conductor. It is with confident and pleasurable expectations that the management of the Memorial have arranged for the appearance of the Cleveland orchestra under so talented a leader as Rodzinski, who will quickly take his place in the select circle of the world's great orchestra leaders.

Just New York and Hartford.

Hartford can be justly proud that this is the only city outside of New York in which the Philharmonic-Symphony orchestra with Arturo Toscanini conducting will play this season. The decision of the Philharmonic management to alter its announced plans and send the orchestra here is one of the greatest tributes that could be paid to the cultural standing which Hartford has won for itself.

The New York Philharmonic-Symphony orchestra is the oldest orchestra in the United States and the second oldest in the world. It has a record of performances unbroken since 1842, the year in which it was founded. No Philharmonic concert has ever been cancelled, and only two have ever been postponed in all these years. One concert was shifted, owing to the death of President Lincoln, and another was postponed when the conductor, Anton Seidl, died suddenly.

Hartford music lovers together with those the world over pay tribute to the genius of Maestro Toscanini. His perfectly-trained musicians, his vast knowledge of music, his miraculous memory which, contrary to natural law, seems to grow keener the older he gets, and his unique interpretive powers have made him a heroic figure in the symphonic world.

Olin Downes has written of Toscanini in "A Study" printed in the New York Times: "A man of adorable simplicity and warm-hearted in his personal relations, Toscanini is inflexible in everything that pertains to his art. He is one of the very rare men among artists who are utterly pure in heart, to whom money as such is not a consideration, and who has his own ideas, not flattering ones of audiences or critics who praise his performances when he is not satisfied with them. . . .

"Unreasonable? Perhaps. Difficult, because of his exorbitant artistic demands? Certainly. Which do you prefer: a reasonable mediocrity who will conform, adapt himself to the world as it is and let the ideals of his art suffer, or a man of really transcendent genius, a lonely and incomparable figure in his art, whose life and whose one thought is the service of that art and the approach, as nearly as it may be achieved by human beings, to perfection? With Toscanini this is a daily battle, one that must be fought anew at every rehearsal and performance."

Toscanini is an artist faithful to the essence of his art. He loves all music except, perhaps, the most modern. Beethoven is his idol, and on his table in the green room of Carnegie hall you will always find a miniature of the great symphonist.

In the Bushnell concert series this year Hartford has spread before it the treasures of the musical world, each concert in itself a gem of artistic achievement.

NEW HAVEN, CONN.
REGISTER

OCT 2 2 1933

Music

By

H. E. Johnson

The announcement of a new concert season is a matter of great interest to local music lovers. Although one may not be able to attend all the events on the concert calendar it is a part of our civic pride to know that the greatest artists are to appear in our neighborhood. The prospectus for the coming season offers much which we shall welcome with joy, some which we shall accept with a shrug of the shoulders, and a few items which cause some puzzlement. We may rejoice that Scrapeowitz is coming again and deplore the absence of Hammerhard, at the same time admitting that we have never heard Madame Shoutloud. Such a set of emotions is a proper reaction to the situation at hand, but if we are openminded and fair we must admit that the season of 1933-1934 promises to be the most brilliant one New Haven has experienced for many years.

Of the visiting artists and aggregations, the Boston Symphony Orchestra represents the most considerable victory for the musical public of this city. The securing of this organization for an additional concert is not a matter financial, but a response to the musical intelligence and prestige of the New Haven public. Let us cultivate this friendship, as a supplement to the increasing importance of our local orchestras.

The New Haven Symphony Orchestra has become an institution of established merit in our midst. Proving itself during the last season to be more than an adequate organization for the playing of the classic works, it demonstrated a welcome farsightedness by the outstanding performance of several great and infrequently heard compositions, notably D'Indy's "Symphony on a Mountain Theme", the Brahms violin concerto (with Zimbalist as soloist), and Elgar "Enigma Variations." This year events of equal scope are planned by the conductor, Dean David Stanley Smith, and with a greater proficiency resulting from the augmentation of the orchestra personnel to 85 players. The day when one reviewed these concerts chiefly from the standpoint of the orchestra's good intentions is definitely past; its merits are established; there but remains the need for an enlarged and more responsive public.

CHICAGO, ILL.
NEWS

2 1 1933

News of the Music World

The final concert by the Pro Arte String quartet of Brussels will be given tomorrow in Orchestra hall at 3:30. It will play Schoenberg's second and Hindemith's third quartets and Roy Harris' Three Variations on a Theme in C minor.

Nina Mariani, soprano, and the Whitney ensemble will give a concert tomorrow at 3:30 in the Studebaker theater, the proceeds of which will be used to transport wounded veterans from Edward Hines hospital to A Century of Progress on Oct. 28. Miss Mariani will sing songs by Schumann, Strauss, Wagner, Zandonai, Caccini, Malatesta and Catalani. The Whitney ensemble will play pieces by Bach-Siloti, Brahms, Borodin and Suk.

Present Mrs. Freer's Opera.

"The Masque of Pandora," an opera in concert form written by Eleanor Everest Freer, will be presented Tuesday evening in Kimball hall. The cast includes Lucinda Munroe and Helene Grossenbacher, sopranos; Eva Gordon Horadesky and Ada Belle Files, contraltos; William Miller and David Johnston, tenors, and Leslie Arnold, George Dopp and Jennings Fawcett, barytones. Karl Schulte, who is musical director of the production, will be assisted by members of the Little Symphony orchestra.

MRS. ELEANOR EVEREST FREER.

Ruth Huebner, soprano, will be heard in recital Thursday at 8:15 in Curtiss hall. She is a belated "Young American Artist," whose debut was scheduled in the regular spring series. Miss Huebner will sing songs by Scarlatti, Bach, Handel, Franz and a group by Schubert. Harold Van Horne will be the accompanist.

Koussevitzky to Conduct.

Stravinsky's epoch-marking masterpiece, "Le Sacre du Printemps," has a place of honor on the Boston Symphony's program for Orchestra hall Monday evening. Mr. Stock himself plans to give one or more performances of this modernistic picture of primitive Russia during the present reason of the Chicago Symphony orchestra. In actual date, however, Dr. Koussevitzky's performance of it on Monday will be the third in this city, and the first since the spring of 1925.

The second symphony of Sibelius, which Dr. Koussevitzky also lists, was last performed by the Chicago orchestra seven seasons ago, a little prior to the period in which the Finnish composer's works commenced to enjoy a vogue still roused by them in the east. Even Mozart's "Eine Kleine Nachtmusik," which completes the list of Dr. Koussevitzky's offerings, is not extremely familiar here. The concert in general will not only avoid the hackneyed, it will afford an ample test of the present abilities of what, since its inception, has always been one of the world's most distinguished orchestras.

Last Opera Performance.

The San Carlo Grand Opera Company, after a most successful visit, will bid farewell to the Auditorium tomorrow evening with a gala performance, which includes the first and second acts from "The Barber of Seville," the second act of "Madame Butterfly," the triumphal scene from "Aida" with the Oukrainsky ballet, which also will present the "Dance of the Hours" from "La Gioconda." To mention but a few, the singers will be Saroya, Koyke, Morini, Hottinger, Schalker, Onofrei, Lindi, Valle, Caupolican, Rothier, Cordon, Cervi and Curci.

In Brief.

Eric DeLamarter will play Leo Sowerby's chorale-prelude on a "Melodic Fragment from a Motet by Palestrina" at the morning service in the Fourth Presbyterian church. . . . Liza Lehman's "Persian Garden" will be staged tomorrow at 2:30 by the DePaul University School of Music. . . . Frederik Frederiksen will conduct a concert, composed chiefly of Scandinavian music, at the Swedish Old People's Home in Evanston at 3 tomorrow . . . An informal evening of music and dance will be given tomorrow at 8:30 in the Punch and Judy theater. . . . Belle Bender, dancer will give a recital tomorrow at 3:15 in the Jewish People's Institute. . . . Tickets will go on sale at Orchestra hall Monday for Lawrence Tibbett's concert for the benefit of the Girl Scouts. . . . A reception in honor of Elizabeth Sprague Coolidge and Frederick Stock will be held Monday afternoon in the Illinois Host house. . . . The Woman's Symphony orchestra, of which Ebba Sundstrom is conductor, has received a bequest of $10,000 from the will of the late Helen Sears. It is planned to use the money as the nucelus in establishing an endowment fund.

A Week or More Away.

OCTOBER—
29—Jascha Heifetz, violinist; Orchestra hall.
29—Cornell and Graff, dancers; Punch and Judy.
30—Lawrence Tibbett, barytone; Auditorium.
30—Frederick Jagel, tenor, New Trier high school.
31—Michael Wilkomirski, violinist; Doris Wittich, pianist; George Dopp, barytone; Kimball hall.
NOVEMBER—
4-5—Shan-Kar dancers; Orchestra hall.
5—Holmes and Wayne, dancers; Punch and Judy.
7—Chicago Symphony; Mandel hall.
12—Fritz Kreisler, violinist; Orchestra hall.
12—Angna Enters, dancer; Punch and Judy.
12—Joseffer string quartet; Cordon.
12—Claire Dux, soprano; Sinai temple.
12—Woman's Symphony; Congress hotel.
14—Mark Gunzberg, pianist; Kimball hall.
16—Efrem Zimbalist, violinist; Mario Chamlee, tenor; Blackstone hotel.
19—Vera de Villiers, contralto; Studebaker.
19—Vera Mirova, dancer; Punch and Judy.

CHICAGO TRIBUNE

OCT 2 3 1

Tell Engagement of Virginia Tingle.

This morning we are also announcing the engagement of Miss Virginia Irene Tingle, daughter of Mr. and Mrs. Harry M. Tingle of Evanston, to Frank J. Madden of Chicago. Miss Tingle, who is one of the popular members of the young set on the north shore, was prepared at Roycemore, attended Sweetbriar college,

[Continued on page 15, column 1.]

and was graduated from the University of Wisconsin. Mr. Madden took both his undergraduate and law degrees at the University of Chicago where he was a member of the Delta Kappa Epsilon fraternity. No date has been set for the wedding.

Col. and Mrs. Albert A. Sprague are entertaining at dinner this evening for their double cousin, Mrs. Elizabeth Sprague Coolidge, before the concert the Boston Symphony orchestra is to give in Orchestra hall.

After the concert the party will enjoy the supper the John Alden Carpenters are to have at their Lake Shore drive residence for Serge Koussevitsky, the director of the Boston Symphony, Mme. Koussevitsky, ~~and~~ the Zaltko Balokovics, who arrived on Friday to be the house guests of the Carpenters.

A socially distinguished audience will fill the box circle for tonight's concert. The Frederick Stocks will have a party of friends with them and so will Mrs. Walter A. Strong, Mrs. Carpenter, Mrs. Leverett Thompson, Mrs. Charles B. Goodspeed, Mrs. Frederic W. Upham, and Mrs. Francis G. Lee. Philip Hale of Boston, the Charles H. Swifts, and the Charles H. Hamills will be others in the audience, but they have chosen main floor seats.

Chi. Journal of Commerce

OCT 19 1933

* * *

When Serge Koussevitzky and the Boston Symphony Orchestra play at Orchestra Hall Monday night, the program will include Mozart's "Eine Kleine Nacht Musik," a serenade for string orchestra, Stravinsky's "Le Sacre du Printemps" and the Sibelius Symphony No. 2 in D major. Meanwhile, Henry E. Voegell, manager of Orchestra Hall, announces the dates of the Shan-Kar dancers as Saturday night, November 4 and Sunday afternoon, November 5.

CHICAGO, ILL.
AMERICAN

OCT 18 1933

P. E. N.'s First Dinner of Season Tomorrow.

The P. E. N. Club, whose membership includes only the creme de la creme of the literati, is giving its first dinner of the Fall season tomorrow night at the Casino for the Hervey Allens and the John Farrars, here from the East for a few days. Unfortunately Arthur Meeker Jr., secretary of the organization, won't be back from his wanderings in Europe until next week, but the rest of the members will be there, including Fanny Butcher, the president; the Kellogg Fairbanks, the Cecil Barneses, Graham Aldises and James Herbert Mitchells.

* * *

Mrs. Elizabeth Sprague Coolidge, back home once more with another musical festival for Chicagoans, is the raison d'etre of a great many very distingue parties. Tonight the Chauncey McCormicks are giving a dinner for her before the Pr Arte concert by the continentall famous quartet which Mrs. Coo idge brought over from the cou of Belgium at Brussells, at Orchestra Hall. Afterward there will b a supper party at the Lake Shor drive home of Mr. and Mrs. Joh Alden Carpenter.

* * *

Kellogg Fairbanks to Be Hosts Friday.

Friday the Kellogg Fairbank will be hosts before the second concert, and on Saturday Mrs. Coo idge is giving a luncheon for th Carpenters and the Roy Harrisse of New York . . . he is that up an coming modern American compose whose quartet is to be played fo the first time in America on Fr day evening. That night Dr. and Mrs. Frederick Stock will entertain.

Sunday Mrs. Charles Hamill ha taken over Mrs. Charles B. Goodspeed's luncheon before the las concert, and Mrs. Goodspeed is having a dinner instead at the Art Club. Later there will be a reception for Mrs. Coolidge. The Harrises and Olga Averino, who is t sing with the Schoenburg quarte will also be guests. Monday Colon and Mrs. A. A. Sprague will b hosts of the evening before going o to hear the Boston Symphony an later to the Carpenters supper part for its conductor, Serge Koussevi sky and the Zlatko Balokovic (Joyce Borden), who arrive Frida The Illinois Host House is givin a reception for Mrs. Coolidge and D Stock on Tuesday and on Wedne day she and the Harrises will b off for Pittsfield where the Pr Arte quartet will perform in he Temple of Music.

CHICAGO, ILL.
NEWS

OCT 2 3 1933

* * *

The cream of the music audiences turns out this evening fo the Boston Symphony, straight from the punctually served dinners that herald the opening bars at 8:30.

Among the boxholders are Mr. and Mrs. John Alden Carpenter (the Boston Symphony played some of Mr. Carpenter's compositions at a home concert last year), Mrs. Leverett Thompson, Mrs. Frances Glessner Lee, Mr. and Mrs. Charles B. Goodspeed, Mrs. Frederick Upham, Mrs. Elizabeth Sprague Coolidge, Col. and Mrs. A A. Sprague. Mr. and Mrs. Charles Swift and Mr. and Mrs. Charles Hammill have a group of seats on the main floor.

Mozart, Stravinsky and the Tibellius Second Symphony are on the pro-

CHICAGO TO HEAR NOVEL COMPOSITION.

Altho Arturo Toscanini's programs are not ready, a number of new American works are to be done by the New York Philharmonic under Bruno Walter and Hans Lange. They include "1929—A Satire," by David Stanley Smith of New Haven; a symphony (No. 2) by Randall Thompson, a suite by Walter Piston of Boston, Whithorne's "Fandango" and two poems, "Winter" and "Spring."

Hans Kindler expects to present Lamar Stringfield's "Legend of John Henry" and a set of variations on a Hassler chorale by Templeton Strong. Stringfield, a North Carolinian, has interested himself in American folk music for years.

Chicago will hear Philip James' wireless piece, "Station WGZBX" under Frederick Stock; Cleveland, Whithorne's "The Dream Pedlar," and Carlton Cooley's "Caponsacchi," Cooley being solo viola in the Cleveland orchestra under Artur Rodzinski.

CHICAGO, ILL.
HERALD-EXAMINER

OCT 2 0 1933

MUSICIANS HONOR MEMORY OF PARBS IN BACH ANDANTE

By Glenn Dillard Gunn.

THAT AMAZING study in orchestral sonorities, Igor Stravinsky's "Petrouchka," was the most exciting item on the program presented last night by the Chicago Symphony. Together with the tone picture of pagan Russia called "The Rite of Spring," which Koussevitzky and the Boston Symphony are to play for us on Monday evening, it marks the climax of this composer's creative gift.

Not only are the sounds which Stravinsky causes the orchestra to produce new in effect and quite baffling to the theorist who seeks to classify them at first hearing, but, what is certainly more to the point, they have great power of suggestion.

* * *

THE STORY of the Russian clown is no different in its essentials from the universal legend of Punchinello. But its setting is a barbaric riot of sound and of color such as only a Slav could imagine.

This music is a mass of contradictions. Sophistication alternates with naivete. The harshest dissonances resolve themselves into simple harmonies. Fantastic and impossible melodies turn into nursery tunes. Humor and pathos, farce and tragedy go hand in hand.

* * *

IT IS SUPERB and impossible. Yet Dr. Stock and his group of virtuosi made light of its difficulties. I can't recall a performance of the work that had more urge and impulse. If some enterprising manager will bring about a presentation in the manner intended by the composer, with a ballet to visualize all the action of the music, I will gladly turn press agent for the show.

The concert began in wholesome and virile fashion with Sir Hamilton Harty's re-orchestration of the famous "Water Music" by Handel, a sturdy set of dances that honestly won a monarch's favor for the master. There followed the andante from the Bach A minor sonata for solo violin in Frederick Stock's marvelous transcription, which is so much more than a transference and elaboration of the composer's idea that it deserves to rank as an original masterpiece of counterpoint.

This noble piece was played in memory of Hans Parbs, whose thirty-eight years of service with the Chicago Symphony were ended last week by death.

* * *

THE C MINOR symphony of Saint-Saens was repeated from the Tuesday program to be accepted with cordial interest by the Thursday subscribers. Like all well made French music, this symphony boasts certain aspects of rhythmical variety that represent its principal claim to a permanent place in the repertoire. But though it shows some nuances of mood and melody that suggest Cesar Franck or Johannes Brahms, it remains music of the mind rather than of the heart, a tour de force of technical skill—good theater and good symphony both, but lacking inspiration.

Rimsky-Korsakow's Spanish Caprice, also offered to the Tuesday subscribers, closed the program which will be repeated this afternoon.

CHICAGO, ILL.
HERALD-EXAMINER

OCT 23 1933

* * *

MR. FREDERICK STOCK can sit back in a comfortable chair in a box at Orchestra Hall tonight, and "just listen" for a change. And to such music as he himself conducts.

It's the Boston Symphony Orchestra's concert, ~~with~~ the celebrated Serge Koussevitsky conducting, and all the fashionable music lovers in town will be going to hear it.

The John Alden Carpenters will take their box guests (and after the concert they're giving a supper party at their home for Koussevitsky); Mrs. Elizabeth Sprague Coolidge, who is to be the guest of the Frederick Stocks at dinner before the concert, has a box for it, but will occupy downstairs seats, as she did for the three Pro Arte concerts she so generously gave for the Friends of Music last week.

Mrs. Francis G. Lee, Mrs. Walter A. Strong, Mrs. Leverett Thompson, the Charles B. Goodspeeds, Mrs. Frederic Upham, the A. A. Spragues, and Mr. Philip Hale of Boston, the annotater of program notes for the program, will all be box hosts at the concert. The Charles Hamills and the Charles Swifts are having guests with them in downstairs seats.

CLEVELAND, OHIO
PRESS

OCT 21 1933

Brahms Sets Season's Pace for Rodzinski

Mighty First Symphony Used by New Conductor Thursday Night

By **DENOE LEEDY**
The Press Music Editor

AT 8:30 Thursday evening on the stage of Severance Hall, Oberon's horn will sound its magical note and our symphony season will be on. Weber's popular overture to the opera "Oberon" may be considered his swan song—at the time it was written the composer was close to death, it was all he could do to summon his depleted energies for the last arduous task of composition—but for the Cleveland musical public it serves to open the gates to a new era of orchestral delights.

With its tonal imagery Artur Rodzinski and the reassembled Cleveland Orchestra inaugurate a season which gives promise of great brilliance. The arch-romantic Weber will give way to Brahms —to Wagner, Beethoven, Mozart, Haydn, Stravinsky, the moderns and the ultra-moderns—a full, kaleidoscopic array of all the most magnificent composers.

For Thursday we must content ourselves with four of these artisans in tone —Weber of the above-mentioned overture; Brahms of the first symphony in C minor; Respighi with his dramatic thunderbolt, "The Pines of Rome," Moussorgsky as evidenced in the little entr'acte from "Khovanstchina."

We can readily see that our new conductor is an astute program maker. Here is excellent musical balance ranging from the most profound utterance of the Teuton Brahms to the theatrical Roman pictures of a contemporary Italian. Surely all tastes should be more than satisfied.

* * *

Debut With Beethoven

IT was with Beethoven's immortal Fifth Symphony that Rodzinski made his debut here. That was no casual task as all concertgoers know, inasmuch as the work in question has suffered the onslaughts of countless conductors and only a fresh recreation of its familiar pages can be tolerated.

But the performance on that occasion brought the house down. A time-honored classic was made to live again with vitality and surging power. There was nothing unduly sensational in it—only the just result of a divining musical intelligence and imaginative penetration into the heart of the composer's musical message.

With Brahm's titanic first symphony the conductor will again have a symphonic "role" which lacks nothing. On listening to it one can well agree with Schumann when he characterized the composer as "a creative artist who sprang fully armed, like Minerva from the head of Jove."

A first symphony—but not in the sense of Beethoven's, Mozart's, or Haydn's first. This work is numbered Opus 68, which tells the story. Brahms, the supreme craftsman, without parallel in the discipline he placed upon himself, was well acquainted with Beethoven's "Ninth"—knew that to write a symphony after that final, all-embracing tonal masterpiece was in the nature of pure impudence unless one was in possession of unquestioned composition technic and convincing musical ideas.

Critics saluted his first symphony as a worthy successor to Beethoven's "Ninth," a compliment which must have come as a surprise to the 43-year-old composer as well as to the continental musical world. For there was nothing of the high-flown Mahler in Brahms. He had no intention of scattering symphonies around Olympus, of sitting on a throne for which he might not be qualified.

* * *

Voice of a Great Man

BUT we know now that this first symphony is a worthy successor to Beethoven's "Ninth." If it isn't, what else is? Where else in the symphonic literature do we have such grandeur of conception, such tremendous, far-flung ideas?

This is "granitic" music, if you will, to quote Philip Hale, the grand old man of the Boston Symphony program books, but under its seemingly rough-hewn exterior lies a heart of gold. It is not music to while away a pleasant evening. It is not to be listened to casually. It is the voice of a great man, singing in ordered sequence the emotions of all mankind.

We have heard the word "cosmic" used by an important contemporary composer who recently passed by our portals with a new work under his arm. It's a dangerous word to apply to one's own music —to any music. Cosmic significance, foolish enough as a term to be applied to anything, is something we mere mortals had better not confuse ourselves with.

But used in a poetic sense, it does seem a fitting term for the Brahms' first symphony. There are no boundaries of language to be overcome in the understanding of this work. It says nothing—but it says everything.

In it the fundamental human emotions are crystallized into orchestral sound, at times bitter and acrid, only to pour forth again in flights of ecstacy. It breathes an air of mental health, a serene detachment from petty worries of the spirit. Listen to it, make every effort to fathom its meaning—for its meaning goes far below the objective thought we clothe with language—and you will have had one of the rarest experiences that the human organism is capable of.

There are too few composers of the stature of Brahms. Too many are prone to sing of their sorrows, their own personal problems. Brahms, like Bach, transcends all this. His music becomes a philosophy for good living, optimistic, clear of brain, courageous, emotionally mature.

TOLEDO, OHIO
BLADE

21 1933

UNUSUALLY FINE MUSIC ON AIR

3 Symphony Orchestras and Operas Booked by Networks.

BY **RALPH E. PHELPS**
The Blade Radio Editor

Scheduling by the CBS of a series of six-a-week programs by the Philadelphia Symphony orchestra calls attention to the unusual amount of fine music which listeners will hear this fall and winter.

Besides these quarter hour programs by the Philadelphia, and its Friday afternoon concerts, the CBS will continue to broadcast the Sunday afternoon concerts by the New York Philharmonic-Symphony orchestra.

The NBC has arranged to broadcast a series of Saturday night concerts by the Boston Symphony orchestra, while the Metropolitan Opera Co. Saturday afternoon performances are to start within a few weeks. These operas also will be NBC offerings.

Mishel Piastro, concert violinist and concertmaster of the New York orchestra, will hold the spotlight in the broadcast Sunday afternoon from 3 to 5 over the CBS. He will be soloist in Glazounoff's Violin Concerto in A minor, a work which he introduced throughout Russia with the composer accompanying him at the piano. The finale is the reaction of the composer to the end of the Russo-Japanese war. The orchestra also will play the Haydn Symphony in G major and the Brahms symphony No. 1 in C minor.

DAYTON, OHIO
JOURNAL

OCT 23 1933

Boston Symphony Orchestra Will Play at Memorial Hall Wednesday

The Boston Symphony orchestra, with its full complement of 110 men, and its famous conductor, Dr. Serge Koussevitzky, will be heard in Memorial hall, Wednesday night at 8:30 o'clock.

This concert will inaugurate the artist series that has been arranged for Dayton this season, including also in its lineup two of the most outstanding instrumentalists in the world, Fritz Kreisler and Serge Rachmaninoff, and the unique and attractive Wiener Saengerknaben (Vienna boys' choir.)

Dr. Koussevitzky, first famous as the greatest living virtuoso of the double bass, had attained considerable distinction as a conductor of his own orchestra, previous to the revolution. For a time after Koussevitzky conducted under government subsidy, but fleeing restriction, he established his famous "Concerts Koussevitzky," with his own orchestra in Paris.

Here and by guest performances in London and other cities, western Europe came under the spell of this magnetic and forceful leader. Such was the leader that came to America and the Boston symphony. Never had he in Europe such a great and permanent orchestra as the one he now commands, for the fullest expression of his genius.

Tickets for the concert are on sale at the Sterzer Jewelry company, 26 West Second street.

Tickets for the entire course also are still available. Telephone Patricia O'Brien, manager, at FUlton 9432.

DAYTON, O.
HERALD

OCT 23 1933

BOSTON SYMPHONY COMING TO DAYTON

The Aerist series of concerts will be opened this week in Memorial hall Wednesday evening at 8:30 by the second appearance here in its history of the famous Boston symphony orchestra, one of the outstanding organizations of its kind in the world, with its none the less distinguished conductor, Serge Koussevitzky, who has just started his eleventh season with this orchestra with the same success that has always crowned his efforts.

The program chosen by Dr. Koussevitzky to be interpreted by his 110 artist players will be as follows:

Mozart—"Eine Kleine Nachtmusik," serenade for strings.

Moussorgsky—Prelude to the opera "Khovantchina."

Strauss—"Till Eulenspiegel's Merry Pranks."

Tchaikowsky—Symphony No. 5 in E minor, op. 64.

Tickets are now selling for this concert at Sterzer Jewelry Co., 26 West Second street.

Season tickets also including the concerts of Kreisler, Nov. 10; Rachmaninoff, Nov. 21, and the Wiener Saenger Knaben, Dec. 6, are still available. Telephone FUlton 9432, Patricia O'Brien.

CINCINNATI, O.
TIMES-STAR

OCT 21 1933

Cincinnatians Going to Dayton for Concert

A large number of local concertgoers are driving to Dayton next Wednesday evening to attend the concert to be given in Memorial Hall there by the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky.

The concert opens the Artist Series, which is given in Dayton under the management of J. H. Thuman. The program will open with the "Kleine Nachtmusik" of Mozart and will further include the prelude to Moussorksky's opera, "Koventschina," the "Till Eulenspiegel" of Richard Strauss and the Fifth Symphony in E minor of Tschaikowsky. Seats for this concert may be ordered from Mr. Thuman at his Cincinnati office in the Baldwin store.

COLUMBUS, OHIO
DISPATCH

OCT 23 1933

MUSIC NOT FASHION IS RULE AT SYMPHONY

Although there is a natural and justified presumption on the part of the Symphony Club of Central Ohio that its patrons are deeply and personally devoted to symphony music, the Club's ticket sellers now and again meet Saturday. Part of the terror for beginners in the concert-going field may arise from the traditional habit of dressing up. This matter Arthur Rodzinski, new conductor of the Cleveland orchestra, has cleared up by the recent pronouncement that it is proper to come in familiar attire, since "the music is the thing."

The Boston symphony will play for the club and its patrons Thursday night.

COLUMBUS, OHIO
CITIZEN

SERGE IS VERSATILE

Boston Symphony Director Has Had Varied Background.

Serge Koussevitzky's international reputation as a program builder appears to be an inevitable outgrowth of his enormous repertoire and his truly catholic taste. Opportunity to hear evidence of this master's skill will be offered at Memorial Hall Thursday night when Dr. Koussevitzky conducts the Boston Symphony Orchestra in the initial concert of the season of the Symphony Club of Central Ohio.

Beginning with a marked predelection for the three B's (Bach, Beethoven and Brahms), he devoted himself for a period to the composers of his native Russia, and during his nine years' association with the Boston orchestra, has extended his interest to embrace practically everything, classical and modern, which is scored for orchestra, provided it is written with sincerity and dignity.

Tickets for the Symphony Club's season are on sale at the box office at the Carl Koch Co., Third and Broad streets, and at Heaton's Music Store. Single admissions also are being sold this week.

COLUMBUS, OHIO
DISPATCH

OCT 20 1933

Beethoven 'Eroica' Is Boston's Choice

THREE compositions make up the program of the Boston Symphony orchestra, a presentation Thursday, Oct. 26, by the Symphony club of central Ohio, for which reservations are now being made at Carl Koch's, Broad and Third streets. The major work is the Beethoven Third or "Eroica" symphony, which will close the program. The Mozart serenade for strings open the fine evening with a Scriabin to follow. Dr. Koussevitzky will conduct this program, masterly in content and contrast:

"Eine Kleine Nachtmusik," serenade
for string orchestra (K. No. 525). Mozart
Allegro
Romanza
Menuetto: Allegretto
Rondo: Allegro
"The Poem of Ecstasy," Op. 54..Scriabin
(First Time in Columbus)
INTERMISSION
Symphony No. 3 in E-flat major,
"Eroica," Op. 55............Beethoven
Allegro con brio
Marcia funebre: Adagio assai
Scherzo: Allegro vivace; Trio
Finale: Allegro molto

TOLEDO, O.
NEWS BEE

20 1933

Koussevitzky has conducted a lot of Gershwin with the famous Boston Symphony orchestra, which is NBC's answer to CBS's hold on the Philadelphia and New York Philharmonic-Symphony, and perhaps Stokowski is going to try some now.

COLUMBUS, OHIO
CITIZEN

OCT 20 1933

Boston Program

THE following works are announced for performance by the Boston Symphony Orchestra under Serge Koussevitzky at Memorial Hall next Thursday evening at 8:15:

"Eine Kleine Nachtmusik": Serenade
for string orchestra (K. 525)....Mozart
Allegro: Romanza:
Minuetto; Allegretto.
Rondo; Allegro.
"The Poem of Ecstasy," Op. 54...Scriabin
(First time in Columbus)
Symphony No. 3 in E-flat-major,
"Eroica," Op. 55 ....Beethoven
Allegro con brio
Marche funebre, adagio assai
Scherzo, allegro vivace, trio
Finale, allegro molto

For advance program notes, let me quote recent sentences from H. T. Parker of the Boston Transcript:

"In 1817 when Beethoven had written eight of his nine symphonies, a friend at supper asked him which he preferred. He insisted upon the third, which is the Eroica. Not a few listeners, Friday afternoon found themselves like-minded . . . To this day "The Eroica" seems to spring, fully conceived, fully accomplished, from the mind, hand and heart of Beethoven, at last finding and releasing his mature self. Like Wagner's "Tristan," it might have been written in a single sustained heat of creation . . . It is the high merit of Dr. Koussevitzky that at each repetition of "The Eroica" he makes it sound as though we were hearing it for the first time. In none of the classic masterpieces does this conductor more excel."

In 1923 Scriabin's "Poeme d'extase" was final item on the Dr. Koussevitzky's first program for his first year at Symphony Hall. In 1933 it filled like place at the outset of his 10th season. In his comments on this later performance Mr. Parker speaks of the "excitements of Scriabin, ecstatic, neurotic, sonorous."

Scriabin would lead his poem from plane to plane of exaltation," said the critic. "In the excitement that the conductor and orchestra generate, the listener in spite of himself mounts with all three. Yesterday there was no resisting the tonal flood and thunder. Throughout the "Poem of Ecstasy," from what he wrote into what he heard in imagination Dr. Koussevitzky transcribes Scriabin; then pours him into ears, compelled if not convinced."

Dr. Koussevistizky has again for Columbus shown himself an ingenious program-maker. The list, beginning with the mannered, melodious Mozart, sets forth variously the range and quality of the orchestra and of the conductor.

Both season tickets and single admissions are now on sale at the Symphony Club's box office at the Carl Koch Co., Third and Broad streets.

DAYTON, O.
NEWS

OCT 21 1933

STUDY COURSE HOURS CHANGED

The Wednesday session of the course in "Elements of Good Work to be given from Oct. 24 to 26 inclusive will begin at 7 and continue to 8:30 instead of from 7:30 to 9, to allow those wishing to attend the Boston symphony concert to do so.

This study course, under the auspices of the Council of Social Agencies, is to be held at the Westminster church. The afternoon sessions, to begin at 4, will consist of lectures by Roy Sorenson, national secretary of the Y. M. C. A. The evening meetings will be open for discussions.

COLUMBUS, OHIO
DISPATCH

OCT 23 1933

PUBLIC TO AID IN ORCHESTRA SELECTION

Everyone who attends the Boston Symphony orchestra concert Thursday evening, Oct. 26, in Memorial hall, will be invited by the Symphony Club of Central Ohio, sponsors, to list the particular orchestras he wishes to hear next year—the tenth year of the Symphony club.

Visitors will be provided with pencils and blanks, and will be asked to sign their names. The result, Mrs. Huntington hopes, will indicate not only which orchestra, but how many, the Columbus music-loving public believe should be supported here.

29

TOLEDO, O.
TIMES

OCT 22 1933

Choral Union Lists Artists For Ann Arbor

The 55th annual series of Choral Union concerts will open in Ann Arbor, Oct. 24 when the Boston Symphony orchestra will give program under the direction of Serge Koussevitsky, conductor.

Ten concerts are scheduled in this season's series. Other events in the series will be: Fritz Kreisler, violin recital, Nov. 9; Vienna Boys' choir, Georg Gruber, conductor, Nov. 22; Cincinnati Symphony orchestra, Eugene Goosens, conductor, Dec. 5; Maria Olzewska, contralto, Dec. 14; Sergei Rachmaninoff, pianist, Jan. 18; Lily Pons, soprano, Jan. 29; Poldi Mildner, pianist, Feb. 15; Detroit Symphony orchestra, Ossip Gabrilowitsch, conductor, Feb. 21, and Gregor Piatigorsky, 'cellist, March 6.

TIMES
GENEVA, N. Y.

OCT 21 1933

Serge Koussevitzky, the conductor of the Boston Symphony Orchestra is to conduct the complete Beethoven Symphonic Cycle commencing on October 31st. It is understood that Arturo Toscanini renowned conductor of the New York Philharmonic Orchestra is to do the same upon his resumption of leadership of that organization when he returns from Italy. Music lovers who are also radio owners will have a treat in store for them for Toscanini is unquestionably the foremost exponent of the music of Beethoven. It was a rare privilege for the writer to have heard Toscanini conduct the entire cycle at the Scala in Milan, an event which once heard would not soon be forgotten.

NEW YORK TIMES

OCT 23 1933

15 SUNDAY RECITALS LISTED FOR ACADEMY

Programs by Famous Artists, With Commentary by Olin Downes, Are Announced.

Charles D. Atkins, director of the department of education of the Brooklyn Institute of Arts and Sciences, announced yesterday that beginning Nov. 26 a series of fifteen Sunday afternoon recitals on "The Enjoyment of Music," with commentary by Olin Downes, music critic of THE NEW YORK TIMES, would be given at the Brooklyn Academy of Music.

"Because of the overwhelming demand that could not be accommodated for the evening course on "The Enjoyment of Music" at the Academy," he said, "this companion series of equal appeal has been arranged. The programs, planned with the consideration of the special interests and interpretive tendencies of the collaborating artists, will be accompanied by informal comments by Mr. Downes."

Among the artists who will appear on the various programs are Richard Crooks, Jascha Heifetz, Lawrence Tibbett, Lily Pons, Josef Hofmann, the Hall Johnson Choir, Albert Spalding, Ossip Gabrilowitsch and the Boston Symphony Ensemble, with Dr. Serge Koussevitzky conducting.

The complete program for the series follows:

Nov. 26—RICHARD CROOKS, songs and arias from oratorio and opera.
Dec. 3—HALL JOHNSON CHOIR, Negro folk music: Spirituals, work songs and "blues".
Dec. 10—JASCHA HEIFETZ, classicism and virtuosity in violin music.
Dec. 17—LAWRENCE TIBBETT, operatic songs in the hands of European and American composers.
Jan. 7—Open.
Jan. 14—THE NEW ENGLISH SINGERS, "The Golden Age of English Song."
Jan. 21—LILY PONS, coloratura song.
Jan. 28—MARGARET MATZENAUER, famous arias from Peri and Rossini.
Feb. 4—BARRERE LITTLE SYMPHONY, inventions for small orchestra.
Feb. 11—MYRA HESS, piano music of Chopin, Schurman and Brahms.
Feb. 18—RENAISSANCE QUINTET AND JESSICA DRAGONETTE, old music on ancient instruments and songs of the olden time.
Feb. 25—ALBERT SPAULDING AND OSSIP GABRILOWITSCH, sonatas for piano and violin.
Mar. 11—SOPHIE BRASLU AND THE KROLL SEXTET, songs by Russian composers and music for six stringed instruments.
Mar. 25—JOSEF HOFMANN, masterpieces of piano music.
Apr. 8—SERGE KOUSSEVITZKY AND TWENTY-FOUR PLAYERS OF THE BOSTON SYMPHONY ORCHESTRA.

N. Y. AMERICAN

OCT 22 1933

Musical Architects

Length and Variety of Orchestral Offerings Are Important Factors

BY LEONARD LIEBLING.

From time immemorial one of the most difficult problems that beset a symphonic conductor has been the selection, arrangement and duration of his programs.

Ancient tradition is of little help in the question, for new generations and changed tastes require ameliorations and adaptations suitable to the inexorable march of progress.

In the days of Haydn, Mozart and Beethoven musical programs of all kinds ran to inordinate lengths. There were comparatively few concerts for the public, but many private performances at the homes of titled and wealthy music-lovers. Both the public and the private audiences had ample time for the consideration of as much as the performers and composers cared to give—especially the composers, who made the fullest possible use of their limited opportunities for the presentation of their works.

There are records of concerts at which three symphonies were played, and then for good measure some solo numbers and maybe a concerto for piano, violin or cello.

As an example, when Beethoven offered his "Pastorale Symphony" to the Viennese public for the first time they enjoyed a program consisting of that work, a vocal aria, a hymn, with Latin text, "composed in the church style with chorus and solos"; piano concerto, Holy, with Latin text, "composed in the church style with chorus and solos"; fantasia, for piano, "which culminates in the gradual entrance of the whole orchestra and at the end with the introduction of choruses as a finale." The works were all by Beethoven, and he played the solo parts in the concertos.

In that connection I recall a story told me by my late father, a musician and a Wagner enthusiast of the most pronounced stripe. He was at Bayreuth on his first visit to that temple of the Wagnerian muse. After a performance of "Gotterdaemmerung" my father, walking down the hill from the Wagner Festival Theatre, found himself trudging next to a tired little old man, a horn player in the orchestra. The two engaged in conversation, and the visitor from America launched into a fiery eulogy of Wagner:

"Think of the man's many-sided genius, his mental, musical and general artistic versatility. Not only does he write great music but also his own librettos and invents new harmonies and a totally new operatic style. Then he builds himself this theatre, stage manages and rehearses all its productions, conducts and—"

The horn player interrupted, grumblingly:

"True, quite true, but see how much time he had for all that work."

* * *

Where could a composer or a symphony conductor get an audience today in New York which would sit through a concert like the one aforementioned by Beethoven?

Modern nerves and patience are not adapted to long and slow-moving forms of entertainment. Most operas are too long, and also many of even the finest symphonies. Beethoven is not the worst offender in that regard; rather the contrary. But Mahler, Bruckner and others cared little how long their works ran. Several modern writers of symphonic poems are equally prolix and inconsiderate of their audiences.

At present Bruno Walter, conducting the Philharmonic Orchestra here, is making his current programs somewhat top-heavy, somewhat lengthy and preponderantly German. There can be no doubt about that leader's outstanding gifts as an interpreter and an expert with the baton. However, he lacks finical judgment as an architect of programs.

Strange it is, too, how few orchestral leaders are competent in that regard.

At present Koussevitzky, of Boston, is the most satisfactory builder of symphonic concert lists in extent and variety. The mighty Toscanini has too many personal preferences and dislikes. Stokowski runs to extremes, both in modern and classic directions. The public itself is a poor selector, for whenever voted "request" programs are presented the choice runs to the mustiest and most hackneyed numbers in the repertoire.

An ideal orchestral program should begin with an overture or kindred short piece, follow with a symphony—never two at one concert—and end with a new or at least modern composition. Sometimes the symphony, if it closes brilliantly, might wind up the concert, with total time of performance, including a fifteen-minute intermission, no longer than one hour and three-quarters.

* * *

From Siegfried O'Houlihan comes this cheerful contribution:

"A New York exchange tells of an undertaker who advertises that he will play Chopin's 'Funeral March' on the piano at mortuary ceremonies if desired. Can one not imagine his officiating at the keyboard for the funeral of a music-critic and the deceased suddenly sitting up and saying, 'Your rhythm is faulty, your tone lacks charm, you hurry your tempo, and your interpretation is highly unmusical and much too glad."

ALBANY, N. Y.
TIMES-UNION

OCT 21 1933

* * *

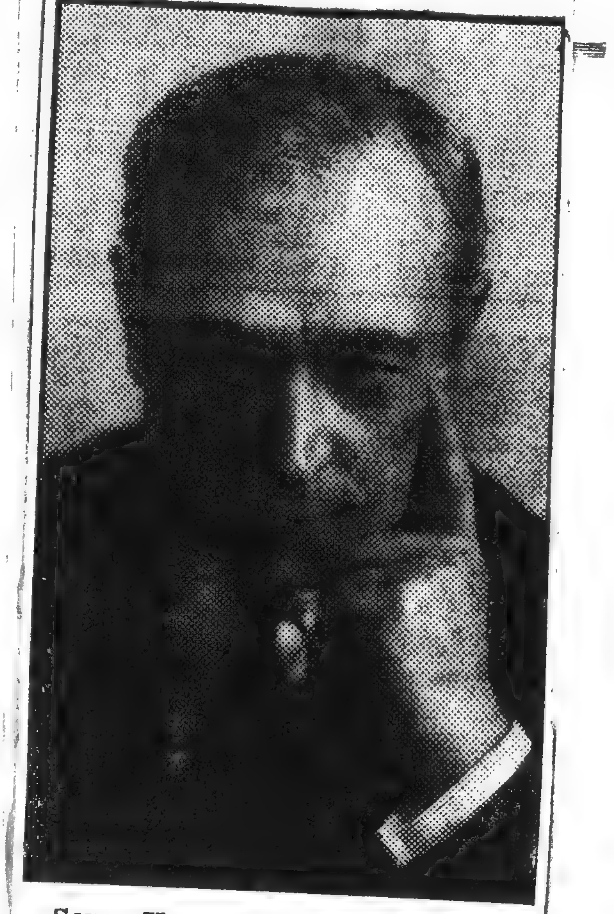
AND FROM NANCY'S VERY GOOD FRIEND, Edgar S. Van Olinda . . . secretary of the Albany Civic Music association . . . [illegible] word that . . . and I quote Mr. Van Olinda . . . "All of our concerts will be held in the auditorium of the Philip Livingston Junior High school, on Northern boulevard, in order to accommodate our large membership. Please take particular notice that the first concert of the Schenectady Civic Music association, the Boston Symphony orchestra, will be held in the RKO Plaza theatre on State street, just below Nott Terrace and facing the park. All others will be held at the Mont Pleasant High school. You may be interested to know that pocket scores are available at the Van Curler Music Co., 90 North Pearl street, for the symphonies and other orchestral numbers to be played by the Boston Symphony orchestra in Schenectady and Cleveland Symphony orchestra in Albany." . . . and, continuing, the gentleman tells me that the concert *dates and the artists* are as follows: Tuesday evening, November 28, Attilio Baggiore, tenor; Wednesday evening, January 17, Vladimir Horowitz, pianist; Thursday evening, March 22, Cleveland Symphony orchestra . . . the Schenectady attractions will be: Saturday evening, October 28, Boston Symphony orchestra; Wednesday evening, December 6, Don Cossack choir; Monday evening, March 19, Jose Iturbi, pianist.

* * *

BUFFALO, N. Y.
COURIER EXPRESS

2 2 1933

Conductor



Serge Koussevitsky, brilliant conductor of the Boston Symphony Orchestra which will give a concert in Elmwood Music Hall this afternoon at 4 o'clock.

MUSIC

By MARY B. SWAN

Today's Concert

Instead of the Beethoven Overture to Leonore, first announced, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will open the Boston symphony's concert in the Elmwood Music Hall this afternoon at 4 o'clock, with Mozart's delicious Eine Kleine Nachtmusik, a serenade for string orchestra, which occupies a position midway between Mozart's chamber music proper and his compositions for full orchestra. It is an entrancing work, in which Mozart demonstrates anew his genius for saying much in little. The serenade was written in the eighteenth century, when almost every prince or rich nobleman had his own orchestra and when there was much music in the streets at night. The composition is hauntingly lovely and enriched with the spirit and romance of the time.

The program in its entirety reads:

Mozart ....Eine Kleine Nachtmusik, Serenade for String (Orchestra (Koechel No. 525)
I—Allegro
II—Romanza
III—Menuetto: Allegretto
IV—Rondo: Allegro
Debussy .... Two Nocturnes
Clouds Festivals
Wagner ....The Ride of the Valkyries from Die Walkure.
Tchaikowsky....Symphony No. 5 in E minor, Op. 64.
I—Andante; Allegro con anima.
II—Andante cantabile, con alcuna licenza.
III—Valse (Allegro moderato).
IV—Finale (Andante maesoso, allegro vivace)

The box office at the Elmwood Music Hall will be open from 10 o'clock this morning. The concert is under the local management of Marian de Forest, with the co-operation of the Buffalo Musical Foundation, of which she is secretary-manager.

* * *

NEW YORK SUN

OCT 21 1933

A series of fifteen Sunday afternoon recitals on "The Enjoyment of Music," with commentary by Olin Downes, to begin November 26, has been announced by the Department of Education of the Brooklyn Institute of Arts and Sciences.

The artists to be presented in this series include Richard Crooks, Jascha Heifetz, Lawrence Tibbett, Lily Pons, Josef Hoffmann, New English Singers, Hall Johnson Choir, Margaret Matzenauer, Berrere Little Symphony, Myra Hess, Renaissance Quintet and Jessica Dragonette, Albert Spalding and Ossip Gabrilowitsch, Sophie Breslau and the Kroll Sextet and the Boston Symphony Ensemble with Serge Koussevitsky conducting.

THIS CLIPPING FROM
NEW YORK SUN

OCT 21 1933

The New York season of the Boston Symphony Orchestra, under Serge Koussevitzki, will begin at Carnegie Hall on Thursday evening and Saturday afternoon, November 16 and 18.

NEW YORK TIMES

SEP 20 1933

BOSTON ORCHESTRA TO DO NATIVE MUSIC

Koussevitzky Returns With Plans to Perform Works by Four Americans.

SEASON WILL OPEN OCT. 5

Berezowsky, Copland, Harris and Whithorne Novelties to Be Presented.

The Boston Symphony Orchestra will play "what is important and interesting of the music composed last year" during the coming season, Serge Koussevitzky said yesterday on his arrival from abroad on the Ile de France. Mr. Koussevitzky, who will begin his tenth season as conductor of the Boston Orchestra on Friday afternoon, Oct. 5, plans his customary long list of new works by contemporary composers of many nations.

Four Americans figured in Mr. Koussevitsky's 1933-34 programs. They are Nicolai Berezowsky, whose Third Symphony will be played; Aaron Copland, Roy Harris and Emerson Whithorne. The English composers represented will be Vaughan Williams, William Walton and Arnold Bax, whose Third Symphony will be performed in this country for the first time.

Mr. Koussevitzky, who did not divulge the names of the compositions to be played, revealed that the following composers also would be represented by new works: Arnold Schönberg, Zoltan Kodály, Alfredo Casella, Arthur Lourié, Igor Markevitch, Igor Stravinsky, Serge Prokofieff and Filip Lazar.

Mr. Koussevitzky added that he intended to invite Schönberg, who coming to this country next month to teach harmony and composition at the Malkin Conservatory of Music in Boston, to conduct the Boston Symphony in a pair of concerts in the composer's own works. The conductor said also that he plans to repeat Stravinsky's "Oedipus Rex" this season and possibly William Walton's "Belshazzar's Feast." He also will direct the third act of Moussorgsky's "Khovantchina" in concert form.

The Boston Symphony's opening program in Symphony Hall will be: Beethoven's "Leonore" overture, Brahms's Third Symphony, Debussy's "Nuages" and "Fêtes" and Scriabin's "Poème d'Exstase."

Mr. Koussevitzy conducted only one concert abroad, and that in London. He praised the work of the English composers. Most of his time abroad was spent at Aix-le-Bains. He spent last night in New York and will leave for Boston this afternoon. He arrived yesterday, accompanied by his wife and niece.

THIS CLIPPING FROM
N. Y. TELEGRAPH

Music

by **Larry Lipskin**

Annunciata Garrotto will sing her first Marguerite in tonight's "Faust" at the Hippodrome, with Lawrence Power in the title role, and the other participants being Guido Guidi, Carl Formes, Luigi Molle, Marie Powers and Alice Haeseler. Eugene Plotnikoff will conduct...The week will just about be given over to Puccini, by the way, with two performances each of "Tosca," "Madame Butterfly" and "La Boheme" scheduled. Madeleine Keltie, who will sing Tosca tomorrow night, made her radio debut Friday evening over WMCA with Beniamino Riccio.

Tonight the Boston Symphony Orchestra, with Serge Koussevitzky conducting, plays in Orchestra Hall, Chicago. The program: Strawinsk "Le Sacre du Printemps," Sibelius' Second Symphony and Mozart's "Eine Kleine Nachtmusik." Appearances in Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady are scheduled, beginning with tomorrow. The orchestra's New York season begins in Carnegie Hall Thursday and Saturday, November 16 and 18.

▼

The New York Opera Association presented "Traviata" over WOR last night, with Luella Melius, Edouard Grobe and Attilio Ruffo and Maurice Jacquet conducting... At the National Orchestral Association's first Carnegie Hall Concert, a week from tomorrow, Ray Lev, American pianist, will make her first appearance in this country.

N. Y. TELEGRAPH

X

OCT 23 1933

NBC Imports Rare Talent

Three European Attractions to Make U. S. Debuts; Artists, etc., Listed

Three new European attractions will make their first American tours this season under the auspices of NBC Artists Service.

Nini Theilade, Danish dancer, who has been Max Reinhard't premiere danseuse in his last four big European productions, arrives in January for a six weeks' tour. Although Mlle. Theilade is only 18, she has been dancing publicly for four years. Her debut at The Hague in 1929 was sponsored by Anna Pavlowa, who predicted that the young dancer would become a public idol. The success of this appearance resulted in a long tour of Germany, Switzerland, Holland and Scandinavia, and the subsequent engagement with Max Reinhardt. Under his direction she appeared in Hoffman's "Erzahlungen," "Die Schone Helena," "Jedermann" and "Der Studentenprinz." On her mother's side Mlle. Theilade is a direct descendant of the ex-Sultan of Java. Her mother was a granddaughter of that Eastern potentate. Her father was a Danish planter.

European Success Due

Another dancing attraction which NBC Artists Service is booking for a long tour is the "Monte Carlo Ballet Russe," which has been a success in Europe the past two years. This is regarded as the greatest Russian ballet group since Diaghileff. During the hottest nights of the past Summer it played to crowded houses, both in Paris and London.

The Paris Instrumental Quintet, a unique ensemble, including harp, flute, violin, viola and violoncello, will also make its first American tour. The quintet recently celebrated its tenth anniversary in Paris. Since it was first introduced in that city in 1923, it has given more than three hundred concerts throughout Europe. Contemporary composers have been inspired to write new works especially for this group, among them Pierne, Ravel, Hindemith, D'Indy, Debussy, Jongen and Roussel.

In addition to these modern works the quintet plays many long-neglected masterpieces by Beethoven, Mozart, Schubert, Handel, Haydn and others. The five artists represented in the personnel have all achieved individual recognition. They are, Rene LeRoy, flute; Pierre Jamet, harp; Rene Bas, violin; Pierre Grout, viola; Roger Boulme, violoncello.

Arthur Schnabel Returning

Returning to this country after a long absence is Arthur Schnabel, Austrian pianist, who has been engaged to appear as solo pianist with six of the major symphony orchestras. Opening with the New York Philharmonic-Symphony under Bruno Walter Thursday, he will play the Beethoven concerto in G Minor. He appears with the Cincinnati Orchestra, under Eugene Goossens, October 27 and 28; with the Minneapolis Symphony, under Eugene Ormandy, November 2 and 3; with the St. Louis Symphony, under Vladimir Golschmann, November 17 and 19; with the Boston Symphony under Serge Koussevitzky, December 1 and 2; with the Chicago Symphony, under Frederick Stock, December 7, 8 and 12.

Schnabel's first recital appearance will be at Carnegie Hall Wednesday evening, November 8, when he will perform an all-Beethoven program consisting of five sonatas. His last tour of this country was made eight years ago. Three years ago he came here for a single appearance as guest artist with the Boston Symphony Orchestra. Earlier this year he gave a series of seven Beethoven recitals at Queen's Hall in London.

BUFFALO, N. Y.
TIMES

OCT 20 1933

Candlelight Supper Served After Boston Symphony

Town Club Members to Have Party in Clubhouse Following Sunday Night Concert

A candlelight supper will be served at Town club, Sunday evening, following the Boston Symphony concert. Mrs. Frank S. Fosdick is supper chairman.

Mrs. Granville M. Breinig was chairman of the club's first bridge luncheon yesterday in the Delaware avenue clubhouse. The luncheon tables were covered with ivory lace cloths and centered with yellow button chrysanthemums. About 100 women in attractive fall costumes played bridge until late in the afternoon.

Mrs. Breinig in Black Crepe

Mrs. Breinig wore a black crepe gown, the bodice of ciel blue satin with draped neckline and pleated cape sleeves. She wore a small toque of black felt. Mrs. D. J. Van Marle, co-chairman, wore wine velvet with crystal jewelry and small hat of black velvet. Mrs. David L. Johnston, president of the club, wore black velvet with bodice and sleeves of black lace, and long sash ends of black satin. Her close fitting hat was black velvet.

Mrs. Frank H. Messenger, honorary president, was gowned in powder blue crepe with brimmed hat of dark blue velvet having a small plume at the back. Mrs. Charles J. Sippi wore Spanish red crepe with applique coin dots of brown satin.

Hostesses for the day were: Mrs. Thomas C. Connolly, Mrs. Sippi, Mrs. Roger T. Thornton, Mrs. D. Ross Metzger, Mrs. Henry C. Gerber, Mrs. William H. Means, Mrs. Lida V. Tewkesbury, Mrs. Burton Bigelow and Mrs. Richard H. Templeton.

Among Those Present

Among the guests were: Mrs. Mark Hubbell, Mrs William Riehle, Mrs. F. F. Riehle, Mrs. James T. Ford, Mrs. Carl Grimm, Mrs. Clayton M. Brown, Mrs. William Rupp, Mrs. Merrill Campbell, Dr. Grace C. Learner, Mrs. D. F. Smith, Mrs. I. R. Templeton, Mrs. W. Morgan Kendall, Mrs. Adolph Rebadow, Mrs. A. Edward Allen, Mrs. Martin L. Kratz, Mrs. Henry W. Brendel, Mrs. Walter H. Lampman, Mrs. Bayless O'Bannon, Mrs. Frederick F. Fehr, Mrs. Dalton Meeks, Mrs. Harry Gaul, Mrs. S. H. Stilling, Mrs. John W. Henry.

Also, Mrs. George G. Schank, Mrs. George Brown, Mrs. James E. Hanrahan, Miss Martha Campbell, Miss Jane Bradley, Miss Mary Porter, Miss Virginia Metzger, Mrs. A. W. Howe, Mrs. Buell G. Tallman 2d, Mrs. Charles Durst, Miss Grace Ward, Mrs. R. E. Sage, Miss Jeanette Lynch.

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

OCT 22 1933

By MARY M. HOWARD

INSTEAD of the Beethoven Leonore overture first announced, Dr Serge Koussevitzky, conductor of the Boston Symphony orchestra, will open the Boston Symphony's concert in Elmwood Music Hall at 4 o'clock this afternoon, with Mozart's Eine Kleine Nachtmusik, a serenade for string orchestra, which occupies a position midway between Mozart's chamber music and his works for full orchestra. This crystalline, charming composition for strings was written in 1787, at the height of Mozart's creative powers.

Horns Give Theme

The Debussy Nocturnes are dated 1897-1899. They are to be accepted as signifying diverse impressions and special lights. In the first, the composer outlines the various cloud forms of his imagination by a mysterious motive sung by clarinets and bassoons, with a later theme intoned by the English horn. The mood of Festivities is defined by its name, and its main theme is given out in triplets by the English horn and clarinet against a background of strings. Wagner and Tschaikowsky supply the remaining numbers of the program, which reads:

Mozart ...Eine Kleine Nachtmusik
Serenade for string orchestra
(Koechel No. 525)
I. Allegro
II. Romanza
III. Menuetto; Allegretto
IV. Rondo: Allegro
Debussy .... Two Nocturnes
a. Clouds b. Festivals
Wagner .... The Ride of the Valkyries from Die Walkure
Tchaikowsky ......Symphony No. 5 in E minor, Op. 64
I. Andante; Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse (Allegro moderato)
IV. Finale (Andante maestoso, allegro vivace)

The box office at Elmwood Music Hall will be open from 10 o'clock this morning. The concert is under the local management of Marian de Forest, with the co-operation of the Buffalo Musical Foundation, of which she is secretary-manager.

BUFFALO, N. Y.
NEWS

OCT 21 1933

Dr. Sergi Koussevitzky, who conducts the Boston Symphony

DR. SERGE KOUSSEVITZKY, conductor of the Boston Symphony orchestra, has made one change in the program announced for the concert in Elmwood Music hall Sunday afternoon at 4 o'clock, substituting for the Beethoven Overture to Leonore, Mozart's Eine Kleine Nachtmusik, which occupies a position midway between Mozart's chamber music proper and his works for full orchestra.

The complete program is as follows:

"Eine Kleine Nachtmusik," Serenade for string orchestra (Koechel No. 525) .... Mozart
1. Allegro.
II. Romanza.
III. Menuetto; Allegretto.
IV. Rondo; Allegro.
Two Nocturnes .... Debussy
a Clouds; b Festivals.
"The Ride of the Valkyries," from "Die Walkure" .... Wagner
Symphony No. 5 in E minor, Op. 64. .... Tchaikovsky
1. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato.)
IV. Finale (Andante maestoso, allegro vivace).

This will be the opening concert in a week's mid-western tour. The Boston Symphony comes to Buffalo under the local management of Marian de Forest, with the co-operation of the Buffalo Musical foundation, of which she is secretary-manager.

* * *

Brooklyn, N. Y. Eagle

OCT 22 1933

Brooklyn Institute Announces Course on 'Enjoyment of Music'

THE Brooklyn Institute of Arts and Sciences has just announced a series of 15 Sunday afternoon recitals with explanatory comment by Olin Downes, music critic, to supplement the Monday evening series which has already opened. The subject under discussion will be the same as at the evening recitals, namely "The Enjoyment of Music," and the concerts will also take place at the Brooklyn Academy of Music.

Charles D. Atkins, director of the Department of Education of the Institute, announced that the companion series had been arranged because of the "overwhelming demand that could not be accommodated for the evening course."

The list of artists, pre-eminent in the many different fields of music to be presented in the series, includes Richard Crooks, Jascha Heifetz, Lawrence Tibbett, Lily Pons, Josef Hofmann, the New English Singers, the Hall Johnson Choir, Margaret Matzenauer, the Barrere Little Symphony, Myra Hess, the Renaissance Quintet, Jessica Dragonette, Albert Spalding, Ossip Gabrilowitsch, Sophie Braslau, the Kroll Sextet and the Boston Symphony Ensemble with Serge Koussevitzky conducting.

"The programs," said Charles D. Atkins, director of the Department of Education of the Institute, "planned by Mr. Downes with consideration of the special interests and interpretative tendencies of the collaborating artists, will be accompanied by his formal comment. These recitals will offer, in unusual variety, music representing aspects, familiar and novel, of the rich literature of music art."

A complete list of programs and dates follows:

Nov. 26, Richard Crooks, songs and arias from oratorio and opera.

Dec. 3, Hall Johnson Choir, Negro folk music: spirituals, work songs and "blues."

Dec. 10, Jascha Heifetz, classicism and virtuosity in violin music.

Dec. 17, Lawrence Tibbett, operatic song in the hands of European and American composers.

Jan. 14, the New English Singers, the golden age of English song.

Jan. 21, Lily Pons, coloratura song.

Jan. 28, Margaret Matzenauer, famous arias from Peri to Rossini.

Feb. 4, Barrere Little Symphony, inventions for small orchestra.

Feb. 11, Myra Hess, piano music of Chopin, Schumann and Brahms.

Feb. 18, Renaissance Quintet and Jessica Dragonette, old music on ancient instruments and songs of the olden time.

Feb. 25, Albert Spalding and Ossip Gabrilowitsch, sonatas for piano and violin.

March 11, Sophie Braslau and the Kroll Sextet, songs by Russian composers and music for six stringed instruments.

March 25, Josef Hofmann, masterpieces of piano music.

April 8, Serge Koussevitzky and 24 players of the Boston Symphony Orchestra, music by contemporaneous composers for small orchestra.

SCHENECTADY, N. Y.
GAZETTE

OCT 21 1933

Symphony to Give Concert In RKO-Plaza

Expect Huge Audience of Music Lovers to Hear Boston Orchestra Next Week

The RKO-Plaza Theater has been selected by the Civic Music Association for the concert which the Boston Symphony Orchestra will give next Saturday night. The decision to hold the concert in the theater rather than in Mont Pleasant High School as originally announced was reached by the association's executive board and directorate in view of the extremely large increase in membership this year and the large group from the Albany association which is expected to attend.

The concerts to be given by the Don Cossacks December 6 and Jose Iturbi March 19 will be given as planned in Mont Pleasant High School, for which events special arrangements have been made with the Schenectady Railway Company for an increase in bus service from State street at Brandywine avenue to and from the school.

Officials have announced that a number of schools outside of the city have requested large blocks of guest cards for the Boston Orchestra concert. Members who desire cards for out-of-town guests may procure them from the financial secretary, Mrs. Henry A. Schauffler, 1174 Parkwood boulevard, until Wednesday; no provisions will be made for issuing them on the night of the concert. The association has a waiting list to which memberships will be issued in case of any withdrawals by present members. Otherwise only those who joined during the fall membership campaign will be able to attend concerts; membership cards have been mailed to these.

The Albany Civic Music Association, faced with the same seating difficulty as the Schenectady body, has written the local directorate that it will open its doors to Schenectady members at 8:10 p. m., for its concerts and will accommodate them to the capacity of the hall in the Philip Livingston High School. Several hundred Schenectady members will be able to attend Albany concerts, which will be given by Attilio Baggiore, tenor, November 28; Vladimir Horowitz, pianist, January 17 and the Cleveland Symphony Orchestra under Arthur Redzinski, March 22.

Long Island City, N. Y.
DAILY STAR

3

OCT 11 1933

350 Old Programs Recall Concerts And Shows Of Yesteryear

Dr. Joseph J. Reilly, 35-49 Seventy-sixth street, Jackson Heights, college librarian and professor of English, announces the receipt by the Hunter College Library of a collection of more than 350 old theater and music programs. The collection is a gift of Dr. Margaret Barclay Wilson, former head of the department of physiology and hygiene.

The prize of the collection is a program dated March 16, 1885, announcing the farewell engagement of Henry Irving and Ellen Terry as Benedick and Beatrice in "Much Ado About Nothing." Also featured in this collection are Sarah Bernhardt's last visit to America in three plays, "Hecuba," "The False Model" and "From the Theater to the Field of Honor," and the farewell appearance of Forbes-Robertson.

That all-star attractions are not new is shown by the combinations advertised at the beginning of the century. In 1905 single stage casts included such names as Lowell Sherman, Frank Keenan and Ford Sterling, Dudley Diggs, Louise Closser Hale and Chrystal Herne; and William Gileltte, Blanche Bates, Marie Doro and Gustav von Seyffertitz.

"Tillie's Punctured Romance," which is billed as "the first filmization of comedy on a wholesale basis," stars Charlie Chaplin, Marie Dresaler and Mabel Normand.

Names since famous on both screen and stage appear on the yellowing pages—Beryl Mercer, Lionel Atwill, Parnell Pratt, Montagu Love and Julia Sanderson. Eva Le Gallienne is listed in the cast of "Mrs. Boltay's Daughter," in which Rita Jolivet appeared at the old Comedy Theater, and Alice Brady in the Gilbert & Sullivan operettas which De Wolf Hopper made popular twenty years ago.

Among the music programs of the collection is one of a presentation of a concert by the Boston Symphony Society at which Mme. Melba was soloist. Another feature of the collection is the program of a recital given by Josef Hofman in 1898. Early programs of the Philharmonic Symphony, the Musical Art Society, the Oratorio Society, the Russian Symphony Society and the Boston Symphony Orchestra are included.

The World's Columbian Exposition of 1893 is represented by programs of five Wagner concerts given by the Festival Hall, with Thomas Holmes conducting.

Plays and Players --- Music and

The Fete-Day Of Stravinsky And Sibelius

Prelude from Ravel-Couperin, "The Rite of Spring" at Present Climax

AGAIN, at the Symphony Concert of Friday, Dr. Koussevitzky was fortunate in program-making. Some prefer four numbers to the three that now filled the list. Four—they argue—usually imply two of shorter length, at least one of less exacting substance; so better serve the hearer's receptive and retaining faculties. Of the three in question only one was a symphony, desirably, as some also assert. True, programs containing two symphonies are rather a conductors' fashion nowadays. Mr. Toscanini and Mr. Walter cultivate them in New York; while to them in Boston Dr. Koussevitzky is no stranger. The usual objection seems reasonable. However diverse in contents and style the two symphonies may be, both follow more or less faithfully the symphonic course. For the listening ear and mind, starts, halts and goal remain the same, be the tonal prospects along the way never so various.

Ravel's suite, "Le Tombeau de Couperin," Stravinsky's "Rite of Spring," Sibelius's Second Symphony—the three items of Friday—knew no such limitation. The first was timely revival. In thirteen years, only twice has it proved its clear deserts at these concerts; while on each occasion the orchestra excelled and the audiences applauded. Ravel's title implies both homage and imitation. They are unusually apt to this autumn of 1933. For two hundred years ago last September, the François Couperin, whom he would recall and honor, died at Paris in full note as composer. Elsewhere on these pages an article translated from Monsieur Edmond Jaloux and a plate from the Music Room at the Public Library modestly serve the same end.

The performance of Stravinsky's "Sacre" brought to climax the series began at Symphony Hall under Mr. Monteux in 1924, continued at irregular intervals by Dr. Koussevitzky. . . . If a symphony of Sibelius was desirable only six months after the end of a full cycle of them, the Second most holds the usual audiences. Connoisseurs may prefer the Fifth or still more the Seventh; but with the public the Second is to the other six of Sibelius as the First is to the other three of Brahms. . . . Finally, all three numbers were the music of composers now living and working. With them, more than with ancients or classics, many instinctively associate the Boston Orchestra and its conductor.

Originally Ravel wrote his four "Couperin-pieces" for piano, since he would do homage to a master of the harpsichord Subsequently he scored them for small orchestra; with his usual deftness left hardly a trace of origin behind. To a Prelude succeeds a sprightly Forlana; before the final Rigadoon stands a Minuet. A slight dryness, that has increased through Ravel's later years, may haunt all four. Otherwise felicitous invention, adroit craftsmanship, unerring and unfailing sense of style distinguish them. The germ of each piece sounds freshly, has character, invites development and decoration. Both flow easily and in measure from a quickened mind, a light, sure hand.

Here and there the Suite diffuses the old lavender of the ancient style. Oftener, as at the end of each division, a twentieth-century and Ravel-like piquancy seasons it. Graceful motion tempers the formal course of the Prelude. We listeners must have aristocratic ears. The Forlana cultivates a polished, elegant sprightliness. The Minuet is stately, but without tonal pomp. The dancers move intimately, as in their own salon. A hint of melancholy now and then shades the Rigadoon; for the instant the sun has gone into a broken cloud. Over the whole skilfully simple harmonic and instrumental devices make pattern and texture like brocaded silk. Throughout, this ancient-modern charm is irresistible. Light the rhythm but firm the structure.

Debussy in his last broken years liked to call himself "musicien Français." Often, as in these "Couperin-pieces," the unpretentious Ravel better deserves the title. Even the dry tang has Gallic flavor. The unlabored clearness, the unobtruded musical logic of each movement, the nice jointure of matter and manner, are unmistakable French traits. So also are the grace, the charm, the elegance, all ease and readiness to the moment. The occasional touch of passing melancholy sets the seal.

But the Suite is also homage to Couperin—garland such as he himself might have woven, hung now on his tomb. Imagine the scene engraved in eighteenth-century fashion—the medallion of Couperin set into the pseudo-classic sepulcher; before it Ravel, mantled, bowed, but still courtly, depositing the sheets of his "homage"; chubby infants with trumpets of fame above; furbelows of musical instruments below; "Respectfully Dedicated," so forth and onward. But for the moment turn to the article by Monsieur Jaloux, which is short and never dull; there discover that in many a quality Couperin and Ravel are at one; that in nearly all they are French of the truest stock and spirit.

Some affirm that no "reading" hereabouts of "The Rite of Spring" has excelled Mr. Monteux's in the final months of his Bostonian term. He had, they say, an intuitive flair for such a music. Experience with it in theater and concert-hall had ripened him. Hence full insight and projection. Modestly, but genuinely, he believed he had a mission to discharge with "The Rite." The Gentiles of America, so to say, should hear and believe the new Stravinskian gospel as in 1924 it was. Others do not remember too clearly Mr. Monteux's version and may not judge.

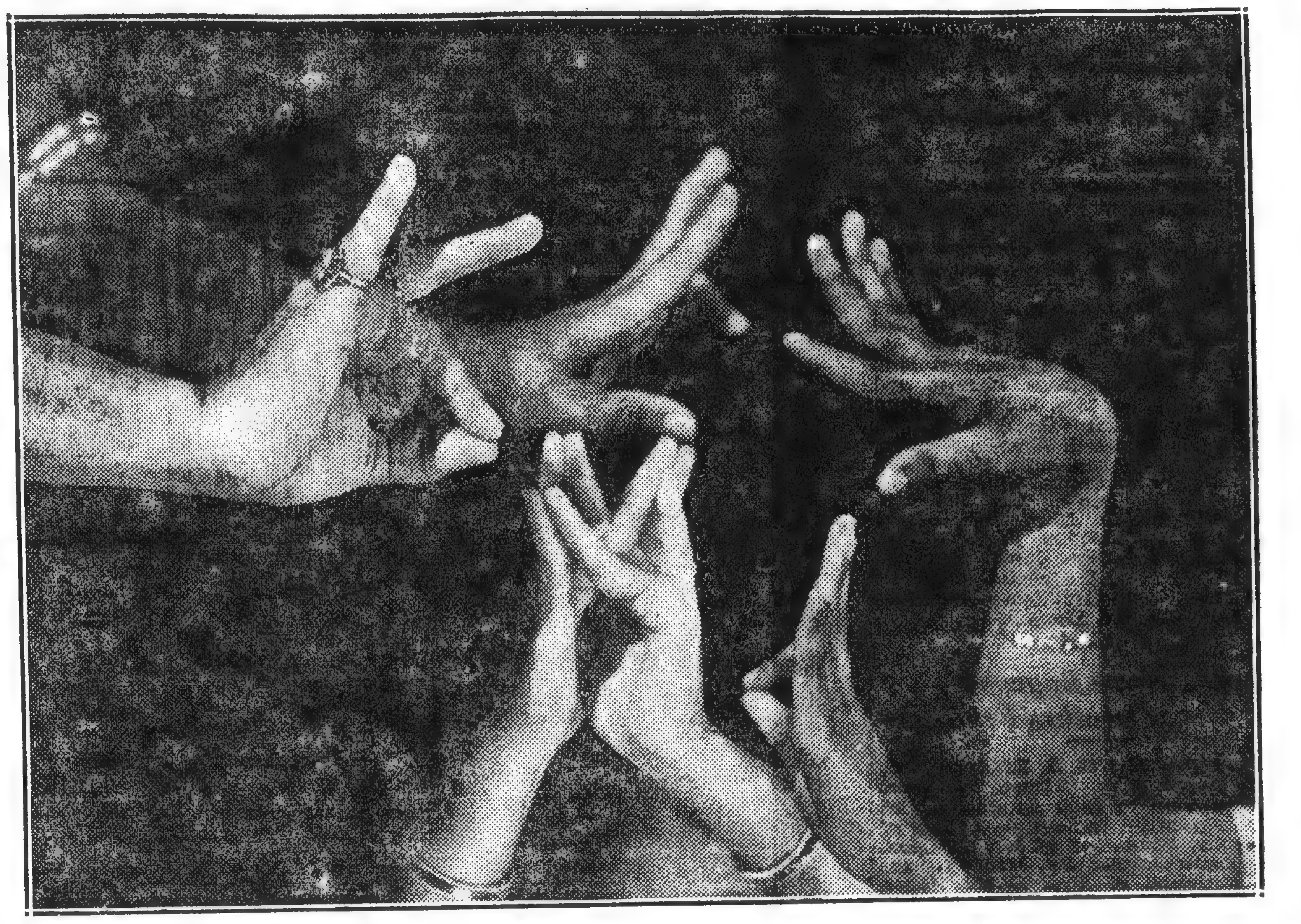
They pin faith to Dr. Koussevitzky's progress with the piece into the climactic performance they now heard. To the orchestra's advance as well. By this time it can sound, full and free, every note that Stravinsky set on his heavy laden staves. No curt or re-iterated shifts of rhythm balk it. No abrupt or involved transition stays it. The quality of its speech, the doing at every moment of the interwoven composer's and conductor's will, are now its task. With both on Friday the orchestra excelled itself.

The conductor, in turn, has gained a like familiarity and certainty with Stravinsky's exacting score. He now penetrates it more deeply and variously; imparts it with ultimate clarity, adjustment, perception and revelation. For him also there are no faltering or semi-obscured moments. If Mr. Monteux was alight with apostolic zeal, Dr. Koussevitzky burns with fervor of faith and energy of conviction. His intensities with "The Rite" are manifold and inexhaustible. Often, as it seems, while he conducts it, it also conducts him. Yet nowhere, so well is he now poised, do these ardors fall short or exceed.

Not few on Friday heard more of "Le Sacre" than they had ever heard before; heard the whole in clearer progress and inter-relation; heard it more closely articulated, more finely shaded, more overwhelmingly proclaimed. There were moments of passing disagreement as when in Part Two, Dr. Koussevitzky hushed to an orchestral whisper the "Mysterious Circles of the Adolescents." Moments, no less, in which the conductor crowned expectation with surprising achievement, as in the cataleptic posturings and poundings of the Chosen Virgin nearing her sacrifice. With or without a

Continued on Following Page

Woven Symbols



(Iffland)

Tracery of the Hands

In the Dances of Shan-Kar and His Hindu Troupe, Returning to the Hollis on Friday and Saturday of Next Week

The Musician Who Preferred A Simple Way

Out of the Eighteenth Into The Twentieth Century Comes Couperin

WE are celebrating this year—[and at the Symphony Concerts this week]—the bicentenary of François Couperin, called Couperin the Great. He was one of the composers who have most honored French music and one of three or four artists who have best proclaimed the unique and particular contribution which the French race has to make in the realm of sound.

Now one may be a man of the first rank and yet have no special message to divulge, even though one fill the little world about oneself with a tumult which is the tumult of one's own heart rather than an echo of a thousand mute and inexpressive souls. This was, for instance, the case of Berlioz, whose passionately romantic feeling took form in a tempestous lyricism, characterized by fantastic caprices and wittingly grotesque emotions. But though we may be perplexed by qualities which we recognize as typically national when we listen to such music, do we really feel that we are listening to a voice that speaks for France herself? This is precisely the feeling which we get in listening to the music of Couperin.

These Couperins were a great family of musicians. The first of them, Louis, François, and Charles, were born between 1626 and 1638 at Chaumes in Brie. They were descended of a long line of "practitioners"—that is to say, minor followers of the law, clerks of process. These three musicians owed their fortune to an "aubade," which they went, one day, to give to Chambonnière, the celebrated performer on the clavecin, whose family home was not far from Chaumes. The "Parnasse français" gives the story of this first interview which was to decide the fate of the three Couperins:

"These three brothers, Titon de Tillet tells us, together with their friends, also violinists, made up a party to go to M. de Chambonnière's château on his birthday to give him an 'aubade'! They took their places on arrival, at the door of the hall where Chambonniere was at table with a few select companions, men of parts, with a taste for music. The master of the house and all the company were agreeably surprised by the jolly symphony of sounds. Chambonnière requested the executants to come into the hall and asked them first who was the composer of the airs they had just played. One of them replied that the author was Louis Couperin, and presented him. Chambonnière at once complimented Louis Couperin and insisted on seating him and all his companions at table. He said that a man such as Louis was not made to stay in the country, and that he must come with Chambonnière to Paris—an offer which Louis Couperin accepted with pleasure. Chambonnière presented him at Paris and at the court where he made a good impression. A short time afterward he was made organist of St. Gervais at Paris and one of the organists in the Royal Chapel."

to be, nor as popular. It is true that it is only a few years since he was recovered from oblivion and we learned that with the Couperins, the Daquins, the Dandrieu family, and the Argincourts—I do not cite Rameau who, thanks perhaps to Diderot, is less neglected—French art can boast an admirable school of original composers. Is it generally known that the immense Bach himself was in relations with Couperin? He not only admired the Frenchman. He not only came under his influence. He had been in actual correspondence with him—a correspondence in which John Sebastian had admitted that he had borrowed here and there from our organist. We have word of Zelter for this; Zelter, the master of Mendelssohn. Moreover, M. André Pirrot tells us: "The works of François Couperin, which he appreciated and recommended to his pupils, also served Bach himself. Ernst Ludwig Gerber affirms that Bach employed in his playing most of the 'styles' of which Couperin was exponent."

These letters are lost. We know only that the Couperin family used them for practical purposes: to seal jars of preserves. Let us not grow indignant over this detail. Let us look on it rather as a charming example of the simple manners of those days, when folks were so little the artists, in the pretentious meaning that we give the word today, but rather plain and conscientious craftsmen. No one would have thought it more natural than the great Bach himself to have had his correspondence serve the household uses of the Couperins!

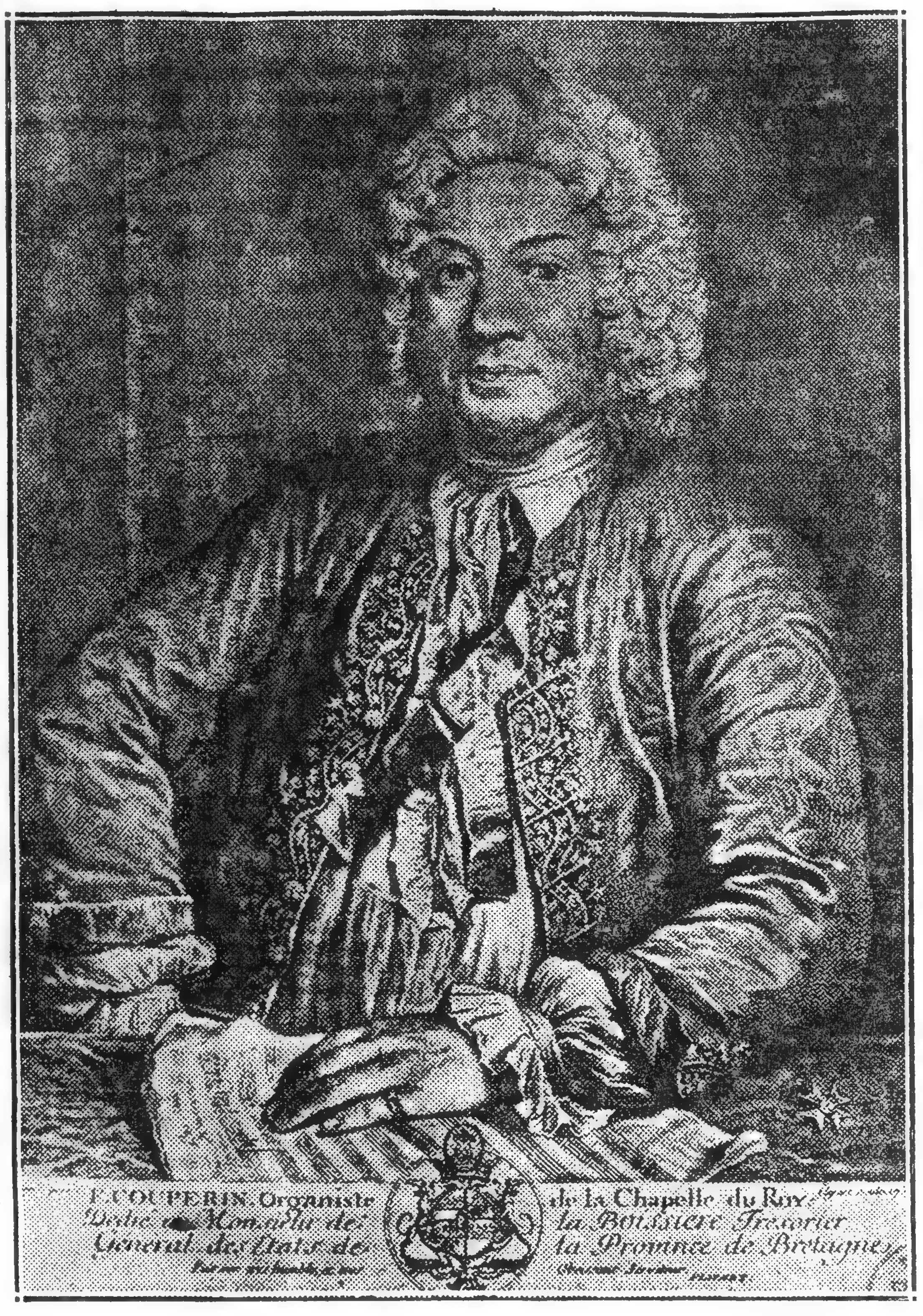
François Couperin was born at Paris the 10th of November, 1668, in the rue du Monceau-St. Gervais; and he died in this city Sept. 12, 1733, in a house in the rue Neuve-des-Bons-Enfants. He led a single-minded life of which we know only the exterior circumstances, the successes and the disappointments of his musical career. He seems to have had a delicate constitution. He married, in 1689, Marie Anne Anseault, who bore him three children, Marie Madeleine, Marguerite Antoinette, and Nicholas Louis, whom we have already seen following his father at the organ in St. Gervais. In the preface which he set at the head of his Fourth Book of clavecin pieces, his last work, which appeared in 1730, Couperin wrote:

> I am grateful to the public for the applause it has been pleased to bestow upon me; and I believe I have merited at least a part of this applause by the zeal with which I have tried to please it. As hardly anyone has composed more than I in a number of genres, I hope that my family may find in my portfolios something to cause them regret for my passing, *if, indeed, regret shall be of any avail after life.* But we must at least hold to this idea *in order to try to merit a chimerical immortality to which almost every man aspires.*

I have italicized two phrases. They reveal to us sufficiently clearly the natural melancholy behind the thought of Couperin the Great. But did we need this testimony? Can we not clearly read in such clavecin pieces as "les Barricades mysterieuses," "les Ombres errantes," "les Pavots," "l'Epineuse," or "Le Carillon de Cythère," the bruised sensibilities, the secret sadness of François Couperin's nature? In reading these modest and disillusioned lines we find simply the confirmation of the sentiments which we divine in his pure and adorable music—a music which truly reveals the inner life of a delicate spirit, which had to pour itself out in revelation lest it be itself surfeited in melancholy.

21

The Silken Side


F. COUPERIN, Organiste de la Chapelle du Roy
la Boissiere Tresorier
General des Etats de la Province de Bretagne

Francois Couperin (Colby)

Music-Maker to Louis XIV, the Two Hundredth Anniversary of Whose Death the Symphony Orchestra Is Marking Today

From the Brown Collection in the Public Library

These first three Couperins succeeded each other in turn at St. Gervais. They were followed by **François**, surnamed the Great, the son of Charles. This François remained until 1733, the year of his death. Then came Nicholas, son of the first François (1733-1748), Armand Louis, son of Nicholas (1748-1789), Pierre Louis, son of Armand Louis, in the course of 1789, and finally Gervais François, younger son of Armand Louis, until 1826. This record constitutes, obviously, a fine family tradition. Let us add that besides these celebrated organists there were also to be found among the Couperins five daughters and a son who disclosed a special aptitude for music, sang, played divers instruments, or composed. One of the women, Marie Anne Couperin, entered holy orders and became the organist of the convent in which she ended her days.

It is rather strange that the musical bent should thus maintain itself in a family longer than the literary or the pictorial. Here is material for psychological research. But we know little enough about the talents which come to us through some mysterious coincidence of the faculties of intelligence, imagination and feeling. In any case, the example of the Couperins or of the Bach family, proves to us that there is in the power of musical expression something more instinctive, more elemental, less deliberately considered (in origin, I mean) than in other forms of artistic expression.

It is not necessary here to analyze the contribution to music of Couperin the Great, nor to trace the essential characteristics of that admirable figure. But perhaps we may seize on his bicentenary as pretext for enlarging the reputation of one of the purest geniuses in France. M. Charles Bouvet, M. André Pirrot, and M. Henri Quittard have written about him. We may still hear his works played in occasional concerts And Mme. Wanda Landowska, among other virtuosos, often plays his pieces with the suave vigor and the subtle comprehension of the clavecin which make her an incomparable interpreter. In spite of this, Couperin is not as familiar, even among musicians, as he ought

If a stranger were to ask of me in what the French spirit consisted—not as it is generally represented to be, but as it is in its most secret, innermost, truest, most significant nature—and were to question where I found that spirit best expressed, I think that I should name Marivaux; Watteau and Corot;

Continued on Following Page

The Musician Who Preferred A Simple Way

Continued from Preceding Page

Couperin. Perhaps I should add Joubert and Chardin, and, in poetry, Villon and Verlaine. The great organs of our literature, the Corneilles, the Bossuets, the Chateaubriands and Victor Hugos, are more likely to bewilder opinion than to reveal the intimate side of the French genius, whose deepest springs rise in the domain of discretion and of emotion in reserve. Of course, I am not attempting here to set up a new table of values, but only among these values to seek out those most representative of a state of mind to be met with nowhere else in the world, and which one does not find most in evidence when one speaks of us. It is not a state of mind, in brief, most flattering to our vanities; and modesty does not draw all votes.

But listen to one of those pieces of Couperin's we have noted above, or to "les Folies francaises," "la Convalescente," or "la Ténébreuse." Soak up those long-drawn phrases, now tender, now perfidiously languid. Catch these turns of wit. Hear fall these cadences which ceaselessly return upon themselves. Note these appogiaturas which lent to a theme such grace and fancy; these capricious resolutions which resolve nothing, but which, from their facile knots of melody let drop again new garlands of crystal tones; this airy turnabout of musical styles at the same time galante and reserved, and always suavely melancholy. Study, indeed, this whole fabric of sounds, full of a gaiety that provokes to pity and of a nostalgia instinct with happiness; and you cannot but gain the idea that you are hearing the expression of something unique in the world, something which could have come to fruition only under one certain sky, all bright with drifting clouds and charged with pearl drops.

EDMOND JALOUX

(Translated by D. W. B. from an article in Le Temps)

After the Rowing,

The Fete-Day Of Stravinsky And Sibelius

Continued from Preceding Page

stage, the whole "Sacre" for once sounded inevitable and unescapable.

And to what outcome? First, "The Rite" is an end and not a beginning. It remains the monstrous climax that Stravinsky heaped upon "The Fire Bird" and "Petrushka" to close his young prime. There has been no succeeding, no companion, piece. Probably there could not be, if he would. Prudently he turned to other courses that need not now be debated. . . . Second, "Le Sacre" remains intrinsically graphic, even delineative, music, the more for its intensive heats. Behind is always the program of the subtitles, the sense of a pagan, savage, awed and primitive world. Russian by the composer's written word and tonal implication; any other, so long as it remains fierce, dark and primeval, that the hearer's imagination chooses. Stravinsky merely postured—all his life he has renewed the trick—when he affirmed that he had written a music self-contained and absolute.

Third, to the impact and power of "Le Sacre" from the first acknowledged, add the gradual discovery of the beauty interlacing it. The time is come when the foretelling folk-song, the "Spring Rounds," the "Mysterious Circles" seep into the hearer, elude him with a gentler magic. . . . Fourth, "The Rite" persists as music of piercing or overpowering sensation. The listener does not answer with thought or feeling. First, last and nearly all the time, he is as one possessed. He neither hates nor loves. He is only flooded and swept onward. . . . Fifth and finally as to the ultimate fate of "Le Sacre." Who knows, who cares? Sufficient unto the day are the sensations thereof. In 1913 Stravinsky's music was first heard. In 1933, another and different generation is also holden—the men more than the women. Deduce what you will.

On the Second Symphony of Sibelius it is needless to dwell. Last season the cycle of his symphonies passed in a spate of words. Now many prefer to listen and thereafter dry pens and mute tongues. Once more the audience heard rapt and glowing. Once more Dr. Koussevitzky was as immersed, understanding and proclaiming as he had been with "The Rite"; the orchestra all accomplishment wherever composer and conductor ranged. Again the music sounded full-bodied and warm-hearted. The stark and brooding Sibelius of some of the later symphonies was not even in the middle distance. In the days when we Bostonians were discovering this Second, it was custom to say that it derived from Finnish sights and sounds. By the same token, in it Sibelius takes leave of such a "nature music." Henceforth he was to look within as well as around. H. T. P.

MADISON, WIS.
STATE JOURNAL

Franks to be Chicago Guests; Other News

PRESIDENT GLENN FRANK and Mrs. Frank, 130 N. Prospect ave., will be in Chicago Monday for the Boston Symphony orchestra concert and the entertainments which Mr. and Mrs. John Alden Carpenter are having in connection with this event.

The Franks will be among the guests at a small dinner which the Carpenters are having at their home on Lake Shore drive before the concert, and they will also be present at the larger supper and reception which the Carpenters are having afterwards for Serge Koussevitzky, the orchestra conductor, and his wife.

MR. AND MRS. FRANK will have two Chicago guests for the coming homecoming weekend, Mrs. Francis Johnson and also Frank McNair.

THE ORIGINAL ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NRY NEW YORK
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860
THIS CLIPPING FROM

TURDAY, OCTOBER 21

Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

For all its 20 years of age, Stravinsky's "The Rite of Spring" apparently is still confined to that class of music more or less reprehensibly termed, according to the point of view, "debatable." Several persons left Symphony Hall yesterday afternoon before the first part of the incomparable Igor's rousing celebration of Springtime rites in pagan, prehistoric Russia had been completed. One would like to have heard the first performance of this music, as the outraged Parisians heard it—as best they could above cat-calls and hissing—in 1913, when the score is recorded to have made murderous assault upon their ears. What an experience it would have been!

Today, a score of years later, parts of this work, notably the introductions to the two sections, have become less startling, even tame in the light of what has been composed since then. Yet the music, on the whole, has not been so mellowed by time as to persuade the many to greet it with smiles that are not a little wry. It likewise remains a landmark in modern music, substantially the end of one period and the beginning of another whose ultimate end is not yet in sight. The sheer, overwhelming force of "The Rite of Spring," its power of graphic delineation of incident (in spite of the fact that the composer regarded it as strictly "abstract" music) are still enthralling. And the extraordinary orchestral technic used by Stravinsky has not ceased to influence composers who have followed.

The remaining two numbers on a balanced and varied program were Ravel's "Le Tombeau de Couperin" and the Second Symphony of Sibelius. Like most of the music which this clever French contemporary has composed, "Le Tombeau de Couperin" displays exceptional distinction of technical ability. Ravel sought literally to raise a musical monument to the genius of Francois Couperin, who flourished in France between 1668 and 1733, and whose crisp, gay and fleeting music is widely admired even today. Ravel has here been able to write in his own modern harmonic and melodic idiom, yet in the forms of Couperin's time and in deliberate imitation of Couperin's style. The result is a paradoxical—and agreeable—blending of archaicism and modernity. But this work suffers from the esthetic anemia, which has touched so much of Ravel's music; there is no depth and no emotional substance, only external glitter.

One of the most gratifying aspects of Dr Koussevitzky's taste is his frequent performance of the music of Sibelius, that genius of Finland who can be compared to no other composer, either of the past or present. Last season we had the pleasure of hearing all of his seven symphonies, together with the tone poem "Tapiola." One would welcome repetition of the symphonies and "Tapiola" this year, and inclusion of the violin concerto and the tone poem "En Saga."

Miles remarks in Lucien Price's superb "Winged Sandals," when contemplating the Parthenon, that he fails to understand how anyone can regard that ancient Grecian temple without a feeling of worship, and that "your feeling is not to worship by bowing down, but by standing erect and looking up." The music of Sibelius prompts a similar urge to stand erect and look up. This Finnish master commands a wholly individual manner of expressing himself. Yet what he says has well-nigh cosmic breadth. In all music only a few composers have been granted the power of such utterance. Few will dispute the symphonic genius of Brahms and the exquisite beauty of his music. Yet, Brahms' symphonies, save for the colossal first movement of that in C minor, do seem more intimate, more restricted in scope of feeling, when compared to the symphonies of Sibelius. It has been remarked that Sibelius was thinking about the Finnish land and people when he conceived this D major symphony, a work not altogether representative of him in maturity and one frequently reminiscent of Tchaikovsky. He got his feet off the ground, however, and in the last movement figuratively soared to immeasurable heights.

The orchestra goes on tour next week. At the concerts of Nov 3 and 4 Honegger's "Mouvement Symphonique No. 3, new to America; Tchaikovsky's Fourth Symphony, and a Mozart piano concerto in E-flat will be played. Egon Petri, a distinguished Dutch pianist, will be soloist.

C. W. D.

ATHENS, OHIO
MESSENGER

OCT 29 1933

HEAR SYMPHONY

LOGAN, Oct. 28.—Mrs. Nelle Allen Adams, Mrs. Fred Carpenter, Mrs. M. F. Weymueller, Mrs. George Carr, Mrs. F. E. Weinrich and Miss Annabelle Weymueller of this city were in Columbus Thursday night for the Boston Symphony Orchestra Concert.

Post

DAY, OCTOBER 21,

SIBELIUS DOMINATES SYMPHONY

Climax of His Second Leaves Audience Impressed

BY WARREN STOREY SMITH

If the Symphony concert of a week ago, with its two classical symphonies, was a somewhat sedate affair, that of yesterday afternoon, which offered both Stravinsky's "Rite of Spring" and the Second Symphony of Sibelius, fairly seethed with excitements.

ON TOUR NEXT WEEK

Next week the orchestra goes on a tour that takes it to seven cities between here and Chicago, and presumably Dr. Koussevitzky will display to one or more of them these pieces of yesterday afternoon. When he does, his audiences are certain to be astounded. Some of us hereabouts are becoming accustomed to these signs and wonders, but the fact remains that, for technical reasons, orchestral performances of such transcendent excellence and eloquence have not long been possible and even today are not to be found in many parts of the earth.

Before the numbers mentioned there came yesterday, in oblique tribute to the great French writer of pieces for the clavecin who died 200 year's ago last month, Ravel's own transcription of his pianoforte suite, "The Tomb of Couperin." The music, not unfamiliar here, in either version, is dexterous and charming, occasionaly spiced, as in the Forlane, with recondite harmonies. The performance yesterday matched the music.

Stravinsky's "Sacre"

To hear Stravinsky's "Sacre" for the second time within a year was to be reminded that there is dross mixed with its gold. Stravinsky cannot everywhere sustain the level he reaches in the extraordinary opening pages of this ballet of pagan Russia.

There is some sound and fury that seems of little significance, at least when the music is divorced from the stage. There are wearisome repetitions and the Dance of Sacrifice, that should be climax to the whole, fails to produce a truly cumulative effect.

Climax of Sibelius' Second

No doubt the radical Stravinsky would have scorned the methods and means by which Sibelius rears the final climax in this D major Symphony. But whereas the Finn leaves the listener limp and shattered, the end of the Russian's piece finds him wondering a little what the tonal fuss was all about.

Each of Sibelius' seven symphonies, even the elusive Sixth, has its special merit and appeal, but for the present the Second—the symphony, if we are to believe the composer's friend Georg Schneevoigt, of a Finland that visioned deliverance from Russian oppression—is the one that strikes hardest and sinks deepest. There is little else in music that can rival, in its own field, the Symphony's final progress from darkness into blinding light.

DETROIT, MICH.
FREE PRESS

OCT 22 1933

Serge Koussevitzky, conductor of the Boston Symphony and always a champion of the new, plans at least three performances of major works by American composers of the modernist stripe: A new suite by Aaron Copland and a symphony by Emerson Whithorne.

Although Arturo Toscanini's programs are not ready, several new American works are to be done by the New York Philharmonic under Bruno Walter and Hans Lange. They include "1929—A Satire," by David Stanley Smith, of New Haven; a symphony (No. 2) by Randall Thompson; a suite by Walter Piston, of Boston; Whithorne's "Fandango," and two poems, "Winter" and "Spring."

Hans Kindler expects to present Lamar Springfield's "Legend of John Henry" and a set of variations on a Hassler chorale by Templeton Strong.

Herald Oct 21

MUSIC

By GEORGE S. McMANUS

Ravel's "Tombeau de Couperin," Stravinsky's "Sacre du Printemps" and the Second Symphony by Sibelius make up this week's program of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor. None of these works is new to the Boston public and the program gave notable variety as well as distinct satisfaction to those who hope for a more intimate acquaintance with the creations of these composers.

Readers of this newspaper have had these compositions described with telling effect by the wise and discerning pen of Mr. Philip Hale, making a further detailed discussion at this time a matter of questionable taste.

Interesting, indeed, are one's conclusions after a goodly number of hearings of Stravinsky's "Sacre." What a furore it raised in Paris at its first performance! Yet yesterday's audience gave vent to no marked zeal, for or against the work itself, despite an exceptionally fine performance. Certainly in the degree that it no longer horrifies, it no longer fascinates. Is it reaching the level of an almost everyday affair?

Despite Stravinsky's assurance that the work is a piece of "abstract" music, it was first heard as a ballet. But it is as a purely instrumental work that we hear it today, a presentation that need not give the least impression of incompleteness.

Musical developments of the past 20 years have stressed rhythmic interest, and the importance of rhythm in the "Sacre" is paramount. Orchestrally, it is not a work in which Stravinsky speaks through an economy of means. Such a glorious body of instrumentalists is the Boston Symphony Orchestra, under the magnetic leadership of Dr. Koussevitzky, that difficulties of a technical nature scarcely exist—a rare boon for the composer of complex scores.

Sibelius, thanks to years of devoted propaganda by such appreciators as Ferrucio Busoni, Cecil Gray and Serge Koussevitzky, is becoming an almost popular composer. His second symphony with its definite Tschaikowskian leanings in matters of rhythm and instrumentation, was superbly played, and concluded yesterday's program. This symphony makes a purely musical appeal, with or without a knowledge of its non-musical aspirations.

One returns to Ravel's "Tombeau de Couperin" which came first in yesterday's concert.

The version heard yesterday is the composer's own and he has clothed it in an orchestral garb of beautiful texture and subtle transparency.

The entire program was played in a way that one has come to expect from the Boston Symphony. Dr. Koussevitzky shared with his men the eager applause of the audience.

TONIGHT IN THE THEATRES

COLONIAL—"Alice in Wonderland," with Josephine Hutchinson, Eva Le Gallienne; 8:15 P. M.

PLYMOUTH — "The Late Christopher Bean," comedy by Sidney Howard, with Pauline Lord; 8:30 P. M.

WILBUR—"Brothers," melodrama, with Walter Gilbert; 8:20 P. M.

CINCINNATI, O.
ENQUIRER

OCT 22 1933

Symphony Soloist Lauded By Brahms

Arthur Schnabel, distinguished German pianist, soloist for this week's concerts, is known internationally both as a virtuoso and teacher. Today, at 50, he looks back on a career of 35 years. At 10 he was accepted as a pupil of Leschetizky, and continued with him for five years—all the regular instruction this noted pianist ever had. And when at one of that famous pedagogue's studio concerts the diminutive boy pianist made one of his first appearances, an elderly, bearded man arose from a far corner of the room to ask in amazement:

"How in goodness' name can you play all this so correctly?"

The elderly man was none other than Johannes Brahms, of whose works Schnabel has since become one of the greatest exponents. Three years ago he crossed the ocean especially to appear at a Brahms Festival of the Boston Symphony Orchestra with Koussevitzky conducting.

Widely known in Europe, and a great favorite in England, he has made but one previous appearance in America, in 1925.

FLINT, MICH.
JOURNAL

OCT 22 1933

WILL ATTEND STATE GARDEN CLUB MEET

Several members of the Flint Federated Garden club will attend a regional meeting of the Federated Garden Clubs of Michigan in the Michigan league building, Ann Arbor, Wednesday.

An all-day meeting will include discussions, business, and a luncheon at 1 o'clock. State officers are expected. The visitors will attend the Boston Symphony orchestra concert in the evening.

ALBANY, N. Y.
TIMES-UNION

OCT 22 1933

Civic Music Association Sets Dates

Members of the Albany Civic Music association have received their 1933-34 membership cards entitling them to attend all three of the Albany concerts and the three in Schenectady. Same card admits to all concerts.

All the concerts will be held in the auditorium of the Philip Livingston Junior High school on Northern boulevard, in order to accommodate the large membership. The first concert of the Schenectady Civic Music association, the Boston Symphony orchestra, will be held in the R. K. O. Plaza theatre on State street just below Nott Terrace and facing the park. All others will be held at the Mont Pleasant High school.

Pocket scores are available at the Van Curler Music company, 90 No. Pearl street for the symphonies and other orchestral numbers to be played by the Boston Symphony orchestra in Schenectady and Cleveland Symphony orchestra in Albany.

The Albany attractions will be: Tuesday evening, November 28, 1933, Attilio Baggiore, tenor; Wednesday evening, January 17, 1934, Vladimir Horowitz, pianist; Thursday evening, March 22, 1934, Cleveland Symphony orchestra. All concerts at Philip Livingston High school.

The Schenectady attractions will be: Saturday evening, October 28, 1933, Boston Symphony orchestra; Wednesday evening, December 6, 1933, Don Cossack choir; Monday evening, March 19, 1934, Jose Iturbi, pianist.

LOWELL, MASS.
SUNDAY TELEGRAM

OCT 22 1933

BEETHOVEN CYCLE BY BOSTON SYMPHONY

A notable Beethoven cycle is to be given by the Boston Symphony orchestra as a part of its 53rd season at Symphony hall, Boston, on six Tuesday afternoons at 3 o'clock, beginning October 31st. All of the symphonies including the choral ninth; the overtures "Leonore No. 2", "Coriolanus" and "Prometheus"; the "Emperor" Piano Concerto; the triple concerts for piano, violin and 'cello; likewise the incidental music to Goethe's "Egmont" will be played in the course of the six concerts. Chorus, singers and instrumental soloists will be announced later.

The other dates will be November 21, January 23, February 13, March 27 and April 17.

On Monday evening, November 6th, the series of six Monday evening concerts will begin. On these programmes Dr. Koussevitzky will include representative works of the symphonic repertory.

This season, Dr. Serge Koussevitzky begins his tenth year in America as the famous conductor of the Boston Symphony orchestra. A Koussevitzky exhibition of pictures, sculpture, manuscripts, etc., is on view in Symphony hall and may still be seen at the regular concerts of next Friday and Saturday.

LOWELL, MASS.
SUNDAY TELEGRAM

OCT 22 1933 (32)

HARP DUO AT WOMEN'S CLUB

Miss Nellie Zimmer and Miss Louise Harris to Be Assisted by Harry D. Newcombe, Baritone.

Tomorrow, the program at the Middlesex Women's club is to be a concert by the Zimmer Harp Duo and Harry D. Newcombe, baritone.

The Harp Duo consists of Miss Nellie Zimmer, soloist, and Miss Louise Harris. Miss Zimmer, a native of New York state, has studied in America with Van Vechtan Rogers, and in Paris with Mlle Henriette Renie. Miss Harris, also a pupil of Rogers, is an accomplished artist; the works for two harps are given with consummate artistry.

Mr. Newcombe has a rich voice of exceptional power and wide range, and he excels in marvelous enunciation and brilliancy of interpretation. He has been heard in concert in most of the eastern cities of the United States and Canada, and has been soloist with the Boston

---

NEW BEDFORD, MASS.
STANDARD-TIMES

OCT 22 1933

Boston Symphony Will Give Cycle of Beethoven

Starts Series of Concerts Oct. 31 Which Will End April 17

The Boston Symphony Orchestra, world-famous organization which has just begun its 53rd season, will give a cycle of Beethoven on the following six Tuesday afternoons: Oct. 31, Nov. 21, Jan. 23, Feb. 13, March 27 and April 17. All nine symphonies by the master of Bonn will be played, as also the overtures "Leonore No. 2," "Coriolanus" and "Prometheus"; the "Emperor" piano concerto; the triple concerto for piano, violin and 'cello; and the incidental music to Goethe's "Egmont." The chorus, singers and instrumental soloists for these concerts will be announced shortly.

It is difficult to over-estimate the wonderful opportunity which musicians and music lovers of Boston and of nearby cities and towns will thus have, to hear some of the loftiest music ever written performed with consummate skill and understanding. Ever since 1790, when Beethoven at the age of 20 had already turned out a quantity of epochal music, the works of this Titan among composers have been growing in popularity throughout the world. The only writer of music who could possibly dispute with him the supreme place in the tonal art was Bach—who, as Romain Rolland reminds us, "was a genius enclosed within a formula." After these two, all the other great composers take second or third rank.

The Ninth Symphony

The culmination of Beethoven's symphonic writings was, of course, the great Ninth (or Choral) Symphony, which when it was first performed in Vienna the master was too completely deaf to hear; yet he could see the hands of the audience clapping in tremendous acclaim. The triumphant choral entrance in this work, commencing with the words "Freude, schoene Freude," is unforgettable.

By an unusual coincidence Dr. Koussevitsky's nephew, Fabian Sevitsky, will also present this symphony on the programs of the People's Symphony Orchestra of Boston, which he conducts.

On Monday evening, Nov. 6, the series of six Monday evening concerts by the Boston Symphony Orchestra will begin.

Dr. Koussevitsky has been the leader of the orchestra for ten years and has, by his authoritative musicianship, his mastery as a conductor and his ingratiating personality, achieved a great success. Returning from abroad a few weeks ago, he brought various new scores by European composers for first presentation in Boston, and these—together with several new American works—promise a tremendously interesting season. A Koussevitzky exhibition of pictures, sculpture, manuscripts and so forth, is now on view in Symphony Hall and may still be seen at the regular concerts this Friday and Saturday.

Incidentally, the financial condition of the Boston Symphony Orchestra is far better than that of most of the great orchestras of our country—particularly the Philadelphia Orchestra, which recently had to resort to auctioning off a number of season tickets for their regular weekly concerts.

TURDAY, OCTOBER 21

MUSIC

Globe

SYMPHONY HALL

Boston Symphony Orchestra

For all its 20 years of age, Stravinsky's "The Rite of Spring" apparently is still confined to that class of music more or less reprehensibly termed, according to the point of view, "debatable." Several persons left Symphony Hall yesterday afternoon before the first part of the incomparable Igor's rousing celebration of Springtime rites in pagan, prehistoric Russia had been completed. One would like to have heard the first performance of this music, as the outraged Parisians heard it—as best they could above cat-calls and hissing—in 1913, when the score is recorded to have made murderous assault upon their ears. What an experience it would have been!

Today, a score of years later, parts of this work, notably the introductions to the two sections, have become less startling, even tame in the light of what has been composed since then. Yet the music, on the whole, has not been so mellowed by time as to persuade the many to greet it with smiles that are not a little wry. It likewise remains a landmark in modern music, substantially the end of one period and the beginning of another whose ultimate end is not yet in sight. The sheer, overwhelming force of "The Rite of Spring," its power of graphic delineation of incident (in spite of the fact that the composer regarded it as strictly "abstract" music) are still enthralling. And the extraordinary orchestral technic used by Stravinsky has not ceased to influence composers who have followed.

The remaining two numbers on a balanced and varied program were Ravel's "Le Tombeau de Couperin" and the Second Symphony of Sibelius. Like most of the music which this clever French contemporary has composed, "Le Tombeau de Couperin" displays exceptional distinction of technical ability. Ravel sought literally to raise a musical monument to the genius of Francois Couperin, who flourished in France between 1668 and 1733, and whose crisp, gay and fleeting music is widely admired even today. Ravel has here been able to write in his own modern harmonic and melodic idiom, yet in the forms of Couperin's time and in deliberate imitation of Couperin's style. The result is a paradoxical—and agreeable—blending of archaicism and modernity. But this work suffers from the esthetic anemia, which has touched so much of Ravel's music; there is no depth and no emotional substance, only external glitter.

One of the most gratifying aspects of Dr Koussevitzky's taste is his frequent performance of the music of Sibelius, that genius of Finland who can be compared to no other composer, either of the past or present. Last season we had the pleasure of hearing all of his seven symphonies, together with the tone poem "Tapiola." One would welcome repetition of the symphonies and "Tapiola" this year, and inclusion of the violin concerto and the tone poem "En Saga."

Miles remarks in Lucien Price's superb "Winged Sandals," when contemplating the Parthenon, that he fails to understand how anyone can regard that ancient Grecian temple without a feeling of worship, and that "your feeling is not to worship by bowing down, but by standing erect and looking up." The music of Sibelius prompts a similar urge to stand erect and lool up. This Finnish master commands a wholly individual manner of expressing himself. Yet what he says has well-nigh cosmic breadth. In all music only a few composers have been granted the power of such utterance. Few will dispute the symphonic genius of Brahms and the exquisite beauty of his music. Yet, Brahms' symphonies, save for the colossal first movement of that in C minor, do seem more intimate, more restricted in scope of feeling, when compared to the symphonies of Sibelius. It has been remarked that Sibelius was thinking about the Finnish land and people when he conceived this D major symphony, a work not altogether representative of him in maturity and one frequently reminiscent of Tchaikovsky. He got his feet off the ground, however, and in the last movement figuratively soared to immeasurable heights.

The orchestra goes on tour next week. At the concerts of Nov 3 and 4 Honegger's "Mouvement Symphonique No. 3, new to America; Tchaikovsky's Fourth Symphony, and a Mozart piano concerto in E-flat will be played. Egon Petri, a distinguished Dutch pianist, will be soloist.

C. W. D.

ATHENS, OHIO
MESSENGER

OCT 29 1933

HEAR SYMPHONY

LOGAN, Oct. 28.—Mrs. Nelle Allen Adams, Mrs. Fred Carpenter, Mrs. M. F. Weymueller, Mrs. George Carr, Mrs. F. E. Weinrich and Miss Annabelle Weymueller of this city were in Columbus Thursday night for the Boston Symphony Orchestra Concert.

Post

DAY, OCTOBER 21, 1

SIBELIUS DOMINATES SYMPHONY

Climax of His Second Leaves Audience Impressed

BY WARREN STOREY SMITH

If the Symphony concert of a week ago, with its two classical symphonies, was a somewhat sedate affair, that of yesterday afternoon, which offered both Stravinsky's "Rite of Spring" and the Second Symphony of Sibelius, fairly seethed with excitements.

ON TOUR NEXT WEEK

Next week the orchestra goes on a tour that takes it to seven cities between here and Chicago, and presumably Dr. Koussevitzky will display to one or more of them these pieces of yesterday afternoon. When he does, his audiences are certain to be astounded. Some of us hereabouts are becoming accustomed to these signs and wonders, but the fact remains that, for technical reasons, orchestral performances of such transcendent excellence and eloquence have not long been possible and even today are not to be found in many parts of the earth.

Before the numbers mentioned there came yesterday, in oblique tribute to the great French writer of pieces for the clavecin who died 200 year's ago last month, Ravel's own transcription of his pianoforte suite, "The Tomb of Couperin." The music, not unfamiliar here, in either version, is dexterous and charming, occasionaly spiced, as in the Forlane, with recondite harmonies. The performance yesterday matched the music.

Stravinsky's "Sacre"

To hear Stravinsky's "Sacre" for the second time within a year was to be reminded that there is dross mixed with its gold. Stravinsky cannot everywhere sustain the level he reaches in the extraordinary opening pages of this ballet of pagan Russia.

There is some sound and fury that seems of little significance, at least when the music is divorced from the stage. There are wearisome repetitions and the Dance of Sacrifice, that should be climax to the whole, fails to produce a truly cumulative effect.

Climax of Sibelius' Second

No doubt the radical Stravinsky would have scorned the methods and means by which Sibelius rears the final climax in this D major Symphony. But whereas the Finn leaves the listener limp and shattered, the end of the Russian's piece finds him wondering a little what the tonal fuss was all about.

Each of Sibelius' seven symphonies, even the elusive Sixth, has its special merit and appeal, but for the present the Second—the symphony, if we are to believe the composer's friend Georg Schneevoigt, of a Finland that visioned deliverance from Russian oppression—is the one that strikes hardest and sinks deepest. There is little else in music that can rival, in its own field, the Symphony's final progress from darkness into blinding light.

DETROIT, MICH.
FREE PRESS

OCT 22 1933

Serge Koussevitzky, conductor of the Boston Symphony and always a champion of the new, plans at least three performances of major works by American composers of the modernist stripe: A new suite by Aaron Copland and a symphony by Emerson Whithorne.

Although Arturo Toscanini's programs are not ready, several new American works are to be done by the New York Philharmonic under Bruno Walter and Hans Lange. They include "1929—A Satire," by David Stanley Smith, of New Haven; a symphony (No. 2) by Randall Thompson; a suite by Walter Piston, of Boston; Whithorne's "Fandango," and two poems, "Winter" and "Spring."

Hans Kindler expects to present Lamar Springfield's "Legend of John Henry" and a set of variations on a Hassler chorale by Templeton Strong.

Herald Oct 21

MUSIC

By GEORGE S. McMANUS

Ravel's "Tombeau de Couperin," Stravinsky's "Sacre du Printemps" and the Second Symphony by Sibelius make up this week's program of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor. None of these works is new to the Boston public and the program gave notable variety as well as distinct satisfaction to those who hope for a more intimate acquaintance with the creations of these composers.

Readers of this newspaper have had these compositions described with telling effect by the wise and discerning pen of Mr. Philip Hale, making a further detailed discussion at this time a matter of questionable taste.

Interesting, indeed, are one's conclusions after a goodly number of hearings of Stravinsky's "Sacre." What a furore it raised in Paris at its first performance! Yet yesterday's audience gave vent to no marked zeal, for or against the work itself, despite an exceptionally fine performance. Certainly in the degree that it no longer horrifies, it no longer fascinates. Is it reaching the level of an almost everyday affair?

Despite Stravinsky's assurance that the work is a piece of "abstract" music, it was first heard as a ballet. But it is as a purely instrumental work that we hear it today, a presentation that need not give the least impression of incompleteness.

Musical developments of the past 20 years have stressed rhythmic interest, and the importance of rhythm in the "Sacre" is paramount. Orchestrally, it is not a work in which Stravinsky speaks through an economy of means. Such a glorious body of instrumentalists is the Boston Symphony Orchestra, under the magnetic leadership of Dr. Koussevitzky, that difficulties of a technical nature scarcely exist—a rare boon for the composer of complex scores.

TONIGHT IN THE THEATRES

COLONIAL—"Alice in Wonderland," with Josephine Hutchinson, Eva Le Gallienne; 8:15 P. M.

PLYMOUTH — "The Late Christopher Bean," comedy by Sidney Howard, with Pauline Lord; 8:30 P. M.

WILBUR—"Brothers," melodrama, with Walter Gilbert; 8:20 P. M.

Sibelius, thanks to years of devoted propaganda by such appreciators as Ferrucio Busoni, Cecil Gray and Serge Koussevitzky, is becoming an almost popular composer. His second symphony with its definite Tschaikowskian leanings in matters of rhythm and instrumentation, was superbly played, and concluded yesterday's program. This symphony makes a purely musical appeal, with or without a knowledge of its non-musical aspirations.

One returns to Ravel's "Tombeau de Couperin" which came first in yesterday's concert.

The version heard yesterday is the composer's own and he has clothed it in an orchestral garb of beautiful texture and subtle transparency.

The entire program was played in a way that one has come to expect from the Boston Symphony. Dr. Koussevitzky shared with his men the eager applause of the audience.

CINCINNATI, O.
ENQUIRER

OCT 22 1933

Symphony Soloist Lauded By Brahms

Arthur Schnabel, distinguished German pianist, soloist for this week's concerts, is known internationally both as a virtuoso and teacher. Today, at 50, he looks back on a career of 35 years. At 10 he was accepted as a pupil of Leschetizky, and continued with him for five years—all the regular instruction this noted pianist ever had. And when at one of that famous pedagogue's studio concerts the diminutive boy pianist made one of his first appearances, an elderly, bearded man arose from a far corner of the room to ask in amazement:

"How in goodness' name can you play all this so correctly?"

The elderly man was none other than Johannes Brahms, of whose works Schnabel has since become one of the greatest exponents. Three years ago he crossed the ocean especially to appear at a Brahms Festival of the Boston Symphony Orchestra with Koussevitzky conducting.

Widely known in Europe, and a great favorite in England, he has made but one previous appearance in America, in 1925.

FLINT, MICH.
JOURNAL

T 22 1933

WILL ATTEND STATE GARDEN CLUB MEET

Several members of the Flint Federated Garden club will attend a regional meeting of the Federated Garden Clubs of Michigan in the Michigan league building, Ann Arbor, Wednesday.

An all-day meeting will include discussions, business, and a luncheon at 1 o'clock. State officers are expected. The visitors will attend the Boston Symphony orchestra concert in the evening.

ALBANY, N. Y.
TIMES-UNION

OCT 22 1933

Civic Music Association Sets Dates

Members of the Albany Civic Music association have received their 1933-34 membership cards entitling them to attend all three of the Albany concerts and the three in Schenectady. Same card admits to all concerts.

All the concerts will be held in the auditorium of the Philip Livingston Junior High school on Northern boulevard, in order to accommodate the large membership. The first concert of the Schenectady Civic Music association, the Boston Symphony orchestra, will be held in the R. K. O. Plaza theatre on State street just below Nott Terrace and facing the park. All others will be held at the Mont Pleasant High school.

Pocket scores are available at the Van Curler Music company, 90 No. Pearl street for the symphonies and other orchestral numbers to be played by the Boston Symphony orchestra in Schenectady and Cleveland Symphony orchestra in Albany.

The Albany attractions will be: Tuesday evening, November 28, 1933, Attilio Baggiore, tenor; Wednesday evening, January 17, 1934, Vladimir Horowitz, pianist; Thursday evening, March 22, 1934, Cleveland Symphony orchestra. All concerts at Philip Livingston High school.

The Schenectady attractions will be: Saturday evening, October 28, 1933, Boston Symphony orchestra; Wednesday evening, December 6, 1933, Don Cossack choir; Monday evening, March 19, 1934, Jose Iturbi, pianist.

LOWELL, MASS.
SUNDAY TELEGRAM

OCT 22 1933

BEETHOVEN CYCLE BY BOSTON SYMPHONY

A notable Beethoven cycle is to be given by the Boston Symphony orchestra as a part of its 53rd season at Symphony hall, Boston, on six Tuesday afternoons at 3 o'clock, beginning October 31st. All of the symphonies including the choral ninth; the overtures "Leonore No. 2", "Coriolanus" and "Prometheus"; the "Emperor" Piano Concerto; the triple concerts for piano, violin and 'cello; likewise the incidental music to Goethe's "Egmont" will be played in the course of the six concerts. Chorus, singers and instrumental soloists will be announced later.

The other dates will be November 21, January 23, February 13, March 27 and April 17.

On Monday evening, November 6th, the series of six Monday evening concerts will begin. On these programmes Dr. Koussevitzky will include representative works of the symphonic repertory.

This season, Dr. Serge Koussewitzky begins his tenth year in America as the famous conductor of the Boston Symphony orchestra. A Koussevitzky exhibition of pictures, sculpture, manuscripts, etc., is on view in Symphony hall and may still be seen at the regular concerts of next Friday and Saturday.

LOWELL, MASS.
SUNDAY TELEGRAM

OCT 22 1933 (32)

HARP DUO AT WOMEN'S CLUB

Miss Nellie Zimmer and Miss Louise Harris to Be Assisted by Harry D. Newcombe, Baritone.

Tomorrow, the program at the Middlesex Women's club is to be a concert by the Zimmer Harp Duo and Harry D. Newcombe, baritone.

The Harp Duo consists of Miss Nellie Zimmer, soloist, and Miss Louise Harris. Miss Zimmer, a native of New York state, has studied in America with Van Vechtan Rogers, and in Paris with Mlle Henriette Renie. Miss Harris, also a pupil of Rogers, is an accomplished artist; the works for two harps are given with consummate artistry.

Mr. Newcombe has a rich voice of exceptional power and wide range, and he excels in marvelous enunciation and brilliancy of interpretation. He has been heard in concert in most of the eastern cities of the United States and Canada, and has been soloist with the Boston Symphony orchestra.

OCT 2

Boston Symphony Will Give Cycle of Beethoven

Starts Series of Concerts Oct. 31 Which Will End April 17

The Boston Symphony Orchestra, world-famous organization which has just begun its 53rd season, will give a cycle of Beethoven on the following six Tuesday afternoons: Oct. 31, Nov. 21, Jan. 23, Feb. 13, March 27 and April 17. All nine symphonies by the master of Bonn will be played, as also the overtures "Leonore No. 2," "Coriolanus" and "Prometheus"; the "Emperor" piano concerto; the triple concerto for piano, violin and 'cello; and the incidental music to Goethe's "Egmont." The chorus, singers and instrumental soloists for these concerts will be announced shortly.

It is difficult to over-estimate the wonderful opportunity which musicians and music lovers of Boston and of nearby cities and towns will thus have, to hear some of the loftiest music ever written performed with consummate skill and understanding. Ever since 1790, when Beethoven at the age of 20 had already turned out a quantity of epochal music, the works of this Titan among composers have been growing in popularity throughout the world. The only writer of music who could possibly dispute with him the supreme place in the tonal art was Bach—who, as Romain Rolland reminds us, "was a genius enclosed within a formula." After these two, all the other great composers take second or third rank.

The Ninth Symphony

The culmination of Beethoven's symphonic writings was, of course, the great Ninth (or Choral) Symphony, which when it was first performed in Vienna the master was too completely deaf to hear; yet he could see the hands of the audience clapping in tremendous acclaim. The triumphant choral entrance in this work, commencing with the words "Freude, schone Freude," is unforgettable.

By an unusual coincidence Dr. Koussevitsky's nephew, Fabian Sevitsky, will also present this symphony on the programs of the People's Symphony Orchestra of Boston, which he conducts.

On Monday evening, Nov. 6, the series of six Monday evening concerts by the Boston Symphony Orchestra will begin.

Dr. Koussevitsky has been the leader of the orchestra for ten years and has, by his authoritative musicianship, his mastery as a conductor and his ingratiating personality, achieved a great success. Returning from abroad a few weeks ago, he brought various new scores by European composers for first presentation in Boston, and these—together with several new American works—promise a tremendously interesting season. A Koussevitsky exhibition of pictures, sculpture, manuscripts and so forth, is now on view in Symphony Hall and may still be seen at the regular concerts this Friday and Saturday.

Incidentally, the financial condition of the Boston Symphony Orchestra is far better than that of most of the great orchestras of our country—particularly the Philadelphia Orchestra, which recently had to resort to auctioning off a number of season tickets for their regular weekly concerts.

THIS CLIPPING FROM
CHICAGO, ILL.
HERALD-EXAMINER

OCT 22 1933

Season Ends Tonight; New Records Set

By Glenn Dillard Gunn.

Chicago's record-breaking season of dollar opera ends with tonight's gala performance. It has lasted five weeks. It has been witnessed by 180,000. It has offered forty-four performances in thirty-four days. It was undertaken without guarantee. It has been concluded without a deficit.

The San Carlo company must be credited with an average of artistic excellence that is exceptionally high. If, in the lavish days of our resident opera, performances were occasionally offered that represented higher standards, or that engaged singing actors of greater fame and talent than any who have served Fortune Gallo, it must also be stated that "six dollar" opera often presented performances in which the general artistic level was far lower than the San Carlo company's best.

If it were possible to strike an artistic average for the subsidized and the independent opera companies, and to reduce that average to some kind of an equation that should express the relation of one dollar to six as defined in the quality of the song and symphony offered, the result would be interesting.

Has Served Many

Lacking facilities for such a mathematical formula, it should suffice to say that Mr. Gallo has served more people with the kind of opera they like than ever were served by our aristocratic opera organizations in a similar period at much more than six times the cost of operation.

The company's farewell tonight will bring forward most of the artists who have been responsible for the company's astonishing popularity. The first two acts of "The Barber of Seville," a work not included in the repertoire, will open the bill with Rosalinda Morini, Dimitri Onofrei and Mario Valle in the major roles. The second act of "Butterfly" will exploit the greatly admired Japanese soprano, Hizi Koyke, Mario Valle, Francesco Gurci, Bernice Schalker and Natale Cervi. The triumph scene from "Aida" will present Bianca Saroya, Elsa Hottinger, Araldo Lindi, Chief Caupolican, Leon Rothier and Norman Gordon. The Oukrainsky Ballet will do the "Dance of the Hours" from "La Gioconda" with Lyda Arlova as prima ballerina.

This really is not good-by but au revoir. The San Carlo Company is now a resident organization. It goes on tour at this time but we may hope for a return engagement after the first of the year.

Opera Held Up

The Operatic Art Theater, which made such brave and artistically brilliant beginning in the Goodman with a season of English opera, has been obliged to discontinue its performances, temporarily, pending a reorganization of the company on a sound business basis. This courageous effort should succeed on its merit alone. But, as every one knows, that is not enough. So the management will take counsel as to financial methods before resuming its entirely admirable presentations of intimate lyric drama.

Meanwhile native opera will be represented unpretentiously, but, I am sure, worthily, with a performance Tuesday night in Kimball Hall of Eleanor Everst Freer's opera in concert form, entitled, "The Mask of Pandora."

There will be an exciting week of symphony during the next eight days in Chicago. Tomorrow evening Dr. Serge Koussevitzky and the Boston Symphony Orchestra with its full personnel of 110 players, will present Mozart's "Little Serenade," Stravinsky's "Rite of Spring" and the second Sibelius symphony in Orchestra Hall.

The Chicago Symphony will present Glinka's overture "Russian and Ludmilla" and the Tschaikowsky "Pathetique" with Egon Petri playing the "Emperor" concerto of Beethoven, Tuesday afternoon. There will be an all-Brahms program for the Thursday-Friday subscribers, the works listed being the "Academic Festival" overture, the fourth symphony and the first piano concerto, Mr. Petri again being the soloist.

CHARLOTTE, N. C.
OBSERVER

OCT 22 1933

THEATER-MUSIC A

BY T. D. K

Reports from various parts of America indicate that music will have a successful season. Without government subsidies, as in many European countries, including Germany, and without the benefit of any of Mr. Ickes' $3,300,000,000 for "public works," good music still stands on its own feet.

In a few days all of the major orchestras will resume public concerts. Opera companies have already opened in New York, San Francisco, and Chicago. Well-known concert artists are now being booked for coast to coast tours. The disturbing influence in Germany has sent us several new musical personalities, including the great Arnold Schonberg.

Otto Klemperer will conduct the Los Angeles Philharmonic. Arturo Toscanini will direct the San Francisco symphony for a number of concerts. Sir Hamilton Harty and Felix Weingartner will be the guest leaders of the Chicago Symphony. Bruno Walter will direct the New York Philharmonic - Symphony. Leopold Stokowski will direct the Philadelphia Symphony. Serge Koussevitzky will direct the Boston Symphony. Karl Kreuger will direct the Kansas City Philharmonic. Almost every city in America, with a population of 100,000 or more, will have a symphony orchestra this season.

THIS CLIPPING
SAN BERNARDINO, CAL.
SUN

OCT 22 1933

SAYS VIOLIN AID IN STUDY OF ALL MUSIC

Helps Master Piano, De Soto Declares

The violin, almost more than any other instrument, develops a delicacy of touch and a sureness in tone preception that is an invaluable aid in the study of other instruments, especially the piano, declares Ernest De Soto, well known San Bernardino violinist and musical director of the West Coast Theaters.

"Many piano pupils upon taking up the study of the violin, are surprised to find how this instrument helps them in the mastery of their other work," says Mr. De Soto. "The very construction of the instrument lends itself to a facility of expression that permits the performer to give full rein to every emotion the music expresses, and engenders a skill often insensibly transferred to any other instrument he may play."

WITH PHILHARMONIC

Mr. De Soto, whose studio is located at 220 Eighth street, began the study of the violin at a very early age, first studying with Arnold Kraus, concertmaster of the old Los Angeles symphony orchestra. At the age of 16, Mr. De Soto was musical director of the Old Unique theater. He also studied both piano and violin with Bernhard Maullenhauer, and with Martinez of the National Conservatory of Music of Mexico City, and violin with Saslavsky of the Boston Symphony, and Franklin Booth. Mr. De Soto was musical director of the old opera house for 15 years and now plays first violin with the Philharmonic orchestra. He has taught in San Bernardino for 18 years.

DAVENPORT, IA.
DEMOCRAT LEADER

More than 20 major concert attractions have been booked for Columbus, O., this season beginning with the appearance of Lucrezia Bori, on Oct. 23. The Symphony club will bring two famous orchestras, the Boston Symphony on Oct. 25 and the Cleveland orchestra on March 5. Others who will appear at various times are John McCormack on Nov. 3; Jascha Heifetz; Richard Crooks; The Minneapolis Symphony; Lawrence Tibbett, the Russian Ballet of Monte Carlo; Don Cossacks; Albert Spaulding, the Shan-Kar Dancers, the Vienna Boys' Choir, Efrem Zimbalist, Poldi Mildner, Maria Jeritza and Giovanni Martinelli. On Dec. 15 the Schubert Memorial concert will be given.

PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 22 1933

KOUSSEVITZKY SETS RECORD

Serge Koussevitzky, the distinquished leader of the Boston Symphony Orchestra, is now in his tenth year in America as the conductor of this time-honored orchestra. He has led the orchestra longer than any of its other conductors, and has brought it to a new and surpassing fame.

Mr. Koussevitzky

Koussevitzky will bring his orchestra of 110 players to Pittsburgh for the opening concert in the Pittsburgh Orchestra Association series next Friday night, October 27. The major work will be Tschaikowsky's Symphony No. 5. Other important works include Strauss' "Till Eulenspiegel's Merry Pranks," Prelude to the Opera "Khovantchina," by Moussorgsky, and "Eine Kleine Nachtmusik" Serenade for String Orchestra, by Mozart.

The officers of the Pittsburgh Orchestra Association are Mrs. William Thaw, Jr., president; Mrs. Daniel M. Clemson, vice president; Moorhead B. Holland, treasurer, and Mrs. Nathaniel Spear, secretary.

COLUMBUS, OHIO
DISPATCH

OCT 22 1933

Fine Artists In Boston Personnel

HOWEVER important the ability, however inspired a conductor may be in bringing an orchestra to a supreme position in the musical world, he, even such a master as Dr. Serge Koussevitzky, must asknowledge his dependence upon the quality and stability of his orchestra's personnel.

In the Boston Symphony orchestra, to appear at Memorial hall, Thursday evening, these two factors are found in the superlative degrees. The quality of the individual artists, one hundred and ten of them, is that of the finest musicians that Europe and America have produced while a minimum of change in the personnel from season to season enables them to interpret the more perfectly their conductor's intent.

In the esprit of combined performance, the stars, and personalities which appear in solos passages contribute much to the finished brilliance and beauty of symphonic presentations.

TRUMPET AND OBOE

TWO of the French musicians who will be heard here with Koussevitzky and the Boston orchestra are to be seen in the chairs of the first trumpet and the first oboe. Besides having taken equal honors at the Paris conservatoire as a trumpet and as a viola player, Georges Mager, is a tenor of real merit. Having developed a marked virtuosity with his trumpet, he is now making that instrument his sole pursuit, continuing his other musical interests only for his own and his friends' diversion.

The strong representation of French musicians in the woodwind sections of the Boston orchestra is virtual insurance of its consumate musicianship as the French are considered the finest woodwind players in the world. The first oboe player Fernand Gillet, is not only a brilliant performer in his own right, but bears a name significant in the world of music. Georges Gillet, Fernand's uncle, was the tutor of Georges Longy, the master oboeist who preceded Fernand in this chair. Ernest Gillet, Fernand's father, is both a composer and a cellist, perhaps best known for the gay "Loin du Bal."

PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 22 1933

BOSTON SENDS VIRTUOSI HERE FOR CONCERT

Koussevitsky Maintains Hub's Renown for Classic Symphony; Play Friday.

By J. FRED LISSFELT

The list of concerts by visiting orchestras has been so drastically reduced that it is with greatest joy we welcome the return of the Boston Symphony, coming Friday night.

Mr. Lissfelt

The history of this organization is a long and enviable one. The one grand problem of maintaining such a body of players—that is, its financial support—was canceled by the generous support of Col. Higginson. After his death and the reorganization of the orchestras subsequent to the war period, the anxiety by the appearance of that problem again was minimized by Boston's loyal support and the continued popularity of the symphony concerts.

CLASSIC PROGRAM

Boston was rich enough always to employ a conductor of the first magnitude and to hold on to these men—Paur, Nikisch and Koussevitsky—over long enough periods of time to create and maintain that homogeneity of tone and spirit which gives this orchestra its individuality and finesse.

And so it is no surprise that we have quite ideal performances from Koussevitsky and his men. This conductor is fundamentally of the truest classic mould; his interpretations, however, are not without the flavor of his Slavic ancestry. For the classics he remains devoutedly traditional. The newer music he approaches in the spirit of adventure and utmost fairness. He plays with meticulous polish for his men are virtuosi, too.

When Koussevitsky plays Friday night, the program of Mozart, Richard Strauss, Moussorgsky and Tschaikowsky will be genuinely satisfying to layman and musician alike, an occasion for the best in his players.

KLIACHKO RECITAL

May we in Pittsburgh look with some admiration to Boston for encouragement in our own orchestral enterprise. May we soon find support to give our own the fair play which would mean the beginning of such a career which is the just pride of Boston.

Tuesday evening Samuel Klichko, one of our foremost Pittsburgh cellists, will give his annual recital in the auditorium of the Young Men and Women's Hebrew Association. Kliachko's musical life has brought him into contact with the finest musicians in Russia and America. He has played under the best conductors, is a sincere musician and a delightful personality. With his gifted wife as accompanist he should play a good concert.

DAVENPORT, IOWA
Democrat & Leader

OCT 22 1933

More than 20 major concert attractions have been booked for Columbus, O., this season beginning with the appearance of Lucrezia Bori, on Oct. 23. The Symphony club will bring two famous orchestras, the Boston Symphony on Oct. 25 and the Cleveland orchestra on March 5. Others who will appear at various times are John McCormack on Nov. 3; Jascha Heifetz; Richard Crooks; The Minneapolis Symphony; Lawrence Tibbett, the Russian Ballet of Monte Carlo; Don Cossacks; Albert Spaulding, the Shan-Kar Dancers, the Vienna Boys' Choir, Efrem Zimbalist, Poldi Mildner, Maria Jeritza and Giovanni Martinelli. On Dec. 15 the Schubert Memorial concert will be given.

N. Y. Herald-Tribune

OCT 22 1933

The Boston Symphony Orchestra, Serge Koussevitsky conducting, will play in Orchestra Hall, Chicago, tomorrow evening. The program will comprise Stravinsky's "Sacre du Printemps." Sibelius's second symphony and Mozart's "Eine kleine Nachtmusik."

NEW YORK TIMES

OCT 22 1933

The Boston Symphony Orchestra will give a concert in Orchestra Hall, Chicago, tomorrow evening. Serge Koussevitzky will conduct Stravinsky's "Le Sacre du Printemps," Sibelius's Second symphony and Mozart's "Eine Kleine Nachtmusik." The orchestra plays in Buffalo this afternoon, and after the Chicago performance the ensemble will visit Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady. The New York season begins on Nov. 16.

DAVENPORT, IA.
DEMOCRAT LEADER

OCT 22 1933

FAMOUS VIOLINIST VISITS CLINTON

Special to The Democrat

Clinton, Ia., Oct. 21.—Karl J. Ondricek, former concert master of the Boston Symphony orchestra, one of the world's most renowned violinists, visited Clinton this week. The last few years he has been in charge of the McCormic trip of Santa Monica, Cal. He is a native of Bohemia and began his concert there.

COLUMBUS, OHIO
DISPATCH

OCT 22 1933

TO PLAY "EROICA"

THE Boston orchestra, when it plays in Columbus this week, will offer the "Eroica" symphony (the No. 3) by Beethoven, the "Nachtmusik" serenade for strings by Mozart and a first time local playing of Scriabin's "Poem of Ecstasy." Personally, we do not recall hearing the Mozart number locally, either. Patrons should arrive early, as the Mozart is in four parts and opens the program.

DAVENPORT, IOWA
Democrat & Leader

OCT 22 1933

FAMOUS VIOLINIST VISITS CLINTON

Special to The Democrat

Clinton, Ia., Oct. 21.—Karl J. Ondricek, former concert master of the Boston Symphony orchestra, one of the world's most renowned violinists, visited Clinton this week. The last few years he has been in charge of the McCormic trip of Santa Monica, Cal. He is a native of Bohemia and began his concert there.

Dr. Serge Koussevitsky, who will direct the Boston Symphony at the Mosque Friday night.

KANSAS CITY, MO.
STAR

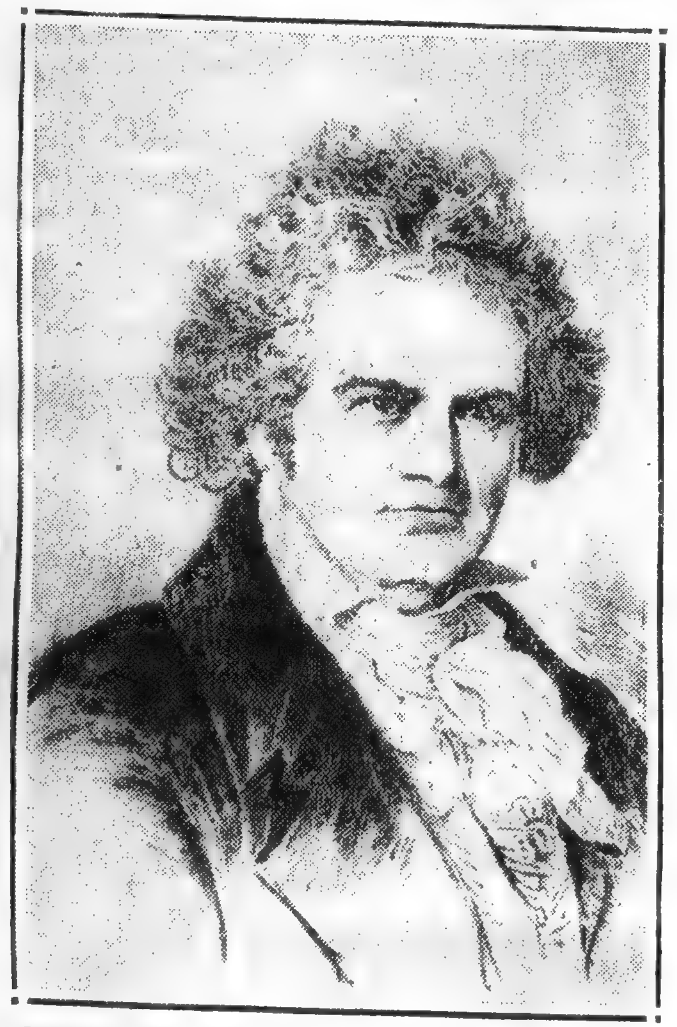
OCT 22 1933

WHAT THE LISTENING LAYMAN MAY GET OUT OF THE MASTERWORKS OF MUSIC

The Mechanic in Saskatchewan Who Always Got Right Up and Turned Off Schubert's "Unfinished" Symphony Was Too Tired to Do So One Night, So Became a Lover of Great Music—Karl Krueger, Conductor of the Kansas City Philharmonic Orchestra, Says It Is a Fallacy to Believe That Only the Trained Musician Can Get Enjoyment From Hearing It.

THE first time I ever heard Schubert's 'Unfinished Symphony' I got right up and turned it off," wrote a mechanic from his home in Saskatchewan to M. H. Aylesworth, president of the National Broadcasting Company. "Finally it came on once when I was too tired to get up, so I thought I would lie there and endure it. Well, I was surprised to find it wasn't so awful as I had supposed. The next time, I listened to it willingly, and now I would sit here for an hour waiting if I knew that at the end of the hour I could hear that symphony again."

The evolution of that man's taste was the direct outcome of radio listening. It will be interesting, when Kansas City's new Philharmonic orchestra plays its first concert Tuesday evening, November 28, to note the converts to music made by radio. There are bound to be a large number who, like the Canadian, were at some time in their lives too tired to get up and turn off the music.



LUDWIG VAN BEETHOVEN, AT THE HEIGHT OF HIS POWERS AS A COMPOSER, REVEALED IN HIS COUNTENANCE THE NOBILITY OF HIS MIND AND THE SPLENDOR OF HIS CREATIVE IMAGINATION.

In the Saskatchewan mechanic there was a latent need for such understanding music as Schubert composed in his "Unfinished" and it would have been a pity had the man and the music never met. In that event, something in the man would have lain dormant all his days—something fine, with unlimited possibilities for giving him pleasure.

APPRECIATION THROWS OUT ARDORS.

William Lyon Phelps says appreciation grows by what it feeds upon and that it throws out ardors that make invisible contacts with beauty. How true this is, all those who turn to art of one kind or another for the most secret of all their inspirations and joys need not be told. It is quite within the range of human possibilities that the experience of the mechanic who lives in a remote section of the world has been duplicated in every town and hamlet, on every farm in Kansas and Missouri, in the oil fields of Oklahoma and "way down South where the corn and cotton grows."

It would be pleasant to know that by this time he and those others have met and recognized the message of aspiration in Beethoven's Fifth symphony, the consoling beauty of the "Pastoral" and the colossal "Eroica." Romain Rolland went back to the first sketches made by Beethoven for the "Heroic Symphony" in order the better to grasp the meaning of the work.

He finds in the sketches "a hurricane in the night," "everything in an opaque minor" and deduces that the soul of the man is perpetually perturbed, which is why the supreme artist cannot bring himself to complete the work just then. He forces himself to wait until calm returns to his soul. "When the light does return," says Rolland, "he is able not only to dart a tranquilizing ray through the clouds, but to dominate the still miry matter . . . stir the heavy paste of it, knead it, unify it in one molten flood."

EMOTIONS IN THE "EROICA."

Weakness and strength alternate in Beethoven's hero as they alternate in life; there are great surges of force, intervals of anguish, despair, supplication. Rolland says "we can almost see the clenched hands and the contractions of the heart." Then, as always, in Beethoven, there arises the consolatory motive in the major mode, courage and hope that rise above all thought of despair. Not only in the "Eroica," which the Saskatchewan mechanic and his fellow listeners from sea to sea may have heard when the Boston symphony orchestra broadcast it as a memorial to Thomas A. Edison, but in nearly all his compositions Beethoven recorded the struggle, the despair, the divine hope and the calm of victory that every man of splendid gifts experiences.

It is to Beethoven, most human of all the great composers, that the lay-listener bows his head in love and admiration. He can forget himself completely when he hears "Leonora" or the "Third Symphony" or the "Seventh," certainly when he hears the "Fifth" and "Eighth" or "Eroica."

Tschaikowsky, of all composers, whose "Fifth Symphony" will be heard in the first concert by Kansas City's new orchestra, speaks the language of the emotions. "He has many things to say which are of the greatest interest to humanity," we are told by an authority, "and he says them with such warmth and intimate feeling that they seem less a revelation than an unexpected effluence from our own innermost being."

WEEPS AS HE SINGS.

Tschaikowsky often weeps as he sings, particularly in his "Symphony Pathetique." He had torturing doubts followed by bursts of confidence. His orchestral palette was varied and rich in color and whatever he said was set in glowing musical terms. There is no one to set beside Beethoven in emotional fire combined with lofty thought, for Beethoven was a master of philosophy as well as a poet in music, but no one will deny that Tschaikowsky walks more nearly hand in hand with the average man, the average woman; that he suffered as they suffer, was glad as they are glad, and was thrilled by all that thrills the human race today.

It would be interesting to get a report from the mechanic on such modern music as "Ein Heldenleben" by Richard Strauss. Would he recognize in "A Hero's Life" something new and great in music, something that points the way to untraveled paths? At first many listeners are overwhelmed by the mere bulk and noise produced by Strauss's modern orchestra, with its piercing cries from the violins and its thunder and lightning in the new world of orchestral tumult, but presently the atmosphere clears sufficiently for the listener to hear an intelligible story of a hero's material victory followed by the greater moral triumph.

followed by

HIS METTLE HAS BEEN TESTED.

The coming season of symphony concerts in Kansas City will be conducted by a man of acknowledged attainment in the symphonic field, one whose mettle has been tested in the critical fires of such an Old World capital as Vienna. Karl Krueger, conductor of the Philharmonic orchestra, plans a season that will give Kansas City music lovers a chance to hear the masterworks of musical literature. They shall hear an orchestra face to face, and not the mere echo of Schubert and Brahms and Beethoven and Tschaikowsky.

Some day our Philharmonic orchestra may play concerts that will reach the ears of faraway men, including the mechanic in Saskatchewan and all his brother listeners from pole to pole and sea to sea. The new conductor, Karl Krueger, has confidence in the ability of untrained ears to appreciate the best music.

"The greatest fallacy in connection with music," he says, "is the belief on the part of many laymen that only the listener who understands the mechanics of music can get enjoyment from hearing it. Nothing could be further from the truth, and it is deplorable that the misconception has prevented many persons from feeling the deep joy that great music imparts. Wagner never tired of insisting that the public should not be aware that anything technical exists in music.

"Music is as direct in its appeal as the beauty of a sunset. Surely nobody need know anything of the theory of color in order to be moved by the beauty of an autumn sky. The most abstruse piece of music in existence is probably Bach's B Minor Mass and still I have seen great audiences of 10,000 or more in the Crystal Palace in London and an audience in a great armory in New York transfixed by the beauty of this work.

LAYMAN SENSES ELEMENTAL POWER.

"The elemental power inherent in masterworks is sensed by the layman. It is well to remember that the final decision as to what music shall live and what shall disappear comes from the public—the great mass of people who know nothing and care less about the *modus operandi* of music-making. They are, as they should be, interested in the beauty and human appeal of great works.

"If the layman realized how few individuals in this world had truly mastered the mechanics of music, he might feel differently about the importance of so-called appreciation. You develop a child's sense of design and form by letting it look at beautiful buildings and surrounding it with great examples of the plastic arts.

"An individual's latent responsiveness to music of the nobler sort is brought to florescence only by letting him hear the best music. If any proof were needed of what I have just said, I can only repeat it is the layman who decides what composers shall live. And it is the public that makes the 'classics.' They represent the public vote as to what is the greatest music."

The Saskatchewan mechanic probably has learned by this time how ephemeral is the average song hit or popular ditty crooned nightly for a moon or so over the radio. Just as the "Unfinished" symphony of Schubert found a secure place among the treasures of his mind after he had heard it a number of times, so inevitably would the song hit that appealed at first disclose its cheapness after a few hearings.

M. K. P.

34

35

Post Oct 22

Symphony on First Tour of Season—Music Notes of Week

BY WARREN STOREY SMITH

This week the Symphony Orchestra makes its first trip of the season, to Buffalo, Chicago, Ann Arbor, Dayton, Columbus, Pittsburg and Schenectady. On its return, at the concerts of Nov. 3 and 4, the season's first soloist will be heard: Egon Petri, Dutch pianist, previously known to Boston only as recitalist. Mr. Petri will play with the orchestra the E-flat Concerto of Mozart. The remainder of the programme will include Tchaikovsky's Fourth Symphony, for some time unheard from Dr. Koussevitzky, and a new score of Arthur Honegger, "Symphonic Movement No. 3." The first two symphonic movements were the now-famous "Pacific 2-3-1" and "Rugby"; this third bears no descriptive title.

* * * *

Besides Mr. Petri, three soloists are announced for the current symphony season: Artur Schnabel, eminent German pianist, whose appearance with the orchestra in the course of the Brahms Festival will be long remembered, and Yehudi Menuhin and Paul Kochanski, violinists. Mr. Kochanski has previously been heard here with pleasure. Mr. Menuhin, hitherto heard here as the boy Yehudi, will be making his Boston debut as soloist with the orchestra.

* * * *

Announcement also comes from Symphony Hall of the first programme of the Beethoven Cycle, which begins on the afternoon of Tuesday, Oct. 31. It lists the first and the third of the symphonies. At a recent pair of regular subscription concerts, Dr. Koussevitzky and the orchestra brought this "Eroica" to eloquent performance; with the youthful first, they have in past seasons proved themselves persuasive.

* * * *

Mr. Kreisler has announced his programme for the recital to be given two weeks hence in Symphony Hall: The C Minor Conata of Grieg, the Chaconne of Bach, Chausson's "Poeme," an Adagio and a Rondo of Mozart, an Impromptu of Schubert and five Caprices—one by Cartier, one by Wieniawski, and three by Paganini. As it stands, there appears on the list no piece of transcription from Mr. Kreisler's own hand.

* * * *

Appearing in a private performance at the Copley-Plaza on Tuesday morning of this week, Justin Samdridge, young colored pianist, who deprecates the modern tendency to make the piano a percussive rather than a stringed instrument, will be heard in music ranging from Scarlatti and Bach through Beethoven's Opus 57, two of Chopin's ballades, an intermezzo of Brahms, and two pieces by Liszt to "The White Peacock" of Griffes and two pieces by the Spanish Lecuona.

* * * *

Esther Stein, who is to make her Boston debut as pianist at Steinert Hall on Tuesday evening of this week, was born in Boston 15 years ago, and spent her childhood in Chelsea. More recently she has resided in New Bedford, where her father is an attorney. Last year she was a pupil in New York of Winfield Abell. Among her Boston teachers was Heinrich Gebhard. Last April, Miss Stein made her New York debut in a recital at Aeolian Hall.

* * * *

Ethel Leginska, formerly conductor of the Women's Symphony Orchestra, and occasional leader of the People's Symphony and the Boston Philharmonic, is to be conductor this winter of the Montreal Civic Grand Opera Company, which will open its season on Oct. 30. Among the singers listed are Hope Hampton and Hallie Stiles.

* * * *

The Philadelphia Chamber String Sinfonietta, of which Fabien Sevitzky is both founder and conductor, announces a series of three concerts in the ballroom of the Bellevue-Stratford.

* * * *

CONCERTS TODAY

This afternoon, at Jordan Hall, the People's Symphony Orchestra, under the direction of its new conductor, Fabien Sevitzky, will give the first of a series of ten concerts. This first programme lists the "Roman Carnival" overture of Berlioz; Debussy's nocturnes, "Clouds" and "Festivals"; a Fugue for Eighteen Violins, by Dubensky; Leo Sowerby's "Money Musk," and the Fifth Symphony of Tchaikovsky.

* * * *

This afternoon at Symphony Hall the Don Cossacks, with Serge Jaroff at their head, will be heard in a programme of Russian sacred and secular music, including several songs arranged by Mr. Jaroff himself.

STEIN RECITAL

A single recital has been announced for this week, that of Esther Stein, young pianist from New Bedford, who will play at Steinert Hall on Tuesday evening. Bach, Beethoven, Chopin and Liszt appear on Miss Stein's programme.

VIENNA BOYS NEXT SUNDAY

Next Sunday afternoon and evening, at Jordan Hall, the Singing Boys of Vienna, remembered as one of the musical pleasures of last winter, will be heard in a programme that includes liturgical numbers, songs and an operetta of Offenbach.

Her. Oct 22 **Boston**

Casual Ruminations on the World of Music

By GEORGE S. McMANUS

This is evidently to be a Beethoven year, as far as Boston is concerned. Announcement has already been made of a Beethoven cycle at the Tuesday afternoon series of the Boston Symphony Orchestra, Dr. Koussevitzky conducting, and the Chardon Quartette announces all the Beethoven string quartettes for its Cambridge series. Last season Mr. Toscanini ushered in a Beethoven cycle with the New York Philharmonic on Sunday afternoons. At these concerts all the symphonies except the Ninth were given and the popular response grew with each successive performance. The Boston Symphony series should prove equally popular.

Arthur Schnabel, celebrated German pianist, announces that he will play nothing but Beethoven on his present American tour. For the sake of argument, this is a questionable ideal. One sometimes wonders how much men like Beethoven would approve of programmes containing nothing but their works. In the experience of the Boston public, which in point of orchestral programmes is given a varied fare second, perhaps, to no other city, one-composer programmes are more likely to stimulate than dampen interest. But when an artist of Mr. Sehnabel's eminence becomes the even temporary exponent of a single composer such as Beethoven, he may miss some of the other serious responsibilities of his calling, paradoxical as this may seem.

Dame Ethel Symthe, English composer and feminist, in discussing the Verdi operas is quoted as going so far as to say "a real appreciation of the great Verdi is an appreciation of the greatness of Il Trovatore." What a shock to some good people!

Apropos of this past week's Symphony concerts the following quotation from the pen of Donald Francis Tovey is pertinent:

> By its movement you may know when music is free. Sibelius, standing on the shoulders of the late 19th century masters of "symphonic poems," moves with perfect ease in his least-convincing works, and the ease is strengthened into freedom in his masterpieces. Although his designs complete themselves so quickly that his symphonies (except the seventh) break up into three or four movements, they have no real analogy with the sonata forms. In his first symphony the sonata forms are easily traced, but even there they are neither a necessity nor a convention, but a convenience which may not be convenient another time. With the Fifth Symphony nothing whatever is gained by thinking of them at all; and even without thinking of them, much criticism has been directed to Sibelius for his neglect of qualities which those forms imply. His intention and achievement is entirely different: instead of working out groups of complete themes on various principles of alternate exposition, development, and recapitulation, with essentially dramatic and narrative effects throughout, he makes his scheme build itself up out of fragments until a full-sized theme arrives as a supreme climax. Two such processes will cover the ground of one of his largest movements, and sometimes, as in the finale of his Third Symphony, one will suffice. The result is that, in works of no inordinate length, Sibelius achieves climaxes on the biggest Wagnerian scale without any redundancies, hesitations, or confusions from the habits of older art-forms.

CINCINNATI, O.
ENQUIRER

OCT 22 1933

Artist Series Comment

The Artist Series opens in Emery Auditorium next Thursday evening with a recital by Lucrezia Bori.

Boris is one of the great favorites at the "Met" and on the concert stage has won great favor because of the delicacy of her art and the refinement of her singing. Her personality also adds immeasurably to the enjoyment of a concert. Her program here will include some old French and Italian numbers, a group of modern French numbers, some American songs and a group of Spanish songs which she sings in inimitable style. She will also include the Gavotte from "Manon" and the Micaela aria from "Carmen." It was in the last-named role that she made her operatic debut in Rome shortly after coming to Italy from her native Valencia, Spain.

The second attraction of the Artist Series will present the Shan-Kar Ballet. It will be seen on Tuesday evening, November 7. The third attraction is the two-piano concert by Harold Bauer and Ossip Gabrilowitsch, on Wednesday evening, November 22. The Vienna Singing Boys form the fourth attraction, coming on Tuesday evening, December 5. Yehudi Menuhin, brilliant young violinist, concludes the series on Tuesday evening, January 23.

Season seats will be sold tomorrow. Tuesday morning those seats which still remain will be sold for the individual concerts.

The Boston Symphony Orchestra, under direction of Dr. Serge Koussevitzky, will give a concert in ~~Dayton~~, in the Memorial Hall of that city, next Wednesday evening. It will be the opening attraction in the Artist Series which J. H. Thuman conducts in Dayton. The program will open with the "Kleine Nachtmusik" of Mozart and will further include the prelude to the opera "Khovantschina" of Moussorgsky, the "Til Eulenspiegel" of Richard Strauss and the fifth symphony of Tschaikowsky, the one in E minor.

Concert Season Is Under Way; the Order of Events

Adv Oct 22 **By Moses Smith**
Music Editor

THE SEASON of music is in full swing. A hasty glance at the calendar of concerts is met by a refreshing variety of programs, many of which are unique in appeal.

The Boston Symphony Orchestra season, which always gets a jump on the rest of the field, is already three weeks old, having produced concerts of mid-season brilliance and interesting content. During the present week, as it happens, the orchestra is on a western tour, involving nine successive concerts in as many days.

When Koussevitzky and his men return they will inaugurate, on October 31, the Tuesday afternoon series, devoted to an elaborate cycle of Beethoven music. On the following Friday and Saturday is presented the first trump card in the form of a soloist—Egon Patri, remarkable Dutch pianist, whose playing has been greeted so enthusiastically elsewhere.

* * *

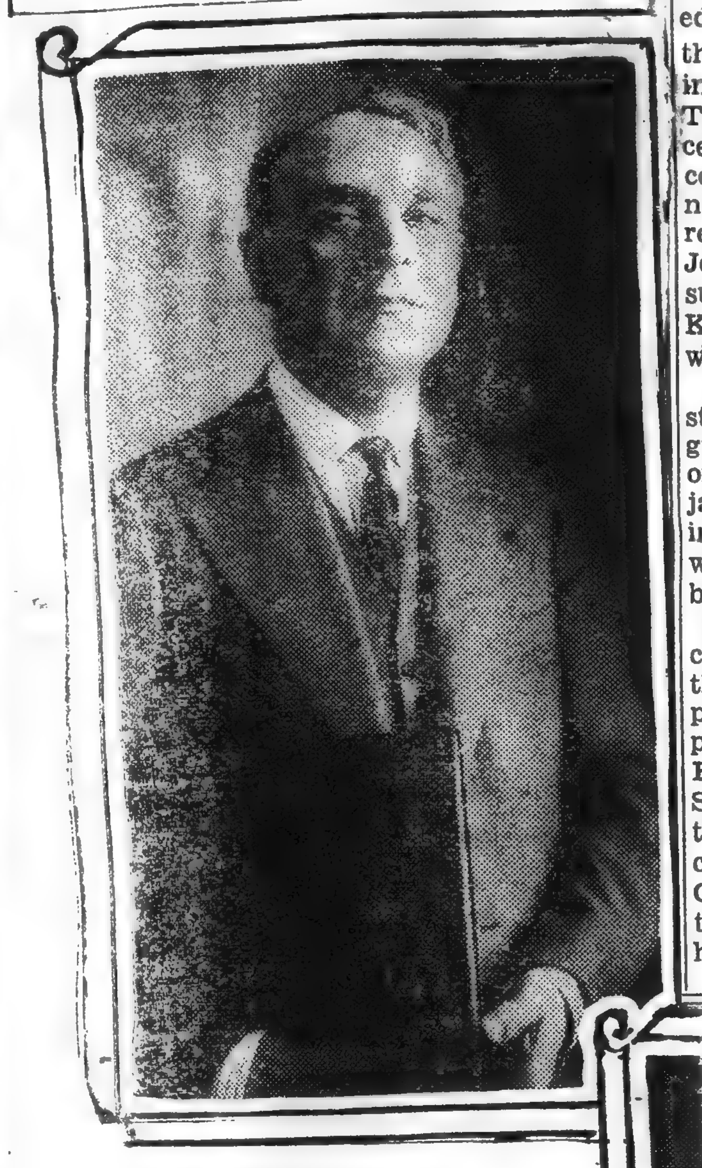
36

Tel. CHelsea

THIS CLIPPING FROM
HARTFORD, CONN.
TIMES

OCT 23 1933

Great Mu



SERGE KOUSSEVITZKY

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

OCT 24 1933

Symphony Concert Delays Even Carpenter Supper

White ties and orchids pinned on ermine were scattered through crowded Orchestra hall last night to hear the Boston symphony orchestra playing Chicago as a one-night stand. Three Pro-Arte string quartet concerts, the regular Chicago symphony concert and the closing of opera had not surfeited society. Nor were they ready to leave—even for one of Mrs. John Alden Carpenter's famous buffet suppers—until they saw that Serge Koussevitsky, the conductor, positively would not add another note.

At the last Mrs. Carpenter was standing by the door waiting for her guest of honor and wearing two big orchids at the waist of her ermine jacket. Mrs. Jacob Baur, who came in with Mrs. Frederick Haskell, was wearing the inevitable orchid on her black wrap.

At intermission the lounge was a cluster of musicians, all talking about the stirring Stravinsky number just played. Roy Harris, the young composer, was chatting with Charles Hamill, while Mrs. Alfred Wolf in Schiaparelli blue crepe stood near by talking to the Felix Borowskys and a couple of the Pro-Arte quartet. Mrs. Charles B. Goodspeed forsook her tiara for two diamond clips which hold her bobbed hair behind her ears. She carried a black ostrich fan with her low-cut black satin dress as she promenaded in the foyer with Egon Petri, piano soloist of Sunday's concert.

Mrs. Walter Wolf in burgundy velvet sat in an aisle seat downstairs with Mr. Wolf and spoke to friends as they passed. Some of them were the Arthur Meekers, Mrs. James R. Offield, Mrs. John W. Gary and one of her nieces, Miss Alice Roullier, and Arthur Heun and Mrs. George Burrage.

In the boxes were Princess Rostislav with a diadem. Mrs. Welch Dickinson in a soft blue velvet wrap incrusted with brilliants, Mrs. Bartholomay Osborne in a big blue fox collar, Mrs. Walter Brewster in ice-blue with pleated satin dust ruffles, Mrs. Albert Madlener, Mr. and Mrs. Herbert Bradley, Mr. and Mrs. George Voevodsky.

CHICAGO, ILL.
HERALD-EXAMINER

CT 24 1933

ONCE THE SCANDAL OF THE AGE, Stravinsky's "The Rite of Spring," which brought forth catcalls and hisses when produced in Paris in 1913, brought forth an infinitely more sophisticated audience at Orchestra Hall last night, when Dr. Serge Koussevitzky conducted the Boston Symphony Orchestra.

The ballet, when danced by Nijinsky in 1913, aroused most bitter comments from critics, writers, musicians, as well as the audience . . . last night the modern ears found the music tame enough and it was Koussevitzky's conducting which brought forth the screams and yells of applause.

Unquestionably even those whose sense of snobbism is most critical couldn't complain of the audience at the concert . . . the foyer was indeed resplendent . . . in the boxes, Princess Rostislav was marvelously beautiful in black moire with a hobble skirt. She wore a bunch of white flowers at her bosom and a wonderful tiara of tortoise shell and diamonds, which stood high on her head. Those who are born to wear a crown invariably stand out from those who use it as a mere ornament . . . she was indeed the most distinguished of the beauties.

* * *

MME. KOUSSEVITZKY, in black lace with a blue necklace, who is distinguished and has red hair, was the guest of Mr. and Mrs. John Alden Carpenter. She is a very talented lady and only recently the bust of her husband, which she made, was placed in Koussevitzky Hall at Symphony Hall in Boston. It is the most recent tribute to Koussevitzky. There is also a portrait of Koussevitzky by Theodore Stravinsky, the son of the composer, as well as some of the works in manuscript form of Stravinsky himself.

Mr. and Mrs. Balocovitz, the former Joyce Borden, in a beautiful white taffeta dress with white lace shawl, the former sister-in-law of Mrs. Carpenter, finding many acquaintances in the audience. Dr. and Mrs. Glenn Frank, who had motored down from Madison, Mrs. Frank in glistening oyster satin, were also the guests of Mrs. Carpenter, who had given another of her delightful buffet suppers in honor of the Koussevitzkys.

* * *

A BLOND YOUNG GOD, with Mrs. Stock, turned out to be the young pianist Dallas Franz, who is to play with the Symphony in March . . . Gifted indeed since his looks would seem to be enough raison d'etre for his existence . . . Dr. Stock was indeed conspicuous by his absence, but he is still ill and will not be back until next week. Mrs. Stock also entertained the Pro Arte Quartet.

Mr. and Mrs. Charles B. Goodspeed, Mrs. Goodspeed wearing a new coiffure, her hair combed back off her ears and her clips worn at the top of her ears instead of at the lobe. Their guests; Mr. Egon Petri, who plays next week, and Mr. Karl Krueger, who is here for several days already rehearsing the Operas Intimes. Paul Kerby, whom, only that afternoon, I heard a lady describe as being charming because he had put her in her place intellectually in such an insulting manner.

Mrs. Coudert Nast, in a long-sleeved black velvet dinner dress with a very high neck and very low back, a tiara of black velvet and sable coat, brought forth comment at once, for she is outstanding. With Col. and Mrs. Albert A. Sprague was Mrs. Elizabeth Sprague Coolidge. Mr. and Mrs. Charles Hamill, and Mrs. Potter Palmer in black lace. That demigod of symphony, Philip Hale, one of our greatest contemporary music critics.

There were shivers of excitement over Stravinsky and of delight over Sibelius . . . indeed the beau monde is the musical world, and one is gratified to find beautiful ladies decorating the boxes and the gentlemen discussing music more and more intelligently.

* * *

DE CINQ A SEPT . . . two parties . . . both highly amusing. The first for the George Hearsts, who are here for several days before going to New York for a week to see the new plays. Mrs. Hearst, who is a bride of but a few months, is extremely smart in black with a most lovely diamond bracelet and the most magnificent diamond clip watch . . . vivacious and very interesting, she managed to hide her cold very well. Mr. Hearst is very genial and affable and has found much of interest and amusement already in his short stay in Chicago.

Prince Matchabelli, who had just come from New York, presented his hostess with a lovely package which turned out to be perfume, sachets, and bath oil. He is a modern Santa Claus indeed to the ladies. Rosalina Miller, in black heavily trimmed with lynx . . . already packing for Europe, for where she sails next week. Alas! this charming Brazilian lady with her large dark eyes and deep voice will be much missed where she has made a very special place for herself.

Peggy Watson, in gray and green . . . the Austin Youngs . . . Baron Wrangel . . . Miss Peggy Hambleton. It was pleasant to sit by the fire and choose between tea and muffins, cocktails and highballs, and make plans to dash off to New York next week for Elsa Maxwell's treasure hunt . . . for Elsa's parties are internationally famous and one can't miss what promises to be her biggest of the Winter.

* * *

ONE DASHED IN TO WELCOME HOME Mary and Ambrose Cramer, who have both gained a few Swedish pounds and look exceptionally well. An impromptu party, really, for their friends, Stephen Parrott and his sister, Mrs. Laurence Redingway of San Francisco. Arthur Meeker Jr. arrives this morning with a friend of his from New York, Billy White, and there will be a three-day fete to celebrate his return. Rue and Al Shaw . . . Doris Winterbotham . . . Mr. and Mrs. Arthur Meeker and Janet Fairbank were all hearing untold tales of Swedish hospitality . . . which is likely to have a great vogue.

CHICAGO, ILL.
AMERICAN

OCT 24 193

'Laud' Triumph for Boston's Symphony

By Herman Devries.

From the point of volume and quality of sound the concert of the Boston Symphony orchestra at Orchestra hall last night must rank as one of the season's greatest.

The piece de resistance of the program was Stravinsky's brutal "Sacre du Printemps." Whether one admires the work or not, whether one laughs as did some or applauds as did others, the fact remains that the "Sacre du Printemps" is the most complicated and difficult score in the modern repertoire. To play it at all is a feat for any orchestra, and to play it well in an achievement which only a great orchestra can attain. To say that it was played well last night is to understate the case.

Loudest at Least.

It was perhaps the loudest performance we have heard on the stage of Orchestra Hall, but all its terrific noises and shocking and unnerving dissonances were admirably commanded by that generalissimo of the baton, Serg. Koussevitzky.

Music of a more familiar and far more enjoyable order served as introduction to the Stravinsky work. The concert opened with Mozart's "Eine Kleine Nachtmusik," one of the most charming of this composer's smaller orchestral pieces. Here the amazing string tone of the Boston Symphony was revealed in its finest and silkiest texture.

Sibelius Played.

After the intermission, we heard the second symphony of Sibelius, a work that has never been a favorite of mine, but which as played by Koussevitzky's admirable orchestra at least had the virtue of hanging together, and not wandering aimlessly as it so often does. Here, too, the beautiful tone of the orchestra's wind players could be heard to better advantage than in the grinding and shattering rhythms of Stravinsky, although the rather bleak orchestration of Sibelius prevented their sounding with all the richness of which they are capable.

To conclude, all honor and praise to Serge Koussevitzky and the Boston Symphony for the manner of their performance last night. The matter of the concert seems open to grave criticism. It was not a good program.

NEWARK, N. J.
STAR EAGLE

OCT 24 1933

SOPHIE BRESLAU TO SING IN ESSEX

Contralto Will Appear at Orange and Montclair Concerts.

The concert season of the New Jersey Orchestra, which will feature such distinguished artists as Efrem Zimbalist, Mischa Levitzki, and Sophie Breslau, will open with the presentation of a concert Monday evening, December 4, in the Orange High School. A second concert will be given the following night in Mount Hebron Junior High School, Montclair. Sophie Breslau, contralto, will be the soloist at both these concerts.

The orchestra, which will be under the direction of Rene Polllain, is composed of ninety musicians. The concert master is Remo Bolognini, a solo violinist of international reputation, who this year succeeds the late Anton Witek, formerly concert master of the Boston Symphony Orchestra. Among the works to be played at the first concerts under Pollain's direction will be Berlioz's "Symphonie Fantastique."

The schedule of the orchestra for the season includes other concerts in Orange on February 6 and April 16, and in Montclair, February 5 and Apirl 17. Mischa Levitzki, the pianist, will appear at the February presentations and Efrem Zimbalist, violinist, has been engaged for the April dates.

LOWELL, MASS.
SUN

OCT 24 1933

Miss Gertrude F. O'Brien, director of music at the Lowell high school, and other local musicians who attended the opening concert of the People's Symphony orchestra in Symphony hall on Sunday afternoon were pleased to find that the musicians who were playing under the able baton of Fabien Sevitzky, included Miss Frances Albertin, bassoonist, of Falmouth. Miss Albertin is known to many former Lowell high school students who had the privilege of participating in the New England high school music festival held yearly in Boston, for the Falmouth girl made her first bid for orchestral fame as a participant in the festival. Daughter of the director of music in Falmouth, and a pupil of Mr. Piller of the Boston symphony, Miss Albertin has made several appearances in orchestras in and around Boston, being included, two years ago, as guest player in the Lowell State Teachers college orchestra for the concert at the Memorial Auditorium.

LOWELL, MASS.
SUN

OCT 24 1933

A notable Beethoven cycle is to be given by the Boston Symphony Orchestra as a part of its 53rd season, according to an announcement from Symphony hall. The cycle will be given on Tuesday afternoons at 3 o'clock, beginning October 31, and will number in its course of six concerts all of the symphonies including the choral ninth; the overtures, "Leonore No. 2", "Coriolanus" and "Prometheus"; the "Emperor" piano concerto; the triple concerto for piano, violin and 'cello; likewise the incidental music to Goethe's "Egmont." On Monday evening, November 6, the series of Monday evening concerts will begin, with Dr. Koussevitsky ready to carry out his plans to include representative works of the symphonic repertory.

PITTSBURGH, PA.
POST-GAZETTE

24 1933

Boston Symphony

The Boston Symphony Orchestra comes to Pittsburgh Friday evening for the first concert in the Pittsburgh Orchestra Association series at Syria Mosque. The major work for the concert Friday night is the Tschaikowsky Symphony No. 5 in E Minor. Other numbers include Mozart's "Eine Kleine Nachtmusik," a serenade for string orchestra; Moussorgsky's Prelude to the Opera "Khovantchina," and Strauss' "Till Eulenspiegel's Merry Pranks," after the old-fashioned "Roguish Manner."

BATTLE CREEK, MICH.
MOON JOURNAL

OCT 24 1933

Will Attend Concert — Mr. and Mrs. William T. Drever, of 78 Greenwood avenue, and Lawrence Mayer, baritone soloist, will attend the concert to be given at Hill auditorium, Ann Arbor, tonight by the Boston Symphony orchestra.

DETROIT, MICH.
TIMES

OCT 24 1933

Boston Orchestra In Ann Arbor Tonight

THE BOSTON SYMPHONY ORCHESTRA and its director, Serge Koussevitsky, will present the opening in this season's Choral Union Series tonight in the Hill Auditorium in Ann Arbor.

Koussevitsky, who is renowned for his musical innovations and his fostering of modern composers, is regarded as having one of the three finest orchestras in the country. He has paid annual visits to Ann Arbor regularly for several years and the audiences are comprised of as many visitors from Detroit and the state as local residents.

Several new numbers are on tonight's programme which will begin at 8:15 exactly.

CHICAGO, ILL.
HERALD-EXAMINER

24 1933

LAST NIGHT'S MEMORABLE performance of the Boston Symphony Concert in Orchestra Hall, was more than just an exquisite concert for Mrs. Andrew M. Sherriff! She had heard the Bostonians play many, many times, for her father, the late Bernard Listeman, was one of the founders of the orchestra, with Maj. Henry L. Higginson, back in 1881, and one of its first concert masters.

Mr. Philip Hale, annotater for the Boston programs for many years, and his wife were in the audience with Mr. and Mrs. Rudolph Ganz, who are giving a tea this afternoon at the Pearson for them.

* * *

COLUMBUS, O.
STATE JOURNAL

OCT 24 1933

Concert Fans Offered Vote

All concertgoers who take advantage of the opportunity occasioned by the appearance at Memorial Hall Thursday of the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky, will find included in their program a new feature. This is an opportunity "to elect their favorite symphony orchestras for next year's season.

Five orchestras are named on the "ballot" printed on the program's first page. Patrons are asked to vote, expressing their preference by marking first, second and third choices among such organizations as the Boston, Chicago, Detroit, Cincinnati and Cleveland orchestras.

Patrons are also asked to indicate the number of orchestral concerts they will attend next year; that is, how many they think Columbus should have.

Dr. Koussevitzky's 110-man organization starts the season of the Symphony Club of Central Ohio with a program designed to please the jaded concertgoes. Beethoven's "Eroica" and the initial presentation in Columbus of Scriabin's "The Poem of Ecstasy," Opus 54, and the Mozart serenade, "Eine Kleine Nachtmusik," are included.

Season tickets to include the January appearance of the Cleveland group and its new conductor, Arthur Rodzinski, are on sale at the Carl Koch Co., Third and Broad Sts.

COLUMBUS, O.
STATE JOURNAL

OCT 23 1933

Newcomer Is Placed At Honored Position

A comparative newcomer among the 110 musicians of the personnel in the distinguished Boston Symphony Orchestra is George Boettcher, the first French horn. He came to play under Dr. Serge Koussevitzky five years ago after a carer in central European orchestras.

The Boston's young first harpist, Bernard Zingara, on the other hand, has accumulated an enviable reputation in a very brief career. He is still under 30 years of age.

Something of a paradox is this Zingara, who was born in Paris of a Rumanian father anr a Polish mother, neither of whom was musical. He was a consistent prize winner during his student days at Paris Conservatoire. He has two brothers whose musicianship rival his own.

The Boston orchestra opens the season for the Symphony Club of Central Ohio Thursday evening. Wednesday marked the opening of the box office at the Carl Koch Co., Third and Broad Sts. Season tickets, including the post-holiday appearance of the Cleveland orchestra, are available.

COLUMBUS, OHIO
CITIZEN

OCT 24 1933

ARTISTS TO COMPETE

Students Will Attend Concert By Boston Symphony.

One hundred art students will again compete for the awards offered for transposition of heard melody into pictured design or portrait when they are guests of the Symphony Club of Central Ohio Thursday evening at Memorial Hall.

Some of them will be recording their second impressions of a performance of the Boston orchestra as this "fusion of the arts" experiment was successfully carried out at both of last year's concerts.

Mrs. B. Gwynn Huntington, president of the Symphony Club, is offering two prizes for the most interesting "impression."

DAYTON, O.
HERALD

OCT 24 1933

BOSTON SYMPHONY TO GIVE CONCERT

Dr. Serge Koussevitzky, conductor of the Boston symphony orchestra which will open the artist series of concerts at Memorial hall at 8:30 on Wednesday evening, has the unique distinction of being the best living virtuoso of the double bass, but also the only one of his time. So great was the musical genius of this man that whatever he might have turned to he would soon have reached the limit of its possibilities. Therefore he seems to have chosen wisely in selecting the role of orchestra conductor with its inxhaustible possibilities. He made his first trials in Berlin, and then having independent means, assembled his own orchestra in Moscow, giving a memorable series of concerts there and in Petrograd.

Tickets are now on sale for the Boston symphony orchestra concert, at the Sterzer Jewelry Co., 26 West Second street. Any one still desiring to secure season tickets for the entire series including also Kreisler, on November 10th, Rachmaninoff, November 21 and the Wiener Saengerknaben, December 6th can do so. Send orders to Patricia O'Brien, phone FUlton 9432.

DAYTON, O.
NEWS

MEMORIAL HALL—The Artist Series of Concerts which are presenting the Boston Symphony orchestra, with Dr. Serge Koussevisky Fritz Kreisler, Rachmaninoff, and the Wiener Saenger Knaben, this season will open the course on Wednesday evening at 8:30 in Memorial hall with the Boston orchestra. Serge Koussevitzky, the orchestra's first Russian conductor, was born in 1874 in the small central Russian province of Tver. There was no musical life about him, except from small visiting theatrical companies. When his father opposed a career so remote from the experience of their own community, he ran away, and presented himself to the Philharmonic school in Moscow. There was no place for the penniless young applicant, but authorities at once sensed his unusual qualities and made a place for him. There was only one possible scholarship open to him, for a student of the double bass, and he accordingly took on this strange instrument. In a short time he astonished everyone by coaxing a lovely cello-like tone, and delicate melody from his huge, cumbrous bass with its first-wise bow. This was the Koussevitcky who later could elicit such transcendent tone and sheer melodic songfulness from a body of strings. And then as now he was tireless in his quest until he had reached new and unprecedented heights of beauty. Soon Koussevitsky was giving recitals all over Europe. Finding no concerto for the instrument, he wrote one and played it with the principal orchestras. Very soon after his he turned his aspirations to orchestral conducting.

Tickets for the Boston Symphony concert may now be secured from Patricia O'Brien at 26 W. Second st. (Sterzer Jewelry Co.). Phone FU-9432.

COLUMBUS, OHIO
DISPATCH

OCT 24 1933

Koussevitzky's Tenth Season

THIS is the tenth season of Serge Koussevitzky, as the illustrious conductor of the Boston Symphony orchestra, which the Symphony club brings to Columbus, Thursday night. His tenure of the conductorship now exceeds in length any continuous term of a previous conductor. Features are planned for the anniversary season, which is the fifty-third of the great orchestra.

When Koussevitzky came to this orchestra in 1924, he had a sensational European reputation to command him to the American public. He had organized his own orchestra in Russia, and given monumental concerts in many cities. Later, in France, he founded the Concerts Koussevitzky, which came to be the talk of Paris. His occasional guest appearances in other cities were equally outstanding.

Through nine years, Dr. Kossevitzky has gradually made the Boston Symphony orchestra his own. He has brought fine talent to its ranks until they have become an assemblage of virtuosos probably without a match anywhere. He has shaped the ensemble into an ever more perfect instrument to express his will. He has developed an incandescent tone quality which is the distinguishing mark of this orchestra before all others. He has produced an immense repertory, missing none of the great classics, and making the Boston Symphony concerts the acknowledged gathering point of what is truly vital and significant in the music that is now being composed.

Koussevitzky approaches his tenth season with fresh zeal for new achievement. He is the conductor with whom, where quality of performance and beauty of interpretation is concerned, there is no such word as "sufficient."

Tickets are available daily at the Carl Koch Co., Broad and Third streets.

CINCINNATI, O.
ENQUIRER

OCT 24 1933

FIRST ATTRACTION OF THE ARTIST SERIES IN DAYTON.

The first concert of the Dayton Artist Series, which will be given in that city, will attract the musically minded of Ohio and Kentucky to that near-by city. It is natural that the Boston Symphony Orchestra, playing under the direction of Dr. Serge Koussevitsky, in the Gem City on Wednesday, should arouse widespread enthusiasm. An unusually fine program adds fresh interest to this attraction and will bring many parties of music lovers from Cincinnati and Louisville to join the Dayton enthusiasts who will crowd Memorial Hall to overflowing.

Among the Cincinnatians who are making arrangements to motor to Dayton for this event are Mr. and Mrs. Thuman, their daughter, Miss Mary Rose, and their guests, Mrs. Joseph Ryan and Mrs. H. H. Smith. Others from here who will also be found among Koussevitsky's admirers in Dayton's audience are: Mr. A. O. Palm, Mr. Abner Thorp, Dr. Julien Benjamin, Mrs. S. Meiss, Dr. R. W. Staley, Misses Louise and Eleanor Wilby, Misses Dorothy and Gwendolyn Rawson, Dr. and Mrs. Frank Cross, Miss Gertrude Englander who will have six others in her party, Mr. Milton Marx, Mr. H. M. Ritchey, and Miss Mary Hartwell.

Eager groups from Louisville will likewise acclaim the opening of the Dayton Artist Series. Their own series, also ably managed by Mr. Thuman, opens on Friday, under the sponsorship of the Louisville Junior League. With these splendid concerts in prospect, Cincinnati and its vicinity can look forward with keen anticipation to a superb musical season.

SCHENECTADY, N. Y.
GAZETTE

OCT 24 1933

Symphony at Chicago World Fair Tonight

Boston Orchestra to Come Here Saturday Directly From Tour of Cities to the West

The Boston Symphony Orchestra, which the Civic Music Association is bringing to Schenectady Saturday, will tonight make the only appearance of a visiting symphony orchestra at the Century of Progress Exposition at Chicago. Following that concert the orchestra will complete its western tour of Buffalo, Ann Arbor, Dayton, Plattsburgh and will play here Saturday at 8:30 o'clock in the RKO- Plaza Theater.

The theater, which has been closed for some time, is being opened and prepared for the occasion and a special rostrum is being constructed for Conductor Serge Koussevitzsky, who will make his first appearance in Schenectady. Dr. Koussevitzsky, who has now been with the orchestra longer than any of his famous predecessors, Henschel, Muck, Monteux, is beginning his 10th year with the organization.

When the Russian conductor came to Boston in 1924 he had a sensational European reputation, had organized his own orchestra in Russia and been decorated by the czar, had founded the "Concerts Koussevitzsky," which came to be the talk of musical France and had given sensational concerts throughout Europe. Under his direction the Boston orchestra's famed precision, ensemble and tonal beauty have excelled even its most glorious past.

For nine years Dr. Koussevitzsky has gradually made the group his own, bringing fine talent to its ranks until it has become an assemblage of virtuosos probably without a match anywhere, an even more perfect instrument to express his will. This splendid technical achievement is but the starting point toward still subtler beauties and deeper significance of interpretation.

Dr. Koussevitzsky has become the greatest living exponent of Sibelius and of Tchaikovsky, whose fifth symphony he will direct here Saturday night.

ALBANY, N. Y.
NEWS

OCT 24 1933

Boston Orchestra To Play Saturday

Albanians Expected to Attend Opening Music Association Event

Hundreds of Albany Civic Music Association members are arranging their affairs to permit attendance in Schenectady Saturday night at the first local appearance of the Boston Symphony Orchestra in many seasons.

The orchestra, under Serge Koussevitsky, opens the season for the Schenectady Civic Music Association at the RKO Plaza Theatre in State Street, Schenectady, opposite Crescent Park.

The program, announced in full today, is to open with "Eine Kilene Nachtmusik" (Night Music) for strings by Mozart. It is in four movements, allegro, romanzo, menuetto-allegro and rondo-allegro.

The prelude from Moussorgsky's opera "Khovantchina" will follow and then "Till Eulenspiegel's Merry Pranks" by Richard Strauss. Olin Downes, noted critic, characterized the latter number not long ago as "music with quicksilver in it."

The second part of the program will be occupied by Tchaikovsky's Fifth Symphony. The movements are andante-allegro con animo, andante-cantabile, valse and finale. The audience has been requested to refrain from interrupting the symphony with applause.

VARIETY
NEW YORK, N. Y.

OCT 24 1933

Boston Symphony orchestra to adorn NBC network soon.

Fabien Sevitzky is nephew of Sergei Koussevitzky, conductor of Boston Symphony.

SCHENECTADY, N. Y.
GAZETTE

OCT 24 1933

Boston Symphony Program Announced

There is great interest in the first concert of the Schenectady Civic Music Association to be given Saturday night at 8:30 o'clock by the Boston Symphony Orchestra under the direction of Serge Koussevitsky, at RKO Plaza. As the concert is open only to members of the association and out-of-town guests, members must secure tickets for out-of-town guests from Mrs. H. J. Schauffler, financial secretary, phone 4-9695. The box office will not be open the night of the concert. The complete program follows:

"Eine Kliene Nachtmusick" for string orchestra .... Mozart
Allegro.
Romanzo.
Menuetto: Allegro.
Rondo: Allegro.
Prelude to opera, "Khovantchina" .... Mussorgsky
"Merry Pranks of Till Eulenspiegel" .... Richard Strauss
Intermission.
"Fifth Symphony" .. Tchaikovsky
Andante: Allegro con anima.
Andante contabile.
Valse.
Finale.

* * *

---

nee Reviews New Films
ey Reach Chicago Screens

*** 17

Noted Boston Symphony Is Greeted Here

Program Shows 3 Phases of Excellence.

Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor, in concert at Orchestra hall Monday, Oct. 23. The program:

Mozart—Eine Kleine Nachtmusik (Serenade for String Orchestra).

Stravinsky—Le Sacre du Printemps (The Rite of Spring).

Sibelius—Symphony No. 2, in D major, opus 43.

BY EDWARD MOORE.

For the first time in some four years the Boston Symphony orchestra and its eminent conductor paid a visit to Chicago last night. It was a long time between trips, but they were welcome guests bringing something interesting with them.

Such playing was good to hear. This is an admirable organization, excellent in tone, alert in bearing, full of all the merits of a fine orchestra in suave melody, brilliant performance, smashing climax. Over them always was Dr. Koussevitzky, an energetic, dominating personality, directing a phrase with his baton, shaping it with his left hand,

Though the three compositions which made up the program have no particular connection with each other —Mozart to Stravinsky, for instance, is quite a musical and emotional jump —they are three works which take high rating in the annals of performances by this orchestra. They show three phases of virtuosity in performance.

The Mozart music was all golden glow of melody and string tone, gentle, persuasive, bright, delightful. What came next was none of these, but rather their reverse.

The music of the theater, which is Stravinsky's "Sacre du Printemps," super-music of a super-theater, if you like, has a peculiar effect. Hearing it again after an interval of some eight years, one realized that few themes are easier to forget than these. Yet as it went on, the same huge ballet picture began to be conjured up, a primitive landscape, primitive people with primitive emotions. Perhaps Stravinsky forgot to include a hint about some primitive animals as well, though the music could have well carried them, a few hairy mammoths, saber-toothed tigers, a couple of huge saurians and a diplodocus or two. Here was a performance both stirring and hypnotizing as well.

Back to civilization again with the Sibelius symphony, pastoral life in Finland, TWELVE CHICAGO HERALD AND EXAMINER --- A

Serge Koussevitzky and His Boston Symphony Come to Chicago and Conquer Their Audience

CONDUCTOR'S MAGIC BRINGS HARMONY OUT OF DISSONANCE

By Glenn Dillard Gunn.

DR. SERGE KOUSSEVITZKY, famous conductor of the Boston Symphony, fulfilled the high expectations of the multitude that gathered in Orchestra Hall last night to hear him and his noted ensemble.

He is one of the gerat dramatists of the baton, one of the inspired masters of the orchestral address. But though his art is personal in its force, its sincerity, its theater, and in the fine and active imagination that discovers such varied and stimulating means of display, such high adventure, in the staid and heretofore solemn world of the symphony, it is nevertheless based on a brilliant and impeccable technic.

No conductor communicates his intentions with greater precision His beat is as unmistakable as it is eloquent. In consequence, the ensemble of the Boston orchestra retains its infallibility in the classic purity and serenity of Mozart, the turmoil of Stravinsky or the noble symphonic drama of Sibelius.

* * *

THE PROGRAM which Dr Koussevitzky announced was made up of these seemingly irreconcilable contradictions. Mozart's innocent and altogether delightful serenade for strings prefaced Stravinsky's pageant of pagan Russia misleadingly known as "The Rite of Spring." The Finnish master's second symphony completed the list. One read it and said, "What a badly balanced program!" One heard it and said, "How interesting! How nice! How stimulating!"

For the Mozart, despite its serenity, was vital. Its song radiated a spiritual impulse that held the attention and stirred the sympathies. It was an exhibition of string tone that for variety, for subtle nuance, for lightness that yet was strong and firm in texture, for contrasts both in quality and in range, kept the listener alert, yet never exceeded the limits of the classic pattern. It recaptured the immortal spirit of the composer, surely the most joyous the art has known.

* * *

THE TRANSITION from the lovely fragility of Mozart to the somber brutality of Stravinsky proved unexpectedly easy. For "The Rite of Spring," once deemed the most anarchistic collection of dissonances ever released within the concert hall, begins as music. Under Koussevitzky's baton the introduction to the first part proved quite simple as to its tunes and by no means an insoluble riddle in its harmonic structure.

The tunes are not first class nor are the harmonies beautiful. But they foreshadow the elements of a drama in rhythmic cacophony that surely represents the climax of the dissonant school, which we so devoutly believe is modern, and being modern, must be worth while. Not even Dr. Koussevitzky's gift to discover and project all varieties of pulse and of qualitative and dynamic contrast could make the work as a whole other than monotonous. Had it ended with the first division the impression might have been different. But unrelieved dissonance, such as develops in the finale, exhausts itself and spends all the listener's reactions.

It is, of course, not music. It is a drama of noise, meant to have the definition of the ballet and the stage picture. Deprived of these the loss yet was small. For the fascination of Koussevitzky's graphic and facile beat, the flexibility of his orchestral speech, the disciplined riot of sound, the ordered tumult of this bedlam of growling horns, shrieking wood-winds, thudding percussions and wailing strings, was as stimulating as any dance could have been.

* * *

NEVERTHELESS the Sibelius symphony came as a relief. It is an early work, written over thirty years ago, but more truly modern than Stravinsky, for all the latter's mastery of atonal dissonance. For if the melodies of the young Sibelius are fine in feeling, rhythmically interesting, and immediately comprehendable, the harmonic texture is of such delightfully unexpected quality that it surely will never become old.

Koussevitzky stressed this harmonic color at every moment. He decked it out with all the hues of a rich orchestral palette. He discovered rhythms that pulsed and glowed behind and through it. He drew across it translucent veils of counter melody. It was orchestral pageantry and drama, too, with a constant dilation and contraction of sonorities in infinitely varied contrast, a series of noble climaxes, expertly prepared and delivered with all the persuasive ardor of a great tonal orator.

* * *

THE CONCERT made a profound impression. It was heard by an audience that filled the hall. It was acclaimed with conviction. It should react to restore the concert-going habit among music-loving Chicagoans, which a combination of the unsatisfactory but accessible radio and hard times has done much to discourage.

COLUMBUS, OHIO
CITIZEN

HONOR KOUSSEVITZKY

Exhibit in Boston Commemorates 10th Anniversary as Conducter.

The Boston Symphony Orchestra is observing Dr. Koussevitsky's 10th anniversary as conductor by showing at Symphony Hall, in Boston, a collection of portrayals, parchments, manuscripts, relating to his career.

Paintings and sculptures show portrayals of Dr. Koussevitsky in various moods and varying modes.

Interesting, from the human side, is the bust modeled by Madame Koussevitzky. How does the conductor look to his wife? Not heroic, not defiant, not self-assertive, but thoughtful, anguished, poetic. In such impressionistic manner as is characteristic of the Rodin school, she has manipulated the clay, molding it freely in curves and lumps, emphasizing contours and playing up the emotoinal element.

CINCINNATI, O.
ENQUIRER

OCT 25 1933

ORCHESTRA ARRIVES TODAY.

Boston Symphony In Dayton For Concert Tonight.

SPECIAL DISPATCH TO THE ENQUIRER.

Dayton, Ohio, October 24—The Boston Symphony Orchestra will arrive in Dayton tomorrow to open the Artist Series at the Memorial Hall, Wednesday night.

Dr. Serge Koussevitsky, conductor of the orchestra, has planned a special program for the occasion.

J. Herman Thuman, of Cincinnati, and Patricia O'Brien, of Dayton, in charge of the series will bring to Dayton in addition to the Boston organization, Fritz Kreisler, violinist, November 10; Serge Rachmaninoff, pianist, November 21, and the Singing Boys of Vienna, Wiener Saengerknaben, at a date not definitely fixed.

Wednesday, October 25, 1933.

THE COLUMBUS DISPATCH

Art Students Are Asked To Illustrate Symphony

REPETITION of the innovation sponsored by the Symphony club of central Ohio last season, when it invited students of the Columbus Art school as its guests to take notes on their impressions received from the symphony's sound and to transpose that impression through the medium of their art into a design, sketch or portrait, is scheduled for this Thursday evening.

One hundred art students will be the club's guests when Dr. Serge Koussevitzky raises his baton and the dulcet introduction of Mozart's serenade, "Eine Kleine Nachtmusik" opens the Thursday evening program to be presented in Memorial hall by the Boston Symphony orchestra and its distinguished leader.

Prizes for the pictured symphonic patterns judged most laudable are to be awarded by Mrs. B. Cwynne Huntington, president of the Symphony Club of Central Ohio.

INSPIRATION ENOUGH

MUCH inspirational material for artistic transposition appears inherent in the program Dr. Koussevitzky and his inimitable 110-man organization will present. Titles of the numbers are unusually pictorial, one notices, as the programing of Scriabin's "The Poem of Ecstasy" (being played for the first time in Columbus) is glimpsed between the Mozart serenade and the symphony, Beethoven's richly hued "Eroica."

Thursday evening's concert is to start promptly at 8:15.

Season tickets—in which the January appearance of the Cleveland orchestra, with its new director, Artur Rodzinski, is included—are on sale at the box office at the Carl Koch Co., Third and Broad streets.

COLUMBUS, OHIO
DISPATCH

OCT 25 1933

Art Students Are Asked To Illustrate Symphony

REPETITION of the innovation sponsored by the Symphony club of central Ohio last season, when it invited students of the Columbus Art school as its guests to take notes on their impressions received from the symphony's sound and to transpose that impression through the medium of their art into a design, sketch or portrait, is scheduled for this Thursday evening.

One hundred art students will be the club's guests when Dr. Serge Koussevitzky raises his baton and the dulcet introduction of Mozart's serenade, "Eine Kleine Nachtmusik" opens the Thursday evening program to be presented in Memorial hall by the Boston Symphony orchestra and its distinguished leader.

Prizes for the pictured symphonic patterns judged most laudable are to be awarded by Mrs. B. Cwynne Huntington, president of the Symphony Club of Central Ohio.

INSPIRATION ENOUGH

MUCH inspirational material for artistic transposition appears inherent in the program Dr. Koussevitzky and his inimitable 110-man organization will present. Titles of the numbers are unusually pictorial, one notices, as the programing of Scriabin's "The Poem of Ecstasy" (being played for the first time in Columbus) is glimpsed between the Mozart serenade and the symphony, Beethoven's richly hued "Eroica."

Thursday evening's concert is to start promptly at 8:15.

Season tickets—in which the January appearance of the Cleveland orchestra, with its new director, Artur Rodzinski, is included—are on sale at the box office at the Carl Koch Co., Third and Broad streets.

COLUMBUS, O.
STATE JOURNAL

25 1933

BOSTONIANS

FIRST-CHAIRS — George Boettcher, French horn, and Harpist Bernard Zingara are of 110-member Boston Symphony Orchestra, playing Thursday night in Memorial Hall under Dr. Serge Koussevitzky's direction. The seat sale continues at Symphony Club's box office in Carl Koch Co.

Other Chicago notices
Dayton
Buffalo
Schenectady
Columbus
at end of book

COLUMBUS, OHIO
CITIZEN

OCT 25 1933

Boston Symphony Plays Here Wednesday On Tour That Has Taken It to Chicago

More Than 100 Musicians Travel in Three Special Pullmans.

Serge Koussevitzky.

By R. L. F. M'COMBS.

Within an hour after the closing notes of last Saturday's concert at Symphony Hall in Boston, Serge Koussevitzky and his Boston Symphony Orchestra were on a train, bound for a week of concert in the middle west.

The hundred-odd musicians occupy three special Pullmans. Their baggage, which includes upwards of $25,000 worth of instruments, also has its special car.

The brief tour, which brings the musicians to Columbus Thursday evening, began Sunday afternoon at Buffalo. Monday evening they played in Chicago. They are, incidentally, the only "outside" orchestra to play in that city during the Century of Progress Exposition. Tuesday they played at Ann Arbor, Wednesday finds them at Dayton, Thursday here, Friday in Pittsburgh, Saturday in Schenectady.

Home Next Sunday.

They will return to Boston next Sunday morning.

Dr. Koussevitzky (he gained the "doctor" from Brown University in 1926, from Harvard in 1929) is one of the most interesting of present-day musical personalities as well as one of the most distinguished.

He was born in 1874 in a remote province of Northern Russia. His parents were poor, but both had musical taste and ability. Young Serge allowed nothing to stand in the way of his ambition to excel in music.

Even as a child, he attended the small theater of his native town, helping with the music, playing in the pit or arranging entr'acte interludes. If the traveling musicians had anything to offer he was known to escape from home for days and follow them to other towns in order to pick up what they could teach him. When only 13 he was made director of the theater orchestra.

"Only a Double-Bass."

But presently, Dr. Koussevitzky was in Moscow, a bundle on his back, nothing in his pocket and determination in his heart. There, in the conservatory to which he tried to gain admittance, every scholarship pupil was required to study some orchestral instrument. When he arrived nothing was available but the double-bass.

The boy, now only 14, was only half as high as the instrument he was to master. In five months' time he had galloped through a course that was supposed to occupy five years. At 15 he played a solo in the school concert, at 18 he was leading the basses in the Imperial Theater Orchestra, at 20 he accepted a professorship of the double-bass at the Philharmonic School.

He already was a great virtuoso of the awkward instrument, playing it with all the sublety of a great cellist. Although in these days he seldom plays it, he always keeps a priceless Guarnerius double-bass near him at his Paris or his Boston home.

Organized Orchestra.

With fame, thus early, came prosperity. Presently, he had organized his own orchestra and, in the summer months, was taking it on a huge houseboat up the great rivers of Russia, playing in villages which had never known anything but peasant music. To them he played Beethoven and Schubert, Handel and Brahms, as well as the Russian composers.

The end of the war, the downfall of the old Russia, found him in Paris where he organized the "Concerts Koussevitzky," found him as guest conductor of the great orchestras of Western Europe. In 1924, he was called to the leadership of the Boston Symphony, a famous organization then in its 43rd year.

His 10 years there have been years of growing glory for both orchestra and conductor. His marked characteristics are his friendliness to new music (including American music) and his freedom with the classics. He is noted for his ability to excite an audience by goading his orchestra to a sort of furious eloquence.

A Task Master.

More Than $25,000 Worth Of Instruments Carried by Orchestra.

As a task master he is indefatigable. For the Corelli suite for strings with which he opened his Columbus program last season, he was said to have required 28 rehearsals.

At one concert last winter, an oboist went astray in a spot which was quite noticeable to musicians in the audience. When his attention was called to it afterward, Dr. Koussevitzky merely said, "Since I have been conductor of the Boston orchestra, I have replaced 51 players. If that occurs again in public, I will have replaced 52."

All of which no doubt accounts for the superiority of his aggregation, commonly conceded to be one of the first three or four orchestras in the United States, which is to say, in the world.

LOWELL, MASS.
COURIER-CITIZEN

OCT 25 1933

Boston Programs

There will be no home concerts by the Boston Symphony orchestra this week, as the organization is on an exacting tour. Monday evening it gave a concert in Orchestra hall, Chicage, when Mr. Koussevitzky presented Stravinsky's "Rite of Spring" which was the feature of the concerts in Boston last week. Sunday the orchestra played in Buffalo and the tour for the week includes Ann Arbor, Dayton, Columbus, Pittsburgh and Schenectady.

At the Boston concerts next week Egon Petri will be assisting pianist in Mozart's Concerto in E flat. The supplementary matinee series opens next Tuesday afternoon, beginning the promised Beethoven cycle.

The Rite of Spring

Listening to Stravinsky's "Rite of Spring" as Dr. Koussevitzky conducted it in Symphony hall last Friday afternoon, it was easy to understand that on its first presentation in Paris it aroused the conservative to a storm of noisy protest. Pagan and barbarous it surely is, if not primitive in the musical sense. There it is certainly a marked departure from the conventional forms. If the history of the composition is understood aright, Stravinsky set his subject to music without any specific thought of the choreography, or the problems of the ballet. The dancers were left to adapt themselves to the music, although the story of the pagan maid sacrificed to dance herself to death gave the cue. Much of the music is overpowering in its intensity. Brass and a reinforced percussion section are worked to the limit. Of the strings sheer virtuosity is demanded. And on Friday that superb section of the orchestra gave it. There was the impression that heard in connection with the action of the stage the strenuosity of the music would have been less oppressive than when it is heard simply as symphonic music. It was not difficult to visualize the thrill of the dance. At this late day it does not alarm conservative Boston. But that the composition is still a subject of controversy was evident from the animated discussion in the corridors during intermission. Needless to say, Dr. Koussevitzky played it to the hilt. And with it held the attention of the large audience, classicists and modernists alike. It suggested to one hearer "After Repeal."

MERIDEN, CONN.
RECORD

OCT 25 1933

Noted Musician In Forum Series

A music appreciation program of such quality that the artist was called by presidential request to perform in the White House before the nation's chief executives is to be presented to a Meriden audience on November 20, when the Meriden Community forum is to bring to this city Paul Shirley, for eighteen years a member of the Boston Symphony orchestra, and now conductor of the Little Symphony orchestra of the foremost players of the larger Symphony.

Paul Shirley

Mr. Shirley is to give to the forum audience his famous illustrated lecture, "The Romance of Music," in which this nationally-known musician, with the aid of many rare slides, depicts the history of music, from the old Oriental sources of our modern strings, wood-winds, brasses and percussions, through the development of the piano from the old bible psaltery, and the story back of the modern organ. Mr. Shirley is to bring with him pictures of old wood-cuts and engravings, master paintings, quaint forgotten instruments and their players, and much other rare material.

Mr. Shirley is to conclude his presentation with intimate character-studies of the great composers from Bach to MacDowell.

The Boston Symphony soloist comes to Meriden with an interesting musical background. At the age of twenty-one, he was appointed a member of the famous court chapel in Weimar. At twenty-three he was elected solo viola at the Court theater in Darmstadt. Following an invitation from Siegfried Wagner, he joined in this capacity the Wagner Festival orchestra in Bayreuth, where he also appeared in chamber music in Richard Wagner's home.

He is both an author and composer of nation-wide note. Through his association with some of the great musical institutions of Europe, Mr. Shirley has enjoyed the rare privilege of knowing personally many of the outstanding figures of the classical school—Dr. Karl Muck, Siegfried Wagner, Max Schillings, and others. Later, as a member of the Boston Symphony orchestra, he has played under the direction of the composers themselves the works of D'Indy, Casella, Stravinsky and Resphigi.

In spite of this wealth of technical musical tradition, Mr. Shirley's outstanding qualification has been to make his musical subject clear and interesting to the layman, who has only the average man's knowledge of music.

Endorsed by the General Federation of Women's clubs, Mr. Shirley's presentation has been given, not only in the White House, but also at Harvard, Yale, New Hampshire, Miami, and other universities; Smith, Bryn Mawr, Goucher, Bowdoin, Amherst and other colleges, as well as the music clubs of Boston, Newport, New York, Pittsburgh, Providence, Rochester and other large cities.

Through an unfortunate misunderstanding, forum folders have included the statement that a short recital will be included in the evening program. Word has come from Mr. Shirley that his illustrated story of music occupies a full evening, making impossible the addition of a recital as well.

Increasing inquiries reveal a great interest in the coming forum series, which is to be held in the high school auditorium on Monday evenings starting November 6. Events preceding Mr. Shirley's visit are to be presentations by Frederic Snyder, famed news commentator; Dr. E. C. Lindeman, associate editor of the New Republic, and the Harvard university debating team in one of its major contests.

Registration for the course may be made at the Meriden, Wallingford or Southington Public Libraries, the Y. M. C. A., or Upham's Lynch's or Quinlan's stores.

THIS CLIPPING FROM
PITTSBURGH, PA.
POST-GAZETTE

OCT 25 1933

Koussevitzky and Boston.

One Russian finishes a program and another readies a new one, and the return Friday night of Serge Koussevitzky and his beautiful Boston Symphony, makes Friday a red-letter day.

It is a striking program Sergus 1st has prepared, with the Tschaikowsky No. 5 being the major work. Then follows a serenade for strings, Mozart's ineffable "Eine Kleine Nachtmusik," and if you know the Boston strings, you know how opulent that will be.

The balance of the program is Moussorgsky's "Khovantchina," and the familiar Straus "Till Eulenspiegel."

A capacity Mosque should greet the Boston Orchestra, no finer ensemble will be heard here this year.

Thus sayeth the deponent.

MERIDEN, CONN.
JOURNAL

OCT 25 1933

FORUM TO BRING MUSICAL ARTIST HERE ON NOV. 20

Paul Shirley To Give Lecture On 'Romance of Music'

A music appreciation program of such quality that the artist was called by presidential request to perform in the White House before the nation's chief executive is to be presented to a Meriden audeince on November 20 when the Meriden Community Forum is to bring to this city Paul Shirley, for eighteen years a member of the Boston Symphony orchestra, and now conductor of the Little Symphony orchestra of foremost players of the larger symphony.

Mr. Shirley is to give to the Forum audience his famous illustrated lecture, the "Romance of Music," in which this nationally-known musician, with the aid of many rare slides, depicts the history of music, from the old Oriental sources of our modern strings, wood-winds, brasses and percussions, through the development of the piano from the old Bible psaltery, and the story back of the modern organ. He is to bring with him pictures of old wood-cuts and engravings, master paintings, quaint forgotten instruments and their players, and much other rare material.

Mr. Shirley is to conclude his presentation with intimate character-studies of the great composers from Bach to MacDowell.

Con't on next Line

The Boston Symphony soloist comes to Meriden with an interesting musical background. At the age of twenty-one, he was appointed a member of the famous Court Chapel in Weimar. At twenty-three he was elected solo viola at the Court theatre in Darmstadt. Following an invitation from Siegfried Wagner, he joined in this capacity the Wagner Festival orchestra in Bayreuth, where he also appeared in Chamber music in Richard Wagner's home.

He is both an author and composer of nation-wide note. Through his association with some of the great musical institutions of Europe, Mr. Shirley has enjoyed the rare privilege of knowing personally many of the outstanding figures of the classical school—Dr. Karl Muck, Siegfried Wagner, Max Schillings, and others. Later, as a member of the Boston Symphony orchestra, he played under the direction of the composers themselves the works of D'Indy, Casella, Stravinsky and Resphigi.

In spite of this wealth of technical musical tradition, Mr. Shirley's outstanding qualification has been to make his musical subject clear and interesting to the layman who has only the average man's knowledge of music.

Endorsed by the General Federation of Women's clubs, Mr. Shirley's presentation has been given not only in the White House but also at Harvard, Yale, New Hampshire, Miami, and other universities; Smith, Bryn Mawr, Goucher, Bowdoin, Amherst and other colleges, as well as the music clubs of Boston, Newport, New York, Pittsburgh, Providence, Rochester and other large cities.

Through an unfortunate misunderstanding, Forum folders have included the statement that a short recital will be included in the evening's program. Word has come from Mr. Shirley that his illustrated story of music occupies a full evening, making impossible the addition of a recital as well.

Increasing inquiries reveal a great interest in the coming Forum series, which is to be held in the high school auditorium on Monday evenings, starting November 6. Events preceding Mr. Shirley's visit are to be presentations by Frederic Synder, famed news commentator; Dr. E. C. Lindeman, associate editor of the New Republic, and the Harvard University debating team in one of its major contests.

Registration for the course may be made at the Meriden, Wallingford, Southington Public Libraries, the Y. M. C. A. or Upham's, Lynch's or Quinlan's stores.

Boston Orchestra Thrills Enthusiastic Audience

Ann Arbor Tribune October 25, 1933

First Concert of Choral Union Series Tremendous Success Here Last Night

(By Ruth Gallmeyer)

Music lovers of the city heard a brilliant opening of the fifty-fifth annual Choral Union concert series presented by the Boston Symphony orchestra, under the baton of Serge Koussevitsky, last night in Hill auditorium. The great audience was held spell-bound by the masterly performance of the orchestra as a unit and the superb conducting of Mr. Koussevitsky.

The program opened with "Eine Kleine Nachtmusik" a serenade for string orchestra, by Mozart. This was followed by "Le Sacre du Printemps," or "The Rite of Spring," by the great modern composer, Igor Stravinsky, played for the first time in Ann Arbor. Brahms' Symphony No. 1 in C. Minor, opus 68, was the concluding number.

Stravinsky's ballet was perhaps the outstanding number on the program as it was new to local audiences and so modern as to defy many of the established principles of music. The composer, who was born near Leningrad, Russia in 1882, has depicted pagan Russia in music which works upon the primitive emotions and uses savage harmonies and rhythms to obtain its effect.

The work is written in two parts, the first of which is called "The Fertility of the Earth" and the second "The Sacrifice." In the first division comes an introduction and a series of dances including the Harbingers of Spring, the Dance of the Adolescents, the Abduction, the Spring Rounds, the Games of Rival Cities, the Procession of the Wise Men, and the Dance of the Earth. The second division has an introduction followed by the following dances: The Mystic Circle of the Adolescents, the Glorification of the Chosen One, the Evocation of the Ancestors, the Ritual Performance of the Ancestors, and the Sacrificial Dance of the Chosen One. The whole theme of this last part is the selection of a young girl who must be sacrificed to Spring by dancing to her death.

The orchestra last night gave a rendition of this number which showed a depth of understanding and feeling. The slow introduction to the first part, which some commentators have said reveals the "mystery of the physical world at spring" was played by

(Continued On Page Six)

DUNN. WEIMER

First Concert of Choral Union Series Tremendous Success Here Last Night

(Continued from Page One)

the woodwind instruments, with the trumpets breaking into the faster dance movements which followed. Deep, majestic sadness pervaded the second division, particularly the introduction or prelude; the throbbing notes of the great orchestra seemed heavy with the oppression of a Nature which demands its sacrifice from human beings.

Nine Concerts Remain

Nine more outstanding attractions remain on the Choral Union program. Fritz Kreisler, the world's most renowned and best-loved violinist, will give a concert here Thursday, November 9. He will be followed on Wednesday, November 22, by the Vienna Boys choir under the direction of Georg Gruber. The Cincinnati Symphony orchestra, with Eugene Goossens as conductor, will appear Tuesday, December 5, and Maria Olszewska, contralto, will sing Thursday, December 14.

The first concert of the new year will be given Thursday, January 18, by Sergi Rachmaninoff, the great pianist. Lily Pons, sensational young soprano of the Metropolitan Opera company, is scheduled for a concert Monday, January 29, while Poldi Mildner, young Viennese pianist, is to present her recital on Thursday, February 15. The Detroit Symphony orchestra, with Ossip Gabrilowitsch conducting, will play here Wednesday, February 21, and Gregor Piatigorsky, violincellist, is to conclude the concert series on Tuesday, March 6.

Michigan Daily

Musical Events

October 25, 1933

BOSTON SYMPHONY ORCHESTRA

Koussevitsky! Director of a great orchestra!

Koussevitsky, before he settled down to the performance, seemed happy to be back at Hill Auditorium. The audience, certainly, was glad to see him at this first concert.

The small string orchestra gave the Mozart "Eine Kleine Nachtmusick" a vigorous, bright interpretation, true to the Mozart tradition of clarity and graciousness. There was an astringent quality to it, with the top violin-voices singing out over the others in the fashion of the time of the piece. There was no yielding to tempting lyric spots, but a swing and zest that at once established a bond between the performers and listeners.

Then came the Stravinsky! Either Americans are becoming inured to dissonances and outspoken tonal statements, or else they are not as sure of their likes and dislikes as Italians and French, for instance for the Rites of Spring was accepted enthusiastically, yet with private reservations. It appreciated the barbarous spirit of the work, though some, perhaps most, of the Rites remained harsh and startling in its clash and its queer little fragments. Koussevitsky urged it on, and on, with whirls of rhythm and dissonance and spurts of color. This last, particularly, was an outstanding characteristic, that of differentiation of tone qualities, even in full orchestra passages. (A full orchestra it was, too). Contrasts of mood were emphasized. the "spontaneous" bursts of energy, the anticipatory fragments of melody, the movement into strong pulses from disjointedness, each were given their moments.

The Brahms, under Koussevitsky, took on a drive and direction, that in others' readings becomes lost in its length. The second movement, played at a slower speed than was expected, held together. Again, the color, the quality of instrumental individualities was brought out, and gave an arresting point to otherwise hidden spots. The basses, a renowned section of this orchestra, deepened and gave a foundation to the Brahms, especially satisfying.

The concert had more significance than a concert, a series of pieces, played on an October evening. Koussevitsky gave it a unifying basis of human interest. A summary of varieties of humanity lay there. The social aspect, the cream of life, having no problems, appeared in the Mozart. The atavistic temperament raged through the Rites of Spring, and the humane individual, with ideals, and hopes, finally realized, underlay the Brahms. The point is, that, sure enough, man is a gay, witty, social and altogether delightful creature, without cares, without struggles, and, sure enough, man is an animal, a natural being, but, beyond that, man is a rationalizing growing, striving organism, with a pattern of life that must expand, and be realized. That one man could with a single program bring together these aspects and then demonstrate the was the achievement of last night's concert. It was rare. It was thrilling.

—Sally Place.

Ann Arbor Daily Oct. 25-33

Boston Orchestra Is Widely Acclaimed at Auditorium

Koussevitzky Conducts Men in Splendid Concert; Event Is Varied

By Carl E. Gehring

As those who heard the Boston Symphony orchestra play here during the past two seasons might have supposed he would, Dr. Serge Koussevitzky again led his organization in a glorious concert Tuesday evening at Hill auditorium, inaugurating this city's fifty-fifth annual Choral Union Concert series. Koussevitzky's readings of Mozart's Serenade, "Eine Kleine Nachtmusik," for String Orchestra, Stravinsky's "Le Sacre du Printemps" and Brahms' First Symphony in C Minor were brilliant and compelling, the orchestra was at its usual best, and the throng which crowded the auditorium to near-capacity was receptive in the extreme.

Two factors made the event one to be remembered in local musical annals. First there was this orchestra. While it is getting to be a cliche to report on the excellence of these musicians and their inspired leader, we may as well repeat the old story by saying that these men lived up to all that we have gotten to expect from them. Dr. Charles A. Sink's apparent plan to have them come here once a year has our hearty approval. In regard to the second factor, this had to do with the first Ann Arbor hearing of Stravinsky's "Le Sacre du Printemps." This monumental modern work, although late in reaching our city, was most welcome despite the sinister way it glowered out at us from between the genial Mozart and Brahms.

Mozart Heard First

Be this as it may, the concert started with a rather matter-of-fact reading of the Mozart Serenade. While it was chronologically fitting to begin with "Eine Kleine Nachtmusik," we might have expected Koussevitzky to follow this with the Brahms Symphony and conclude with the Stravinsky. However, with the reverse order of things being the case, we were assured of the proverbially happy ending, which was playing safe. In any case, Koussevitzky's seeming detachment with this Serenade was interesting if not quite in accord with our idea of Mozart, the performance showing us the composer in one of his delightful moods and again emphasizing how vibrant is the string section of this orchestra.

To proceed chronologically in terms of musical history if not in terms of the concert, certain features of Koussevitzky's Brahms engaged us. While this conductor seldom falls into the exaggeration which so often typifies Stokowski, Koussevitzky letting the music speak for itself, as, indeed, it should, he introduced some departures from the usual run of First Symphony performances First, there was the pronounced retard with which he ended the first movement; second, his repeating the second part of the trio from the third movement was unusual; third, the dash of counterpoint which accompanied the restatement of the theme in the clarinet in this Allegretto Grazioso and then was absorbed in the harmonic texture is an apparent addition of Koussevitzky's; fourth, the accelerando which sets in during the pizzicato sections of the introduction to the finale was overdone; fifth, we have yet to hear Weingartner's handling of the last movement equalled.

Orchestra Is Excellent.

"Le Sacre" really may be approached with a few detailed remarks about the quality of the orchestra. This is easily done, for Stravinsky has emphasized the physical side of music as perhaps no other composer has. For that reason, an organization like this shows off at its best in so colorful an opus. The string choirs, for one thing, aside from their sensitivity, vibrancy and balance, did well in a new role: as percussion instruments. It was amazing. Concerning the woodwinds, brasses and the genuine percussion group, without which "Le Sacre" would lose much of its doughty vigor, the features of "Le Sacre" were set into high relief by the smooth and luminous intonations of the woodwinds and the super-ability of the brasses to bark savagely as well as utter the purest sounds.

Guiding such an orchestra through Stravinsky's kaleidoscope, with its cornucopia of color, rhythmic orgasms and sensuous beauty, was the genius of Koussevitzky, whose flair for interpreting Stravinsky and Sibelius must be a source of gratification to both composers. With the merest flicks of his fingers he drew out crescendo and decrescendo in a way that brought on the gooseflesh. With the lustiest jabs he piled rhythmic effect on rhythmic effect, musical counterparts of a "piston and a sexual action," as Paul Rosenfeld says in discussing this piece. Balanced against these results with "Le Sacre" were his successes with Mozart and Brahms, giving one an idea of the breadth and cosmopolitanism of the man.

Reaction to Stravinsky.

The reaction of the audience to Stravinsky was interesting. It recalls an occasion when an ultra-modern work for string quartet was played here years ago and certain worthies in Hill auditorium were not sure that what they had heard was music. Yet music it was, as is this "Le Sacre du Printemps." Whether one likes it or not is beside the question. This music is of our time as surely as the economic depression is a result of our time, of our material ways. This may be a back-handed way of saying that such music as Stravinsky has written has no future, that it really marks the end of an epoch, which is this writer's opinion. Yet it is important and should be heard, whether or not it expresses the futility of modern materialism and exploits the physical side of music at the expense of the spiritual.

It also was interesting to hear Brahms' Symphony after Stravinsky, if only to see how bland the former could appear by comparison, notwithstanding Brahms' profundity and conviction. The writer previously had had the same experience in Vienna by hearing an operetta of Schubert played directly after Schoenberg's "Gluckliche Hand." Yet one cannot help suggesting that the preference for Brahms prevailed for the same reason that this commentator's preference for Sibelius over Stravinsky prevails: because he writes from an inner compulsion which instinctively communicates itself to the hearer in a way that the cold and brutal "Le Sacre" never may. This is a subtle differentiation, but the greatest art is subtle. Stravinsky, however, stirred us all, quite apart from his effect on the Brahms, and we appreciated having the chance to hear at first hand his "Le Sacre du Printemps."

Detroit Free Press. October 25-33

Ann Arbor Music Lovers Stirred by Stravinsky Opus

Booston Symphony Brilliantly Performs Work That Always Arouses Controversy

By Herman Wise

ANN ARBOR, Oct. 24—Ann Arbor heard music Tuesday night that is certain to be debated all winter.

For the first time anywhere in Michigan, a performance of the monumental Stravinsky work, "Le Sacre du Printemps" ("The Rite of Spring") was presented in Hill Auditorium. The occasion was the appearance of the great Boston Symphony Orchestra under its brilliant leader, Serge Koussevitsky.

Played for the first time in Paris in 1913, the Stravinsky opus has been a cause of constant irritation to many followers of music. It is divided into two parts, "The Adoration of the Earth" and "The Sacrifice," and is subtitled "Pictures of Pagan Russia."

Its first performance in concert was in 1914 in England. Ten years later it was first played in the United States by the Boston Symphony.

Genius or Madman?

The audience of 5,000 which filled the large auditorium Tuesday night reacted with definite feeling to the composition. There were a few who immediately concluded that "Le Sacre du Printemps" ranks with the foremost of contemporary writing, but there were more who were outright frank in declaring the work to be that of an insane person.

There is no middle ground for those who have heard this Stravinsky outpouring. It leaves no room for doubt. One's feelings areeither strongly for it or strongly against it.

Those who seek beauty in music, as revealed by simple rhythm and melodic lines, are naturally bitterly disappointed in "The Rite of Spring." It is not intended for a sweet, touching song. It seeks to stir the emotions with primitive chaos, with mad, impossible rhythms. It overwhelms with its force, with its endless vitality. For succeeding in what it aims to do, "Le Sacre du Printemps" must be classed as a significant contemporary piece of music.

Dr. Koussevitzky and his orchestra of some 105 men turned in a remarkably finished performance of the Stravinsky. It was so stirringly done that even those who professed hate for it found themselves applauding loudly.

Mozart Serenade Played

The concert opened with the lovely Mozart "Eine Kleine Nachtmusik" Serenade for string orchestra, which was played with the style and warmth for which the string sections of this organization have long been famous.

After the intermission, Dr. Koussevitzky offered the Brahms First Symphony in C Minor, Op. 68, one of the best loved of all Brahms' works. No finer tribute could have been paid to the memory of this composer, whose birth occurred 100 years ago, than the inspired reading which was given to this work. The performance was flawless, made so by the fact that each member of the orchestra is a finished artist.

At the conclusion of the Brahms, the audience cheered and applauded Dr. Koussevitzky and his men and compelled them to take a number of bows.

The concert marked the opening of the fifty-fifth annual series of Choral Union concerts.

COLUMBUS, OHIO
DISPATCH

OCT 26 1933

Musical For Guest

A MUSICAL will be given Thursday evening following the Boston Symphony orchestra concert by Mrs. Hazel Reed, 1063 Bryden road, in honor of a guest from Leminster, Mass., Mrs. R. F. Dickson. Mrs. Dickson is well known in musical circles in the east, and is an active member of the Melrose Symphony orchestra and of the Women's Music club of Leminster. Thirty guests have been invited to the affair. Mrs. A. V. Donahey of Indian Lake, and Miss Carlene Wolfe of Zanesville will be assisting hostesses.

* * *

COLUMBUS, OHIO
DISPATCH

OCT 26 1933

Symphony Club Presents Boston Group Tonight

"Eroica" Symphony From Pen of Beethoven Is Featured.

THE BOSTON SYMPHONY ORCHESTRA arrives tonight at about 5:30 from Dayton for the concert for the Symphony Club of Central Ohio at 8:15 at Memori hall. It will have to be promptly at 8:15, as the orchestra has to leave town soon after the concert. Serge Koussevitzky will conduct. The principal offering will be the Beethoven "Eroica" symphony.

All the established orchestras are now back at work or will be shortly. The New York Philharmonic began a week or so ago; Bruno Walter had planned an all-Beethoven program for the first concerts, but when he was told on landing that Arturo Toscanini planned another Beethoven cycle, he made the program Beethoven-Brahms. Small encouragement for modernists there.

Most of the large orchestras have lost that aloof expression which was habitual for years with them. All sorts of inducements, ranging from an auction sale of seats in Philadelphia to lowered ticket prices in New York, Cleveland, Cincinnati and elsewhere, are being offered the public.

The sale of tickets for the orchestra, which continues through the day at the Carl Koch Co., Broad and Third streets, will be continued, preceding the concert, at Memorial hall.

JACKSON, MICH.
CITIZEN-PATRIOT

OCT 25 1933

FIRST OF MICHIGAN CONCERT SERIES GIVEN

Ann Arbor, Mich., Oct. 25.—(AP)—The Boston symphony orchestra, Dr. Serge Koussevitzky conducting, opened the fifty-fifth annual University of Michigan choral union concert series Tuesday evening in Hill auditorium. A near capacity audience of 4,500 attended the concert.

A feature of the program was Stravinsky's ballet, "The Rite of Spring—Pictures of Pagan Russia," which has caused arguments among music critics since it first was produced 20 years ago. The critical Ann Arbor audience pronounced it music and applauded enthusiastically. Dr. Koussevitsky also was accorded an ovation after the performance of Brahms' first symphony.

Fritz Kreisler, violinist, will appear at Hill auditorium, Nov. 9, in the second concert of the series.

PORT HURON, MICH.
TIMES-HERALD

OCT 25 1933

4,500 Hear Boston Symphony Open 'U' Series Of Concerts

Ann Arbor, Oct. 25.—AP—The Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, opened the fifty-fifth annual University of Michigan Choral union concert series Tuesday night in Hill auditorium. A near capacity audience of 4,500 attended the concert.

A feature of the program was Stravinsky's ballet, "The Rite of Spring—Pictures of Pagan Russia," which has caused arguments among music critics since it first was produced 20 years ago. The critical Ann Arbor audience pronounced it music and applauded enthusiastically. Dr. Koussevitsky also was accorded an ovation after the performance of Brahms' First Symphony.

Fritz Kreisler, violinist, will appear at Hill auditorium Nov. 9 in the second concert of the series.

YPSILANTI, MICH.
PRESS

OCT 25 1933

Unusual Musical Work Opens Choral Concerts

Koussevitsky Directs Boston Symphony In "Le Sacre du Printemps"

Ann Arbor, Mich., Oct. 25—One of the opera's most debated works, Stravinsky's "Le Sacre du Printemps," was presented in the opening concert of the Choral Union series here Tuesday evening when the Boston Symphony Orchestra under direction of Serge Koussevitsky rendered the monumental opus. An audience of 5,000 filled Hill Auditoruim to hear the music which, since it was first played in Paris in 1913, has been the subject of constant discussion, those who listen to it always leaving with decided belief in its musical qualities or as decidedly opposed to it.

There is little rhythm or melody in the odd masterpiece which, as interpreted by the Boston players, stirs primitive emotions by its force and vitality. The orchestra gave a remarkably finished rendition.

Other selections on the program which consoled those to whom the Stravinsky music did not appeal were, Mozart's "Eine Kleine Nachtmusik" and Brahms' "First Symphony in C Minor, Opus 68."

BATTLE CREEK, MICH.
ENQUIRER NEWS

OCT 26 1933

Attorney Stuart Redner of Country Club Hills attended the concert given by the Boston Symphony orchestra in Ann Arbor Tuesday evening.

COLUMBUS, OHIO
DISPATCH

OCT 26 1933

Boston Symphony Will Come to City Today

Dr. Serge Koussevitzky, opening his tenth season as conductor of the Boston Symphony, America's oldest orchestra, will bring his organization of 110 men to Columbus at 5:30 p. m., Thursday, to appear later in concert at Memorial hall.

The orchestra will come direct from Dayton, and will leave about 11 p. m. by special train for Pittsburgh.

The conductor will offer for the first time in Columbus a composition by the Russian Scriabin, whom Koussevitzky discovered and championed years ago in Berlin.

CINCINNATI, O.
ENQUIRER

OCT 26 1933

THUMAN SERIES OPENS

At Dayton With Concert By Boston Symphony Orchestra.

SPECIAL DISPATCH TO THE ENQUIRER.

Dayton, Ohio, October 25—After an absence of seven years, Serge Koussevitzky tonight led the Boston Symphony Orchestra, 110 players, in a concert at Memorial Hall, opening the series of J. H. Thuman, Cincinnati impresario.

COLUMBUS, OHIO
CITIZEN

OCT 26 1933

BOSTON ORCHESTRA TO PLAY TONIGHT

Mozart, Beethoven and Scriabin Are Programmed.

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will play at Memorial Hall this Thursday evening at 8:15.

Their program lists Mozart's "Eine Kleine Nachtmusik," Beethoven's Third Symphony ("The Eroica") and Scriabin's "Poem of Ecstacy."

The concert is one of two brought to Columbus through the efforts of the Symphony Club of central Ohio, the second being that of the Cleveland Orchestra under its new director, Arthur Rodzinski, which is scheduled for Jan. 23. Tickets are available at the Carl Koch Co., Third and Broad streets, until 5:30, and in Memorial Hall lobby before the concert.

COLUMBUS, O.
STATE JOURNAL

OCT 26 1933

Class Draws Club Concert

About 100 students of Columbus Art School will attend the concert of Boston Symphony Orchestra tonight in Memorial Hall as part of their work in experimental design.

Notes they will make of their musical impressions will be transcribed graphically and submitted to a jury of artists and teachers who will discover the two pictures most imaginatively related to the music they interpret.

The young artists of these two pictures will receive gifts from the Symphony Club of Central Ohio. This organization is presenting the orchestra, with Mrs. B. G. Huntington as president. Dr. Serge Koussevitzky conducts the 110-piece Boston organization.

Both season and single admission tickets are on sale today at the Carl Koch Co., Third and Broad Sts., and at Heaton's music store. Tickets will be sold immediately before the concert in Memorial Hall lobby.

PITTSBURGH, PA.
PRESS

OCT 26 1933

TSCHAIKOWSKY TO FEATURE CONCERT

Boston Symphony Appears at Mosque Tomorrow Night

Tschaikowsky's Fifth Symphony in E minor will be a feature of the concert by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky at Syria Mosque tomorrow night.

Koussevitzky

The Russian leader has long been noted as an interpreter of the Russian composer, and the Fifth Symphony is considered as among Koussevitzky's most vivid and moving interpretations. His performance of this symphony was an outstanding feature of Koussevitzky's guest appearance at the London Music Festival last May.

Tomorrow night's program will open with Mozart's "Eine Kleine Nachtmusik," a serenade for string orchestras, which is considered one of the composer's most delightful scores.

The second number will be the Prelude to Moussorgsky's opera, "Khonvantchina." This tone poem in miniature depicts the coming of dawn in the Red Square of Moscow.

Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks," is also on the program.

SAGINAW, MICH.
NEWS

OCT 25 1933

Boston Symphony Opens Ann Arbor Concert Season

(By Associated Press.)

ANN ARBOR, Mich., Oct. 25.—The Boston Symphony orchestra, Dr. Serge Koussevitzky conducting, opened the fifty-fifth annual University of Michigan choral union concert series Tuesday evening in Hill auditorium. A near capacity audience of 4,500 attended the concert.

A feature of the program was Stravinsky's ballet, "The Rite of Spring—pictures of Pagan Russia," which has caused arguments among music critics since it fist was produced twenty years ago. The critical Ann Arbor audience pronounced it music and applauded enthusiastically. Dr. Koussevitsky also was accorded an ovation after the performance of Brahms' First symphony.

Fritz Kreisler, violinist, will appear at Hill auditorium November 9 in the second concert of the series.

PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 26 1933

Buds to Be Guests For Opening of Concert Season

Debutantes will be guests at the opening of the symphony season tomorrow night in Syria Mosque, when the Boston Symphony will play.

Mrs. William Thaw, Jr., president of the Symphony Association, will occupy a box, as usual. Others reserving boxes and parquet seats include Mrs. William Reed Thompson, Mrs. Ralph Flinn, Mrs. William Watson Smith, Mrs. Richard Beatty Mellon, Mrs. H. H. McClintic, Mrs. John W. Lawrence, Mrs. Daniel M. Clemson, Mrs. Enoch Rauh, Mrs. George E. Tenner and Mrs. Nathaniel Spear, who always supports musical events in Pittsburgh.

Others will be Mrs. James Lyall Stuart, Mrs. Horace Forbes Baker, Dr. Ellen J. Patterson, Mrs. Leon Falk, Mrs. Biddle Arthurs, Mrs. John G. Stephenson, Miss Ida M. Allerton, Mrs. E. V. Babcock, Dr. Thomas S. Baker, Mrs. Frank B. Bell, Mrs. Thomas W. Phillips, Mrs. J. Hanson Rose, Mrs. George J. Willock, Mrs. Silas N. Benham.

Still others will be Mrs. Charles B. Berger, Mrs. A. H. Burchfield, Mrs. Clarence P. Byrnes, Mrs. Harvey Childs, Mrs. Mortimer Miller, Mrs. Charles W. Dahlinger, Mrs. Harmar D. Denny, Mrs. J. Frank Drake, Mrs. Howard N. Eavenson, Mrs. T. Raymond Eavenson, Mrs. J. H. Hillman, Jr., Mrs. John M. Freeman, Mrs. Otto C. Gaub, Mrs. James H. Hammond and scores and scores of others who are leaders in social circles.

PITTSBURGH, PA.
POST-GAZETTE

OCT 26 1933

Boston Symphony Tomorrow—Mosque

Dr. Serge Koussevitzky brings the distinguished Boston Symphony to the Mosque tomorrow night to open the Pittsburgh Orchestra Association series.

The orchestra will play an unusual program, with Tcshaikowsky's fifth symphony as the major work. Other works include Mozart's "Eine Kleine Nachtsmusik," a serenade for string orchestra; Moussorgsky's Prelude to the opera "Khovantchina," and the Strauss tone-poem, "Till Eulenspiegal's Merry Pranks."

Other Detroit notices at end of book

Friday, October 27, 1933. THE COLUMBUS

Heroic Symphony; Heroic Orchestra

◆ ◆ ◆

Boston's Great Ensemble Gives Scriabin Poem Local Premiere

By H. E. Cherrington

WITH all the panoply of instrumental splendor which belongs to this time-honored institution, the Boston Symphony orchestra came to us last night in one of the two — how sad that there are so few this season! —concerts of the Symphony Club of Central Ohio. An audience of somewhat larger than the usual patronage, it seemed to us, attended the program raptly and gave voice to pronounced enthusiasm at the conclusion of each number and again and again at its conclusion. It seemed as if the hearers were saying, "Alas, these men come but once a year. Let us tell them once more how we appreciate them and their gifted leader."

First on the program was the Mozart serenade which Mrs. Hopkins and her string choir have played several times for us, "Eine Kleine Nachtmusik." It is a work for strings alone, and Dr. Koussevitzky did not even use all of his forces in that department, but they were enough to touch this beautiful composition with the hand of poetic ecstasy and evoke practically everything that Mozart set down in this treasured score. There was a balance and a symmetry to this remarkable choir of strings that the most cavilling critic could not deny; as for the present writer he is humble in his admiration.

SCRIABIN'S "ECSTASY"

CAME next the "Poem of Ecstasy," fifty-eighth opus of Scriabin, one of the great men of Russia. What year it was written we do not recall at the moment, but it might have been set on paper yesterday, so thoroughly modern is it in its orchestration and so distinctly of the present day in its inspiration and its motives. The program contained the poem which Scriabin set down on his work's program; it is interesting, but far from being as inspired as the music that basic inspiration suggested. It required the full resources of the orchestra, probably 15 men playing in it that were heard in no other part of the program. (When one has 110 men to command he can do miracles!)

This was the first time this work had been done in Columbus and it is well that the Boston played it for us, since Dr. Koussevitzky has directed it several times in Boston and perhaps on the road, and Fiedler and Muck and Monteux did it before him.

> "The Spirit,
> Winged by the thirst for life
> Takes flight
> On the heights of negation..."

is a part of the poetic motto and in that last line those who object to modernism may find ironic comfort. It is too complex in idiom; too massive in force; too manifold in its inspirations; too impressive in portions of its score to analyze in this brief space. Let us say that the orchestra made of it a clangorous, perfectly expressed, colorfully gorgeous tempest of emotion. It left the sympathetic listener breathless; the others at least not unmoved.

MEMORABLE "EROICA"

OF the interpretation of Beethoven's "Heroic" symphony we can speak in even more unrestrained terms of adulation. Koussevitzky, with his catholicity of taste and his understanding of the moderns, has set the command of dynamics and shading and the grasp of Beethoven traditions to make of the "Eroica" the one supreme event in the evening's program.

The first movement, which is brisk with action, came to its best manifestation in about the mid-section when the orchestra was striking hammers of Thor in eccentric rhythm, a storm then relieved by beautiful modulations in the woodwinds,—a choir which the Boston owns that is by way of being incomparable among American orchestras. The marche funebre,—which is one of the great achievements of this composer,—was interpreted with tactful taste and a feeling for the great beauty inherent in that movement. There is more in this than a march for the dead, it is the appeal to the living that is woven in between, thick with mysticism, that gives this passage its eternal appeal. The orchestra mastered in remarkable style the headlong rhythms, the sonorous passages for horns and the serenity of heart which must mark a "Hero" and his admirers, at peace with the world. Violins, basses, oboes, clarinets, were some of the instruments which were heard with special pleasure in this allegro molto, which brings the Hero into the happy harbor of the perfect chord.

Koussevitzky conducted this symphony, from the first graceful phrases to the fanfares of the heroic finale, with anything but pedantic boredom or a carelessness which familiarity sometimes breeds in the best of conductors. He likes the "Eroica," even as Beethoven did, and he made us like it all the more. Only occasionally was there a faulty attack, seldom in any choir a deviation from pitch or rhythm, and in the whole reading by the large orchestra was an attention to detail with which the enthusiastic and scholarly leader must have freely imbued them.

The Boston heads our preference list for any season.

COLUMBUS, OHIO
DISPATCH

OCT 27 1933

By H. E. Cherrington

WITH all the panoply of instrumental splendor which belongs to this time-honored institution, the Boston Symphony orchestra came to us last night in one of the two — how sad that there are so few this season! —concerts of the Symphony Club of Central Ohio. An audience of somewhat larger than the usual patronage, it seemed to us, attended the program raptly and gave voice to pronounced enthusiasm at the conclusion of each number and again and again at its conclusion. It seemed as if the hearers were saying, "Alas, these men come but once a year. Let us tell them once more how we appreciate them and their gifted leader."

First on the program was the Mozart serenade which Mrs. Hopkins and her string choir have played several times for us, "Eine Kleine Nachtmusik." It is a work for strings alone, and Dr. Koussevitzky did not even use all of his forces in that department, but they were enough to touch this beautiful composition with the hand of poetic ecstasy and evoke practically everything that Mozart set down in this treasured score. There was a balance and a symmetry to this remarkable choir of strings that the most cavilling critic could not deny; as for the present writer he is humble in his admiration.

SCRIABIN'S "ECSTASY"

CAME next the "Poem of Ecstasy," fifty-eighth opus of Scriabin, one of the great men of Russia. What year it was written we do not recall at the moment, but it might have been set on paper yesterday, so thoroughly modern is it in its orchestration and so distinctly of the present day in its inspiration and its motives. The program contained the poem which Scriabin set down on his work's program; it is interesting, but far from being as inspired as the music that basic inspiration suggested. It required the full resources of the orchestra, probably 15 men playing in it that were heard in no other part of the program. (When one has 110 men to command he can do miracles!)

This was the first time this work had been done in Columbus and it is well that the Boston played it for us, since Dr. Koussevitzky has directed it several times in Boston and perhaps on the road, and Fiedler and Muck and Monteux did it before him.

"The Spirit,
Winged by the thirst for life
Takes flight
On the heights of negation..."

is a part of the poetic motto and in that last line those who object to modernism may find ironic comfort. It is too complex in idiom; too massive in force; too manifold in its inspirations; too impressive in portions of its score to analyze in this brief space. Let us say that the orchestra made of it a clangorous, perfectly expressed, colorfully gorgeous tempest of emotion. It left the sympathetic listener breathless; the others at least not unmoved.

MEMORABLE "EROICA"

OF the interpretation of Beethoven's "Heroic" symphony we can speak in even more unrestrained terms of adulation. Koussevitzky, with his catholicity of taste and his understanding of the moderns, has set the command of dynamics and shading and the grasp of Beethoven traditions to make of the "Eroica" the one supreme event in the evening's program.

The first movement, which is brisk with action, came to its best manifestation in about the mid-section when the orchestra was striking hammers of Thor in eccentric rhythm, a storm then relieved by beautiful modulations in the woodwinds,—a choir which the Boston owns that is by way of being incomparable among American orchestras. The marche funebre,—which is one of the great achievements of this composer,—was interpreted with tactful taste and a feeling for the great beauty inherent in that movement. There is more in this than a march for the dead, it is the appeal to the living that is woven in between, thick with mysticism, that gives this passage its eternal appeal. The orchestra mastered in remarkable style the headlong rhythms, the sonorous passages for horns and the serenity of heart which must mark a "Hero" and his admirers, at peace with the world. Violins, basses, oboes, clarinets, were some of the instruments which were heard with special pleasure in this allegro molto, which brings the Hero into the happy harbor of the perfect chord.

Koussevitzky conducted this symphony, from the first graceful phrases to the fanfares of the heroic finale, with anything but pedantic boredom or a carelessness which familiarity sometimes breeds in the best of conductors. He likes the "Eroica," even as Beethoven did, and he made us like it all the more. Only occasionally was there a faulty attack, seldom in any choir a deviation from pitch or rhythm, and in the whole reading by the large orchestra was an attention to detail with which the enthusiastic and scholarly leader must have freely imbued them.

The Boston heads our preference ist for any season.

Other Columbus notices at end of book;

42

COLUMBUS, OHIO
CITIZEN

OCT 27 1933

Bostonians In Varied Works

Three Composers Heard At Dr. Koussevitzky's Hands Thursday Evening.

SERGE KOUSSEVITZKY comes annually to a Columbus audience at the behest of the Symphony Club of central Ohio as if he were aware that one concert here equals many in Boston. To us he always displays in a single evening manifold varieties of his directorial genius and of his musicians' virtuosity.

He chose Thursday to show us his way with Mozart, thereby also showing the miraculous luminosity of his string section; his way with Scriabin, piling up and flinging out orchestral sonorities; his masterly and revealing way with Beethoven.

To hear these wonders, rare in our time, rarer in our city, there came an audience that was rather less in numbers than the occasion deserved, and rather more restless and talkative than manners permit. But to offset those who stayed away and those who chattered, was a solid nucleus of those who could drink deep of these refreshing waters, served to us all too seldom.

* * *

"EINE KLEINE NACHTMUSIK" of Mozart is one of that composer's graceful and gallant "occasional pieces," a suite designed for some 18th century garden or salon on a festal evening. It is quite of its formal, brittle period, lacking the overtones of drama that are heard in larger works. Dr. Koussevitzky approached it in this very spirit. While its brilliant or lyric phrases were molded with the most delicate grace, its imaginative fragility was built upon the soundest of bases. Technically it was matter for endless marvel. I venture to say there is no other such body of strings as these of Boston for pliability, sonority, suavity. And Koussevitzky is their master for every stroke of every bow.

Then players of brass and of woodwind filed in, the percussion corner came to hold more than its quota. "The Poem of Ecstasy" by Scriabin, which stood next, was on Dr. Koussevitzky's first program of his first season in Boston; it was there in the first program of this, his tenth. It is a work on which he evidently sets much store.

It is a powerful score and an exciting one, if only for sheer orchestral magnitude. Even those of us who thought it largely sound and fury and who believed its underlying philosophy less than profound could not escape its stormy exaltation. As the repeated trumpet theme shrilled out, as a player, mallet in hand climbed up beside the "deep chime in C," we responded in spite of ourselves.

Scriabin, we may have thought, uses Wagnerian methods without having access to Wagnerian beauty and clarity. But the Columbus audience, unused and therefore none too friendly to modern music in the larger forms, was fortunate at any rate, in having a standard work in that new repertory, stirring if not endearing, so compellingly and magnificently played.

The conductor then turned to the Beethoven of the "Eroica," with its riper wisdom, its more controlled, more musical, expression. Yet the "Eroica" contains its excitements, its exaltations, too. From Beethoven they reach the heart, from Scriabin only the ears.

It would be a gratuitous task here to enlarge on the shining glories of this third symphony. We hear each movement grow from the smallest of germs; we feel the music's vitality, its passion; we stand in awe of its concealing workmanship. With that we are content.

As the music speaks, so speaks Koussevitzky. One was not aware, hardly, of intent players and gesturing conductor standing between oneself and the composer. Out of such a clarifying performance it is Beethoven himself who speaks.

* * *

THE management of these concerts was minded to have Thursday's audience express itself as to next season's orchestras. For that purpose ballots giving choice of a number that may travel our way was included in the program. That in itself is a commendable idea, but not so commendable was the way it was accomplished. Handsomely gowned young women came ballot-collecting down the aisles during the very climactic pages of the "Eroica's" first movement with complete disregard of the most rudimentary ideas of concert-hall courtesy. Thus is art served.

—R. L. F. McCombs.

Heroic Symphony; Heroic Orchestra

◆ ◆ ◆

Boston's Great Ensemble Gives Scriabin Poem Local Premiere

By H. E. Cherrington

WITH all the panoply of instrumental splendor which belongs to this time-honored institution, the Boston Symphony orchestra came to us last night in one of the two — how sad that there are so few this season! —concerts of the Symphony Club of Central Ohio. An audience of somewhat larger than the usual patronage, it seemed to us, attended the program raptly and gave voice to pronounced enthusiasm at the conclusion of each number and again and again at its conclusion. It seemed as if the hearers were saying, "Alas, these men come but once a year. Let us tell them once more how we appreciate them and their gifted leader."

First on the program was the Mozart serenade which Mrs. Hopkins and her string choir have played several times for us, "Eine Kleine Nachtmusik." It is a work for strings alone, and Dr. Koussevitzky did not even use all of his forces in that department, but they were enough to touch this beautiful composition with the hand of poetic ecstasy and evoke practically everything that Mozart set down in this treasured score. There was a balance and a symmetry to this remarkable choir of strings that the most cavilling critic could not deny; as for the present writer he is humble in his admiration.

SCRIABIN'S "ECSTASY"

CAME next the "Poem of Ecstasy," fifty-eighth opus of Scriabin, one of the great men of Russia. What year it was written we do not recall at the moment, but it might have been set on paper yesterday, so thoroughly modern is it in its orchestration and so distinctly of the present day in its inspiration and its motives. The program contained the poem which Scriabin set down on his work's program; it is interesting, but far from being as inspired as the music that basic inspiration suggested. It required the full resources of the orchestra, probably 15 men playing in it that were heard in no other part of the program. (When one has 110 men to command he can do miracles!)

This was the first time this work had been done in Columbus and it is well that the Boston played it for us, since Dr. Koussevitzky has directed it several times in Boston and perhaps on the road, and Fiedler and Muck and Monteux did it before him.

"The Spirit,
Winged by the thirst for life
Takes flight
On the heights of negation..."

is a part of the poetic motto and in that last line those who object to modernism may find ironic comfort. It is too complex in idiom; too massive in force; too manifold in its inspirations; too impressive in portions of its score to analyze in this brief space. Let us say that the orchestra made of it a clangorous, perfectly expressed, colorfully gorgeous tempest of emotion. It left the sympathetic listener breathless; the others at least not unmoved.

MEMORABLE "EROICA"

OF the interpretation of Beethoven's "Heroic" symphony we can speak in even more unrestrained terms of adulation. Koussevitzky, with his catholicity of taste and his understanding of the moderns, has set the command of dynamics and shading and the grasp of Beethoven traditions to make of the "Eroica" the one supreme event in the evening's program.

The first movement, which is brisk with action, came to its best manifestation in about the midsection when the orchestra was striking hammers of Thor in eccentric rhythm, a storm then relieved by beautiful modulations in the woodwinds,—a choir which the Boston owns that is by way of being incomparable among American orchestras. The marche funebre,—which is one of the great achievements of this composer,—was interpreted with tactful taste and a feeling for the great beauty inherent in that movement. There is more in this than a march for the dead, it is the appeal to the living that is woven in between, thick with mysticism, that gives this passage its eternal appeal. The orchestra mastered in remarkable style the headlong rhythms, the sonorous passages for horns and the serenity of heart which must mark a "Hero" and his admirers, at peace with the world. Violins, basses, oboes, clarinets, were some of the instruments which were heard with special pleasure in this allegro molto, which brings the Hero into the happy harbor of the perfect chord.

Koussevitzky conducted this symphony, from the first graceful phrases to the fanfares of the heroic finale, with anything but pedantic boredom or a carelessness which familiarity sometimes breeds in the best of conductors. He likes the "Eroica," even as Beethoven did, and he made us like it all the more. Only occasionally was there a faulty attack, seldom in any choir a deviation from pitch or rhythm, and in the whole reading by the large orchestra was an attention to detail with which the enthusiastic and scholarly leader must have freely imbued them.

The Boston heads our preference list for any season.

COLUMBUS, OHIO
DISPATCH

OCT 27 1933

By H. E. Cherrington

WITH all the panoply of instrumental splendor which belongs to this time-honored institution, the Boston Symphony orchestra came to us last night in one of the two — how sad that there are so few this season! —concerts of the Symphony Club of Central Ohio. An audience of somewhat larger than the usual patronage, it seemed to us, attended the program raptly and gave voice to pronounced enthusiasm at the conclusion of each number and again and again at its conclusion. It seemed as if the hearers were saying, "Alas, these men come but once a year. Let us tell them once more how we appreciate them and their gifted leader."

First on the program was the Mozart serenade which Mrs. Hopkins and her string choir have played several times for us, "Eine Kleine Nachtmusik." It is a work for strings alone, and Dr. Koussevitzky did not even use all of his forces in that department, but they were enough to touch this beautiful composition with the hand of poetic ecstasy and evoke practically everything that Mozart set down in this treasured score. There was a balance and a symmetry to this remarkable choir of strings that the most cavilling critic could not deny; as for the present writer he is humble in his admiration.

SCRIABIN'S "ECSTASY"

CAME next the "Poem of Ecstasy," fifty-eighth opus of Scriabin, one of the great men of Russia. What year it was written we do not recall at the moment, but it might have been set on paper yesterday, so thoroughly modern is it in its orchestration and so distinctly of the present day in its inspiration and its motives. The program contained the poem which Scriabin set down on his work's program; it is interesting, but far from being as inspired as the music that basic inspiration suggested. It required the full resources of the orchestra, probably 15 men playing in it that were heard in no other part of the program. (When one has 110 men to command he can do miracles!)

This was the first time this work had been done in Columbus and it is well that the Boston played it for us, since Dr. Koussevitzky has directed it several times in Boston and perhaps on the road, and Fiedler and Muck and Monteux did it before him.

"The Spirit,
Winged by the thirst for life
Takes flight
On the heights of negation..."

is a part of the poetic motto and in that last line those who object to modernism may find ironic comfort. It is too complex in idiom; too massive in force; too manifold in its inspirations; too impressive in portions of its score to analyze in this brief space. Let us say that the orchestra made of it a clangorous, perfectly expressed, colorfully gorgeous tempest of emotion. It left the sympathetic listener breathless; the others at least not unmoved.

MEMORABLE "EROICA"

OF the interpretation of Beethoven's "Heroic" symphony we can speak in even more unrestrained terms of adulation. Koussevitzky, with his catholicity of taste and his understanding of the moderns, has set the command of dynamics and shading and the grasp of Beethoven traditions to make of the "Eroica" the one supreme event in the evening's program.

The first movement, which is brisk with action, came to its best manifestation in about the midsection when the orchestra was striking hammers of Thor in eccentric rhythm, a storm then relieved by beautiful modulations in the woodwinds,—a choir which the Boston owns that is by way of being incomparable among American orchestras. The marche funebre,—which is one of the great achievements of this composer,—was interpreted with tactful taste and a feeling for the great beauty inherent in that movement. There is more in this than a march for the dead, it is the appeal to the living that is woven in between, thick with mysticism, that gives this passage its eternal appeal. The orchestra mastered in remarkable style the headlong rhythms, the sonorous passages for horns and the serenity of heart which must mark a "Hero" and his admirers, at peace with the world. Violins, basses, oboes, clarinets, were some of the instruments which were heard with special pleasure in this allegro molto, which brings the Hero into the happy harbor of the perfect chord.

Koussevitzky conducted this symphony, from the first graceful phrases to the fanfares of the heroic finale, with anything but pedantic boredom or a carelessness which familiarity sometimes breeds in the best of conductors. He likes the "Eroica," even as Beethoven did, and he made us like it all the more. Only occasionally was there a faulty attack, seldom in any choir a deviation from pitch or rhythm, and in the whole reading by the large orchestra was an attention to detail with which the enthusiastic and scholarly leader must have freely imbued them.

The Boston heads our preference ist for any season.

Other Columbus notices at end of book.

'Bombsh

oussevitzky's Hands
Thursday Evening.

SERGE KOUSSEVITZKY comes annually to a Columbus audience at the behest of the Symphony Club of central Ohio as if he were aware that one concert here equals many in Boston. To us he always displays in a single evening manifold varieties of his directorial genius and of his musicians' virtuosity.

He chose Thursday to show us his way with Mozart, thereby also showing the miraculous luminosity of his string section; his way with Scriabin, piling up and flinging out orchestral sonorities; his masterly and revealing way with Beethoven.

To hear these wonders, rare in our time, rarer in our city, there came an audience that was rather less in numbers than the occasion deserved, and rather more restless and talkative than manners permit. But to offset those who stayed away and those who chattered, was a solid nucleus of those who could drink deep of these refreshing waters, served to us all too seldom.

* * *

"EINE KLEINE NACHTMUSIK" of Mozart is one of that composer's graceful and gallant "occasional pieces," a suite designed for some 18th century garden or salon on a festal evening. It is quite of its formal, brittle period, lacking the overtones of drama that are heard in larger works. Dr. Koussevitzky approached it in this very spirit. While its brilliant or lyric phrases were molded with the most delicate grace, its imaginative fragility was built upon the soundest of bases. Technically it was matter for endless marvel. I venture to say there is no other such body of strings as these of Boston for pliability, sonority, suavity. And Koussevitzky is their master for every stroke of every bow.

Then players of brass and of woodwind filed in, the percussion corner came to hold more than its quota. "The Poem of Ecstasy" by Scriabin, which stood next, was on Dr. Koussevitzky's first program of his first season in Boston; it was there in the first program of this, his tenth. It is a work on which he evidently sets much store.

It is a powerful score and an exciting one, if only for sheer orchestral magnitude. Even those of us who thought it largely sound and fury and who believed its underlying philosophy less than profound could not escape its stormy exaltation. As the repeated trumpet theme shrilled out, as a player, mallet in hand climbed up beside the "deep chime in C," we responded in spite of ourselves.

Scriabin, we may have thought, uses Wagnerian methods without having access to Wagnerian beauty and clarity. But the Columbus audience, unused and therefore none too friendly to modern music in the larger forms, was fortunate at any rate, in having a standard work in that new repertory, stirring if not endearing, so compellingly and magnificently played.

The conductor then turned to the Beethoven of the "Eroica," with its riper wisdom, its more controlled, more musical, expression. Yet the "Eroica" contains its excitements, its exaltations, too. From Beethoven they reach the heart, from Scriabin only the ears.

It would be a gratuitous task here to enlarge on the shining glories of this third symphony. We hear each movement grow from the smallest of germs; we feel the music's vitality, its passion; we stand in awe of its concealing workmanship. With that we are content.

As the music speaks, so speaks Koussevitzky. One was not aware, hardly, of intent players and gesturing conductor standing between oneself and the composer. Out of such a clarifying performance it is Beethoven himself who speaks.

* * *

THE management of these concerts was minded to have Thursday's audience express itself as to next season's orchestras. For that purpose ballots giving choice of a number that may travel our way was included in the program. That in itself is a commendable idea, but not so commendable was the way it was accomplished. Handsomely gowned young women came ballot-collecting down the aisles during the very climactic pages of the "Eroica's" first movement with complete disregard of the most rudimentary ideas of concert-hall courtesy. Thus is art served.

—R. L. F. McCombs.

43

OHIO STATE JOURNAL, COLUMBUS, FRIDAY, OCTOBER 27, 193

Koussevitsky Leads Boston Symphony in Fine Program

By HAROLD G. DAVIDSON. How absurd!

TO a well-filled balcony and a large crowd on the first floor, but not a packed house, alas, that notable Boston Symphony Orchestra and its right honorable director, Serge Koussevitsky, played a fine program Thursday night at Memorial Hall.

We had with us Koussevitsky the program-builder, thank heaven, as well as Koussevitsky the conductor. Can you imagine a bigger contrast than progressing from the chaste simplicities of Mozart's music for string orchestra alone to the voluptuous and heavily loaded orchestration of Scriabin? And anything better to top it off with than the sane and noble eloquence of a Beethoven symphony?

Interest centered mainly on the Russian number, Scriabin's "The Poem of Ecstasy" over which many learned musicians are still squabbling. It was designated "first time in Columbus" and rightly so; the Cleveland orchestra almost summoned the nerve, once, to take a chance—and then got chilly inside its shoes.

One thing is certain; if you heard Koussevitsky's orchestra perform this strange attempt to communicate ecstasy you probably heard it at its best in this country; for Koussevitsky knows Russian music in general perhaps better than any other conductor in the world. And besides that he was one of the first to understand and perform Scriabin's works in Russia and European countries.

* * *

HOW different it is to hear a big opus like this played in a large hall by a first-rate organization when your acquaintance with the work has been limited to records and radio, no matter how good the recording nor how clear the reception! It is hardly fair to the composer to judge a composition when you haven't heard it often enough to know it, let alone get sick of it.

Our personal impression of the "Poeme d'extase" is this; that the thematic material is both sparse and choppy, the harmony contains by far too many pedal points on the major ninth chord (of which the composer is inordinately fond) and that the orchestration is rich to a point of being over-loaded.

The latter would tend to cover up the defects of melodic invention and harmonic partiality. However, there are some thrilling climaxes that ought to move anyone. One climax has a compelling rhythmic throb and another is sheer weight of superimposed masses. No matter what you think, it's quite a neat little accomplishment. And the audience, on the whole, was much impressed.

* * *

AS for the Mozart music, "Eine Kleine Nachtmusik" (a Serenade for string orchestra), it was thoroughly delightful. We have great faith in Koussevitsky as a leader of strings. He is the man who learned to make the gruff double-bass sound like the tenderer cello, a feat in virtuosic history. There was a fine unity of attack, all the varieties of bowing splendidly co-ordinated and richness of string tone both in slow passages and rushes.

The Beethoven "Eroica" symphony has been heard too often for extended comment. Koussevitsky is in love with all music that is good; which means something close to perfection in the German classics as well as those of other countries and his native Russia.

We winced at one sour cadence, but the horn player didn't blubber when he got a second chance. That is one good thing about recapitulation. The player may redeem himself. Otherwise, it was fine. We shall look forward with even keener interest to the coming broadcasts of this great orchestra and the right honorable Dr. Koussevitsky's masterly chosen programs.

LAWRENCE, MASS.
TRIBUNE

OCT 27 1933

BEETHOVEN CYCLE BY THE BOSTON SYMPHONY

Beethoven's cycle by the Boston Symphony orchestra will begin in Symphony hall on Tuesday afternoon, Oct. 31. The program will include the Masters' First Symphony, and the "Eroica" Symphony No. 3. The cycle is to include all of the nine symphonies; also overtures, concertos and the incidental music to Goethe's "Egmont," The chorus and vocal and instrumental soloists are still to be announced. Subscription seats are still to be had for this cycle to be given on six Tuesday afternoons, and the series of six Monday evening concerts which open Nov. 6 and which will be devoted to representative masterpieces of the symphonic repertory.

ALBANY, N. Y.
TIMES-UNION

OCT 27 1933

PARKING RESTRICTIONS LIFTED FOR CONCERT

Albanians attending the concert of the Boston Symphony orchestra at Schenectady tomorrow night, under the auspices of the Schenectady Civics Music association, will find parking restrictions removed for the period of the concert. The area immediately behind the RKO Palace in which the concert is to be held has been reserved for listeners. Due to the length of the program the performance will begin promptly at 8:30 p. m.

RICHMOND, IND.
PALLADIUM

OCT 27 1933

Personals

Among the several Richmond people who attended the concert of the Boston Symphony orchestra given in Dayton, Ohio on Wednesday evening were Paul Moore and Paul G. Druley.

Mr. and Mrs. Wilson Magaw will motor to Bloomington on Sunday to visit their daughter, Miss Margaret Magaw who is a student at Indiana university.

Mrs. Dudley Cates of Winnetka, Ill., who has been visiting her parents, Mr. and Mrs. William Dudley Foulke, of this city for several days left Wednesday to return to her home. She was accompanied by Mrs. George Cates and Mrs. Sarah Stutson who will remain in Winnetka as house guests of Mr. and Mrs. Cates and their family for two weeks.

Mrs. Joseph Frisby returned Thursday evening from Indianapolis where she has been attending a two-day church conference and visiting relatives.

PITTSBURGH, PA.
POST-GAZETTE

OCT 27 1933

Boston Symphony Gives Mosque Concert Tonight

The Boston Symphony Orchestra of 110 players arrived in the city this morning and under the direction of Serge Koussevitzky will open the Pittsburgh Orchestra Association series at Syria Mosque tonight. The Boston Orchestra is now in its fifty-third season, and Dr. Koussevitzky has been its conductor for 10 years, the longest period of any one director in the history of this organization.

The program for tonight includes the Tschaikowsky Symphony No. 5 in E. Minor; Strauss' "Till Eulenspiegel's Merry Pranks," after the old-fashioned Roguish Manner; Moussorgsky's Prelude to the Opera "Khovantchina," and Mozart's "Eine Kleine Nachtmusik," Serenade for String Orchestra.

DANBURY, CONN.
NEWS-TIMES

OCT 27 1933

WILL PRESENT THREE EVENTS

Afternoon Musical Society Arranging Series of Subscription Concerts.

The Afternoon Musical society has announced a series of three subscription concerts to be given here during the coming season, the first of which will take place on the evening of November 15.

The society, after having omitted its subscription concerts last year, is resuming this usual feature of its yearly program mainly to bridge the gap in the musical life of young people of Danbury due to the dropping of music in the public schools. In order that the children and young people in the schools may have the opportunity of hearing these concerts a special price is being made to pupils in the grammar, high and State Normal schools which will make it possible for practically everybody to subscribe who wishes to do so.

The first of the concerts will be given by the Beacon Hill Symphonic Ensemble, a string ensemble of fifteen musicians, most of whom play in the summer "pop" concerts of the Boston Symphony orchestra, and all of whom have played with famous symphonies in this country and in Europe. This group is directed by Russell Ames Cook, who also directs the Symphonic Ensemble of Boston and the Ensemble chorus and orchestra of the International Music Festivals, and is director of music at Ford Hall Forum, Boston; the International Music Festivals at Symphony Hall, Boston, and is also director of symphonic music of the graduate school of Harvard university.

The second event will be a song recital by John Gurney, bass-baritone, who was heard with much pleasure by members of the society when he sang at the State Convention of Music Clubs held in this city last winter.

On February 8, the Brahms quartet, a vocal ensemble of four young women which has a national reputation which is enviable, will be heard. The Brahms quartet, now a national institution, had its beginning in 1916, when it was organized in the studio of Percy Rector Stephens. The singers chose to call their organiation the Brams quartet because Johannes Brahms, the composer, was especially noted for the songs he wrote for women's voices. And then, to carry out the spirit of its historic purpose, the quartet elected to wear the costumes of 1860, the period in which Brahms was especially active in his writing of compositions for women.

All of the concerts of the series, which have been arranged through Miss Isabel Scott of the National Music League, New York city, will be given in the High school auditorium.

BRADDOCK, PA.
NEWS HERALD

OCT 27 1933

Boston Symphony To Open Season At Mosque Tonight

Pittsburgh's orchestra season opens at 8:15 o'clock tonight when the Boston Symphony comes to the Syria Mosque as the first attraction of this year's Pittsburgh Orchestra Association series. Dr. Serge Koussevitsky is the conductor.

Internationally famous, Dr. Koussevitsky is beginning his tenth year in America as the leader of the Boston Symphony.

May Beegle is manager of the Orchestra Association.

* * *

SCHENECTADY, N. Y.
UNION-STAR

OCT 27 1933

Boston Symphony Has Work By Tchaikovsky On Program Saturday

The concert to be given by the Boston Symphony Orchestra tomorrow evening at 8:30 o'clock in the RKO-Plaza theater before the Schenectady Civic Music Association will mark the return to Schenectady of that organization after an absence of ten years. It comes under the direction of Dr. Serge Koussevitzsky, Russian conductor who is one of the greatest, if not the greatest, interpretors of Tchaikovsky's music.

The program tomorrow evening will be climaxed by Tchaikovsky's Fifth Symphony, of which Dr. Kousseivtzsky's reading is especially famous. He conducts it with magnificent energy, yet with the utmost ease and without the rhythmic oddities some conductors consider essential to Tchaikovsky, and never allows it to become vulgar.

Mozart's "Eine Kleine Nachtmusik," which opens the program, is in marked contrast to the last number. A serenade for string orchestra, it is beautiful, exquisite, typically Mozartian. The work is composed in four movements: Allegro, Romanza, Menuetto: Allegretto, and Rondo: Allegro. One critic wrote of Dr. Koussevitzsky's treatment of Mozart: "He embodies the intrinsic sympathy between the music of the twentieth century and that of the eighteenth." This serenade is considered one of the composer's most delightful scores.

The program is balanced by another Russian number in a more realist vein than Tchaikovsky's Symphony, the Prelude to Moussorgsky's opera, "Khovantchina," and by Richard Strauss' roguish "Till Eulenspiegel's Merry Pranks," a tone poem in brilliant grotesque.

The concert tomorrow evening is open only to members of the Civic Music Association and their out-of-town guests, so that no box office will be open at the theater. Members who desire tickets for such guests may procure them before the concert from Mrs. Henry A. Schauffler, financial secretary, at 1174 Parkwood boulevard, but not at the theater.

NEW YORK JOURNAL

OCT 27 1933

Art Institute To Sponsor 5 Concerts

Record crowds are expected to attend the Boston Symphony Orchestra's 47th season in Brooklyn, which will be inaugurated Nov. 17 at the Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences.

The Institute and the Philharmonic Society of Brooklyn have scheduled five Friday evening concerts for Nov. 17, Jan. 5, Feb. 1, March 2 and April 6.

Serge Koussevitzki will conduct.

PITTSBURGH, PA.
POST-GAZETTE

OCT 27 193

Mrs. Walker To Be Hostess At First Concert

Mrs. John Walker, of Warwick terrace, will entertain a party of 10 at the Boston Symphony concert this evening. Thirty of the debutantes and their escorts will also be at the concert.

This celebrated orchestra returns to open the Pittsburgh Orchestra Association concerts at Syria Mosque. The president of the association, Mrs. William Thaw, Jr., will be among the boxholders, and others who will pay honor to Serge Koussevitzky, the distinguished Russian leader, are Mrs. William Reed Thompson, Mrs. Ralph Flinn, Mrs. William Watson Smith, Mrs. R. B. Mellon, Mrs. H. H. McClintic, Mrs. John W. Lawrence, Mrs. Daniel M. Clemson, Mrs. Enoch Rauh, Mrs. George E. Tener, Mrs. Nathaniel Spear, Mrs. James Lyall Stuart, Mrs. Horace Forbes Baker, Dr. Ellen J. Patterson, Mrs. Leon Falk, Mrs. John G. Stephenson, Jr., Miss Ida M. Allerton, Mrs. Biddle Arthurs, Mrs. E. V. Babcock, Dr. Thomas S. Baker, Mrs. Frank B. Bell, Mrs. Thomas W. Phillips, Mrs. J. Hanson Rose, Mrs. George J. Willock, Mrs. Silas N. Benham, Mrs. A. H. Burchfield, Mrs. Charles B. Buerger, Mrs. W. P. Witherow, Mrs. Clarence P. Byrnes, Mrs. R. D. Campbell, Mrs. Harvey Childs, Mrs. Mortimer Miller, Mrs. Charles W. Dahlinger, Mrs. Harmar D. Denny, Mrs. Robert J. Dodds, Mrs. J. Frank Drake, Mrs. Charles Dreifus, Mrs. Oliver K. Eaton, Mrs. Howard N. Eavenson, Mrs. Frederick W. Edmondson, Mrs. T. Raymond Evans, Mrs. Edwin S. Fickes, Mrs. W. S. Flower, Mrs. Isaac W. Frank, Mrs. John M. Freeman, Mrs. Otto C. Gaub, Miss Mabel Lindsay Gillespie, Mrs. James H. Hammond, Mrs. L. B. Hays, Mrs. Howard Heinz, Mrs. Ernest Hillman, Mrs. J. H. Hillman, Jr., Miss Martha Jamison, Mrs. William R. Jarvis, Mrs. T. Clifton Jenkins, Mrs. W. Terrell Johnson, Mrs. A. S. F. Keister, Mrs. William B. Klee, Mrs. Alexander Laughlin, III., Mrs. James H. Lockhart, Mrs. George D. Macbeth, Mrs. J. E. MacCloskey, Mrs. James R. Macfarlane, Mrs. Samuel McClay, Mrs. John R. McCune, Mrs. A. W. McEldowney, Mrs. George W. McKee, Mrs. John Patterson, Mrs. J. G. Pontefract, Mrs. James H. Reed, Mrs. William Scott, Mrs. Charles

---

URBANA, OHIO
DAILY CITIZEN

In Columbus

Miss Martha Lichti, who is teaching this year in the public schools on Kelley's Island, is spending a vacation period with her parents, Mr. and Mrs. H. B. Lichti, at their home, just west of Urbana, on the Terre Haute Road.

Thursday evening, Miss Lichti and her sister, Mrs. Donald Doss, motored to Columbus to hear the program given by the Boston Symphony Orchestra, at the Memorial Hall.

√3

OHIO STATE JOURNAL, COLUMBUS, FRIDAY, OCTOBER 27, 1933.

Koussevitsky Leads Boston Symphony in Fine Program

By HAROLD G. DAVIDSON. How absurd!

TO a well-filled balcony and a large crowd on the first floor, but not a packed house, alas, that notable Boston Symphony Orchestra and its right honorable director, Serge Koussevitsky, played a fine program Thursday night at Memorial Hall.

We had with us Koussevitsky the program-builder, thank heaven, as well as Koussevitsky the conductor. Can you imagine a bigger contrast than progressing from the chaste simplicities of Mozart's music for string orchestra alone to the voluptuous and heavily loaded orchestration of Scriabin? And anything better to top it off with than the sane and noble eloquence of a Beethoven symphony?

Interest centered mainly on the Russian number, Scriabin's "The Poem of Ecstasy" over which many learned musicians are still squabbling. It was designated "first time in Columbus" and rightly so; the Cleveland orchestra almost summoned the nerve, once, to take a chance—and then got chilly inside its shoes.

One thing is certain; if you heard Koussevitsky's orchestra perform this strange attempt to communicate ecstasy you probably heard it at its best in this country; for Koussevitsky knows Russian music in general perhaps better than any other conductor in the world. And besides that he was one of the first to understand and perform Scriabin's works in Russia and European countries.

* * *

HOW different it is to hear a big opus like this played in a large hall by a first-rate organization when your acquaintance with the work has been limited to records and radio, no matter how good the recording nor how clear the reception! It is hardly fair to the composer to judge a composition when you haven't heard it often enough to know it, let alone get sick of it.

Our personal impression of the "Poeme d'extase" is this; that the thematic material is both sparse and choppy, the harmony contains by far too many pedal points on the major ninth chord (of which the composer is inordinately fond) and that the orchestration is rich to a point of being over-loaded.

The latter would tend to cover up the defects of melodic invention and harmonic partiality. However, there are some thrilling climaxes that ought to move anyone. One climax has a compelling rhythmic throb and another is sheer weight of superimposed masses. No matter what you think, it's quite a neat little accomplishment. And the audience, on the whole, was much impressed.

* * *

AS for the Mozart music, "Eine Kleine Nachtmusik" (a Serenade for string orchestra), it was thoroughly delightful. We have great faith in Koussevitsky as a leader of strings. He is the man who learned to make the gruff double-bass sound like the tenderer cello, a feat in virtuosic history. There was a fine unity of attack, all the varieties of bowing splendidly co-ordinated and richness of string tone both in slow passages and rushes.

The Beethoven "Eroica" symphony has been heard too often for extended comment. Koussevitsky is in love with all music that is good; which means something close to perfection in the German classics as well as those of other countries and his native Russia.

We winced at one sour cadence, but the horn player didn't blubber when he got a second chance. That is one good thing about recapitulation. The player may redeem himself. Otherwise, it was fine. We shall look forward with even keener interest to the coming broadcasts of this great orchestra and the right honorable Dr. Koussevitsky's masterly chosen programs.

LAWRENCE, MASS.
TRIBUNE

OCT 27 1933

BEETHOVEN CYCLE BY THE BOSTON SYMPHONY

Beethoven's cycle by the Boston Symphony orchestra will begin in Symphony hall on Tuesday afternoon, Oct. 31. The program will include the Masters' First Symphony, and the "Eroica" Symphony No. 3. The cycle is to include all of the nine symphonies; also overtures, concertos and the incidental music to Goethe's "Egmont," The chorus and vocal and instrumental soloists are still to be announced. Subscription seats are still to be had for this cycle to be given on six Tuesday afternoons, and the series of six Monday evening concerts which open Nov. 6 and which will be devoted to representative masterpieces of the symphonic repertory.

ALBANY, N. Y.
TIMES-UNION

OCT 27 1933

PARKING RESTRICTIONS LIFTED FOR CONCERT

Albanians attending the concert of the Boston Symphony orchestra at Schenectady tomorrow night, under the auspices of the Schenectady Civics Music association, will find parking restrictions removed for the period of the concert. The area immediately behind the RKO Palace in which the concert is to be held has been reserved for listeners. Due to the length of the program the performance will begin promptly at 8:30 p. m.

RICHMOND, IND.
PALLADIUM

OCT 27 1933

Personals

Among the several Richmond people who attended the concert of the Boston Symphony orchestra given in Dayton, Ohio on Wednesday evening were Paul Moore and Paul G. Druley.

Mr. and Mrs. Wilson Magaw will motor to Bloomington on Sunday to visit their daughter, Miss Margaret Magaw who is a student at Indiana university.

Mrs. Dudley Cates of Winnetka, Ill., who has been visiting her parents, Mr. and Mrs. William Dudley Foulke, of this city for several days left Wednesday to return to her home. She was accompanied by Mrs. George Cates and Mrs. Sarah Stutson who will remain in Winnetka as house guests of Mr. and Mrs. Cates and their family for two weeks.

Mrs. Joseph Frisby returned Thursday evening from Indianapolis where she has been attending a two-day church conference and visiting relatives.

URGH, PA.
AZETTE

T 27 1933

Symphony Gives Mosque Concert Tonight

The Boston Symphony Orchestra of 110 players arrived in the city this morning and under the direction of Serge Koussevitzky will open the Pittsburgh Orchestra Association series at Syria Mosque tonight. The Boston Orchestra is now in its fifty-third season, and Dr. Koussevitzky has been its conductor for 10 years, the longest period of any one director in the history of this organization.

The program for tonight includes the Tschaikowsky Symphony No. 5 in E. Minor; Strauss' "Till Eulenspiegel's Merry Pranks," after the old-fashioned Roguish Manner; Moussorgsky's Prelude to the Opera "Khovantchina," and Mozart's "Eine Kleine Nachtmusik," Serenade for String Orchestra.

DANBURY, CONN.
NEWS-TIMES

OCT 27 1933

WILL PRESENT THREE EVENTS

Afternoon Musical Society Arranging Series of Subscription Concerts.

The Afternoon Musical society has announced a series of three subscription concerts to be given here during the coming season, the first of which will take place on the evening of November 15.

The society, after having omitted its subscription concerts last year, is resuming this usual feature of its yearly program mainly to bridge the gap in the musical life of young people of Danbury due to the dropping of music in the public schools. In order that the children and young people in the schools may have the opportunity of hearing these concerts a special price is being made to pupils in the grammar, high and State Normal schools which will make it possible for practically everybody to subscribe who wishes to do so.

The first of the concerts will be given by the Beacon Hill Symphonic Ensemble, a string ensemble of fifteen musicians, most of whom play in the summer "pop" concerts of the Boston Symphony orchestra, and ~~all of~~ whom have played with famous symphonies in this country and in Europe. This group is directed by Russell Ames Cook, who also directs the Symphonic Ensemble of Boston and the Ensemble chorus and orchestra of the International Music Festivals, and is director of music at Ford Hall Forum, Boston; the International Music Festivals at Symphony Hall, Boston, and is also director of symphonic music of the graduate school of Harvard university.

The second event will be a song recital by John Gurney, bass-baritone, who was heard with much pleasure by members of the society when he sang at the State Convention of Music Clubs held in this city last winter.

On February 8, the Brahms quartet, a vocal ensemble of four young women which has a national reputation which is enviable, will be heard. The Brahms quartet, now a national institution, had its beginning in 1916, when it was organized in the studio of Percy Rector Stephens. The singers chose to call their organiation the Brams quartet because Johannes Brahms, the composer, was especially noted for the songs he wrote for women's voices. And then, to carry out the spirit of its historic purpose, the quartet elected to wear the costumes of 1860, the period in which Brahms was especially active in his writing of compositions for women.

All of the concerts of the series, which have been arranged through Miss Isabel Scott of the National Music League, New York city, will be given in the High school auditorium.

BRADDOCK, PA.
NEWS HERALD

OCT 27 1933

Boston Symphony To Open Season At Mosque Tonight

Pittsburgh's orchestra season opens at 8:15 o'clock tonight when the Boston Symphony comes to the Syria Mosque as the first attraction of this year's Pittsburgh Orchestra Association series. Dr. Serge Koussevitsky is the conductor.

Internationally famous, Dr. Koussevitsky is beginning his tenth year in America as the leader of the Boston Symphony.

May Beegle is manager of the Orchestra Association.

* * *

SCHENECTADY, N. Y.
UNION-STAR

OCT 27 1933

Boston Symphony Has Work By Tchaikovsky On Program Saturday

The concert to be given by the Boston Symphony Orchestra tomorrow evening at 8:30 o'clock in the RKO-Plaza theater before the Schenectady Civic Music Association will mark the return to Schenectady of that organization after an absence of ten years. It comes under the direction of Dr. Serge Koussevitzsky, Russian conductor who is one of the greatest, if not the greatest, interpretors of Tchaikovsky's music.

The program tomorrow evening will be climaxed by Tchaikovsky's Fifth Symphony, of which Dr. Kousssevitzsky's reading is especially famous. He conducts it with magnificent energy, yet with the utmost ease and without the rhythmic oddities some conductors consider essential to Tchaikovsky, and never allows it to become vulgar.

Mozart's "Eine Kleine Nachtmusik," which opens the program, is in marked contrast to the last number. A serenade for string orchestra, it is beautiful, exquisite, typically Mozartian. The work is composed in four movements: Allegro, Romanza, Menuetto: Allegretto, and Rondo: Allegro. One critic wrote of Dr. Koussevitzsky's treatment of Mozart: "He embodies the intrinsic sympathy between the music of the twentieth century and that of the eighteenth." This serenade is considered one of the composer's most delightful scores.

The program is balanced by another Russian number in a more realist vein than Tchaikovsky's Symphony, the Prelude to Moussorgsky's opera, "Khovantchina," and by Richard Strauss' roguish "Till Eulenspiegel's Merry Pranks," a tone poem in brilliant grotesque.

The concert tomorrow evening is open only to members of the Civic Music Association and their out-of-town guests, so that no box office will be open at the theater. Members who desire tickets for such guests may procure them before the concert from Mrs. Henry A. Schauffler, financial secretary, at 1174 Parkwood boulevard, but not at the theater.

NEW YORK JOURNAL

OCT 27 1933

Art Institute To Sponsor 5 Concerts

Record crowds are expected to attend the Boston Symphony Orchestra's 47th season in Brooklyn, which will be inaugurated Nov. 17 at the Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences.

The Institute and the Philharmonic Society of Brooklyn have scheduled five Friday evening concerts for Nov. 17, Jan. 5, Feb. 1, March 2 and April 6.

Serge Koussevitzki will conduct.

PITTSBURGH, PA.
POST-GAZETTE

OCT 27 1933

Mrs. Walker To Be Hostess At First Concert

Mrs. John Walker, of Warwick terrace, will entertain a party of 10 at the Boston Symphony concert this evening. Thirty of the debutantes and their escorts will also be at the concert.

This celebrated orchestra returns to open the Pittsburgh Orchestra Association concerts at Syria Mosque. The president of the association, Mrs. William Thaw, Jr., will be among the boxholders, and others who will pay honor to Serge Koussevitzky, the distinguished Russian leader, are Mrs. William Reed Thompson, Mrs. Ralph Flinn, Mrs. William Watson Smith, Mrs. R. B. Mellon, Mrs. H. H. McClintic, Mrs. John W. Lawrence, Mrs. Daniel M. Clemson, Mrs. Enoch Rauh, Mrs. George E. Tener, Mrs. Nathaniel Spear, Mrs. James Lyall Stuart, Mrs. Horace Forbes Baker, Dr. Ellen J. Patterson, Mrs. Leon Falk, Mrs. John G. Stephenson, Jr., Miss Ida M. Allerton, Mrs. Biddle Arthurs, Mrs. E. V. Babcock, Dr. Thomas S. Baker, Mrs. Frank B. Bell, Mrs. Thomas W. Phillips, Mrs. J. Hanson Rose, Mrs. George J. Willock, Mrs. Silas N. Benham, Mrs. A. H. Burchfield, Mrs. Charles B. Buerger, Mrs. W. P. Witherow, Mrs. Clarence P. Byrnes, Mrs. R. D. Campbell, Mrs. Harvey Childs, Mrs. Mortimer Miller, Mrs. Charles W. Dahlinger, Mrs. Harmar D. Denny, Mrs. Robert J. Dodds, Mrs. J. Frank Drake, Mrs. Charles Dreifus, Mrs. Oliver K. Eaton, Mrs. Howard N. Eavenson, Mrs. Frederick W. Edmondson, Mrs. T. Raymond Evans, Mrs. Edwin S. Fickes, Mrs. W. S. Flower, Mrs. Isaac W. Frank, Mrs. John M. Freeman, Mrs. Otto C. Gaub, Miss Mabel Lindsay Gillespie, Mrs. James H. Hammond, Mrs. L. B. Hays, Mrs. Howard Heinz, Mrs. Ernest Hillman, Mrs. J. H. Hillman, Jr., Miss Martha Jamison, Mrs. William R. Jarvis, Mrs. T. Clifton Jenkins, Mrs. W. Terrell Johnson, Mrs. A. S. F. Keister, Mrs. William B. Klee, Mrs. Alexander Laughlin, III., Mrs. James H. Lockhart, Mrs. George D. Macbeth, Mrs. J. E. MacCloskey, Mrs. James R. Macfarlane, Mrs. Samuel McClay, Mrs. John R. McCune, Mrs. A. W. McEldowney, Mrs. George W. McKee, Mrs. John Patterson, Mrs. J. G. Pontefract, Mrs. James H. Reed, Mrs. William Scott, Mrs. Charles

Pittsburgh Post-Gazette • Oct. 28

URBANA, OHIO
DAILY CITIZEN

In Columbus

Miss Martha Lichti, who is teaching this year in the public schools on Kelley's Island, is spending a vacation period with her parents, Mr. and Mrs. H. B. Lichti, at their home, just west of Urbana, on the Terre Haute Road.

Thursday evening, Miss Lichti and her sister, Mrs. Donald Doss, motored to Columbus to hear the program given by the Boston Symphony Orchestra, at the Memorial Hall.

44

Pittsburgh Post-Gazette - Oct. 28

Fashionable Symphony Audience Fills Mosque

PATRONS OF THE SYMPHONY concerts who have occupied the same seats for six or seven seasons were out in great numbers for the Boston Symphony performance last night in Syria Mosque. But they constituted only part of the immense crowd, which filled the first floor and the two balconies, and were still buying tickets at 9 o'clock, although the orchestra began playing at 8:30. The last minute assault upon the ticket office was so unexpected that the program supply ran out long before the supply of seats.

And so differently are people constituted, fortunately, that there were people in the Mosque and even in their seats before 8 o'clock. Mrs. Ralph Flinn was about the first to arrive, closely followed by Mrs. George D. MacBeth. Mrs. Flinn wore black, and Mrs. MacBeth was attired in shell pink crepe with a full length wrap of bronze velvet.

Recording them as they passed into the Mosque, Mrs. A. S. F. Keister and Miss Mary Provost came next, Mrs. Keister in electric blue satin, with a long wrap of bright red velvet, collared in white fur. Two of the debutantes were next: Elinor Cowdrey in red crepe, with a three-quarter length wrap of black velvet, and Sally Jane Fields, in black velvet, with a scarlet velvet wrap.

And after 8:15, the crowd gathered rapidly, so rapidly in fact, that only a face or a costume here and there stood out. Mrs. Andrew Sloan was an early arrival, costumed in wine colored velvet. And at about the same time came Mrs. Harmar D. Denny, in black crepe, with a vari-colored brocade wrap. Mrs. Lawrence Knapp, in black lace, and her daughter, Mrs. Nielen Otterbein, in green bagheera velvet, and a mink wrap, followed.

Mrs. James I. Kay was there in black lace, and her daughter, Mrs. George S. Ebbert, in flag blue lace. Bishop Alexander Mann came about the same time. And another arrival just then was Mrs. Tracy W. Guthrie, in black lace.

Mrs. Thaw Arrives With Party

Mrs. William Thaw, Jr., who moved recently to her town house from her place "As You Like It," on Sewickley Heights, and one of the symphony sponsors, arrived in black satin, accompanied by Mrs. George Pomeroy Bassett, Jr., in wine colored crepe.

Mrs. Edward Vose Babcock and Mrs. James Holland Hammond came together, both in black velvet, and Miss Laura Childs arrived with her grandmother, Mrs. James G. Pontefract. Bettie Guiler was there in crimson velvet, and Mary Gordon, another of the debutantes, in pale green satin, and a long black wrap, with white fur collar. Other debutantes and their mothers, who entered by the carriage door, in the same crowd, were Florence Willock in black velvet, with her inevitable orchid corsage, and Mrs. George J. Willock, also in black; Virginia Evans, in bright red satin and a white fur coat, with Mrs. Thomas Raymond Evans, in black. Louise Collier, in black crepe, and a black wrap, was accompanied by Barbara Verner, in white crepe, with a gardenia corsage.

Mr. and Mrs. Thomas Alexander Mellon had with them their daughter, Miss Patsy Mellon, who wore a striking floor-length wrap of black velvet, with sleeves, puffed and formed of alternate rows of black velvet and white fur. Under it she wore chartreuse crepe.

Mrs. Thompson Among Those Present

Mrs. William Reed Thompson was there, with Mr. and Mrs. Thomas Eddy, and one of their young daughters. Mrs. Mortimer Miller wore maroon lace and a wrap to match, and Mrs. John Miller Freeman, dark red satin, the top of the bodice of pink satin. Mrs. William Maclay Hall was present, and starting down the aisle at the same time was the inevitable debutante, Eleanor Jane McKennan, in dark blue chiffon, studded with metal nailheads. Eloise Dorrance, another debutante, wore flag blue bagheera velvet. Mr. and Mrs. Howell C. Cooper were in a box, Mrs. Cooper wearing black velvet with white fur, and with them were Mrs. Chester M. Van Kleeck, Miss Melus Rhodes and Mrs. J. D. Rhodes.

Every place one looked there was an interesting personality, or a striking costume. Noted were

---

PITTSBURGH, PA.
PRESS

OCT 28 1933

Black Gowns Predominate At Symphony

Society Attends Syria Mosque Concert, Marking Opening of Season

IT'S OPEN season now for ermine and mink wraps and formal evening gowns. The appearance last night of the Boston Symphony Orchestra at Syria Mosque marked the opening of the symphony season. The ever popular black shown in many of the gowns made a striking background for the gay colors worn by the debutantes.

Mrs. William Thaw, Jr., president of the Orchestra Association, occupied one of the boxes. She wore a black velvet gown with a chinchilla trimmed black wrap. Mrs. William Reed Thompson, one of the charter members, was there with her daughter, Mrs. Thomas Eddy. Mrs. Thompson wore black and Mrs. Eddy was in green and gold brocade. Mrs. William Watson Smith, Mrs. H. H. McClintic, Mrs. Leon Falk were other orchestra member box-holders.

Mr. and Mrs. Thomas A. Mellon and their daughter, Miss Patsy Mellon were in the audience. Mrs. Mellon appeared in blue with a white ermine wrap. Her daughter wore green velvet with a black velvet and ermine wrap.

* * *

MRS. T. C. JENKINS in gray and silver brocade and her daughter, Miss Elizabeth Jenkins, were together. Miss Jenkins wore a striking costume consisting of a white velvet gown and a pastel blue velvet bolero jacket embroidered in vari-colored beads.

Thronging the lobby, the debutantes gave the appearance of a Fourth of July holiday. Red, white and blue were the predominating colors in their gowns. Miss Ann Brown was attired in red velvet. Miss Dorothy Clark also wore red velvet. Miss Margaret Phillips of Butler was in red. Miss Barbara Verner wore white. Miss Eloise Dorrance had chosen blue.

* * *

MISS FLORENCE WILLOCK wore black velvet. Miss Nancy Doyle had also chosen black velvet. Miss Emily Stuart wore a blue velvet gown. Miss Elizabeth George was also in blue.

PITTSBURGH, PA.
PRESS

OCT 28 1933

Bostonians Cheered By Huge Crowd

Koussevitsky's Direction of Symphony Here Appreciated

By **RALPH LEWANDO**
Press Music Critic

Mr. Lewando

The incomparable Boston Symphony directed by the eminent Dr. Serge Koussevitsky ushered in the local orchestral season, and incidentally the 13th year of the Pittsburgh Orchestra Association, last night in Syria Mosque, presenting an impressive program of works that embraced Mozart's serenade for strings, "Eine Kleine Nachtmusik;" Moussorgsky's prelude to the opera, "Khovanstchina;" Richard Strauss' 'Till Eulenspiegel's Merry Pranks," and the Tschaikowsky Fifth Symphony in E minor.

The audience that turned out to hear these compositions played with indescribable eloquence, filled the downstairs, the upper balcony and most of the first balcony. It was the largest attendance at these concerts in many a moon; a sight to gladden the hearts of those persons who have banded together to give of their means in order to guarantee such concerts and a further proof that the projection of fine music is bound to be appreciated and win the wholehearted support of people seeking an art message.

Such a message was conveyed last evening.

From the opening bright notes of the Mozart work to the final vital chords of the Tschaikowsky symphony, every man, woman and child was held under the spell of collective virtuoso skill transmitting through the sway of an interpretive genius such as Koussevitsky's, the musical thoughts of immortal composers.

Thus the lovely serenade of Mozart for strings was played in a rare manner that proved that classicism still retains its lure. The gaiety of the Allegro; the delicacy and limpidity of tone of the Romanza, the sturdiness of the Menuetto, and the rampant enthusiasm, blitheness and jollity of the concluding Rondo was a tonal feast for the ears that evoked several recalls and an ovation for both leader and players.

But that was just the beginning of the wonders that Koussevitsky and his cohorts was to conjure up. The ensuing Moussorgsky prelude proved an equal delight.

The evening's accomplishments reached their apogee with a memorable performance of Strauss' "Til Eulenspiegel," a musical delineation of the escapades of a fourteenth century "beloved vagabond."

To this potent score, a marvel of orchestration, Dr. Koussevitsky and his men gave as brilliant and vivid a reading as it has been this reviewer's good fortune ever to hear. Especially impressive were the building of the various climaxes and the implications of the final sections, the interpretive aspects of which were lucidly defined.

Concluding came that saga of sorrow, the Tschaikowsky Fifth, which is replete with emotional expression.

Certainly this is not the best of the composer's work in the symphonic field, for there are sections in the third and fourth movements that are most trite.

Yet the genius of Koussevitsky lifted these parts from banality and uninterest to the heights of musical worth. Unforgettable though, was the melancholy Andante Cantabile with its wistful horn solo, expressive of the anguish of a human heart. The significance of the entire movement was heightened by the highly individual and poetic treatment.

The end of the concert was the signal for an enthusiastic outbreak of applause.

PITTSBURGH, PA.
POST-GAZETTE

OCT 28 1933

Boston Opens The Symphonic Season, Mosque

Dr. Koussevitsky And Men Given Three-Fold Ovation.

When Dr. Koussevitzky brings his distinguished band, the Boston Orchestra, to town, then is our symphonic season really open.

And what an opening!

With more enthusiasm than has been shown here in two years, with a queue of people way out in front, with standees all over the gallery, it was almost an old-time beginning.

Boston did it, and the orchestra was never more effulgent than it was last night at the Mosque, magnificent in ensemble, glowing in solo bits, the Symphony is glory.

There were extravagant people who thought they really had never heard "Till Eulenspiegel" until Serge Koussevitzky unfolded his merry pranks, and perhaps these listeners were correct. It was a truly splendid exposition, with that delicious figure, the Till motivation, admirably given.

One thing Dr. Koussevitzky feels beyond the composer, and that is instrumentation. He plays the solo bit and he colors the phrase, gives the French horn a half-bar phrase, and you hear it open and close, and that is as it should be.

In matters of allargandi, accelerandi, the fading of a passage, we doubt if there is a better band in the land than this Boston body. Absolute homogeneity, a one-ness, conductor and men, and it made an ideal interpretation.

Germans and Russians.

As far as this reviewer is concerned the program began with the Moussorgsky "Khovanstchina," a prelude of haunting sonorities and colors.

Of course it is heresy to say so, and the black-hand bund will begin bombarding us with unsigned postcards, but a good deal of Mozart is boring, and as far as we're concerned a little Wolfgang Amadeus goes a long way.

The orchestra played the "Eine Kleine Nachtmusik," with full-throated strings and lightly singing strings, but the four movements for all their fiddle intimacy, are tiresome—or don't you think so?

Undoubtedly you are right.

Of the four the "Romanza" was the most appealing, though there are many finely wrought bars in the menuetto-allegro.

Then came Moussorgsky, and some of us consider Modest Petrovitch the grandest of the Russians and certainly "Khovanstchina" is high in merit. From the tenuous opening to the last somber sonority, it was one of the high lights.

Sometimes we wish Serge Koussevitzky would come with nothing but a Russian program, he so comprehends the whole mood of the composition, as witness the Tschaikowsky fifth.

Richness was in that opening andante, and if the valse seemed to lack spontaneity, at least it was magnificently contoured and developed. The cantabile in the second movement was finely handled without being saccharine.

Three times Dr. Koussevitzky stood the men on their feet. Not enough, they should have been waved up for every movement of the oft-heard Tschaikowsky.

H. G.

PITTSBURGH, PA.
SUN-TELEGRAPH

OCT 28 1933

MUSIC

Boston Symphony Orchestra

Syria Mosque

PROGRAM

Serenade for String Orchestra	Mozart
Prelude to "Khovantschina"	Moussorgsky
Till Eulenspiegel's Merry Pranks	Strauss
Symphony No. 5 E Minor	Tschaikowsky

The large audience which crowded Syria Mosque last night was a welcome sight after seasons of vacant, staring seats. The occasion was the annual visit of the Boston Symphony Orchestra, and from eavesdropping I learn that this concert will be remembered as making musical history in Pittsburgh. Everyone was agreed that it was great music and voted, vive voce, that Koussevitsky is now the best of conductors in America.

Mr. Lissfelt

The orchestra and the many phases of its perfection, the excellent solo players, the ensemble, the sensitive response to every nuance in the director's emotion, we have long ago taken for granted. But Koussevitsky last night excelled all his former playing in Pittsburgh.

In every phrase there was such intensity as must come to the composer at the moment of creating that music. I had just come from reading those pranks of Till Eulenspiegel, for they were but a review of what I had heard at my grandfather's knee, and he had known these stories and had walked the very roads of Till's adventures in his boyhood.

The "Once Upon a Time" of Koussevitsky's opening phrases were as simple as the beginning of those fireside stories. Then came the scenes of deviltry and rascality with humor such as we have never before had from any orchestra.

But it was not merely in the mere telling of these adventures that Koussevitsky succeeded so subtly. His complete understanding of those motifs and of the character of each instrument in giving this music its fullest expression could come from only the maturest musician.

To watch Koussevitsky's masterful understanding of the simple Mozart Serenade, his coloring of the Moussorgsky Prelude, and then follow him to the climax of the Tschaikowsky Symphony was for any enthusiast the most satisfying experience. I should say this concert was the conductor's personal triumph.

J. FRED LISSFELT.

Otte

N. Y. EVENING POST

4

OCT 28 1933

Music : By Oscar Thompson

Another American Orchestral Novelty and the Problem of the Right Sort of Measuring Rod

IF THERE is anything New York's concert habitues must be utterly weary over, it is the annual argument over Mahler and Bruckner. The writer of these lines, for one, is convinced there can be more profit today in taking stock of the substantial success of an American novelty, Werner Josten's Concerto Sacro, No. 1, heard at last Tuesday night's Philadelphia Orchestra concert.

For some time we have been convinced that too much attention was being paid to eccentrics whose scores suggest that they are written with the tongue in the cheek. Music has had about enough of machines, burlesque and jeering irony. It is high time it returned to honest sentiment, honest feeling, honest aspiration and an honest idealism. Mr. Josten's modal professions of faith carry conviction.

Next week's Philharmonic programs will bring another American novelty, Randall Thompson's Second Symphony. Mr. Thompson is a New Yorker, by birth and residence. He is thirty-four years old. A graduate of Harvard and a pupil in composition of Ernest Bloch, he has won several awards, including a Guggenheim Fellowship and a fellowship at the American Academy in Rome. He was formerly assistant professor of music in Wellesley College and has lectured at Harvard. Besides two symphonies, his orchestral works include "The Piper at the Gates of Dawn," played by the Boston Symphony under Serge Koussevitsky; "Pierrot and Cothurnus," which Mr. Thompson conducted at the Augusteo in Rome; and a "Jazz Poem," with piano, performed by the Rochester Philharmonic. He has written chamber music and several choral works, including one called "Americana," given by the League of Composers. He composed incidental music for "The Straw Hat," and the score for "Grand Street Follies."

Asks for Our Own Measure

Though Mr. Thompson does not seem to have qualified as being sufficiently radical as an American for Henry Cowell's symposium of "American Composers on American Composers," we find him asking, in an article in the Musical Quarterly, when this country will stop seeking the European stamp of approval. "Does Europe," he asks, "await our endorsement of things European? The European yardstick is no measure for the things we do and we shall never achieve artistic autonomy so long as we employ a foreign unit of measure. It constitutes a tyranny of opinion under which we struggle to please Europe, but only succeed in displeasing and aping it. We ourselves must be the supreme judges of our own music. The value that a given work has for us is the important thing, and that value is only to be estimated by its relation to other works of our own. This is heresy. But be it noted that such has been, and still is, the practice in all other nations; and in this way only shall we give our composers the support and stimulus that other nations have given theirs."

Next Thursday night's symphony was composed in Switzerland, and was first performed at Rochester on March 24, 1932. The composer is authority for the statement that it has no program, either literary or spiritual, that it is not cyclical, but, like the symphonies of the eighteenth century, is primarily melodious and objective.

RADIO GUIDE

k

OCT 28 1933

Symphonists

LEOPOLD STOKOWSKI and the *Philadelphia Symphony* are broadcasting fifteen of their Friday afternoon concerts from the Academy of Music. The second broadcast is November 3 (2:30 p. m. over CBS-WABC). Others follow on November 10 and 24; December 1, 15 and 22. *Pitts Sanborn* is again the commentator. And now, Chesterfield is sponsoring this great symphony in an evening series.

As yet, NBC has sent no word concerning the renewal of the *Boston Symphony* broadcasts. Nothing would please them better than to have a card from you asking for their continuance.

Outstanding contribution in the early season is the hour broadcast of *Egon Petri* every Sunday (NBC-WJZ at 8 p. m.). A complete concerto by the Dutch pianist and suitable orchestral selections by a symphony under the direction of *Frank Black* will complete the program. This is a welcome amplifiication of the precedent set by Columbia with *Ernest Hutcheson*, whose broadcasts were only half an hour in length.

N. Y. TELEGRAPH

OCT 28 1933

Music

by Larry Lipskin

Obviously honesty of purpose, clear evidence of much hard work, some degree of technical attainment, but, alas, very little imaginativeness or sense of the dramatic emerged Thursday evening as characteristic of Juan Reyes, Chilean pianist, who made his debut here at Town Hall.

These characteristics were made evident in the first number, the Chromatic Fantasie and Fugue of Bach. Nothing which later put in an appearance was repugnant to this estimate. Beethoven's Rondo in G major; the ever-popular Chopin B minor Sonata, and compositions of Albeniz, deFalla, Schumann, Sauer (teacher of the pianist) and Wagner-Liszt made up the rest of the program. A good-sized audience was pleased with the proceedings.

Serge Koussevitzky, conducting the Boston Symphony next Friday and Saturday in Boston, will give an American premiere to Honegger's Third Symphonic Movement, which is all the name it has . . . Egon Petri will play Mozart's E-flat Piano Concerto, K.482, at these performances . . . The annual faculty concert of the New York Schools of Music will be held Sunday afternoon, November 26, for philanthropic reasons . . .

▼

Saturday evening, November 11, the League of Composers will give its first concert of the season, at Town Hall, and in honor of Arnold Schoenberg. His arrival in New York will be the cause for celebration. After the program, the League will give the composer a reception in the Town Hall Club. The concert program will consist of representative Schoenberg pieces presented by the Pro-Arte Quartet with Ruth Rodgers, soprano, and Nadia Reisenberg, pianist, assisting . . . The League's second concert, January 29, will be an all Strawinsky-Hindemith evening . . . The third, March 27, will be devoted to chamber music by four Spanish, Italian, French and American composers.

Brooklyn, N. Y. Citizen

OCT 28 1933

Sponsors Concert Series

Miss Elizabeth Pafford is a member of the Junior League committee which is joining efforts with the general committee of sponsors for the Boston Syphony Orchestra's concert series which will begin at the Academy of Music next month.

Brooklyn, N. Y. Citizen

OCT 28 1933

Boston Symphony's Brooklyn Season

The Boston Symphony Orchestra's Forty-Seventh season in Brooklyn, which will be inaugrated on Friday evening, Novenber 17, at the Academy of Music, has created greater interest than ever before according to subscriptions reported at the Brooklyn Institute of Arts and Sciences.

As the only major orchestra to make its appearance in Brooklyn this year, the occasion of Dr. Serge Koussevitzky's tenth consecutive season as conductor of the Boston Symphony Ochestra is expected to be marked by an attendance exceeding that of any recent previous season in its record.

The Brooklyn Institute of Arts and Sciences, the Philharmonic Soceity of Brooklyn, and an enlarged Brooklyn Committee, who are sponsoring the current series, have scheduled five Friday evening concerts for November 17, January 5, February 1, March 2 and April 6.

Dr. Serge Koussevitsky, in assuming the role of conductor of the Boston Symphony Orchestra in 1924, was successor to procession of noted leaders from Wilhelm Griecke, forty years ago, through the successive eras of Arthur Nikisch, Emil Pauer, Max Fiedler, Dr. Muck, and the World War, when two French conductors, Henri Rabaud and Pierre Monteux, wielded the baton. The reign of Dr. Koussevitsky, the great Russian conductor, from 1924 to the present day is the longest consecutive period in which any conductor has held this post.

Adrian Van Sinderen is chairman of the enlarged Brookln Committee for the Boston Symphony Crchestra Concerts which includes many former members of the Brooklyn Committee for the New York Philharmonic Concerts, and also a committee of members of the Junior League.

Whiteman and Petri Added To Institute Music Series

Paul Whiteman and his orchestra, and Egon Petri, pianist, have been added to the new "Enjoment of Music" series of fifteen Sunday afternono recitals, with commentary of Olin Downes, to begin Nov. 26, at the Brooklyn Institue of Arts and Sciences, Brooklyn Academy of Music.

In the fifth recital of the series, on Jan. 7, Paul Whiteman and his orchestra will illustrate the theme, "The Significance of American Popular Music." On the program of Feb. 4, Egon Petri will appear with Georges Barrere and the Barrere Litle Symphony in a recital illuminating "Compositions by Seventeenth and Eighteenth Century Composers."

The complete schedule of artists who will be held in this 110th anniversary series of the Institute is as follows: Richard Crooks and Margaret Matzenauer, Hall Johnson Choir, Jascha Heifetz, Lawrence Tibbett, Paul Whiteman and his orchestra, the New English Singers, Lily Pons, Albert Spalding and Ossip Gabrilowitsch, Georges Barrere, the Barrere Little Symphony and Egon Petri, Myra Hess and the Perole String Quartet, Jessica Dragonette and Renaissance Quintet, Guy Maier and Lee Pattison, Sophie Braslau and the Kroll Sextet, Josef Hofmann, Serge Koussevitzky and twenty-four players of the Boston Symphony Orchestra.

BUFFALO, N. Y. NEWS

OCT 28 1933

THE ENTHUSIASTIC audience last Sunday afternoon proved that Marian deForest is right in her contention that the town will rise to the occasion when the highest kind of music is offered them. In a program of decided contrasts the Boston Symphony orchestra displayed his ability to present the most delicate tonal shadings and to deliver all the thunders of Olympus. Mr. Koussevitzky seemed to be in top form and infused his players with his tireless energy. Debussy's Festivals and Tschaikovsky's Fifth Symphony stood out in fine authority, although one can understand why Brahms did not like the final movement of the symphony. Music heard over the radio cannot equal the contagious excitement of an appreciative audience and massed players led by an inspired conductor.

SCHENECTADY, N. Y. GAZETTE

OCT 28 1933

Koussevitzsky To Open Local Music Season

Large Audience Expected at Plaza Theater Tonight for the Boston Symphony Program

The current Civic Music Association season will begin tonight before the largest audience in the local organization's history, when Conductor Koussevitzsky's baton falls before the Boston Symphony Orchestra at 8:30 o'clock in the RKO-Plaza Theater. With a large number of members bringing out-of-town guests and the majority of the Albany Association expected to attend, officials have announced that doors will be opened at 7:15 o'clock.

Guests of members of the association are coming not only from cities in the Schenectady area, such as Gloversville, Amsterdam, Troy, Saratoga Springs, Johnstown, but from the Knox School at Cooperstown, Bennington, Vt., Pittsfield, Mass., Hudson Falls and Glens Falls. Members may procure tickets for their out-of-town guests from Mrs. Henry A. Schauffler, 1174 Parkwood boulevard, until 5:15 o'clock this afternoon. Tickets will not be procurable at the theater tonight.

Dr. Koussevitzsky has chosen a well balanced program for presentation tonight which will show the orchestra at its best, bringing out the precision and beauty of its string choir, unequalled anywhere at present, in the Mozart Serenade for String Orchestra, and, in the Prelude to Moussorgsky's Opera, "Khovantchina," the incandescent tone quality of the entire ensemble which distinguishes this orchestra above all others. This string number is followed by the rougish "Till Eulenspiegel's Merry Pranks," Richard Strauss' most famous score, while the program is climaxed in Tchaikovsky's Fifth Symphony, a number for which the Russian conductor is particularly famed as interpretor.

Dr. Koussevitzsky brings to Schenectady a magnetic personality which has thrilled audiences in two continents. Yet, this hypnotic power upon his audience is not accomplished by gallery conducting. For waving arms he substitutes a single innate gesture, constant use of facial expression—the all-sufficient spell of the eternally magnetic.

The program tonight will be:

"Eine Kleine Natchtmuski" Mozart
  Allegro
  Romanza
  Menuetto: Allegretto
  Rondo: Allegro
Prelude to "Khovantchina" .... Moussorgsky
"Till Eulenspiegel's Merry Pranks" .... Richard Strauss
Symphony No. 5.......Tchaikevsky
  Andante: Allegro con anima
  Andante cantabile
  Valse
  Finale

SCHENECTADY, N. Y. GAZETTE

OCT 28 1933

To Entertain Tonight After Concert

Professor and Mrs. Henry A. Schauffler of Parkwood boulevard will entertain at dinner this evening, following the Boston Symphony concert, in compliment to Mr. and Mrs. W. H. Rowney, who are leaving soon for Indianapolis, to make their home there.

The other guests will include Mr. and Mrs. John Allen Capp, Mr. and Mrs. Earl Rice, Mr. and Mrs. Kenneth Kelly, Mrs. Helen Jenkins, Miss Myra Whitcombe, Joseph Derrick, Ellis Auer, Robert Carothers and Anthony Palermo.

* * *

ALBANY, N. Y. NEWS

OCT 28 1933

Phil Baker's description of a photograph as a "group picture of Kate Smith" was amusing, and the New World Symphony orchestra played the surpassingly beautiful andante from Tschaikowsky's Fifth Symphony, which the Boston Symphony orchestra will play in Schenectady tonight.

SCHENECTADY, N. Y. GAZETTE

OCT 27 1933

Symphony to Play Russian Masterpieces

Koussevitzsky to Direct the Boston Orchestra in Tchaivoksky's "Fifth Symphony"

The program in which Dr. Serge Koussevitzsky will direct the Boston Symphony Orchestra tomorrow night at the RKO-Plaza Theater, will include two works by his compatriots, Tchaivoksky's "Fifth Symphony" and the prelude to Moussorgsky's Opera, "Khovantichina". The concert, which is before the Civic Music Association, will begin at 8:30 o'clock.

There is in Tchaikovsky's "Fifth Symphony" a religious sentiment lacking in his other great works; it appears in the chorale-like introduction to the second movement and in the andante maestoso which precedes the finale. This symphony is also his most homogeneous work; in it the composer presents the struggle of life, or of the soul, against fate.

Dr. Koussevitzsky is particularly renowned for his interpretation of this work. He gives an intensely dramatic reading which yet avoids vulgarity and, remarkably, in view of the pace at which he takes the slow movement, sentimentality. One critic wrote of his performance of the Fifth, "Again a sophisticated audience was stirred beyond itself; with Koussevitzsky no detail lost its significance. The performance was one of cumulative elegance and power".

There is nothing in symphonic literature more intensely yet touchingly national than the prelude to Moussorgsky's "Khovantchina," the other Russian composition on the program. The introduction is based upon national anthems in a scene placed by the River Moskva. Bells are ringing for matins as the sun rises and the gathering light reveals the Red Square, "Holy of Holies" to all Russian hearts. The noisy jingosim of Tchaikovsky's familiar "1812 Overture" pales in comparison with this poetical evocation from the national life.

As only members of the association and their out-of-town guests are admitted in Civic Music concerts there will be no box office open at the theater. Members who have guests may procure tickets for them from the financial secretary, Mrs. Henry A. Schauffler, 1174 Parkwood boulevard.

DAYTON, O. HERALD

OCT 2[illegible]

ARTISTS SERIES CONCERTS.

To the Editor of The Herald:

It was indeed gratifying to see the vast number of Daytonians who turned out Wednesday for the first concert of the Artist series given by the Boston Symphony orchestra. Finally, it seems, music in Dayton is being truly appreciated. Finally the efforts of a few music lovers, who have staunchly insisted that Dayton must have the best in music although the few here who patronized such things seemed to be less each year, have begun to bear fruit.

Until recently it was believed that symphonies were for the few who knew and understood music. To those who had but little musical education it was believed a symphony was "deep stuff," boring, and certainly not thrilling. But within the few years, this fact particularly evident in other cities where grand opera and symphonies have won a tremendously large following, people have realized that at a symphony or opera one can learn music and that it is by attending that they will become music conscious.

Although at Wednesday's concert there were a number of empty seats, the concert was the best advertisement for those following in the series. Would that there were symphony concerts oftener here. Although even this is fast becoming an actual fact by the new group of young people who are giving programs during the winter at the Dayton Art Institute.

—MUSIC LOVER.

HARTFORD, CONN. TIMES

OCT 28 1933

* * *

The Boston Symphony orchestra, which is to be heard in this city during the latter part of the season, gave a concert in Orchestra hall, Chicago, on Monday evening. Dr. Serge Koussevitzky conducted, and the program featured the well-known "Second Symphony" by Sibelius.

* * *

BUFFALO, N. Y.
TIMES

OCT 27 1933

Can You Keep Still?

By KATE BURR

THE woman in the seat ahead of me at the Boston Symphony concert last Sunday kept a continual tapping of her foot on the floor.

Not the tapping that goes with keeping time, but a tapping because her nerves would not allow her to keep still.

She was using all her stored energy and the people near her were troubled to deep annoyance by that continual tap, tap, tap, like that of Poe's immortal raven perched above his chamber door.

By and by my thoughts were distracted from the music by that tap, tap, tapping on the music hall floor.

She was frail—that woman—worn, and I could guess why.

Think of all that she could have done in many lines if the effort expended in that tapping foot had been diverted to something constructive.

But finally the playing and the musicianship of the artists—most of the men in the Boston Symphony are soloist as performers—distracted my mind from that eternal tapping.

Undoubtedly that poor woman was unconscious of the fact that her foot would not keep still.

* * *

A young woman visited a business friend of mine.

She had come for a program of a coming series of events.

While she was waiting, she sat flipping the cover of a magazine almost in the face of the woman with whom she was talking.

My friend drew back, for the paper was heavy and the sharp corner of the cover narrowly missed her eye

Still the young woman who was twirling the sheet kept on undeterred.

She had to wait 30 minutes for her order to be filled and never once in that time did she stop her whirligig motion.

The three who witnessed it were made dizzy by the incessant fling of the paper—round and round.

* * *

Finally her errand was fulfilled and as she rose to go one of the spectators, a physician, stepped forward. She said, "I am nearly tired to death!"

"I should think you would be, my dear young lady," said the doctor.

"Can you not learn repose? You would then get a good rest."

"Repose!" exclaimed the young woman nervously. "Why I am quiet all the time, I think I need stirring up."

The doctor smiled.

"Were you aware," he said, "that you were making about eighty revolutions a minute with that twirling finger and thumb of yours?"

She looked at him aghast.

"Do you mean to say my hand was in motion all this time?" she inquired.

You see she was unconscious of all these wild dips and flourishes, while they were depleting her energy.

* * *

A good thing in these days of strain is to watch ourselves.

To see that we do not engage in violent thumb twirling, foot tapping or use of any other emotional outlet which burns up energy.

To cultivate outward repose I consider a bounden duty to ourselves.

More of us than I like to think need this warning.

We are too apt to express the inward perturbation through these outward channels of unrest, thereby dissipating strength otherwise needed .

SCHENECTADY, N. Y.
UNION-STAR

OCT 28 1933

A record attendance is expected at the opening concert of the Civic Music Association at the Plaza Theater tonight, when the Boston Symphony, under the direction of Serge Koussevitszky, will play. Koussevitszky has, in the last seven years, endeared himself to the hearts of that portion of the music-loving public which is eager to know what is being done in the American field of composition, by giving many first performances of American composers. Of these, Edward Burlingame Hill has been represented by four—Symphony in B flat major, "Lilacs," Sinfonietta in one movement, and the ode for the Orchestra s 50th anniversary. Frederick Shepherd Converse has been represented by "California," and "Prophecy," and Walter Piston by "Symphonic Piece," and "Piece for Orchestra."

Other composers were Daniel Gregory Mason, Arthur Foote, Blair Fairchild, George Chadwick, Carl McKinley, A. L. Steinert, Mabel W. Daniels, John Alden Carpenter, Ernest Schelling, Howard Hanson, Rubin Goldmark, Henry Eicheim, Henry Hadley, Aaron Copland, George Gershwin, Charles T. Griffe, Leo Sowerby and Edward MacDowell.

HANOVER, PA.
SUN

OCT 28 1933

Music

BALTIMORE CONCERT SEASON

With three concerts each to be given in Baltimore by both the Boston Symphony Orchestra and the National Symphony Orchestra and the National Symphony Orchestra of Washington, in addition to the concerts by the Philadelphia orchestra and the Baltimore Symphony orchestra, the coming season promises to be of more than usual importance.

The dates selected for the appearance of the National Symphony Orchestra, with Hans Kindler directing, are November 8, January 24 and March 14. The Baltimore engagements of the Boston Symphony will be on November 14, January '31 and April 3. All the concerts will be given at the Lyric.

The plans for bringing the National Symphony to Baltimore were launched last season following its local debut. Miss Elizabeth Ellen Starr, its Baltimore counsellor, has announced that a number of boxes for the three concerts have already been reserved. Among the soloists who will appear with this organization is Rose Brampton, brilliant young contralto, and John Charles Thomas, barytone, both of the Metropolitan Opera.

The National Symphony, though still in the early stage of its career, has won recognition among American orchestras and Dr. Kindler has established a reputation as a director as well as a 'cello virtuoso, in which capacity he first took a place in the world of music.

* * *

For the first time in twelve years the trustees of the Boston Symphony will give a series of concerts in Baltimore. This organization will be presented under the local management of the T. Arthur Smith Concert Bureau, and Miss Starr is acting as counsellor.

All three concerts will be directed by Serge Koussevitzky, who is entering his tenth year as the orchestra's conductor. The personnel of 108 remains virtually unchanged, as it has stood for a number of seasons past.

Although Serge Koussevitzky has added a number of new works to the repertoire of the Boston Symphony Orchestra, the bulk of his programs consists of compositions by the established masters, and some of the greatest of them will be presented under his direction at the three concerts this orchestra will give at the Lyric, the opening date being November 14.

The Baltimore and Washington concerts were arranged, it is stated by George E. Judd, assistant manager, as the result of the orchestra's extended schedule, which marks its fifty-third season.

* * *

The Baltimore Symphony Orchestra will begin its nineteenth season with a concert at the Lyric, on December 14. George R. Siemonn, is continuing as conductor of this organization.

Frederick R. Huber, municipal director of music, has announced that he has secured Sascha Jacobson, first violinist of the Musical Art Quartet, as soloist for the first concert.

This appearance will afford the general public of Baltimore its first opportunity to hear Jacobson since his solo engagement at the Lyric with the Philadelphia Symphony Orchestra.

MINNEAPOLIS STAR

OCT 28 1933

Listener Today Is Being Spoiled for Poor Music

By JOHN K. SHERMAN

The only change we have noted in local symphonic traditions this week is that Eugene Ormandy wears a blue sweater instead of a gray one at rehearsals. In all other respects, the orchestra and its leader seem to be following the time-honored custom of playing better than any symphony orchestra ought to play this early in the season.

That is a commendable habit, but it is apt to spoil concertgoers. If an orchestra plays raggedly at the opening concert, listeners are more than ordinaril, tolerant. Being exhilarated by the thrill of the occasion anyway, they are inclined to forgive little lapses.

The next concert, they'll say, will see considerably more polish in the playing. So they go eagerly to the next concert to note the improvement. If that concert is a little better than its predecessor, they'll offer silent thanks and make a mental note to be sure to attend the third concert, just to hear how much better it will be than the second.

* * *

Thus the concertgoer who follows the slow and gradual improvement of the orchestra is lured again and again to the concerthall. At the eighth concert, he may notice that the woodwinds are in tune with the orchestra for the first time, and his heart leaps up at that discovery and that achievement. At the ninth, he'll be amazed and delighted, perhaps, that the French horn didn't burble once all evening. At the tenth, the first violins may have finally mastered the art and science of playing in unison. And so on. When each concert succeeds in showing definitely more skill and proficiency than the one before, the observant music lover is kept on his toes, so to speak, all season—always hopeful for the best, always optimistic and forward-looking in his whole attitude.

But when a symphony orchestra plays as well at a first concert as the Minneapolis Symphony orchestra will doubtless play tonight, the game of hunting errors and hoping for better luck next time is just about ruined. The concertgoer is flabbergasted by hearing music from which virtually all boners, flaws and sour notes have been ruthlessly deleted. There is nothing left for him to do but enjoy fine interpretations from the very start.

* * *

And hearing masterly interpretations week after week, with standards so high at first that their gradual ascent during the season is scarcely perceptible, the concertgoer gets so he depends on masterly interpreations at all times. His ear has been taken out of the elementary grades in music appreciation and enjoys now a college education. He is apt to grow snobbish and hypercritical when he hears anything of lower grade in interpretative art. He's spoiled. And he's also adult, with a sense of values and discrimination he might never have acquired under the old trial-and-error system.

Interpretative standards are pretty stringent today, and listeners are constantly growing more critical and keen-eared. There is altogether too much good playing to make mediocre playing tolerable. Not for nothing do the concerts of the New York Philharmonic, the Philadelphia and the Boston symphony orchestras come over the air waves, and not for nothing does the Minneapolis Symphony orchestra lead off, as unquestionably it will tonight, with a program as polished and grade A in performance as any we may hear later, even though the season will doubtless bring added finesse and refinement. This type of excellence is spoiling all of us—spoiling us for poor music and poorly played music.

ROCHESTER, N. Y.
JOURNAL

OCT 28 1933

Dr. Hanson's German Program Enlightening to Audience

Dr. Howard Hanson's program of contemporary German music in Kilbourn Hall, yesterdy, was enlightening from various viewpoints. First, it showed that all the bad modern music that is written is not produced in America. Second, it pointed out conclusively that the American music that we have been hearing is an individual expression not derivative or dependent upon a modern European culture. And most important, the music played yesterday showed an American audience that their own music could well stand beside contemporary musical efforts in other countries.

I make these comparisons because this program was the first of a series usually devoted to American music alone.

The concert, as a whole, was well planned, interesting, and somewhat refreshing. Most of the music was substantial and coherent: a lot of it had the same youthful mistakes that some of our American music contains.

The most consistant and even piece on the program was Ernst Toch's "Prelude to a Fairy Tale." Aside from the attractive subject, it seemed better formed, more inspired, than any other composition played. Toch is, by birth, an Austrian Jew, and is now in London, an exile from Berlin, where he has made his home for some time. I met Herr Toch in this country some few years back, and was impressed by his music then and later when the Boston Symphony played his piano concerto. Yesterday's performance of his work served to renew my faith in him as one of the finest talents in modern Germany.

Herman Wunsch's "Festival on Monbijou" was attractive for its complete frankness and naturalness. His gemutlich German tunes were a surprise after reading the rather oriental title of his work. I am frankly at a loss as to the where, the how, or the what about "Monbijou."

More original than any other piece on the program was Karol Rathaus's "Small Prelude" for trumpet and strings. Though it was announced as being atonal, it had none of the acerbity that one usually associates with the atonal composers. The melodic material was altogether charming if not very profound, and the harmonic treatment lost none of its progressiveness through the natural and positive dissonance that Rathaus uses.

An "Epilogue" for strings, piano and harp, by Rudi Stephan, expressed a different emotional state than the others did. The work is classified as "romantic," there can be no denying that, for the most part, the motivation is sheer sentimentality.

The compositions of Wolfgang Fortner and Hugo Hermann were not too impressive. Fortner's "Toccata" on the theme of a seventeenth century Dutch composer was illogical and futile.

The Hugo Hermann suite, despite a fine performance, was not very interesting; it is well written but dull.

Dr. Hanson is to be complimented for the interesting program. An occasional look into what other contemporaries are doing is not only enlightening but gives new faith to American composers, and new belief in their own individuality. G. L.

INFORMATION OBSCURED

47

THIS CLIPPING FROM
WORCESTER, MASS.
TELEGRAM
OCT 29 1933

BOSTON SYMPHONY WILL OPEN CIVIC MUSIC SEASON

Auditorium to Be Scene Of Five Concerts Scheduled

MEMBERS ONLY

Hub Aggregation Under Serge Koussevitzky's Direction

THE fourth Civic Music association in Worcester opens Monday, Dec. 11, with a program by the Boston Symphony orchestra.

All of the series of five concerts will be held in the Auditorium and will be restricted to the 1700 association members who subscribed during the annual Spring campaign. Guest tickets are available only to those living outside a 40-mile radius of Worcester.

Florence Austral, soprano, who has appeared once before in this series here, will come again Wednesday, Jan. 17, with John Amadio, flutist. The Tokatyan trio of two voices and cello are scheduled for Tuesday, Feb. 6; Mischa Levitzki, pianist, for Tuesday, Feb. 27; and Efrem Zimbalist, violinist, Tuesday, March 6.

The Boston Symphony orchestra will play here after an absence of many years. Conducting will be Serge Koussevitzky, who began his 10th season of Boston concerts early this month.

Founded 1881

This famous orchestra was founded in 1881 by Maj. Henry L. Higginson, the banker, who engaged the finest musicians in Europe and brought to this country a succession of great conductors. George Henschel was the first of these. Dr. Koussevitzky succeeded Pierre Monteux in 1924, arriving with a sensational European reputation to commend him to his American public.

Koussevitzky began his musical career and soloist on the double bass, an instrument which he has played in concert a few times during his American residence. He took up the double bass while at the Conservatory in Moscow and made himself the greatest living master of that instrument.

Soon, however, he turned to conducting, first in Berlin, and then organized his own orchestra in Petrograd, and chartered a steamer and took the orchestra down the Volga to play in innumerable provincial towns on the way. Interested in the music of his countrymen, he introduced the compositions of Scriaben, Stravinsky and Proko[illegible] which he later played to his conduc[illegible] [illegible] revolution he [illegible] ernment subsidy, then [illegible] where he established his famous "Concerts Koussevitzky." He also gave guest performances in London and other capitals to which he still goes back each Summer to repeat his triumphs.

Florence Austral and her flutist-husband provide an unusual concert combination. The soprano was born in Melbourne, Australia, sang ballads and little songs at amateur and church concerts, and in 1918 entered the Ballaret competitive musical Festival at Victoria, New South Wales. Her success at this festival was so great she immediately began her musical education at the Conservatory of Music at Melbourne, completing the course in 18 months.

Four years later after studying in London, Miss Austral made her operatic debut as Brunhilde. She was the special feature of the 1925 Cincinnati Festival, being specially engaged to come here for that event.

John Amadio was born in Wellington, New Zealand. At the age of 12 he played a flute concerto with the Wellington Orchestra society. A year later he was sent to Australia for further study.

At 15 he was principal flutist to the famous Italian Grand Opera Company which toured Australia. After a few years more of study, he was engaged as principal flutist to the first Melba Opera Company, which included John McCormack. Engagements followed as solo flutist of all the visiting celebrities, including Calve and Melba. His subsequent appearances as solo artist have been in Rome, Paris, Berlin and New York.

The Tokatyan Trio comprises Armand Tokatyan, Egyptian tenor, Hans Hess, German cellist, and Sonia Sharnova, American-born contralto.

The tenor is really a blend of several ancient and semi-Oriental peoples. His parents were both natives of Turkish Armenia but moved to Bulgaria before the birth of their son. Armand lived just long enough in the Balkan country to imbibe something of its spirited nature and then departed with his family to the land of the Pharoahs. There he stayed, in the ancient city of Alexander the Great, until his popularity with the French soldiers, for whom he sang in the cafes, took him to Paris. For a time he sang with a French company of the "Merry Widow" and then went to Italy to study under the great master, Çairone. He had only been a few weeks with the Modena Opera Company when he was invited by Gatti-Casazza to join the Metropolitan Opera Company in New York.

The tenor returned last Summer to Europe for his first appearance there since the brief days with the Modena Opera Company. He appeared with the opera companies of Paris, Berlin, Rome, Milan, Budapest, Vienna, Liege and Brussels and sang in concert in London.

Mr. Hess, who now makes his home in Ravinia, Illinois, brings with him his great Bergonzi cello, an instrument of rare beauty, made by Carlo Bergonzi, the famous craftsman of Cremona, Italy. This magnificent instrument, renowned for its tonal beauty and fidelity, one of the few still in existence, was made in 1741. Mr. Hess will also bring with him a Tourte bow, one of the few in this country, made by Francois Tourte.

Sonia Sharnova is an American born singer of Russian origin a product of Chicago. She made her operatic debut at the Nice Opera, and then appeared with notable success in such operatic centers as Milan, Sienna and Livorno, singing in La Gioconda, La Favorita, Il Trovatore and others.

Two U. S. Tours

Returning to this country she made two coast to coast tours with the German Grand Opera Company. Her success brought her to the attention of the Chicago Civic Opera Company management and in 1930-31 became a member of that organization, and continued with the company until its suspension last season.

Mischa Levitzki is an American by birth, though born in distant Krementchug, Southern Russia.

At an early age he showed a marked musical talent, and Michailowski of Warsaw became his teacher. When he was eight years old, an audition before Walter Damrosch resulted in the boy being enrolled at the Institute of Musical Art in New York under Stojowski. He continued his studies with this master for the next five years. then went to Europe to study under Dohnanyi at the Berlin Hochschule.

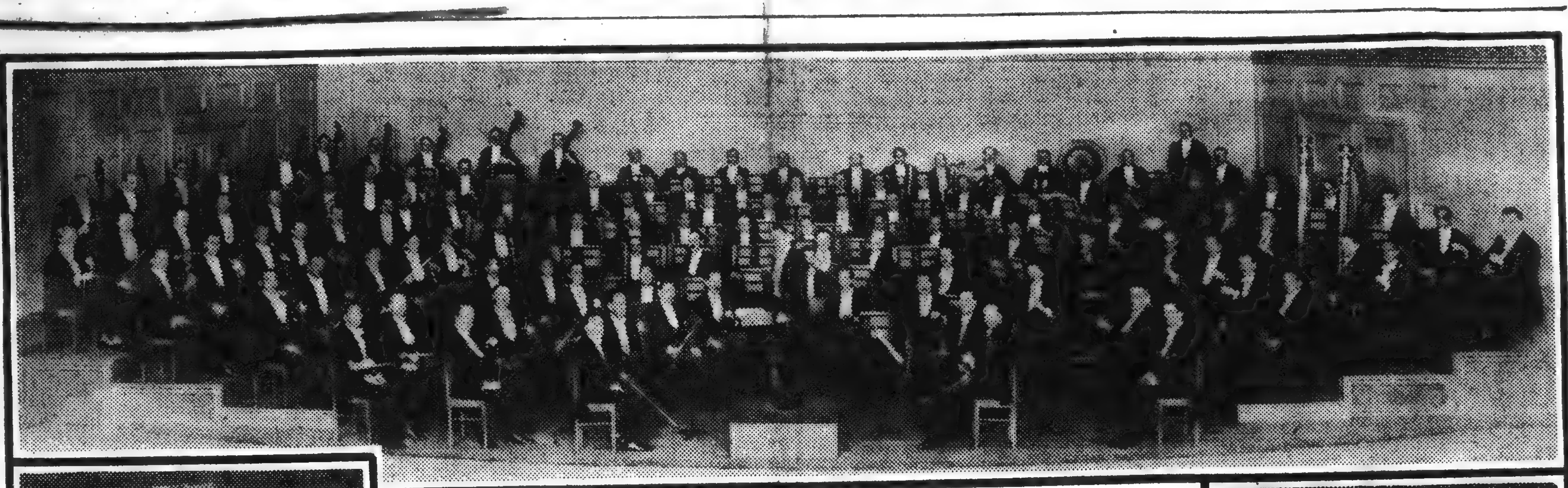
Finally his career was launched with a Berlin debut. He has since toured the entire world, even in distant Java, Singapore, China, Japan and Australia. He is now making his 14th tour of the United States.

Russian Born

Although Russian by birth, Zimbalist is in many respects an American artist. He is an American citizen, makes his Winter home in New York city and his Summer home in Connecticut and has two children born in this country.

Zimbalist was born in Rostov-on-Don, on April 9, 1889. His first teacher was his father, who was an orchestra leader. The boy showed such extraordinary gifts at so early an age that when he was only nine years old he became first violinist in a grand opera orchestra.

Although an active child, fond of sports and fun, Zimbalist had an absolute passion for music. It was this insatiable desire to master music in all its forms that decided his father in sending him in the Autumn of 1903 to the Imperial Conservatory in St. Petersburg where he entered the class of Prof. Leopold Auer and became the forerunner of the famous coterie of violinists—Elman, Heifetz, Seidel—who came after him.


BOSTON SYMPHONY ORCHESTRA.

SEASON'S PROGRAM

MONDAY, DEC. 11, 1933
BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY CONDUCTING.
WEDNESDAY, JAN. 17, 1934
FLORENCE AUSTRAL, SOPRANO, AND JOHN AMADIO, FLUTIST.
TUESDAY, FEB. 6, 1934
TOKATYAN TRIO; ARMAND TOKATYAN, EGYPTIAN TENOR; HANS HESS, CELLIST; SONIA SHARNOVA, CONTRALTO.
TUESDAY, FEB. 27, 1934
MISCHA LEVITZKI, PIANIST.
TUESDAY, MARCH 6, 1934
EFREM ZIMBALIST, VIOLINIST.

SERGE KOUSSEVITZKY
CONDUCTOR
BOSTON SYMPHONY ORCHESTRA.

FLORENCE AUSTRAL
· *SOPRANO* ·

ARM[illegible] TOKATYAN
· *TENOR* ·

MISCHA LEVITZKI
· *PIANIST* ·

EFREM ZIMBALIST
· *VIOLINIST* ·

NEW YORK TIMES

OCT 29 1933

CONCERTS TO OPEN IN BROOKLYN NOV. 17

Forty-seventh Season of Boston Symphony Orchestra Will Include Five Programs.

TO HAVE THREE SPONSORS

Serge Koussevitzky to Conduct for His Tenth Consecutive Year in Borough.

The forty-seventh season of the Boston Symphony Orchestra in Brooklyn will be inaugurated Friday, Nov. 17, it was announced yesterday. The series will be sponsored by the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and a special committee, of which Adrian Van Sinderen is chairman.

Five concerts will be given in the Academy of Music, Lafayette Avenue, on Nov. 17, Jan. 5, Feb. 1, March 2 and April 6. Subscriptions have been coming in this year better than heretofore, Mr. Van Sinderen said.

On Borough Committee.

Assisting him on the borough committee will be:

Dr. Joseph Dana Allen, Juan A. Almirall, Mrs. John Anderson, Charles D. Atkins, Frank L. Babbott, Dr. Frank L. Babbott Jr., William R. Bayes, Dr. Nathan T. Beers, Edward C. Blum, Mrs. Edward C. Blum, Robert E. Blum, Miss Alice Brinsmade, Dr. W. B. Brinsmade, Mrs. Bruce D. Bromley, Mrs. Charles B. Buckley, Mrs. Glentworth R. Butler, the Rev. Dr. S. Parkes Cadman, William M. Calder, J. Norman Carpenter, Mrs. Otis Swan Carroll and I. Sherwood Coffin.

Judge Frederick E. Crane, Mrs. Frederick L. Cranford, Mrs. Harris M. Crist, Supreme Court Justice James C. Cropsey, Dr. John H. Denbigh, Supreme Court Justice Norman S. Dike, Miss Mary E. Dillon, the Rev. Samuel M. Dorrance, Mrs. Mary Childs Draper, Mrs. H. Edward Dreier, Mrs. Guy DuVal, Mrs. William P. Earle Jr., S. Raymond Estey, Sumner Ford, Mrs. Lewis W. Francis and Theodore L. Frothingham.

Others on Committee.

Others on the committee will be: Mrs. George H. Gartlan, Mrs. Emil Goetsch, Mrs. William H. Good, Mrs. M. Preston Goodfellow, Mrs. William Peter Hamilton, Walter Hammitt, George Hewlett, Mrs. James M. Hills, Miss Amelia B. Hollenback, Dr. Alexander C. Howe, Mrs. O. Paul Humpstone, William T. Hunter, Henry A. Ingraham, Dr. William A. Jewett, Mrs. Frederick L. Johanns, Ralph Jonas, James H. Jourdan, Mrs. William Kennedy Jr. and Jacob C. Klinck.

Also serving are:

David H. Lanman, Charles D. Lay, Mrs. Robert B. Lea, Mrs. John Edie Leech, Mrs. W. H. Lohman, Miss Hilda Loines, Mrs. Frederick D. MacKay, Mrs. Charles J. McDermott, Mrs. William W. Marshall, Mrs. Frank Melville Jr., Miss Irene Miles, Dr. Raymond B. Miles, Miss Ida A. Mollenhauer, Mrs. Alfred E. Mudge, Frank C. Munson, Charles F. Murphy, Mrs. Burt F. Nichols, Mrs. Carroll L. Nichols, Mrs. George Notman, Neilson Olcott, Mrs. Dean C. Osborne, Mrs. Frank H. Parsons.

Mrs. Charles E. Perkins, James H. Post, Mrs. Charles E. Potts, Mrs. Frederic B. Pratt, Mrs. George H. Prentiss, Mrs. Benjamin Prince, G. William Rasch, Mrs. Frank Reynolds, Mrs. Donald Ross, Mrs. Clinton L. Rossiter Jr., Mrs. John D. H. Schulz, Mrs. Helen Warren Seeley, Robert Alfred Shaw, Mrs. Harold Irving Small, Mrs. B. Herbert Smith, Mrs. W. C. Spelman, Porter Steele, Mrs. Herman Stutzer, Mrs. John F. Talmage, Mrs. Franklin Taylor, Miss Marion J. Terry, Thornton C. Thayer, William A. Thayer.

Mrs. David Thornton, Carl H. Tollefsen, Mrs. Walter Truslow, Dr. Joshua M. Van Cott, John T. Underwood, Paul E. Vernon, Mrs. James P. Warbasse, Mrs. Edwin C. Ward, Mrs. Clarence Waterman, Mrs. Walter F. Wells, Mrs. J. B. Whitney, Miss Josephine D. Wilkin, Dr. Ralph C. Williams, Surrogate George A. Wingate, Mrs. Harry M. Wingle, Cornelius D. Wood, R. Huntington Woodman, Miss Annie S. Wyckhoff and Mrs. W. H. Ziegler.

Junior Committee to Aid.

There will also be a junior committee serving under the direction of Mrs. Charles Franklin. It will comprise: Mrs. Ronald Hart, Miss Dorothy R. Johnson, Miss Elizabeth Lathrop, Mrs. E. P. Maynard Jr., Miss Elizabeth Pafford, Miss Florence E. Read and Mrs. Robert M. Winslow.

Serge Koussevitzky will conduct the orchestra throughout the season, marking the tenth consecutive year he has held the baton in Brooklyn. Mr. Van Sinderen said no previous conductor had equalled this record.

NEW YORK TIMES

T 29 1933

The Boston Symphony Orchestra's programs for next Friday afternoon and Saturday evening at Symphony Hall, Boston, include Honegger's "Mouvement Symphonique No. 3," Mozart's piano concerto in E flat major with Egon Petri as soloist and Tchaikovsky's fourth symphony.

---

born in Melbourne, [illegible], sang ballads and little songs at amateur and church concerts, and in 1918 entered the Ballaret competitive musical Festival at Victoria, New South Wales. Her success at this festival was so great she immediately began her musical education

event. John Amadio was born in Wellington, New Zealand. At the age of 12 he played a flute concerto with the Wellington Orchestra society. A year later he was sent to Australia for further study.

At 15 he was principal flutist to

sequent [illegible] solo artist have been in Rome, [illegible] and New York.

The Tokatyan Trio comprises Armand Tokatyan, Egyptian tenor, Hans Hess, German cellist, and Sonia Sharnova, American-born

There he stayed in the ancient city of Alexander the Great, until his popularity with the French soldiers, for whom he sang in the cafes, took him to Paris. For a time he sang with a French company of the "Merry Widow" and

peared with the opera companies of Paris, Berlin, Rome, Milan, Budapest, Vienna, Liege and Brussels and sang in concert in London.

Mr. Hess, who now makes his home in Ravinia, Illinois, brings

where he entered the class of Prof. Leopold Auer and became the forerunner of the famous coterie of violinists—Elman, Heifetz, Seidel—who came after him.

---

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
Brooklyn, N. Y. Eagle

OCT 29 1933

Brooklyn Institute Offers Brilliant Programs

A MAJOR feature of the 110th anniversary season's activities of the Brooklyn Institute of Arts and Sciences is its musical program. This promises to be one of the most brilliant and varied in its long artistic tradition and will help in making the Academy of Music a mecca for music lovers of the city.

The annual series of five concerts by the Boston Symphony Orchestra, which will mark the 47th year of this famous musical organization in Brooklyn as well as the tenth anniversary of Dr. Serge Koussevitzky as conductor of the orchestra, will be inaugurated Nov. 17, with concerts following on Jan. 5, Feb. 1, March 2 and April 6.

Two distinguished series of recitals on "The Enjoyment of Music," with comment by Olin Downes, music critic, are featured on the institute's program. As a complementary course to the Evening Series, which began on Oct. 13, an Afternoon Series of equal appeal has been added, to begin Sunday, Nov. 26. The overwhelming demand for the Evening Course necessitated the arrangement of the new series of 15 Sunday afternoon lecture-recitals.

Special recitals will be given by Fritz Kreisler, Sergei Rachmaninoff, the Ionian Quartet, the Curtis String Quartet, Tollefsen Trio, and others in this brilliant program provided by the institute in its 110th year.

Paul Whiteman and his Orchestra and Egon Petri, pianist, have been added to the new "Enjoyment of Music" series of 15 Sunday afternoon recitals, with comment by Olin Downes, music critic, to begin November 26 at the Brooklyn Institute of Arts and Sciences, Brooklyn Academy of Music.

In the fifth recital of the series, on Jan. 7, Paul Whiteman and his Orchestra will illustrate the theme "The Significance of American Popular Music." On the program of Feb. 4, Egon Petri will appear with Georges Barrere and the Barrere Little Symphony in a recital illuminating "Compositions by seventeenth and eighteenth century composers.

The complete schedule of artists who will be heard in this 110th anniversary series of the institute is as follows: Richard Crooks and Margaret Matzenauer, Hall Johnson Choir, Jascha Heifetz, Lawrence Tibbett, Paul Whiteman and his Orchestra, the New English Singers, Lily Pons, Albert Spalding and Ossip Gabrilowitsch, Georges Barrere, the Barrere Little Symphony and Egon Petri, Myra Hess and the Perole String Quartet, Jessica Dragonette and Renaissance Quintet, Guy Maier and Lee Pattison, Sophie Braslau and the Kroll Sextet, Josef Hofmann, Serge Koussevitzky and 24 players of the Boston Symphony Orchestra.

Following is a complete list of the musical events of the institute:

Sunday afternoon, Nov. 5 — MARC BLITZSTEIN, composer-pianist. Lecture-recitals on "Three Masterworks of Modern Music," "Igor Stravinsky and the Sacre du Printemps."

Tuesday evening, Nov. 7 — JOHN CHARLES THOMAS, baritone. "The Enjoyment of Music" Evening Series, "Folk Songs and Art Songs."

Friday evening, Nov. 17 — BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZSKY conducting.

Sunday afternoon, Nov. 19 — MARC BLITZSTEIN, composer-pianist. Lecture-recitals on "Three Masterworks of Modern Music," "Arnold Schoenberg and the Pierrot Lunaire."

Tuesday evening, Nov. 21—MISCHA ELMAN, violinist. "The Enjoyment of Music" Evening Series, "Music for the Violin."

Sunday afternoon, Dec. 17—Richard CROOKS AND MARGARET MATZENAUER. "The Enjoyment of Music Series" Sunday afternoon, "Songs of Schubert, Schumann and Brahms."

Monday evening, Nov. 17 — FRITZ KREISLER. Violin recital.

Sunday afternoon, Dec. 3 — HALL JOHNSON CHOIR. "The Enjoyment of Music Series" Sunday afternoon, "Negro Folk Music: Spirituals, Work Songs and Blues."

Friday evening, Dec. 8—ROSA PONSELLE, soprano. "The Enjoyment of Music" Evening Series, "The Italian Music Drama."

Sunday afternoon—JASCHA HEIFETZ. "The Enjoyment of Music Series" Sunday afternoon, "Violin Music of Bach, Schubert, Richard Strauss, Ravel and Other Composers."

Sunday afternoon, Dec. 17—THE TOLLEFSEN TRIO. (Augusta Tollefsen, piano; Carl Tollefsen, violin; Robert Thrane, 'cello).

Sunday afternon, Dec. 17—LAWRENCE TIBBETT. "The Enjoyment of Music Series" Sunday afternoon, "Operatic Song in the Hands of European and American Composers."

Tuesday evening, Dec. 19—WIENER SAENGERKNABEN. "The Enjoyment of Music" Evening Series, "Medieval and Modern Choral Music."

Friday evening, Jan. 5—BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZSKY conducting.

Sunday afternoon, Jan. 7 — PAUL WHITEMAN and his Orchestra. "The Enjoyment of Music Series" Sunday afternoon, "The Significance of American Popular Music."

Tuesday evening, Jan. 9—THE BY-TOWN TROUBADOURS. JOSE ITURBI pianist. "The Enjoyment of Music" Evening Series, "Eighteenth Century Piano Music."

Sunday afternoon, Jan. 14—THE NEW ENGLISH SINGERS. "The Enjoyment of Music Series" Sunday afternoon, "The Golden Age of English Song."

Monday evening, Jan. 15—ROTH QUARTET. "The Enjoyment of Music" Evening Series, "Modern Quartet Music."

Sunday afternoon, Jan. 21—LILY PONS. "The Enjoyment of Music Series" Sunday afternoon, "Coloratura Song."

Wednesday evening, Jan. 24—VICTOR CHENKIN, Russian baritone-diseur. Recital of Continental character songs.

Friday evening, Jan. 26—THE ROBERT BURNS QUARTET. (Helen Bone, soprano; Marget B. LeCompte, contralto; Edwin C. Nelson, tenor; Alan Ballantyne, baritone). Recital of Scotch songs.

Sunday afternoon, Jan. 28—ALBERT SPALDING AND OSSIP GABRILOWITSCH. "The Enjoyment of Music Series" Sunday afternoon, "Sonatas for Piano and Violin."

Tuesday evening, Jan. 30—GRETA STUECKGOLD, soprano, "The Enjoyment of Music" Evening Series, "German Lieder."

Thursday evening, Feb. 1—THE BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY conducting.

Sunday afternoon, Feb. 4—GEORGES BARRERE, THE BARRERE LITTLE SYMPHONY AND EGON PETRI. "The Enjoyment of Music Series" Sunday afternoon, "Compositions by Seventeenth and Eighteenth Century Composers."

Thursday evening, Feb. 8—SERGEI RACHMANINOFF. Piano recital.

Sunday afternoon, Feb. 11—MYRA HESS AND THE PEROLE STRING QUARTET. "The Enjoyment of Music Series" Sunday afternoon, "Solo and Chamber Music of Chopin, Schumann and Brahms."

Wednesday evening, Feb. 14—HAROLD BAUER, pianist. "The Enjoyment of Music" Evening Series, "Chromaticism in Piano Music from Bach to Cesar Franck."

Sunday afternoon, Feb. 18—JESSICA DRAGONETTE AND RENAISSANCE QUINTET. "The Enjoyment of Music Series" Sunday afternoon, "Old Music on Ancient Instruments and Songs of the Olden Time."

Sunday afternoon, Feb. 25 — GUY MAIER AND LEE PATTISON. "The Enjoyment of Music Series" Sunday afternoon, "Music for Two Pianos."

Wednesday evening, Feb. 28—SERGE KOUSSEVITZKY AND THE BOSTON SYMPHONY ORCHESTRA. "The Enjoyment of Music" Evening Series, "The Modern Symphony and Symphonic Poem."

Friday evening, March 2—THE BOSTON SYMPHONY ORCHESTRA, SERGE KOUSSEVITZKY conducting.

Monday evening, March 5—YEHUDI MENUHIN, violinist. "The Enjoyment of Music" Evening Series, "Classic and Modern Forms of Violin Music."

Tuesday evening, March 13—MARIA OLSZEWSKA, contralto. "The Enjoyment of Music" Evening Series, "Song of the Classic and Modern Periods."

Friday evening, March 16 — JOHN HAZEDEL LEVIS. Lecture-recital on "The Music of China."

Sunday afternoon, March 18—SOPHIE BRASLAU AND THE KROLL SEXTET. "The Enjoyment of Music Series" Sunday afternoon, "Songs by Russian Composers and Music for Six Stringed Instruments."

Sunday afternoon, March 25—JOSEF HOFMANN. "The Enjoyment of Music Series" Sunday afternoon, "Masterpieces of Piano Music."

SYRACUSE, N. Y.
HERALD

OCT 29 1933

Boston Symphony On Special Train

The Boston Symphony Orchestra, en route from Youngstown, O., to Schenectady, passed through Syracuse yesterday morning at 6:30 o'clock on the New York Central Railroad. A special train of eight cars was operated for the orchestra.

CHARLESTON, W. VA.
MAIL

OCT 28 1933

Efrem Zimbalist accepted an invitation to tour Russia in April. He has not visited his native land since his debut with the Boston symphony.

PHILADELPHIA, PA.
PUBLIC LEDGER

OCT 29 1933

The well-known Philadelphia harpist, Dorothea Fox, formerly with the Boston Symphony Orchestra, Baseler Harp Ensemble and the Matinee Musicale Club Harp Ensemble, now broadcasts concert programs twice weekly on WHAT at 9:30 P. M. Sundays and 10:30 P. M. Wednesdays.

SAN DIEGO, CAL.
UNION

OCT 29 1933

SEASON BRINGS AMERICAN-MADE MUSIC TO FORE

By John Selby

NEW YORK, Oct. 28 (A.P.)—Look up musical America! You are going to hear three new American operas this season along with a lot of other compositions by home town boys who know how to make music for the oboe and bull fiddle.

In the operatic field there will be Howard Hanson's "Merry Mount" to a libretto by Richard Stokes of New York. Mr. Hanson's music is written around a dramatic situation in the Massachusetts bay colony and is one of the few American operatic attempts that employs directly American legend and history as material.

The music has had an abridged concert performance at Ann Arbor, Mich., last spring, but never a stage performance. That has been reserved for this season at the Metropolitan.

January will see the first performances of two other operas, one, "Helen Retires," the libretto by John Erskine and the music by George Antheil, the other, "Four Saints in Three Acts," for which the well known modernist, Gertrude Stein, has provided the libretto and Virgil Thomson the score.

Libretto by Erskine

Mr. Erskine's libretto is based on an uncanonical legend concerning Helen of Troy and Menelaos. The production will be by the Juilliard School of Music in New York.

"Four Saints in Three Acts" is the story of some worthies of the church reduced to the often astonishing English of Miss Stein and clothed musically by Thomson, formerly of Kansas City and now living in Paris. It will be given in January as the opening performance in the New Model theatre at Hartford, Conn.

American composers generally are being given considerable attention by the major orchestras of the country this winter.

Serge Koussevitzky, conductor of the Boston symphony and always a champion of the new, plans at least three performances of major works by American composers of the modernist stripe.

Although Arturo Toscanini's programs are not ready, a number of new American works are to be done by the New York philharmonic under Bruno Walter and Hans Lange.

NEW YORK TIMES

OCT 29 1933

'ENJOYMENT OF MUSIC' SERIES.

The dates, the artists and the subjects of the fifteen Sunday afternoon recital programs to be given in the Brooklyn Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences, with commentary by Olin Downes, are as follows:

Nov. 26—Richard Crooks and Margaret Matzenauer. Songs of Schubert, Schumann and Brahms.
Dec. 3—Hall Johnson Choir. Negro folk music: Spirituals, work songs and "blues."
Dec. 10—Jascha Heifetz. Violin music of Bach, Schubert, Richard Strauss, Ravel and other composers.
Dec. 17—Lawrence Tibbett. Operatic song in the hands of European and American composers.
Jan. 7—Paul Whiteman and his orchestra and an artist to be announced. The significance of American popular music.
Jan. 14—The New English Singers. The Golden Age of English song.
Jan. 21—Lily Pons. Coloratura song.
Jan. 28—Albert Spalding and Ossip Gabrilowitsch. Sonatas for piano and violin.
Feb. 4—Georges Barrere, the Barrere Little Symphony and Egon Petri. Compositions by seventeenth and eighteenth century composers.
Feb. 11—Myra Hess and the Perole String Quartet. Solo and chamber music of Chopin, Schumann and Brahms.
Feb. 18—Renaissance Quintet and Jessica Dragonette—Old music on ancient instruments and songs of the olden time.
Feb. 25—Guy Maier and Lee Pattison. Music for two pianos.
March 18—Sophie Braslau and the Kroll Sextet—Songs by Russian composers and music for six stringed instruments.
March 25—Josef Hofmann. Masterpieces of piano music.
April 8—Serge Koussevitzky and twenty-four players of the Boston Symphony Orchestra—Music by contemporaneous composers for small orchestra.

NEW YORK NEWS

OCT 29 1933

Symphony Season To Begin Nov. 17 And End April 6

Adrian Van Sinderen

The Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, will begin its season at the Brooklyn Institute of Arts and Sciences, it was announced yesterday.

The concerts, sponsored, in addition to the Institute, by the Philharmonic Society and a committee of Brooklyn citizens, will be given five times during the season, Nov. 17, Jan. 5, Feb. 1, March 2 and April 6.

Dr. Koussevitzky begins his tenth consecutive year as conductor of the orchestra. He came to the orchestra in 1924, establishing a record for the longest consecutive period in which any conductor has held the post.

Adrian Van Sinderen is chairman of the Brooklyn committee for the concerts. Tickets for the concerts may be obtained by subscription.

WASHINGTON, D. C.
STAR

29 1933

Boston Symphony Has Important Sponsors

Washington society is enthusiastically supporting the series of three matinee concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, at Constitution Hall this coming Winter, according to a list of boxholders just made public by Mrs. Dorothy Hodgkin Dorsey, local representative of the orchestra. Thirty-seven boxes out of a total of 52 available at the hall, have already been taken.

The boxholders are: Mrs. Roosevelt, Mrs. William H. Woodin, Mrs. Charles Evans Hughes, Mrs. Copley Amory, Mrs. Robert Low Bacon, Mrs. Robert Woods Bliss, Miss Mabel Boardman, Mrs. Chester Bolton, Mrs. John C. Breckenridge, Mrs. Calderon Carlisle, Mrs. William R. Castle, Miss Alice Clapp, Mrs. Bayard Cutting, Mrs. Frederic A. Delano, Mrs. James C. Dunn, Mr. and Mrs. Frank M. Eliot, Mrs. W. W. Galbraith, Mrs. A. B. Houghton.

Mrs. Oscar Jareski, Mrs. Serge Koussevitzky, Mrs. F. A. Keep, Mrs. Henry Leonard, Mr. John Ellerton Lodge, Mrs. Jacob Leander Loose, Mrs. Keith Merrill, Mrs. Henry Morgenthau, Mrs. Russell Magna, Mrs. Adolph C. Miller, Mrs. Edwin B. Parker, Mrs. William Phillips, Mrs. David A. Reed, Mrs. H. C. Reed, Mrs. Harlan Fiske Stone, Mrs. Edward C. Walker, Mrs. Hugh C. Wallace, Mr. Gustav Weckel and Mrs. C. C. Williams.

WASHINGTON, D. C.
POST

29 1933

Washington society is enthusiastically supporting the series of three matinee concerts by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, at Constitution Hall this coming winter, according to a list of boxholders just made public by Mrs. Dorothy Hodgkin Dorsey, local representative of the orchestra.

The boxholders are:

Mrs. Roosevelt, Mrs. Copley Amory, Mrs. Robert Low Bacon, Mrs. Robert Woods Bliss, Miss Mabel Boardman, Mrs. Chester Bolton, Mrs. John C. Breckenridge, Mrs. Calderon Carlisle, Mrs. William R. Castle, jr., Miss Alice Clapp, Mrs. Bayard Cutting, Mrs. Frederic A. Delano, Mrs. James C. Dunn, Mr. and Mrs. Frank M. Eliot, Mrs. W. W. Galbraith, Mrs. A. B. Houghton, Mrs. Charles Evans Hughes.

Mrs. Oscar Jarecki, Mrs. Serge Koussevitzky, Mrs. F. A. Keep, Mrs. Henry Leonard, Mr. John Ellerton Lodge, Mrs. Jacob Leander Loose, Mrs. Keith Merrill, Mrs. Henry Morgenthau, Mrs. Russell Magna, Mrs. Adolph C. Miller, Mrs. Edwin B. Parker, Mrs. William Phillips, Mrs. David A. Reed, Mrs. Thomas H. C. Reed, Mrs. Harlan Fiske Stone, Mrs. Edward C. Walker, Mrs. Hugh C. Wallace, Mr. Gustav Weckel, Mrs. C. C. Williams and Mrs. William H. Woodin.

ctive Week

Merits and Faults of the Piano Concertos of Mozart

Her.

By GEORGE S. McMANUS

There is a mistaken piety in the belief that all of Mozart's writing of pianoforte represent the best phases of his art. Some of it shows him at a disadvantage. On the other hand, his pianoforte concertos—one of which, the E flat, will be played by Egon Petri at the next pair of concerts of the Boston Symphony, Dr. Koussevitzky conducting—stand out among the gems of literature.

Camille Saint-Saens, a musician of remarkably facile powers of appreciation, took it upon himelf, when already an octogenarian, to do justice to some of these rarely beautiful works. He appeared in London, giving four Mozart programs in a chamber music hall, at which time he presented 12 of the finest pianoforte concertos. A glance at contemporary programs, as well as those of the last generation, would give the impression that Mozart had written at the outside, four of these works, so narrow is the choice of most pianists. Thanks go in advance to Mr. Petri for giving us one that is seldom heard.

Mozart's intimacies are by no means frailties; his marvelously transparent scoring gives his every utterance unusual powers of penetration, both in sound and meaning. Who will emulate, at least in part, the example of the venerable Saint-Saens and give Boston one or two programs of these concerts in Jordan hall? There is need to draw nearer to these works that are—if one regard not the academic definition of the word—beautiful examples of chamber music style.

In the classical concertos the composer left a space for extemporary playing by the performer. This "cadenza" gave him a wonderful opportunity to deal, in his own way, with material already contributed by the composer. In the space of a few minutes the player could show his imagination, his musicianship, and his individual technical resources. Perhaps no other important feature of the concerto style laid itself open to such tactful handling or again such abuse. The art of extemporizing is one almost forgotten, but we find the names of Mozart and Mendelssohn prominent among its greatest exponents. Mozart, himself, left a number of written cadenzas to his own works which, while somewhat perfunctory, give glimpses of the greatness of what he must have improvised.

In the "gay nineties" Carl Reinecke was considered by a group of Leipzig admirers to be the greatest Mozart interpreter of his day. Those who have patiently, or impatiently, scanned his over-valued cadenzas to the concertos can only wonder why.

Walter R. Spalding in his book "Music: an Art and a Language" says, "His (Mozart's) one important contribution to the development of instrumental form was the Pianoforte Concerto." Certainly he shows in no other form so much variety. He has a special way of handling the orchestral tuttis in both the first movements and the rondos. Genuine appreciation and enjoyment of these works are gained, not by waiting for the advent of the solo part, but by realizing that all that the orchestra does to prepare it is of the same relative importance as is the "Prelude" to "Tristan and Isolde." There will be but little limit to the listener's joy if he will but "begin at the beginning."

The Juilliard School of Music announces that Dec. 1, 1933, is the closing date on which manuscripts will be accepted for its 1933 Competition for Publication of New Orchestral Works by American Composers. The school will select a given work from the entries and pay for its publication. The composer receives all royalties and fees accruing from the sale or performance of his work. The school also co-operates with the composer in securing for his work adequate rehearsal and performance.

More encouragement for the American composer!

The League of Composers will open its 1933-1934 season with a concert in honor of Arnold Schoenberg. The season's second concert will be devoted to a Hindemith-Stravinsky program. The third in the series will be music for chamber ensemble by leading Spanish, Italian, French and American composers.

Interesting is the fact that the league has given American premieres of some of Schoenberg's major works, notably his opera, "Die Gleuckliche Hand," which was presented in 1930 under the baton of Leopold Stokowski.

Advices from Chicago are that the Boston Symphony Orchestra and Dr. Koussevitzky scored a huge success.

WORCESTER, MASS.
GAZETTE
OCT 30 1933

FIVE CONCERTS LISTED BY CIVIC MUSIC ASS'N

A series of five concerts will be presented for the 1700 members of the Civic Music association, beginning with a program by the Boston Symphony orchestra Monday, Dec. 11, at the auditorium.

Guest tickets are available only to those living outside a 40-mile radius of Worcester.

Florence Austral, soprano, who has appeared once before in this series, will come Wednesday, Jan. 17, with her husband, John Amadio, flutist.

The Tokatyan trio of voices and 'cello are scheduled for Tuesday, Feb. 6.

Mischa Levitzki, American pianist, will play Tuesday, Feb. 27.

The noted violinist and composer, Efrem Zimbalist, will be presented Tuesday, March 6.

COLUMBUS, OHIO
DISPATCH
OCT 30 1933

Speaking of symphonies, Mrs. B. Gwynne Huntington, president of the Symphony club, informs us that the Boston Symphony orchestra paid for itself once more, leaving no deficit. The votes of the listeners, which were counted that same night, showed this group almost a unanimous first favorite, with the Chicago orchestra a close second.

NEW HAVEN, CONN.
JOURNAL-COURIER
OCT 31 1933

Kreisler Opens Woolsey Series Thursday

The opening event of the Woolsey Hall Concert Series is scheduled for Thursday evening at 8:30, with the famous musical personage, Fritz Kreisler, as the season's first artist. One of the largest audiences ever to crowd its way into the spacious Yale University auditorium will hear the distinguished violinist, who is recognized the world over as the finest exponent of one of the most difficult of instruments.

The ticket sale for this season's Woolsey Hall Series has surpassed all previous years by a large margin due, of course, to the fine list of musical events that will be presented. Following Kreisler will come in order the Boston Symphony Orchestra on November 13th Lawrence Tibbett on December 13th; Harold Bauer and Ossip Gabrilowitsch on January 11th; Lottie Lehmann on February 13th; and the Boston Symphony again on February 27th.

This season's series will mark the first time that the great Boston Orchestra of 110 men has ever visited New Haven more than once the same year, as well as being the first time that Kreisler has appeared as a Woolsey Series artist, although he has been heard here a number of times previously. The Bauer-Gabrilowitsch two-piano recital is likewise a Series innovation this year for never before has such an event been presented on the annual program.

NEW HAVEN, CONN.
REGISTER
OCT 31 1933

FRITZ KREISLER AT WOOLSEY THURSDAY

The opening event of the Woolsey Hall Concert Series is scheduled for Thursday evening at 8:30, with Fritz Kreisler, as the season's first artist. One of the largest audiences ever to crowd its way into the spacious Yale University auditorium will hear the distinguished violinist, who is recognized the world over as the finest exponent of one of the most difficult of instruments.

The ticket sale for this season's Woolsey Hall Series has surpassed all previous years by a large margin. Following Kreisler will come in order the Boston Symphony Orchestra on November 13th; Lawrence Tibbett on December 13th; Harold Bauer and Ossip Gabrilowitsch on January 11th; Lotte Lehmann on February 13th, and the Boston Symphony again on February 27th.

This season's series will mark the first time that the Boston Orchestra of 110 men has ever visited New Haven more than once the same year, as well as being the first time that Kreisler has appeared as a Woolsey Series artist, although he has been heard here a number of times previously. The Bauer-Gabrilowitsch two-piano recital is likewise a Series innovation this year for never before has such an event been presented on the annual program.

ctive Week

Merits and Faults of the Piano Concertos of Mozart

Her. Oct 28

By GEORGE S. McMANUS

There is a mistaken piety in the belief that all of Mozart's writing of pianoforte represent the best phases of his art. Some of it shows him at a disadvantage. On the other hand, his pianoforte concertos—one of which, the E flat, will be played by Egon Petri at the next pair of concerts of the Boston Symphony, Dr. Koussevitzky conducting—stand out among the gems of literature.

Camille Saint-Saens, a musician of remarkably facile powers of appreciation, took it upon himelf, when already an octogenarian, to do justice to some of these rarely beautiful works. He appeared in London, giving four Mozart programs in a chamber music hall, at which time he presented 12 of the finest pianoforte concertos. A glance at contemporary programs, as well as those of the last generation, would give the impression that Mozart had written at the outside, four of these works, so narrow is the choice of most pianists. Thanks go in advance to Mr. Petri for giving us one that is seldom heard.

Mozart's intimacies are by no means frailties; his marvelously transparent scoring gives his every utterance unusual powers of penetration, both in sound and meaning. Who will emulate, at least in part, the example of the venerable Saint-Saens and give Boston one or two programs of these concerts in Jordan hall? There is need to draw nearer to these works that are—if one regard not the academic definition of the word—beautiful examples of chamber music style.

In the classical concertos the composer left a space for extemporary playing by the performer. This "cadenza" gave him a wonderful opportunity to deal, in his own way, with material already contributed by the composer. In the space of a few minutes the player could show his imagination, his musicianship, and his individual technical resources. Perhaps no other important feature of the concerto style laid itself open to such tactful handling or again such abuse. The art of extemporizing is one almost forgotten, but we find the names of Mozart and Mendelssohn prominent among its greatest exponents. Mozart, himself, left a number of written cadenzas to his own works which, while somewhat perfunctory, give glimpses of the greatness of what he must have improvised.

In the "gay nineties" Carl Reinecke was considered by a group of Leipzig admirers to be the greatest Mozart interpreter of his day. Those who have patiently, or impatiently, scanned his over-valued cadenzas to the concertos can only wonder why.

Walter R. Spalding in his book "Music: an Art and a Language" says, "His (Mozart's) one important contribution to the development of instrumental form was the Pianoforte Concerto." Certainly he shows in no other form so much variety. He has a special way of handling the orchestral tuttis in both the first movements and the rondos. Genuine appreciation and enjoyment of these works are gained, not by waiting for the advent of the solo part, but by realizing that all that the orchestra does to prepare it is of the same relative importance as is the "Prelude" to "Tristan and Isolde." There will be but little limit to the listener's joy if he will but "begin at the beginning."

The Juilliard School of Music announces that Dec. 1, 1933, is the closing date on which manuscripts will be accepted for its 1933 Competition for Publication of New Orchestral Works by American Composers. The school will select a given work from the entries and pay for its publication. The composer receives all royalties and fees accruing from the sale or performance of his work. The school also co-operates with the composer in securing for his work adequate rehearsal and performance.

More encouragement for the American composer!

The League of Composers will open its 1933-1934 season with a concert in honor of Arnold Schoenberg. The season's second concert will be devoted to a Hindemith-Stravinsky program. The third in the series will be music for chamber ensemble by leading Spanish, Italian, French and American composers.

Interesting is the fact that the league has given American premieres of some of Schoenberg's major works, notably his opera, "Die Gleuckliche Hand," which was presented in 1930 under the baton of Leopold Stokowski.

Advices from Chicago are that the Boston Symphony Orchestra and Dr. Koussevitzky scored a huge success.

WORCESTER, MASS.
GAZETTE
OCT 30 1933

FIVE CONCERTS LISTED BY CIVIC MUSIC ASS'N

A series of five concerts will be presented for the 1700 members of the Civic Music association, beginning with a program by the Boston Symphony orchestra Mo~~nday, Dec.~~ 11, at the auditorium.

Guest tickets are available only to those living outside a 40-mile radius of Worcester.

Florence Austral, soprano, who has appeared once before in this series, will come Wednesday, Jan. 17, with her husband, John Amadio, flutist.

The Tokatyan trio of voices and 'cello are scheduled for Tuesday, Feb. 6.

Mischa Levitzki, American pianist, will play Tuesday, Feb. 27.

The noted violinist and composer, Efrem Zimbalist, will be presented Tuesday, March 6.

COLUMBUS, OHIO
DISPATCH
OCT 30 1933

Speaking of symphonies, Mrs. B. Gwynne Huntington, president of the Symphony club, informs us that the Boston Symphony orchestra paid for itself once more, leaving no deficit. The votes of the listeners, which were counted that same night, showed this group almost a unanimous first favorite, with the Chicago orchestra a close second.

NEW HAVEN, CONN.
JOURNAL-COURIER
OCT 31 1933

Kreisler Opens Woolsey Series Thursday

The opening event of the Woolsey Hall Concert Series is scheduled for Thursday evening at 8:30, with the famous musical personage, Fritz Kreisler, as the season's first artist. One of the largest audiences ever to crowd its way into the spacious Yale University auditorium will hear the distinguished violinist, who is recognized the world over as the finest exponent of one of the most difficult of instruments.

The ticket sale for this season's Woolsey Hall Series has surpassed all previous years by a large margin due, of course, to the fine list of musical events that will be presented. Following Kreisler will come in order the Boston Symphony Orchestra on November 13th Lawrence Tibbett on December 13th; Harold Bauer and Ossip Gabrilowitsch on January 11th; Lottie Lehmann on February 13th; and the Boston Symphony again on February 27th.

This season's series will mark the first time that the great Boston Orchestra of 110 men has ever visited New Haven more than once the same year, as well as being the first time that Kreisler has appeared as a Woolsey Series artist, although he has been heard here a number of times previously. The Bauer-Gabrilowitsch two-piano recital is likewise a Series innovation this year for never before has such an event been presented on the annual program.

NEW HAVEN, CONN.
REGISTER
OCT 31 1933

FRITZ KREISLER AT WOOLSEY THURSDAY

The opening event of the Woolsey Hall Concert Series is scheduled for Thursday evening at 8:30, with Fritz Kreisler, as the season's first artist. One of the largest audiences ever to crowd its way into the spacious Yale University auditorium will hear the distinguished violinist, who is recognized the world over as the finest exponent of one of the most difficult of instruments.

The ticket sale for this season's Woolsey Hall Series has surpassed all previous years by a large margin. Following Kreisler will come in order the Boston Symphony Orchestra on November 13th; Lawrence Tibbett on December 13th; Harold Bauer and Ossip Gabrilowitsch on January 11th; Lotte Lehmann on February 13th, and the Boston Symphony again on February 27th.

This season's series will mark the first time that the Boston Orchestra of 110 men has ever visited New Haven more than once the same year, as well as being the first time that Kreisler has appeared as a Woolsey Series artist, although he has been heard here a number of times previously. The Bauer-Gabrilowitsch two-piano recital is likewise a Series innovation this year for never before has such an event been presented on the annual program.

50

SCHENECTADY, N. Y.
GAZETTE

3 0 1933

Huge Audience Rains Applause On Symphony

Is Fascinated by Koussevitzky, Bostonians' Conductor, in Initial Concert of Music Assoc.

The Boston Symphony orchestra played Saturday night to one of the largest audiences that has gathered for any program in this city in years, and the RKO-Plaza Theater proved a pleasing concert hall, welcoming with its comfortableness and spaciousness the members of the Schenectady Civic Music Association and many members from Troy and Albany.

Dr. Serge Koussevitzky was as magnetic and fascinating in his directing manner and personality as when he appeared in the armory with the Bostonians in one of the early years of his American career and won the aroused enthusiasm of a Schenectady audience. We took things more calmly Saturday night, perhaps partly because the handsome master's face was obscured by the lighting arrangement and when he turned to the audience most people could not see his expression alight with the recent reading. But each number drew prolonged applause and after the great Tschaikowsky symphony, the closing number, he was recalled many times. And, of course, most people were well aware that the Boston symphony gives no encores.

It is years since a Schenectady audience has heard a concert by this superb orchestra. When it was here last it was still recovering from the war, but now it has returned to its own estate, one of the most perfect musical organization in the world, and it has a director who is equal to the magnificent task of leading it. The Civic Music Association has proved its position of being an artistic benefactor of the city by presenting this orchestra and the size of Saturday night's audience showed that there are plenty of people who want to have the experience of acquaintance with the greatest musical compositions. Probably the fact that much symphonic music is on the air these days has helped build a big audience for such work, and it might be possible to have several orchestral concerts in a season, perhaps when financial things have settled down a little more.

For the first number, the Mozart "Eine Kleine Nachtmusik," there was just the string orchestra, and if one happens to be especially fond of a violin, that choir proved the height of joyous satisfaction. And the Mozart piece with its marvelous clarity of conception and development was a pure delight. This night music was of an old-time German garden, perhaps, beyond which lay happy fields, and there were stars and brooks and a youthful artist's heart entranced with the dark beauty, with suggestions of romance and rather far-away love, but nothing of horror and threatening darkness, such as moderns would weave into the theme. Its melodies and varying beauties were well presented by the vigorous and yet delicate playing of the orchestra.

The prelude to the Moussorgsky opera was especially interesting and the Russian leader gave a most colorful and dramatic presentation. There is the magnificent opening, "Dawn over the Red Square," in which the dawn music reminds one somewhat of the music of light in "Parisifal," then the great themes of the Russian hymn and the gypsy songs come in, varying the feeling of the music, and the conflict of the groups in the story of the opera is heard in the splendid music. There is always that note of tragic beauty which came from the hopelessness of the Russians of that old time, appearing in all the folk songs, and an audience which listens with a thought for the realities back of it all would like to hear a new symphony from Soviet Russia to make a comparison. Maybe Koussevitzky, who is so liberal about modern compositions, will have one next time he comes. As the composition closed with its grand marching harmonies one wondered if it was all the heavenly hosts parading by or the composer's excitement as the soldiers of the czar rode past with their band.

"Richard Strauss wrote music about Til Eulenspiegel, and Dr. Koussevitsky played it on his big instrument, the orchestra, on Saturday night so that everyone felt that instinctive delight in wonder tales and almost forgot to marvel at the ingeniousness of the music and the finish and charm of the performance. And anyone who has spoken of the director as a quiet leader should watch him do that Til music, for he has an art of gesture as surely as any dancer has, and, while he probably would be highly indignant at such a suggestion, there is a beauty in his motions that is as fascinating as the music if one is sensitive to sculpturesque expression. After all the humor and laughter—the bells, drums, the threat of hell, Til's song coming out at all kinds of unexpected places, and his escapes from justice after his escapades—had got everyone in chuckling good humor, there was the final tragedy, for Til was caught and condemned to the gallows. How that orchestra played the not too serious music of the scene, and how the leader fairly shook with Til's terror until he reminded one of the grim humorous horror of the Villon poem of the gallows!

The large and beautiful Symphony No. 5 of Tschaikowsky was chosen for the climax and closing of the program, and was presented with all that dignity of assured power for which the Boston Symphony orchestra and its distinguished conductor are hailed. There may be many symphonies which have more admirers, but this is surely one of the most interesting examples of the symphonic composition. It follows the classic pattern but with a certain modern variation and it is full of the Russian musical style which was the glory of the musical work at Tschaikowsky's time. Colorful and sad, with only the brighter passages here and there, the first movement closed in an unbelievably sad strain.

During the second movement there is a long passage in plucked strings and if anyone wants to know what plucked strings can do in eloquent tonality, that is the part to hear, done by the Bostonians. Following along there came an exalted mood, and, if you happened to allow yourself to be making a program of it, it seemed as if the director was standing on a precipice and all heaven calling him to some high thought, until you thought he would step off and be plunged to darkness. But the sun rose and the song took him back to the earthly pastures. The valse movement was entrancing and so interestingly varied, and the symphony proceeded to the magnificent and eloquent finale.

The next concert in the Civic Music Association series will be given Wednesday night, December 6, at Mont Pleasant High School, by the Russian male chorus, the Don Cossacks.

SCHENECTADY, N. Y.
GAZETTE

OCT 3 0 1933

MRS. YATES GUEST

Mrs. Miles Yates of the Knox School at Cooperstown was the week-end guest of Mr. and Mrs. H. G. French and Miss Eleanor French of Adams road. Mrs. Yates and Miss French, who is a student at Knox, were in town for the Boston Symphony concert.

SCHENECTADY, N. Y.
UNION-STAR

OCT 3 0 1933

BOSTON SYMPHONY WARMLY GREETED IN CONCERT HERE

Crowd of 2,500 Hears Noted Orchestra at RKO-Plaza Theater

EAGERLY AWAITED

Koussevitzky Directs Program Which Includes "Till Eulenspiegel"

By J. STANLEY LANSING.
Director of Music at Mont Pleasant High School.

The Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky opened the present season of the Schenectady Civic Music Association on Saturday night at the RKO-Plaza Theater. The concert proved to be the greatest treat to musicians and music lovers of the vicinity offered in many years. The audience of 2,500 was brought under complete control by the magnetic personality of Dr. Koussevitzky. In eager anticipation everyone had subsided into absolute silence before his entrance. Tremendous applause broke instantly with the conductor's appearance.

In the opening number of the program, Mozart's "Eine Kleine Nachtmusik," serenade for string orchestra, Dr. Koussevitzky showed complete understanding of the composer's work. Only a part of the string section was used for this number. At all times the strings of each section played as one man, and with great delicacy.

Artistic Tone Coloring.

The audience waited in silence for the conductor's entrance to the second number which was the "Prelude to the Opera 'Khovantschine'" by Moussorgsky. Through the artistic tone coloring of the orchestra the listener was given a clear mental picture of the dawn over Red Square in Moscow. The audience seemed charmed as though watching the actual performance of the entire opera.

In the closing bars of this prelude the orchestra made a decrescendo until it was difficult for the listener to be sure whether the orchestra was still playing or had stopped and the tones were merely continuing in his mind. The response to this number was extremely warm. Upon his return to the platform, Dr. Koussevitzky graciously invited the orchestra to stand and share the approval of the audience.

Strauss's "Till Eulenspiegel's Merry Pranks" added joyous humor to the program. This tone poem is one of the most unique examples of humorous music found in orchestral literature. One could see the impish Till Eulenspiegel jumping on his horse and riding among the chattering market women, the clatter of their pans as he passes on; turning himself into an elf and peeping out from a mouse hole; then disguised as a priest, with his theme solelmly stated by the bassoon, he preaches salvation. But the roguish Till Eulenspiegel then peeks out from beneath the monk's garments—he spies a pretty maiden and falls in love. But the maiden spurns him and he vows vengeance on all mankind. He meets a group of Philistines and runs after them mocking them and making faces. But at last he over-reaches himself and is caught. We hear his last attempt to be merry as he faces the crowd from the scaffold. His spirit departs. Again the opening theme is heard, and the composition ends.

The audience burst into hearty applause which brought the conductor to the platform three times, the third time again sharing the approval with the orchestra.

Above Earthly Things.

Tchaikovsky's "Symphony number 5 in E minor" closed the program. Such excellence of tone quality in all choirs of the orchestra is rarely found in organizations of this kind. With such perfect ensemble playing and interpretation, this symphony raises one above earthly things to realms of greater joy. As one listens one feels a deep gratitude to the composer for such a superb creation and to the conductor and orchestra for their thorough understanding and appreciation of the symphony. The brass choir predominated the majestic and triumphant close of the finale and brought the program to its climax.

At the close of the final number the audience applauded steadily for nearly five minutes. Dr. Koussevitzsky returned to the platform five times and gave special recognition to Mr. Burgin, the concert-master and again shared the applause with the entire symphony orchestra. Leaving the concert hall one heard on all sides enthusiastic comments of approval and deep appreciation. The Civic Music Association can well be proud of its success in bringing the Boston Symphony to Schenectady.

N. Y. EVENING POST

OCT 31 1933

Fifty Artists in Music

Music lovers will welcome "Artists in Music Today" (Grosset & Dunlap, New York), first for its remarkably fine full-page portraits of well-known and popular artists by Louis Lupas, and also for the brief histories of their lives by Helen L. Kaufman and Eva vB. Hansel, which are authentic. It is a well-selected lot of fifty artists of today, the likenesses being perfect. Of prima donnas there are Bori, Garden, Ferrar, Jeritza, Pons, Ponselle, Rethberg, Schumann-Heink, Lotte Lehmann and others. Tenors include Johnson, Martinelli, McCormack, Schipa and Hayes; Robeson, Thomas and Tibbett are the baritones, and Chaliapin the sole basso. Pianists include Grainger, Gieseking, Gabrilowitsch, Hofmann, Iturbi, Paderewski, Rachmaninoff and Samuel, and some of the violinists are Elman, Heifetz, Kreisler, Menuhin, Spalding, Szigeti and Zimbalist, while the 'cellist is Casals. The conductors are Bodanzky, Damrosch, Koussevitzky, Schelling, Stock, Toscanini and Walter. Taken all in all it is a representative list of the musicians we have heard and loved and a valuable contribution to music literature.

ALBANY, N. Y.
NEWS

OCT 3 0 1933

Boston Symphony Orchestra Excellent at Schenectady

Grace of Conductor Noted—Performance Declared Nearing Perfection—Capital District Well Represented

Grace that charmed an audience of 2,400 persons as few save a Pavlova or Harriet Hoctor could have done it, marked the first local appearance in many seasons of the Boston Symphony Orchestra Saturday night in Schenectady.

This seldom-considered feature of a performance by the world-famous organization was contributed by Dr. Serge Koussevitsky, its conductor. So fascinating and magnetic is the work of the maestro, that many auditors watched him almost to the total exclusion of his masterful organization.

Albany was prominently represented at the concert as were Troy, Saratoga Springs, Amsterdam, Cooperstown and many other eastern New York communities. It is seldom that an audience is assembled in any one city of the capital District so representative of the region.

The verdict at the close of the concert was unanimous. The orchestra had come as near to presenting a perfect performance as is humanly possible.

Three distinct divisions in the stratosphere of music were invaded to provide the program, opening with the four movements of Mozart's Nightmusic for strings. It is a serenade of etherial beauty abounding with lacelike pianissimos.

The prelude to Moussorgsky's opera "Khovanstchina" and the Tchaikowsky Spmphony in E Minor might readily be coupled in identical musical category. Both are filled with drama and were dramatically done.

Richard Strauss' "Till Eulenspiegal's Merry Pranks," stands in a class by itself as probably one of the most intricate examples of orchestral scoring in existence, one of the most thrilling musical fantasies ever committed to paper and the most modern in technical thought among those offered Saturday night.

All were performed with superb verve under the magic and always charming personality that stood upon the conductor's dais.

The heavy drape back of the brass choir subtracted brilliance in the forte ensembles but this could readily be overlooked in the degree of perfection otherwise attained.

The concert was the first in the Schenectady Civic Music Association's series.—R. A. M.

SCHENECTADY, N. Y.
UNION-STAR

OCT 31 1933

Public Rises to the Best Music

THE CIVIC MUSIC Association earns congratulations at the outset of its fourth season for the enormous success of its first offering, the brilliant concert by the Boston Symphony Orchestra.

It was an ambitious undertaking for the association to assume responsibility for so famous—and, of course, expensive—an attraction as the premier orchestra of this country. The great and enthusiastic response of the public justified the venture. It puts the Civic Music Association among those organizations which vision great things, and dare to attempt them.

Nothing could be added to the excellent critique of the concert in the columns of this paper, written by J. Stanley Lansing; but a word may be said for the appreciation which the audience expressed. Its response to the wonderful performance amounted to an ovation. It indicated that, despite all the cheap, tawdry and noisy attempts at entertainment to which, in despair, we had thought at times almost all had succumbed, there is a substantial populace which never has bowed the knee to Baal, nor worshipped in his temple. There is still response to the finest things in life.

The community owes gratitude to the Civic Music Association—a distinctive, non-profit, community enterprise—for providing the opportunity to receive such joy and uplift as the best music affords.

MISSING
PAGE(S)

Nov 1 Transcript

Current News Of The Concert-Halls

The Beethoven Cycle Begins, Schnabel's Five Sonatas, Back to Strauss

WITH yesterday afternoon's concert of the Boston Symphony Orchestra began the year's Tuesday series, began also the cycle of performances of the works of Beethoven. Whatever else may be said of a Beethoven cycle at this time, whatever may or may not be the surfeit of performances by works of Beethoven, such a cycle fits well into the scheme of the Tuesday concerts. By some "educational" scheme these concerts have always been planned. More than once the history of music has been traversed in fairly strict chronological order; the music of the world has also been reviewed in national groups. It is well to the point that this youngest of the symphony audiences should be asked to concentrate on the works of one of the greatest of symphonists.

The aspect of yesterday's audience was much the same as that of the Tuesday concerts of other years. The roving eyes of those on the look-out for damaging signs of the depression must have been disappointed, for empty seats were by no means numerous. And the freshness and enthusiasm of this audience was what it always has been. After the slight and graceful First Symphony it recalled the conductor repeatedly until he bade the orchestra rise in response. After the titanic Third, enthusiasm was even greater.

For the First Symphony, Dr. Koussevitzky used the diminshed orchestra which it has become his custom to use for the works of Mozart and Haydn. From it the music took on a lightness that it could hardly have had with a larger instrumentation. Thus heard, its ideas of a cast similar to those of Haydn and Mozart, came forth in their freest and most untrammeled form. Taken as a whole, this performance, theme for theme and movement for movement, might well be considered a model for works of this kind.

What an advance when Beethoven comes to the writing of his Third Symphony! Allegiance to earlier models is quickly swept aside; the genius stands forth in all his power. The many and confusing programs which have been ascribed to this work need not detain one. In actual fact it has never been proved that Beethoven had a program in mind in writing the symphony. Sufficient it is that his hero stands forth in one way or another in every one of the four movements. Those who find him in the first two movements surely cannot fail to find him in the powerful rhythms of the third, or in the martial portions of the fourth. Through it all the hero strides with firm, unmistakable tread. What further program is needed?

As a work heroic in all its proportions Dr. Koussevitzky again conceived this symphony. In the lyric moments as well as in the more prevailingly aggressive one, it is always the hero who is speaking. With Beethoven, the conductor recognizes that a touch of sentiment need not be in contradiction to the heroic nature. But when sentiment appears, with Koussevitzky as with Beethoven, it is the sentiment of the heroic character, never that of the dreamer or of the lover. For these have no place in this work with either the composer or his true interpreter. At no point in the symphony was this trait better managed than in the interpolated Andante near the end of the last movement.

At the beginning of a Beethoven cycle, it is pertinent to note the vitalizing force which Dr. Koussevitzky throws into his Beethoven. Traditionalists may object; but traditionalists once objected to Beethoven himself, even in his first symphony. And traditionalists have in their day been well on the way toward choking the very life out of Beethoven, as out of many another. One can only with difficulty imagine a traditionalist conducting a heroic reading of the Heroic Symphony. With Dr. Koussevitzky the symphony is heroic above all else.

A. H. M.

From Dr. Koussevitzky

For the Symphony Concerts of next week—the last before the orchestra's first journey to New York—Dr. Koussevitzky returns to a four-piece program and again chooses from living composers. The final, and also the central, number is Strauss's "Ein Heldenleben," unheard through two seasons, best-liked of the composer's longer tone-poems, music in which the conductor, the orchestra and Mr. Burgin as solo-violin, all excel. With it go Markevitch's new "Hymn," elsewhere noted on this page; Pierné's "Divertissement on a Pastoral Theme," likewise new to these concerts; Vaughan Williams's first Norfolk Rhapsody, picked up again after seven years. Note also the catholic quality of this program, divided between a German, a Russian, a French and an English composer; and the counterbalance of three shorter and lighter numbers to the large and lengthy "Ein Heldenleben."

Dr. Koussevitzky keeps faith in the youthful Igor Markevitch whose imaginary ballet, "Rebus," he played at Symphony Hall last spring. In the Symphony Concerts of next week (Nov. 10-11), the conductor will include a second piece, "Introduction and Hymn," by Markevitch, heard first in Paris last summer. . . . Gusty winds in cross-currents are already the weather-indication for the lobbies.

LOWELL, MASS.
COURIER-CITIZEN

NOV 1 - 1933

Boston Programs.

Back from its tour, which included Chicago, where it was warmly received, the Boston Symphony Orchestra resumes the home concerts this week Friday afternoon and Saturday evening. Egon Petri will be assisting pianist in the Mozart Concerto in E flat. The orchestral numbers will be Honegger's Third Symphonic Movement and Tschaikowsky's Fourth Symphony in F minor. The Tuesday afternon series began yesterday with the Beethoven "Eroica" Symphony as a feature of the cycle of that composer's works. Next Monday evening the supplementary evening series opens.

Post Am

be given.

To Play Sibelius Symphony

One of the most famous and at the same time least seldom heard of modern orchestral works—Sibelius Second Symphony—will be featured in the program with which Dr. Serge Koussevitzky will open the Boston Symphony Orchestra's series of three concerts at the Lyric the night of Dec. 14. Because the concert will mark the return of the Boston Symphony for a group of engagements after a period of years during which it filled but one a season, is being anticipated with particular interest.

Besides the symphony, the program will comprise Mozart's Little Serenade, *"Eine Kleine Nachtmusik,"* for strings, a Prelude to a Moussorgsky opera and a tone poem by Richard Strauss.

The Sibelius work is ranked by authorities with the most beautiful and important modern compositions in its form. Its composer is a Finn and is still living; he is best known to the general public for his *"Finlandia"* for orchestra and his *"Valse Triste"* for piano.

His symphony and the Mozart Serenade were included in the program the Boston Symphony Orchestra recently gave in Orchestra Hall, Chicago, under Dr. Koussevitzky's direction. Both made a great hit and the concert as a whole was declared one of Chicago's outstanding recent musical events. The Boston Symphony was the only orchestra, it is said, to visit Chicago during A Century of Progress Exposition.

In speaking of Dr. Koussevitzky, one of the leading critics of the mid-West, Glenn Dillard Dunn, declared that "no conductor communicates his intentions with greater precision. His beat is as unmistakable as it is eloquent. In consequence, the ensemble of the Boston Symphony retains its infallibility to the classic purity and serenity of Mozart, the turmoil of Strawminsky or the noble symphonic drama of Sibelius."

NEW YORK TIMES

NOV 2 - 1933

G. F. HEIM, MUSICIAN, DEAD AT AGE OF 54

Was Trumpet Soloist in Leading Orchestras Here and in Boston and Detroit.

Gustav F. Heim, trumpeter in the New York Symphony Orchestra and one of the best known orchestral musicians in this country, died at the Cornell Medical Centre on Monday after seven months illness of heart disease, it became known yesterday. He was born in Germany fifty-four years ago and has been in the United States for the last thirty years.

Mr. Heim, whose home was at 9,228 Vermont Avenue, Elmhurst, Queens, played the trumpet for fourteen years in the Boston Symphony Orchestra when it was directed by Dr. Karl Muck. He also had been a member of the New York Philharmonic and the Detroit Symphony Orchestras. Later he joined the New York Symphony under the direction of Dr. Walter Damrosch. He continued to play until his illness compelled his retirement.

Mr. Heim was a Mason and a member of the Mutual Musical Protective Union 802. Surviving are three sons, Karl, Fred G. and Gustav, and a daughter, Elsa.

NEW YORK SUN

NOV 2 - 1933

SCHOENBERG IS HERE TO TEACH

Noted Modernist Composer Talks of His Art.

UNDISTURBED BY CRITICISM

Recalls That Work of Wagner in Past Was Hissed.

By MABEL GREENE.

Meet Arnold Schoenberg, internationally famous German composer. Arnold Schoenberg, a voluntary exile from Germany where his music is under Reich ban, but nevertheless one of the foremost figures in contemporary music. Mr. Schoenberg arrived here on Tuesday, accompanied by his wife and seventeen-months-old daughter, to teach composition at the Malkin Conservatory of Music in Boston, and is spending a day or two at Hotel Ansonia, seeing New York for the first time.

He is of medium height, with a rather broad face, the sensitive pointed ears of a dreamer, and serious brown eyes. He could never be mistaken for anything but a musician—a serious musician of genuine artistic impulses. Admittedly in his fifty-ninth year, although his partially bald head is the only betrayal of his age, Mr. Schoenberg's slender, nervous fingers which have set down compositions marking a new epoch in musical development, would mark their owner as an artist if all other characteristics did not.

Yesterday he was reluctant to discuss his departure from Germany. It is not a compulsory banishment that has sent him here, he said, but all last winter his music was under ban in Germany because of its advanced character and the Semitic background of the composer. And he believes he will be happier in America.

Schoenberg's name has been associated with such bold experimentation and has been the center of so many violent controversies in the musical world during the last generation that it is interesting to know his attitude toward the criticism which has been directed at him in the past.

As to Modernism.

"We modernists are condemned by some people," he said, "but we cannot stand still. The music of the old masters will live forever, but we must keep step with life. We have at our disposal far more material than they had, and we must use it.

"Like composers of the past—Wagner, for example, whose earlier efforts were hissed by his audiences—the artist is often misunderstood. Of necessity he is always ahead of his time. His contemporaries may not understand him, but the next generation and future generations will."

Mr. Schoenberg will teach advanced harmony and composition at the Boston Conservatory under the sponsorship of the dynamic Malkins, Joseph and Manfred, who are themselves well known in the musical world. Joseph Malkin, director of the conservatory, is a famous cellist and his brother is a successful pianist. One day each week, probably on Fridays, Schoenberg will instruct New York classes at a Steinway Hall studio, and between times will act as guest conductor for such orchestras as the Boston Symphony and others who are now negotiating for his appearance.

He is scheduled to lecture on modern music at the New School for Social Research here on Tuesday, Nov. 14.

"I plan to leave for Boston shortly," he said yesterday. "But I am returning to New York next week for the concert and reception on November 11, at Town Hall, when a program of my works will be given by the Pro-Arte Quartet and assisting artists, under the sponsorship of the League of Composers."

Among First to Appreciate.

Incidentally, the League of Composers was one of the first groups of musicians and music patrons in this country to recognize Mr. Schoenberg's genius. It is an organization of musicians and musical patrons devoted to fostering new works by living composers.

Mr. Schoenberg is a native of Vienna and is largely self-taught. He began to compose in his boyhood, but was unable to gain a hearing for his works in Vienna and in 1901 went to Berlin. After a year he obtained a position as teacher at Stern's Conservatory, at the recommendation of Richard Strauss, but in 1903 he returned to Vienna.

A meeting with Gustav Mahler led to the performance of some of Schoenberg's work and in 1911 he went back to Berlin, settling there as a teacher. During the last eight years he has been connected with the Berlin Academy of Arts.

Schoenberg has many compositions to his credit, notably "Pierrot Lunaire" and the "Gurrelieder" which Stokowski directed here recently. His book on composition, the much discussed "Treaties on Harmony," begins with this sentence of the preface: "This book I have learned from my pupils."

His pupils have attained significant stature in the field of modern music. Foremost among them are Alban Berg, Anton von Webern, Egon Wellesz, Paul Pisk, Hans Eisler, Heinrich Javlovetz and Erwin Stein. Berg, the best known here, is the composer of "Wozzeck," which had its American premiere three years ago under the direction of Stokowski.

Artur Bodanzky, George Gershwin, Harold Bauer, Ernest Bloch, Dr. Archibald T. Davison, Arthur Fiedler, Ossip Gabrilowitsch and Frederick Stock are on the advisory board of the Malkin Conservatory of Music, sponsoring Mr. Schoenberg's American appearances.

Mrs. A. Lincoln Filene of Boston, music patron and philanthropist, George Gershwin, American composer, and Leopold Stokowski are among those who have contributed toward scholarships for study with Schoenberg.

NEW YORK TIMES

NOV 2 - 1933

SCHOENBERG SEEKS NEW TALENT HERE

Ultra-Modern Composer Says He Hopes to Learn From His American Pupils.

PUTS BAN ON IMITATORS

His Students Are Asked Only Express Themselves, He Tells Interviewers.

Arnold Schönberg, one of the world's foremost composers and teachers, said yesterday in an interview at the Hotel Ansonia that he had high hopes of encountering fine musical talents in this country. He looked forward not only to the opportunity to guide some of America's young composers to a fuller expression of themselves but to the learning of new and enriching things from the contact with them.

Mr. Schönberg, who arrived on Tuesday from Europe to take up his duties as teacher of harmony and composition at the Malkin Conservatory of Boston, has never been in this country before. He is a small man, shy and extremely modest, with a sensitive face and expressive brown eyes. He spoke some English and some German yesterday. He admitted studying English in school forty-five years ago, but has had very little occasion to use it since.

A full program is being arranged for the composer's first weeks in this country. He takes up his professorial duties in Boston on Monday. He also will come to New York every Friday to teach. Mrs. Elizabeth Sprague Coolidge, outstanding patron of music, is sponsoring a program of all-Schönberg music in Washington tomorrow at the Library of Congress.

On Nov. 9 and 10 there will be concerts and receptions for him at Yale and Harvard respectively under Mrs. Coolidge's auspices. The League of Composers is presenting a Schönberg program at the Town Hall Club in this city on Nov. 11 and the composer will lecture at the New School for Social Research on Nov. 14 in English on materials gleaned from his writings and speeches.

Tells of His Teaching Methods.

Speaking of his teaching methods, Mr. Schönberg said that he has always insisted that his students seek only to express themselves. Imitation of his own music is strictly forbidden. He has also required a thorough grounding in the classics, he added.

Regarding his own music, Mr. Schönberg's comment was illuminating:

"I have no style," he said. "I do not write for the sake of being original. I cannot help it if my music happens to have this quality. I seek only to express my thoughts and my emotions. My greatest desire is to compress the most substance into the least possible space and time."

He is searching more and more intensively for concentrated expression, he said. A composition like the "Gurre Lieder" was written in a broad, expansive manner. But that was long ago, he said; now he wanted compactness and intensity.

His most recent compositions, he said, were a concerto for 'cello, which is a free transcription of a clavicembalo concerto by Monn, a contemporary of Bach; a transcription for string quartet of a concerto grosso by Handel, and a new opera, "Moses and Aaron." The opera is based on the Biblical story, the libretto by the composer himself. Two acts are completed, and Mr. Schönberg expects to finish the third as soon as he gets several months' leisure.

Rarely Attends Concerts.

Mr. Schönberg was asked how he felt about the occasional hissing of his compositions. He smiled somewhat sadly, then said that he rarely attended concerts and his instinct had kept him away from most of the performances where there were hostile demonstrations. But he considered these offensive.

He had words of praise for a number of his contemporaries—Ravel, Bartok, Hindemith, among many, and told of the work being done by some of his outstanding pupils: Alban Berg is writing a new opera called "Lulu" and Anton von Webern is composing a new piano concerto.

Mr. Schönberg expects to lecture and conduct as well as teach here. Serge Koussevitsky said recently that he would invite him to conduct a pair of concerts of the Boston Symphony Orchestra in his own music. The composer is here with his wife, his eighteen-months-old daughter, Nuria, and a terrier named Witz German for jest. He plans to stay here throughout the season and perhaps longer.

5 Nov 1 Transcript

Current News Of The Concert-Halls

The Beethoven Cycle Begins, Schnabel's Five Sonatas, Back to Strauss

WITH yesterday afternoon's concert of the Boston Symphony Orchestra began the year's Tuesday series, began also the cycle of performances of the works of Beethoven. Whatever else may be said of a Beethoven cycle at this time, whatever may or may not be the surfeit of performances by works of Beethoven, such a cycle fits well into the scheme of the Tuesday concerts. By some "educational" scheme these concerts have always been planned. More than once the history of music has been traversed in fairly strict chronological order; the music of the world has also been reviewed in national groups. It is well to the point that this youngest of the symphony audiences should be asked to concentrate on the works of one of the greatest of symphonists.

The aspect of yesterday's audience was much the same as that of the Tuesday concerts of other years. The roving eyes of those on the look-out for damaging signs of the depression must have been disappointed, for empty seats were by no means numerous. And the freshness and enthusiasm of this audience was what it always has been. After the slight and graceful First Symphony it recalled the conductor repeatedly until he bade the orchestra rise in response. After the titanic Third, enthusiasm was even greater.

For the First Symphony, Dr. Koussevitzky used the diminshed orchestra which it has become his custom to use for the works of Mozart and Haydn. From it the music took on a lightness that it could hardly have had with a larger instrumentation. Thus heard, its ideas of a cast similar to those of Haydn and Mozart, came forth in their freest and most untrammeled form. Taken as a whole, this performance, theme for theme and movement for movement, might well be considered a model for works of this kind.

What an advance when Beethoven comes to the writing of his Third Symphony! Allegiance to earlier models is quickly swept aside; the genius stands forth in all his power. The many and confusing programs which have been ascribed to this work need not detain one. In actual fact it has never been proved that Beethoven had a program in mind in writing the symphony. Sufficient it is that his hero stands forth in one way or another in every one of the four movements. Those who find him in the first two movements surely cannot fail to find him in the powerful rhythms of the third, or in the martial portions of the fourth. Through it all the hero strides with firm, unmistakable tread. What further program is needed?

As a work heroic in all its proportions Dr. Koussevitzky again conceived this symphony. In the lyric moments as well as in the more prevailingly aggressive one, it is always the hero who is speaking. With Beethoven, the conductor recognizes that a touch of sentiment need not be in contradiction to the heroic nature. But when sentiment appears, with Koussevitzky as with Beethoven, it is the sentiment of the heroic character, never that of the dreamer or of the lover. For these have no place in this work with either the composer or his true interpreter. At no point in the symphony was this trait better managed than in the interpolated Andante near the end of the last movement.

At the beginning of a Beethoven cycle, it is pertinent to note the vitalizing force which Dr. Koussevitzky throws into his Beethoven. Traditionalists may object; but traditionalists once objected to Beethoven himself, even in his first symphony. And traditionalists have in their day been well on the way toward choking the very life out of Beethoven, as out of many another. One can only with difficulty imagine a traditionalist conducting a heroic reading of the Heroic Symphony. With Dr. Koussevitzky the symphony is heroic above all else.

A. H. M.

From Dr. Koussevitzky

For the Symphony Concerts of next week—the last before the orchestra's first journey to New York—Dr. Koussevitzky returns to a four-piece program and again chooses from living composers. The final, and also the central, number is Strauss's "Ein Heldenleben," unheard through two seasons, best-liked of the composer's longer tone-poems, music in which the conductor, the orchestra and Mr. Burgin as solo-violin, all excel. With it go Markevitch's new "Hymn," elsewhere noted on this page; Pierné's "Divertissement on a Pastoral Theme," likewise new to these concerts; Vaughan Williams's first Norfolk Rhapsody, picked up again after seven years. Note also the catholic quality of this program, divided between a German, a Russian, a French and an English composer; and the counterbalance of three shorter and lighter numbers to the large and lengthy "Ein Heldenleben."

Dr. Koussevitzky keeps faith in the youthful Igor Markevitch whose imaginary ballet, "Rebus," he played at Symphony Hall last spring. In the Symphony Concerts of next week (Nov. 10-11), the conductor will include a second piece, "Introduction and Hymn," by Markevitch, heard first in Paris last summer. . . . Gusty winds in cross-currents are already the weather-indication for the lobbies.

LOWELL, MASS.
COURIER-CITIZEN

NOV 1 - 1933

Boston Programs.

Back from its tour, which included Chicago, where it was warmly received, the Boston Symphony Orchestra resumes the home concerts this week Friday afternoon and Saturday evening. Egon Petri will be assisting pianist in the Mozart Concerto in E flat. The orchestral numbers will be Honegger's Third Symphonic Movement and Tschaikowsky's Fourth Symphony in F minor. The Tuesday afternon series began yesterday with the Beethoven "Eroica" Symphony as a feature of the cycle of that composer's works. Next Monday evening the supplementary evening series opens.

---

be given.

To Play Sibelius Symphony

One of the most famous and at the same time least seldom heard of modern orchestral works—Sibelius Second Symphony—will be featured in the program with which Dr. Serge Koussevitzky will open the Boston Symphony Orchestra's series of three concerts at the Lyric the night of Dec. 14. Because the concert will mark the return of the Boston Symphony for a group of engagements after a period of years during which it filled but one a season, is being anticipated with particular interest.

Besides the symphony, the program will comprise Mozart's Little Serenade, *"Eine Kleine Nachtmusik,"* for strings, a Prelude to a Moussorgsky opera and a tone poem by Richard Strauss.

The Sibelius work is ranked by authorities with the most beautiful and important modern compositions in its form. Its composer is a Finn and is still living; he is best known to the general public for his *"Finlandia"* for orchestra and his *"Valse Triste"* for piano.

His symphony and the Mozart Serenade were included in the program the Boston Symphony Orchestra recently gave in Orchestra Hall, Chicago, under Dr. Koussevitzky's direction. Both made a great hit and the concert as a whole was declared one of Chicago's outstanding recent musical events. The Boston Symphony was the only orchestra, it is said, to visit Chicago during A Century of Progress Exposition.

In speaking of Dr. Koussevitzky, one of the leading critics of the mid-West, Glenn Dillard Dunn, declared that "no conductor communicates his intentions with greater precision. His beat is as unmistakable as it is eloquent. In consequence, the ensemble of the Boston Symphony retains its infallibility to the classic purity and serenity of Mozart, the turmoil of Strawminsky or the noble symphonic drama of Sibelius."

NEW YORK TIMES

NOV 2 - 1933

G. F. HEIM, MUSICIAN, DEAD AT AGE OF 54

Was Trumpet Soloist in Leading Orchestras Here and in Boston and Detroit.

Gustav F. Heim, trumpeter in the New York Symphony Orchestra and one of the best known orchestral musicians in this country, died at the Cornell Medical Centre on Monday after seven months illness of heart disease, it became known yesterday. He was born in Germany fifty-four years ago and has been in the United States for the last thirty years.

Mr. Heim, whose home was at 9,228 Vermont Avenue, Elmhurst, Queens, played the trumpet for fourteen years in the Boston Symphony Orchestra when it was directed by Dr. Karl Muck. He also had been a member of the New York Philharmonic and the Detroit Symphony Orchestras. Later he joined the New York Symphony under the direction of Dr. Walter Damrosch. He continued to play until his illness compelled his retirement.

Mr. Heim was a Mason and a member of the Mutual Musical Protective Union 802. Surviving are three sons, Karl, Fred G. and Gustav, and a daughter, Elsa.

NEW YORK SUN

NOV 2 - 1933

SCHOENBERG IS HERE TO TEACH

Noted Modernist Composer Talks of His Art.

UNDISTURBED BY CRITICISM

Recalls That Work of Wagner in Past Was Hissed.

By MABEL GREENE.

Meet Arnold Schoenberg, internationally famous German composer. Arnold Schoenberg, a voluntary exile from Germany where his music is under Reich ban, but nevertheless one of the foremost figures in contemporary music. Mr. Schoenberg arrived here on Tuesday, accompanied by his wife and seventeen-months-old daughter, to teach composition at the Malkin Conservatory of Music in Boston, and is spending a day or two at Hotel Ansonia, seeing New York for the first time.

He is of medium height, with a rather broad face, the sensitive pointed ears of a dreamer, and serious brown eyes. He could never be mistaken for anything but a musician—a serious musician of genuine artistic impulses. Admittedly in his fifty-ninth year, although his partially bald head is the only betrayal of his age, Mr. Schoenberg's slender, nervous fingers which have set down compositions marking a new epoch in musical development, would mark their owner as an artist if all other characteristics did not.

Yesterday he was reluctant to discuss his departure from Germany. It is not a compulsory banishment that has sent him here, he said, but all last winter his music was under ban in Germany because of its advanced character and the Semitic background of the composer. And he believes he will be happier in America.

Schoenberg's name has been associated with such bold experimentation and has been the center of so many violent controversies in the musical world during the last generation that it is interesting to know his attitude toward the criticism which has been directed at him in the past.

As to Modernism.

"We modernists are condemned by some people," he said, "but we cannot stand still. The music of the old masters will live forever, but we must keep step with life. We have at our disposal far more material than they had, and we must use it.

"Like composers of the past—Wagner, for example, whose earlier efforts were hissed by his audiences—the artist is often misunderstood. Of necessity he is always ahead of his time. His contemporaries may not understand him, but the next generation and future generations will."

Mr. Schoenberg will teach advanced harmony and composition at the Boston Conservatory under the sponsorship of the dynamic Malkins, Joseph and Manfred, who are themselves well known in the musical world. Joseph Malkin, director of the conservatory, is a famous cellist and his brother is a successful pianist. One day each week, probably on Fridays, Schoenberg will instruct New York classes at a Steinway Hall studio, and between times will act as guest conductor for such orchestras as the Boston Symphony and others who are now negotiating for his appearance.

He is scheduled to lecture on modern music at the New School for Social Research here on Tuesday, Nov. 14.

"I plan to leave for Boston shortly," he said yesterday. "But I am returning to New York next week for the concert and reception on November 11, at Town Hall, when a program of my works will be given by the Pro-Arte Quartet and assisting artists, under the sponsorship of the League of Composers."

Among First to Appreciate.

Incidentally, the League of Composers was one of the first groups of musicians and music patrons in this country to recognize Mr. Schoenberg's genius. It is an organization of musicians and musical patrons devoted to fostering new works by living composers.

Mr. Schoenberg is a native of Vienna and is largely self-taught. He began to compose in his boyhood, but was unable to gain a hearing for his works in Vienna and in 1901 went to Berlin. After a year he obtained a position as teacher at Stern's Conservatory, at the recommendation of Richard Strauss, but in 1903 he returned to Vienna.

A meeting with Gustav Mahler led to the performance of some of Schoenberg's work and in 1911 he went back to Berlin, settling there as a teacher. During the last eight years he has been connected with the Berlin Academy of Arts.

Schoenberg has many compositions to his credit, notably "Pierrot Lunaire" and the "Gurrelieder" which Stokowski directed here recently. His book on composition, the much discussed "Treaties on Harmony," begins with this sentence of the preface: "This book I have learned from my pupils."

His pupils have attained significant stature in the field of modern music. Foremost among them are Alban Berg, Anton von Webern, Egon Wellesz, Paul Pisk, Hans Eisler, Heinrich Javlovetz and Erwin Stein. Berg, the best known here, is the composer of "Wozzeck," which had its American premiere three years ago under the direction of Stokowski.

Artur Bodanzky, George Gershwin, Harold Bauer, Ernest Bloch, Dr. Archibald T. Davison, Arthur Fiedler, Ossip Gabrilowitsch and Frederick Stock are on the advisory board of the Malkin Conservatory of Music, sponsoring Mr. Schoenberg's American appearances.

Mrs. A. Lincoln Filene of Boston, music patron and philanthropist, George Gershwin, American composer, and Leopold Stokowski are among those who have contributed toward scholarships for study with Schoenberg.

NEW YORK TIMES

NOV 2 - 1933

SCHOENBERG SEEKS NEW TALENT HERE

Ultra-Modern Composer Says He Hopes to Learn From His American Pupils.

PUTS BAN ON IMITATORS

His Students Are Asked Only Express Themselves, He Tells Interviewers.

Arnold Schönberg, one of the world's foremost composers and teachers, said yesterday in an interview at the Hotel Ansonia that he had high hopes of encountering fine musical talents in this country. He looked forward not only to the opportunity to guide some of America's young composers to a fuller expression of themselves but to the learning of new and enriching things from the contact with them.

Mr. Schönberg, who arrived on Tuesday from Europe to take up his duties as teacher of harmony and composition at the Malkin Conservatory of Boston, has never been in this country before. He is a small man, shy and extremely modest, with a sensitive face and expressive brown eyes. He spoke some English and some German yesterday. He admitted studying English in school forty-five years ago, but has had very little occasion to use it since.

A full program is being arranged for the composer's first weeks in this country. He takes up his professorial duties in Boston on Monday. He also will come to New York every Friday to teach. Mrs. Elizabeth Sprague Coolidge, outstanding patron of music, is sponsoring a program of all-Schönberg music in Washington tomorrow at the Library of Congress.

On Nov. 9 and 10 there will be concerts and receptions for him at Yale and Harvard respectively under Mrs. Coolidge's auspices. The League of Composers is presenting a Schönberg program at the Town Hall Club in this city on Nov. 11 and the composer will lecture at the New School for Social Research on Nov. 14 in English on materials gleaned from his writings and speeches.

Tells of His Teaching Methods.

Speaking of his teaching methods, Mr. Schönberg said that he has always insisted that his students seek only to express themselves. Imitation of his own music is strictly forbidden. He has also required a thorough grounding in the classics, he added.

Regarding his own music, Mr. Schönberg's comment was illuminating:

"I have no style," he said. "I do not write for the sake of being original. I cannot help it if my music happens to have this quality. I seek only to express my thoughts and my emotions. My greatest desire is to compress the most substance into the least possible space and time."

He is searching more and more intensively for concentrated expression, he said. A composition like the "Gurre Lieder" was written in a broad, expansive manner. But that was long ago, he said; now he wanted compactness and intensity.

His most recent compositions, he said, were a concerto for 'cello, which is a free transcription of a clavicembalo concerto by Monn, a contemporary of Bach; a transcription for string quartet of a concerto grosso by Handel, and a new opera, "Moses and Aaron." The opera is based on the Biblical story, the libretto by the composer himself. Two acts are completed, and Mr. Schönberg expects to finish the third as soon as he gets several months' leisure.

Rarely Attends Concerts.

Mr. Schönberg was asked how he felt about the occasional hissing of his compositions. He smiled somewhat sadly, then said that he rarely attended concerts and his instinct had kept him away from most of the performances where there were hostile demonstrations. But he considered these offensive.

He had words of praise for a number of his contemporaries—Ravel, Bartok, Hindemith, among many, and told of the work being done by some of his outstanding pupils: Alban Berg is writing a new opera called "Lulu" and Anton von Webern is composing a new piano concerto.

Mr. Schönberg expects to lecture and conduct as well as teach here. Serge Koussevitzky said recently that he would invite him to conduct a pair of concerts of the Boston Symphony Orchestra in his own music. The composer is here with his wife, his eighteen-months-old daughter, Nuria, and a terrier named Witz German for jest. He plans to stay here throughout the season and perhaps longer.

Plays a

Day's Garner From Boston Concert-Halls

A New Work from Honegger, Festival of Chamber Music, Schoenberg Arrives

A PIECE of music, new to Boston and to America, heard only two weeks ago in the composer's own Paris, begins the Symphony Concerts of Friday and Saturday—Honegger's "Third Symphonic Movement." In 1924 Honegger wrote his first Symphonic Movement. It is better known as "Pacific 2-3-1"—the "locomotive piece." In 1928 came another work of the same general designation—"Rugby," or the "football piece." Both were heard at the Symphony Concerts, the latter with the composer conducting. It is more than symptomatic of the trend of music in these later years that the "Third Symphonic Movement" bears no further title. The first two were clearly programmatic; whereas the present piece gives no indication of a program; is indeed altogether absolute music. This new movement is dedicated "to Wilhelm Furtwängler and the Philharmonic Orchestra of Berlin." The date-line at the end of the score reads, "Paris, October, 1932; Chesières-Paris, January, 1933." It has been published during the present year. It employs the usual large orchestra of the present day, with wood-winds in threes; adds thereto an Alto saxophone in E-flat.

The "Movement" begins Allegro Marcato. There is an epilogue, Adagio. The idiom is preponderantly atonal, with leanings toward the key of C-sharp minor. The idiom is consequently that modern contrapuntal idiom which goes so well hand in hand with atonality. There are numerous, well-rhythmed, tonality-destroying little figures, flitting about restlessly and energetically. Usually these figures are not the point of the music itself, as has sometimes been the case with modern "pattern-pieces." Oftener they furnish the accompanimental background for the various and rather numerous melodic lines of thematic value.

After two vigorous up-rushing measures which leave no doubt as to the tonality-less scheme, two such melodic lines appear. The second is plainly a counterpoint to the first. In analogy to the traditional sonata-form, these are clearly the "first-theme" section. A more highly rhythmed idea, first heard in the basses, is transition to a melody in notes of longer time-value presented in octaves by the wood-winds. A secondary idea follows, much repeated, accompanied by exceedingly active rhythms, much varied. Equally clearly here is the "second-theme" section.

The direction is now "Poco piu pesante." With it comes an energetic, motto-like figure in the horns above an ostinato pedal-figure. This, in turn, is extensively developed, toward the end with stretti. In the recapitulation, Tempo Primo,—again the sonata-form—the themes of the exposition occur in different order than in the exposition, with new instrumentation, and with a new scheme of dynamic values. When Honegger reaches the horn-motto he gives it to the saxophone, playing quietly. The transitional theme, taken fugato, furnishes the climax for the principal portion of the movement.

The concluding Adagio is a piece of pure lyricism over an indistinct atonal accompaniment. Once previously, in his symphony, for the fiftieth year of the Boston Orchestra, Honegger tried his hand at a slow, lyrical close with results of uncommon beauty. The ending of the "Symphonic Movement" bid fair to match that of the symphony.

A. H. M.

Chamber Concerts Brimful

The programs for Boston's festival of chamber music next week—it is hardly less—may now be outspread. Through years nothing like it has befallen in this town or in the region roundabout. The devotees of chamber music may preen themselves accordingly; the more miscellaneous public take its pleasure at will. Both have reason to return thanks to Mrs. Elizabeth Sprague Cooolidge, once more the patron of patrons for chamber concerts. It was she who summoned to America the renowned Belgians of the Pro-Arte Quartet; despatched them to Boston and Cambridge; saw to it that the programs should be wide-ranging; provided that all four concerts should be open to the public without charge.

For the first, in the Lecture-Hall of the Public Library on Sunday evening next at eight o'clock, the program stands:

Quartet in B-flat major (K. 458).......	Mozart
Quartet in A minor, Op. 7, No. 1.....	Bartók
Quartet in E-flat major, Op. 74......	Beethoven

For the second concert, on Monday evening next at 8.15, in Sanders Theater, Cambridge, under the auspices of the Division of Music at Harvard, the numbers are:

Quartet in F major, Op. 135.........	Beethoven
Fifth Quartet, in G minor...........	Chadwick
Quartet in C minor, Op. 51, No. 1......	Brahms

For the third concert in the same room at the same hour on Wednesday evening, the list runs:

Quartet in D major..................	Franck
Quartet for Strings.................	Carpenter
Quartet in G minor..................	Debussy

At the final concert, in the same room at the same hour on Friday evening, modernist composers, German or American have an inning, viz.:

Quartet for Strings and Voice in F-sharp minor .... (Singer: Olga Averino)	Schoenberg
Three Variations on a Theme in C minor..	Harris
Quartet, No. 3, Op. 22.............	Hindemith

Note, finally, the scope of these programs: a quartet of Mozart for the earlier masters; Beethoven of the middle and of the final years, more particularly the infrequent Opus 135; Brahms characteristically and familiarly; Franck and Debussy for French contrasts; three Americans, two living, Chadwick, Carpenter and Roy Harris; three mid-European modernists, Bartók, Hindemith, Schönberg. To play one and all the four masters of the Pro-Arte Quartet, Messieurs Onnou, Halleux, Prévost, Mass.

the little opera; an assortment of folk-songs and Viennese numbers after it.

Der Herr ist hier!

On Tuesday afternoon last, our distinguished fellow-townsman that is to be, Herr Arnold Schönberg, the modernist composer, landed in New York. Frau Schönberg and their child accompanied him. Instead, however, of proceeding to Boston, he tarried in New York until today, when he may be expected hereabouts. To the waiting reporters, he was brief but not indifferent. According to The Herald Tribune, he insisted that he had not been driven from Germany, as had been reported. He was, he said, a self-determined exile who planned to live permanently in America. The composer, who formerly headed the class in composition in the Prussian Academy of Fine Arts in Berlin, declined to discuss any of the difficulties he had encountered in Germany, saying that he had left numerous relatives in that country.

Schönberg is a Jew. He abandoned the Israelitish faith in 1921, but last summer in Paris was officially received again into the Jewish communion. Schönberg will teach harmony and composition at the Malkin Conservatory of Music in Boston. He said that he had completed the score of the first two acts of a new opera and hoped to finish the work when he is settled in Boston. . . . To the reporters he is already "Dr." Schönberg. Bless their souls! It is the fashionable title for the high-browed.

Meanwhile preparation goes forward in a loud voice, so to say, for the concert of Schönberg's chamber-pieces and the reception that the League of Composers will proffer him in New York on Saturday, Nov. 11. The Pro-Arte Quartet will play his second and third quartets; a singer will be heard in four of his songs; a pianist in four of his piano-pieces. Thereafter fifty American composers—"Count 'em," as the circus-bills used to say—"will greet him." So also will the quiet-living Schönberg discover our exuberant American customs and our congenital liking for crowds and parties. How Manhattan-ish also to annex Schönberg forthwith!

H. T. P.

Schönberg announces that he has received and accepted an invitation from Dr. Koussevitzky to conduct at a pair of Symphony Concerts, presumably during the conductor's midwinter absence.

N. Y. Herald-Tribune

NOV 2 - 1933

Capital Concert To Be Tribute To Schoenberg

Composer To Be Guest Tomorrow of the Elizabeth S. Coolidge Foundation

To Conduct Class Here

Plans Call for His Return to Germany in June

Arnold Schoenberg, German composer, completed his twenty-four hours in this country by submitting yesterday to the questioning of the musical reporters, and announcing that he would teach composition here as well as in Boston, which will be his headquarters during the coming academic year. Although he has long been regarded as one of the two or three principal creative figures in contemporary music, and his works often have been occasions of warm controversy, he had no manifestos to issue. He will not, he assured his interrogators, try to develop a group of disciples in this country; he never has asked his pupils to imitate him, nor to adopt any particular manner, but has sought to help them develop their creative individuality.

Describes His Latest Works

Short and stocky in appearance, looking much younger than his fifty-nine years, engagingly modest and unaggressive in manner, Mr. Schoenberg briefly discribed his latest works: a concerto for cello and orchestra freely transcribed from a clavier concerto by Monn, a virtually unknown contemporary of Haydn; a concerto for string quartet and orchestra based on a Handel concerto grosso; and a new opera on a Biblical subject, "Moses and Aaron," with a libretto of his own. He completed the second act in March, 1932, and is working on the third and last.

Although he agreed that his latest major work to be heard here, the orchestral variations played by the Philadelphia Orchestra under Stokowski in November, 1929, might be considered not unrepresentative of his present style, he was reluctant to define styles or manners in connection with his music, regarding style as a matter of constant development.

"All I want to do," he said, "is to express my thoughts and get the most possible content in the least possible space." Although he admitted a dislike of hissing, and an avoidance of occasions where it was likely to occur, he was troubled over the fact that some sections of the musical public have been unreceptive to his compositions. The works of some composers are in advance of their time, he observed, and other generations take them up more easily.

With American music Mr. Schoenberg has had little chance for acquaintance, although a few Americans have studied with him abroad; he is sure, however, that it will be possible to develop widespread and significant musical talent in this country. Among foreign composers he expressed admiration for the work of Hindemith, Milhaud, Stravinsky, Ravel and Bartok. Among his most prominent European pupils, Alban Berg is working on his second opera, "Lulu," based on a work of Franz Wedekind; Anton von Webern is composing chamber music and is also engaged on a piano concerto.

Has Busy Weeks Ahead

The composer, who is stopping at the Hotel Ansonia with his wife, his eighteen-months-old daughter, Nuria, and his small terrier, Witz, will begin his American visit with considerable traveling. Tomorrow night he will be the guest of honor at a concert of his works at the Library of Congress, Washington, under the auspices of the Elizabeth Sprague Coolidge Foundation, which is also sponsoring Schoenberg concerts at Yale and Harvard Universities on November 9 and 10. On Saturday he will go to Boston, begin his classes at the Malkin Conservatory of Music early next week; by the following Saturday he will be back here for a concert of his music and reception to be given by the League of Composers at Town Hall. On Tuesday evening, November 14, he will lecture on his music and his writings at the New School for Social Research.

His New York classes, to be held on Fridays in a Steinway Hall studio, will begin November 10. He has accepted Serge Koussevitzky's invitation to conduct the Boston Symphony in two concerts of his music, and may also make a few appearances as conductor elsewhere. His lectures will be in English; he had studied the language, he said yesterday, in his school days, but had taken it up again in a serious way only recently. He showed a very fair mastery of it yesterday afternoon.

Mr. Schoenberg added that he would be in America until June; he still is under contract with the Prussian Academy of Arts, which has given him a year's leave of absence. But, if his first year here proves successful, a longer stay can be arranged.

BALTIMORE, MD.
POST

NOV 3 - 1933

Two Baltimoreans Write Opera To Be Given by Civic Group

"Swing Low," a new opera by Emmanuel Wad and Elmer Greensfelder, ill be presented for the first time on any stage by the Baltimore Civic pera Company, under Eugene Martinet's direction in Lehmann Hall the ight of Nov. 28.

It will be the second bill of the organization's season which opens next Tuesday night with "Cavalleria Rusticana." Mr. Wad has long been a esident of Baltimore and is internationally known as a pianist. Several ears ago he was decorated by the king of Denmark, of his native land, n recognition of his services to mu- c and following the acceptance of is first grand opera "Tagwawa" by he Royal Opera of Copenhagen. Mr. reensfelder is one of the well nown young Baltimore playwrights, mong his works being "Broom- icks, Amen."

Mr. Martinet, it is said, has as- embled a particularly good ensem- le of young voices. The principals "Cavalleria" will be Elizabeth Mc- omas, Margaret Gilner, Mary Van oren, Douglas McComas and Fred lgrim. In connection with it, ballet umbers by Carol Lynn dancers will given.

To Play Sibelius Symphony

One of the most famous and at e same time least seldom heard of odern orchestral works—Sibelius econd Symphony—will be featured the program with which Dr. erge Koussevitzky will open the oston Symphony Orchestra's se three concerts at the Lyric ght of Dec. 14. Because the con- rt will mark the return of the oston Symphony for a group of agagements after a period of years ring which it filled but one a sea- n, is being anticipated with par- cular interest.

Besides the symphony, the pro- am will comprise Mozart's Little renade, *"Eine Kleine Nachtmusik,"* r strings, a Prelude to a Moussorg- y opera and a tone poem by ichard Strauss.

The Sibelius work is ranked by thorities with the most beautiful d important modern compositions its form. Its composer is a Finn d is still living; he is best known the general public for his *"Fin- ndia"* for orchestra and his *"Valse iste"* for piano.

His symphony and the Mozart renade were included in the pro- am the Boston Symphony Orches- a recently gave in Orchestra Hall, hicago, under Dr. Koussevitzky's rection. Both made a great hit and e concert as a whole was declared e of Chicago's outstanding recent usical events. The Boston Sym- ony was the only orchestra, it is id, to visit Chicago during A Cen- ry of Progress Exposition.

In speaking of Dr. Koussevitzky, e of the leading critics of the mid- est, Glenn Dillard Dunn, declared at "no conductor communicates s intentions with greater precision. s beat is as unmistakable as it is oquent. In consequence, the en- mble of the Boston Symphony re- ins its infallibility to the classic urity and serenity of Mozart, the rmoil of Strawminsky or the noble mphonic drama of Sibelius."

Trans

Plays a

Day's Garner From Boston Concert-Halls

A New Work from Honegger, Festival of Chamber Music, Schoenberg Arrives

A PIECE of music, new to Boston and to America, heard only two weeks ago in the composer's own Paris, begins the Symphony Concerts of Friday and Saturday—Honegger's "Third Symphonic Movement." In 1924 Honegger wrote his first Symphonic Movement. It is better known as "Pacific 2-3-1"—the "locomotive piece." In 1928 came another work of the same general designation—"Rugby," or the "football piece." Both were heard at the Symphony Concerts, the latter with the composer conducting. It is more than symptomatic of the trend of music in these later years that the "Third Symphonic Movement" bears no further title. The first two were clearly programmatic; whereas the present piece gives no indication of a program; is indeed altogether absolute music. This new movement is dedicated "to Wilhelm Furtwängler and the Philharmonic Orchestra of Berlin." The date-line at the end of the score reads, "Paris, October, 1932; Chesières-Paris, January, 1933." It has been published during the present year. It employs the usual large orchestra of the present day, with wood-winds in threes; adds thereto an Alto saxophone in E-flat.

The "Movement" begins Allegro Marcato. There is an epilogue, Adagio. The idiom is preponderantly atonal, with leanings toward the key of C-sharp minor. The idiom is consequently that modern contrapuntal idiom which goes so well hand in hand with atonality. There are numerous, well-rhythmed, tonality-destroying little figures, flitting about restlessly and energetically. Usually these figures are not the point of the music itself, as has sometimes been the case with modern "pattern-pieces." Oftener they furnish the accompanimental background for the various and rather numerous melodic lines of thematic value.

After two vigorous up-rushing measures which leave no doubt as to the tonality-less scheme, two such melodic lines appear. The second is plainly a counterpoint to the first. In analogy to the traditional sonata-form, these are clearly the "first-theme" section. A more highly rhythmed idea, first heard in the basses, is transition to a melody in notes of longer time-value presented in octaves by the wood-winds. A secondary idea follows, much repeated, accompanied by exceedingly active rhythms, much varied. Equally clearly here is the "second-theme" section.

The direction is now "Poco piu pesante." With it comes an energetic, motto-like figure in the horns above an ostinato pedal-figure. This, in turn, is extensively developed, toward the end with stretti. In the recapitulation, Tempo Primo,—again the sonata-form—the themes of the exposition occur in different order than in the exposition, with new instrumentation, and with a new scheme of dynamic values. When Honegger reaches the horn-motto he gives it to the saxophone, playing quietly. The transitional theme, taken fugato, furnishes the climax for the principal portion of the movement.

The concluding Adagio is a piece of pure lyricism over an indistinct atonal accompaniment. Once previously, in his symphony, for the fiftieth year of the Boston Orchestra, Honegger tried his hand at a slow, lyrical close with results of uncommon beauty. The ending of the "Symphonic Movement" bid fair to match that of the symphony. A. H. M.

Chamber Concerts Brimful

The programs for Boston's festival of chamber music next week—it is hardly less—may now be outspread. Through years nothing like it has befallen in this town or in the region roundabout. The devotees of chamber music may preen themselves accordingly; the more miscellaneous public take its pleasure at will. Both have reason to return thanks to Mrs. Elizabeth Sprague Cooolidge, once more the patron of patrons for chamber concerts. It was she who summoned to America the renowned Belgians of the Pro-Arte Quartet; despatched them to Boston and Cambridge; saw to it that the programs should be wide-ranging; provided that all four concerts should be open to the public without charge.

For the first, in the Lecture-Hall of the Public Library on Sunday evening next at eight o'clock, the program stands:

Quartet in B-flat major (K. 458)....... Mozart
Quartet in A minor, Op. 7, No. 1..... Bartók
Quartet in E-flat major, Op. 74......Beethoven

For the second concert, on Monday evening next at 8.15, in Sanders Theater, Cambridge, under the auspices of the Division of Music at Harvard, the numbers are:

Quartet in F major, Op. 135 ....Beethoven
Fifth Quartet, in G minor...........Chadwick
Quartet in C minor, Op. 51, No. 1......Brahms

For the third concert in the same room at the same hour on Wednesday evening, the list runs:

Quartet in D major..................Franck
Quartet for Strings.................Carpenter
Quartet in G minor..................Debussy

At the final concert, in the same room at the same hour on Friday evening, modernist composers, German or American have an inning, viz.:

Quartet for Strings and Voice in F-sharp minor ....Schoenberg
(Singer: Olga Averino)
Three Variations on a Theme in C minor..Harris
Quartet, No. 3, Op. 22... ....Hindemith

Note, finally, the scope of these programs: a quartet of Mozart for the earlier masters; Beethoven of the middle and of the final years, more particularly the infrequent Opus 135; Brahms characteristically and familiarly; Franck and Debussy for French contrasts; three Americans, two living, Chadwick, Carpenter and Roy Harris; three mid-European modernists, Bartók, Hindemith, Schönberg. To play one and all the four masters of the Pro-Arte Quartet, Messieurs Onnou, Halleux, Prévost, Mass.

the little opera; an assortment of folk-songs and Viennese numbers after it.

Der Herr ist hier!

On Tuesday afternoon last, our distinguished fellow-townsman that is to be, Herr Arnold Schönberg, the modernist composer, landed in New York. Frau Schönberg and their child accompanied him. Instead, however, of proceeding to Boston, he tarried in New York until today, when he may be expected hereabouts. To the waiting reporters, he was brief but not indifferent. According to The Herald Tribune, he insisted that he had not been driven from Germany, as had been reported. He was, he said, a self-determined exile who planned to live permanently in America. The composer, who formerly headed the class in composition in the Prussian Academy of Fine Arts in Berlin, declined to discuss any of the difficulties he had encountered in Germany, saying that he had left numerous relatives in that country.

Schönberg is a Jew. He abandoned the Israelitish faith in 1921, but last summer in Paris was officially received again into the Jewish communion. Schönberg will teach harmony and composition at the Malkin Conservatory of Music in Boston. He said that he had completed the score of the first two acts of a new opera and hoped to finish the work when he is settled in Boston. . . . To the reporters he is already "Dr." Schönberg. Bless their souls! it is the fashionable title for the high-browed.

Meanwhile preparation goes forward in a loud voice, so to say, for the concert of Schönberg's chamber-pieces and the reception that the League of Composers will proffer him in New York on Saturday, Nov. 11. The Pro-Arte Quartet will play his second and third quartets; a singer will be heard in four of his songs; a pianist in four of his piano-pieces. Thereafter fifty American composers—"Count 'em," as the circus-bills used to say—"will greet him." So also will the quiet-living Schönberg discover our exuberant American customs and our congenital liking for crowds and parties. How Manhattan-ish also to annex Schönberg forthwith! H. T. P.

Schönberg announces that he has received and accepted an invitation from Dr. Koussevitzky to conduct at a pair of Symphony Concerts, presumably during the conductor's midwinter absence.

N. Y. Herald-Tribune

NOV 2 1933

Capital Concert To Be Tribute To Schoenberg

Composer To Be Guest Tomorrow of the Elizabeth S. Coolidge Foundation

To Conduct Class Here

Plans Call for His Return to Germany in June

Arnold Schoenberg, German composer, completed his twenty-four hours in this country by submitting yesterday to the questioning of the musical reporters, and announcing that he would teach composition here as well as in Boston, which will be his headquarters during the coming academic year. Although he has long been regarded as one of the two or three principal creative figures in contemporary music, and his works often have been occasions of warm controversy, he had no manifestos to issue. He will not, he assured his interrogators, try to develop a group of disciples in this country; he never has asked his pupils to imitate him, nor to adopt any particular manner, but has sought to help them develop their creative individuality.

Describes His Latest Works

Short and stocky in appearance, looking much younger than his fifty-nine years, engagingly modest and unaggressive in manner, Mr. Schoenberg briefly discribed his latest works: a concerto for cello and orchestra freely transcribed from a clavier concerto by Monn, a virtually unknown contemporary of Haydn; a concerto for string quartet and orchestra based on a Handel concerto grosso; and a new opera on a Biblical subject, "Moses and Aaron," with a libretto of his own. He completed the second act in March, 1932, and is working on the third and last.

Although he agreed that his latest major work to be heard here, the orchestral variations played by the Philadelphia Orchestra under Stokowski in November, 1929, might be considered not unrepresentative of his present style, he was reluctant to define styles or manners in connection with his music, regarding style as a matter of constant development.

"All I want to do," he said, "is to express my thoughts and get the most possible content in the least possible space." Although he admitted a dislike of hissing, and an avoidance of occasions where it was likely to occur, he was troubled over the fact that some sections of the musical public have been unreceptive to his compositions. The works of some composers are in advance of their time, he observed, and other generations take them up more easily.

With American music Mr. Schoenberg has had little chance for acquaintance, although a few Americans have studied with him abroad; he is sure, however, that it will be possible to develop widespread and significant musical talent in this country. Among foreign composers he expressed admiration for the work of Hindemith, Milhaud, Stravinsky, Ravel and Bartok. Among his most prominent European pupils, Alban Berg is working on his second opera, "Lulu," based on a work of Franz Wedekind; Anton von Webern is composing chamber music and is also engaged on a piano concerto.

Has Busy Weeks Ahead

The composer, who is stopping at the Hotel Ansonia with his wife, his eighteen-months-old daughter, Nuria, and his small terrier, Witz, will begin his American visit with considerable traveling. Tomorrow night he will be the guest of honor at a concert of his works at the Library of Congress, Washington, under the auspices of the Elizabeth Sprague Coolidge Foundation, which is also sponsoring Schoenberg concerts at Yale and Harvard Universities on November 9 and 10. On Saturday he will go to Boston, begin his classes at the Malkin Conservatory of Music early next week; by the following Saturday he will be back here for a concert of his music and reception to be given by the League of Composers at Town Hall. On Tuesday evening, November 14, he will lecture on his music and his writings at the New School for Social Research.

His New York classes, to be held on Fridays in a Steinway Hall studio, will begin November 10. He has accepted Serge Koussevitzky's invitation to conduct the Boston Symphony in two concerts of his music, and may also make a few appearances as conductor elsewhere. His lectures will be in English; he had studied the language, he said yesterday, in his school days, but had taken it up again in a serious way only recently. He showed a very fair mastery of it yesterday afternoon.

Mr. Schoenberg added that he would be in America until June; he still is under contract with the Prussian Academy of Arts, which has given him a year's leave of absence. But, if his first year here proves successful, a longer stay can be arranged.

BALTIMORE, MD.
POST

1933

53

Two Baltimoreans Write Opera To Be Given by Civic Group

"Swing Low," a new opera by Emmanuel Wad and Elmer Greensfelder, will be presented for the first time on any stage by the Baltimore Civic Opera Company, under Eugene Martinet's direction in Lehmann Hall the night of Nov. 28.

It will be the second bill of the organization's season which opens next Tuesday night with "Cavalleria Rusticana." Mr. Wad has long been a resident of Baltimore and is internationally known as a pianist. Several years ago he was decorated by the king of Denmark, of his native land, in recognition of his services to music and following the acceptance of his first grand opera "Tagwawa" by the Royal Opera of Copenhagen. Mr. Greensfelder is one of the well known young Baltimore playwrights, among his works being "Broomsticks, Amen."

Mr. Martinet, it is said, has assembled a particularly good ensemble of young voices. The principals of "Cavalleria" will be Elizabeth McComas, Margaret Gilner, Mary Van Doren, Douglas McComas and Fred Pilgrim. In connection with it, ballet numbers by Carol Lynn dancers will be given.

To Play Sibelius Symphony

One of the most famous and at the same time least seldom heard of modern orchestral works—Sibelius Second Symphony—will be featured on the program with which Dr. Serge Koussevitzky will open the Boston Symphony Orchestra's se three concerts at the Lyric ight of Dec. 14. Because the concert will mark the return of the Boston Symphony for a group of engagements after a period of years during which it filled but one a season, is being anticipated with particular interest.

Besides the symphony, the program will comprise Mozart's Little Serenade, *"Eine Kleine Nachtmusik,"* for strings, a Prelude to a Moussorgsky opera and a tone poem by Richard Strauss.

The Sibelius work is ranked by authorities with the most beautiful and important modern compositions in its form. Its composer is a Finn and is still living; he is best known to the general public for his *"Finlandia"* for orchestra and his *"Valse Triste"* for piano.

His symphony and the Mozart Serenade were included in the program the Boston Symphony Orchestra recently gave in Orchestra Hall, Chicago, under Dr. Koussevitzky's direction. Both made a great hit and the concert as a whole was declared one of Chicago's outstanding recent musical events. The Boston Symphony was the only orchestra, it is said, to visit Chicago during A Century of Progress Exposition.

In speaking of Dr. Koussevitzky, one of the leading critics of the mid-West, Glenn Dillard Dunn, declared that "no conductor communicates his intentions with greater precision. His beat is as unmistakable as it is eloquent. In consequence, the ensemble of the Boston Symphony regains its infallibility to the classic purity and serenity of Mozart, the turmoil of Strawminsky or the noble symphonic drama of Sibelius."

Trans
Nov, 2

Plays a

Day's Garner From Boston Concert-Halls

A New Work from Honegger, Festival of Chamber Music, Schoenberg Arrives

A PIECE of music, new to Boston and to America, heard only two weeks ago in the composer's own Paris, begins the Symphony Concerts of Friday and Saturday—Honegger's "Third Symphonic Movement." In 1924 Honegger wrote his first Symphonic Movement. It is better known as "Pacific 2-3-1"—the "locomotive piece." In 1928 came another work of the same general designation—"Rugby," or the "football piece." Both were heard at the Symphony Concerts, the latter with the composer conducting. It is more than symptomatic of the trend of music in these later years that the "Third Symphonic Movement" bears no further title. The first two were clearly programmatic; whereas the present piece gives no indication of a program; is indeed altogether absolute music. This new movement is dedicated "to Wilhelm Furtwängler and the Philharmonic Orchestra of Berlin." The date-line at the end of the score reads, "Paris, October, 1932; Chesières-Paris, January, 1933." It has been published during the present year. It employs the usual large orchestra of the present day, with wood-winds in threes; adds thereto an Alto saxophone in E-flat.

The "Movement" begins Allegro Marcato. There is an epilogue, Adagio. The idiom is preponderantly atonal, with leanings toward the key of C-sharp minor. The idiom is consequently that modern contrapuntal idiom which goes so well hand in hand with atonality. There are numerous, well-rhythmed, tonality-destroying little figures, flitting about restlessly and energetically. Usually these figures are not the point of the music itself, as has sometimes been the case with modern "pattern-pieces." Oftener they furnish the accompanimental background for the various and rather numerous melodic lines of thematic value.

After two vigorous up-rushing measures which leave no doubt as to the tonality-less scheme, two such melodic lines appear. The second is plainly a counterpoint to the first. In analogy to the traditional sonata-form, these are clearly the "first-theme" section. A more highly rhythmed idea, first heard in the basses, is transition to a melody in notes of longer time-value presented in octaves by the wood-winds. A secondary idea follows, much repeated, accompanied by exceedingly active rhythms, much varied. Equally clearly here is the "second-theme" section.

The direction is now "Poco piu pesante." With it comes an energetic, motto-like figure in the horns above an ostinato pedal-figure. This, in turn, is extensively developed, toward the end with stretti. In the recapitulation, Tempo Primo,—again the sonata-form—the themes of the exposition occur in different order than in the exposition, with new instrumentation, and with a new scheme of dynamic values. When Honegger reaches the horn-motto he gives it to the saxophone, playing quietly. The transitional theme, taken fugato, furnishes the climax for the principal portion of the movement.

The concluding Adagio is a piece of pure lyricism over an indistinct atonal accompaniment. Once previously, in his symphony, for the fiftieth year of the Boston Orchestra, Honegger tried his hand at a slow, lyrical close with results of uncommon beauty. The ending of the "Symphonic Movement" bid fair to match that of the symphony. A. H. M.

Chamber Concerts Brimful

The programs for Boston's festival of chamber music next week—it is hardly less—may now be outspread. Through years nothing like it has befallen in this town or in the region roundabout. The devotees of chamber music may preen themselves accordingly; the more miscellaneous public take its pleasure at will. Both have reason to return thanks to Mrs. Elizabeth Sprague Cooolidge, once more the patron of patrons for chamber concerts. It was she who summoned to America the renowned Belgians of the Pro-Arte Quartet; despatched them to Boston and Cambridge; saw to it that the programs should be wide-ranging; provided that all four concerts should be open to the public without charge.

For the first, in the Lecture-Hall of the Public Library on Sunday evening next at eight o'clock, the program stands:

Quartet in B-flat major (K. 458)	Mozart
Quartet in A minor, Op. 7, No. 1	Bartók
Quartet in E-flat major, Op. 74	Beethoven

For the second concert, on Monday evening next at 8.15, in Sanders Theater, Cambridge, under the auspices of the Division of Music at Harvard, the numbers are:

Quartet in F major, Op. 135	Beethoven
Fifth Quartet, in G minor	Chadwick
Quartet in C minor, Op. 51, No. 1	Brahms

For the third concert in the same room at the same hour on Wednesday evening, the list runs:

Quartet in D major	Franck
Quartet for Strings	Carpenter
Quartet in G minor	Debussy

At the final concert, in the same room at the same hour on Friday evening, modernist composers, German or American have an inning, viz.:

Quartet for Strings and Voice in F-sharp minor (Singer: Olga Averino)	Schoenberg
Three Variations on a Theme in C minor	Harris
Quartet, No. 3, Op. 22	Hindemith

Note, finally, the scope of these programs: a quartet of Mozart for the earlier masters; Beethoven of the middle and of the final years, more particularly the infrequent Opus 135; Brahms characteristically and familiarly; Franck and Debussy for French contrasts; three Americans, two living, Chadwick, Carpenter and Roy Harris; three mid-European modernists, Bartók, Hindemith, Schönberg. To play one and all the four masters of the Pro-Arte Quartet, Messieurs Onnou, Halleux, Prévost, Mass.

the little opera; an assortment of folk-songs and Viennese numbers after it.

Der Herr ist hier!

On Tuesday afternoon last, our distinguished fellow-townsman that is to be, Herr Arnold Schönberg, the modernist composer, landed in New York. Frau Schönberg and their child accompanied him. Instead, however, of proceeding to Boston, he tarried in New York until today, when he may be expected hereabouts. To the waiting reporters, he was brief but not indifferent. According to The Herald Tribune, he insisted that he had not been driven from Germany, as had been reported. He was, he said, a self-determined exile who planned to live permanently in America. The composer, who formerly headed the class in composition in the Prussian Academy of Fine Arts in Berlin, declined to discuss any of the difficulties he had encountered in Germany, saying that he had left numerous relatives in that country.

Schönberg is a Jew. He abandoned the Israelitish faith in 1921, but last summer in Paris was officially received again into the Jewish communion. Schönberg will teach harmony and composition at the Malkin Conservatory of Music in Boston. He said that he had completed the score of the first two acts of a new opera and hoped to finish the work when he is settled in Boston. . . . To the reporters he is already "Dr." Schönberg. Bless their souls! it is the fashionable title for the high-browed.

Meanwhile preparation goes forward in a loud voice, so to say, for the concert of Schönberg's chamber-pieces and the reception that the League of Composers will proffer him in New York on Saturday, Nov. 11. The Pro-Arte Quartet will play his second and third quartets; a singer will be heard in four of his songs; a pianist in four of his piano-pieces. Thereafter fifty American composers—"Count 'em," as the circus-bills used to say—"will greet him." So also will the quiet-living Schönberg discover our exuberant American customs and our congenital liking for crowds and parties. How Manhattan-ish also to annex Schönberg forthwith! H. T. P.

Schönberg announces that he has received and accepted an invitation from Dr. Koussevitzky to conduct at a pair of Symphony Concerts, presumably during the conductor's midwinter absence.

N. Y. Herald-Tribune

NOV 2 - 1933

Capital Concert To Be Tribute To Schoenberg

Composer To Be Guest Tomorrow of the Elizabeth S. Coolidge Foundation

To Conduct Class Here

Plans Call for His Return to Germany in June

Arnold Schoenberg, German composer, completed his twenty-four hours in this country by submitting yesterday to the questioning of the musical reporters, and announcing that he would teach composition here as well as in Boston, which will be his headquarters during the coming academic year. Although he has long been regarded as one of the two or three principal creative figures in contemporary music, and his works often have been occasions of warm controversy, he had no manifestos to issue. He will not, he assured his interrogators, try to develop a group of disciples in this country; he never has asked his pupils to imitate him, nor to adopt any particular manner, but has sought to help them develop their creative individuality.

Describes His Latest Works

Short and stocky in appearance, looking much younger than his fifty-nine years, engagingly modest and unaggressive in manner, Mr. Schoenberg briefly discribed his latest works: a concerto for cello and orchestra freely transcribed from a clavier concerto by Monn, a virtually unknown contemporary of Haydn; a concerto for string quartet and orchestra based on a Handel concerto grosso; and a new opera on a Biblical subject, "Moses and Aaron," with a libretto of his own. He completed the second act in March, 1932, and is working on the third and last.

Although he agreed that his latest major work to be heard here, the orchestral variations played by the Philadelphia Orchestra under Stokowski in November, 1929, might be considered not unrepresentative of his present style, he was reluctant to define styles or manners in connection with his music, regarding style as a matter of constant development.

"All I want to do," he said, "is to express my thoughts and get the most possible content in the least possible space." Although he admitted a dislike of hissing, and an avoidance of occasions where it was likely to occur, he was troubled over the fact that some sections of the musical public have been unreceptive to his compositions. The works of some composers are in advance of their time, he observed, and other generations take them up more easily.

With American music Mr. Schoenberg has had little chance for acquaintance, although a few Americans have studied with him abroad; he is sure, however, that it will be possible to develop widespread and significant musical talent in this country. Among foreign composers he expressed admiration for the work of Hindemith, Milhaud, Stravinsky, Ravel and Bartok. Among his most prominent European pupils, Alban Berg is working on his second opera, "Lulu," based on a work of Franz Wedekind; Anton von Webern is composing chamber music and is also engaged on a piano concerto.

Has Busy Weeks Ahead

The composer, who is stopping at the Hotel Ansonia with his wife, his eighteen-months-old daughter, Nuria, and his small terrier, Witz, will begin his American visit with considerable traveling. Tomorrow night he will be the guest of honor at a concert of his works at the Library of Congress, Washington, under the auspices of the Elizabeth Sprague Coolidge Foundation, which is also sponsoring Schoenberg concerts at Yale and Harvard Universities on November 9 and 10. On Saturday he will go to Boston, begin his classes at the Malkin Conservatory of Music early next week; by the following Saturday he will be back here for a concert of his music and reception to be given by the League of Composers at Town Hall. On Tuesday evening, November 14, he will lecture on his music and his writings at the New School for Social Research.

His New York classes, to be held on Fridays in a Steinway Hall studio, will begin November 10. He has accepted Serge Koussevitzky's invitation to conduct the Boston Symphony in two concerts of his music, and may also make a few appearances as conductor elsewhere. His lectures will be in English; he had studied the language, he said yesterday, in his school days, but had taken it up again in a serious way only recently. He showed a very fair mastery of it yesterday afternoon.

Mr. Schoenberg added that he would be in America until June; he still is under contract with the Prussian Academy of Arts, which has given him a year's leave of absence. But, if his first year here proves successful, a longer stay can be arranged.

BALTIMORE, MD.
POST

NOV 3 - 1933

Two Baltimoreans Write Opera To Be Given by Civic Group

"Swing Low," a new opera by Emmanuel Wad and Elmer Greensfelder, will be presented for the first time on any stage by the Baltimore Civic Opera Company, under Eugene Martinet's direction in Lehmann Hall the ight of Nov. 28.

It will be the second bill of the organization's season which opens next Tuesday night with "Cavalleria Rusticana." Mr. Wad has long been a esident of Baltimore and is internationally known as a pianist. Several ears ago he was decorated by the king of Denmark, of his native land n recognition of his services to mu- ic and following the acceptance of is first grand opera "Tagwawa" by he Royal Opera of Copenhagen. Mr. reensfelder is one of the well nown young Baltimore playwrights, mong his works being "Broom- ticks, Amen."

Mr. Martinet, it is said, has as- mbled a particularly good ensem- le of young voices. The principals "Cavalleria" will be Elizabeth Mc- omas, Margaret Gilner, Mary Van oren, Douglas McComas and Fred lgrim. In connection with it, ballet umbers by Carol Lynn dancers will given.

To Play Sibelius Symphony

One of the most famous and at e same time least seldom heard of odern orchestral works—Sibelius econd Symphony—will be featured the program with which Dr. rge Koussevitzky will open the oston Symphony Orchestra's se three concerts at the Lyric ght of Dec. 14. Because the con- rt will mark the return of the oston Symphony for a group of agagements after a period of years ring which it filled but one a sea- n, is being anticipated with par- cular interest.

Besides the symphony, the pro- am will comprise Mozart's Little renade, *"Eine Kleine Nachtmusik,"* r strings, a Prelude to a Moussorg- y opera and a tone poem by ichard Strauss.

The Sibelius work is ranked by thorities with the most beautiful d important modern compositions its form. Its composer is a Finn d is still living; he is best known the general public for his *"Fin- ndia"* for orchestra and his *"Valse iste"* for piano.

His symphony and the Mozart renade were included in the pro- am the Boston Symphony Orches- recently gave in Orchestra Hall, hicago, under Dr. Koussevitzky's rection. Both made a great hit and e concert as a whole was declared e of Chicago's outstanding recent usical events. The Boston Sym- ony was the only orchestra, it is id, to visit Chicago during A Cen- ry of Progress Exposition.

In speaking of Dr. Koussevitzky, e of the leading critics of the mid- est, Glenn Dillard Dunn, declared at "no conductor communicates s intentions with greater precision. is beat is as unmistakable as it is oquent. In consequence, the en- mble of the Boston Symphony re- ins its infallibility to the classic urity and serenity of Mozart, the rmoil of Strawminsky or the noble mphonic drama of Sibelius."

DAYTON, O.
HERALD

NOV 1 - 1933

AROUND THE TOWN

Daytonians may cast aspersions upon their own city, but those who come here for brief visits are loud in their praises when they happen to return. Generally, Dayton "stacks up" remarkably well in comparison with other municipalities.

Two instances of this nature were noted here last week in the visits of Dr. Serge Koussevitzky, director of the famous Boston Symphony orchestra, and Edward McHugh, manager for Miss Ethel Barrymore.

Dr. Koussevitzky first met up with Dayton seven years ago, when his orchestra played here on a Sunday afternoon. That time Mrs. H. E. Talbott took him around the city on an automobile trip and he was thrilled with the beauty of the environs.

So the moment he stepped off the train on his trip here last week he began to comment on the beauty of the city, insisted on walking to the Biltmore and further expressed his likeness for the city by remaining here the next day until 4 p. m., when he entrained for a concert that night in Columbus.

Eddie McHugh was director here for the Wright Players during the first season they played stock at the Victory with Selena Royle and Ernest Glendening in the lead roles. Before that and ever since the close of that stock season he has been with Miss Barrymore.

Coming here with Miss Barrymore was like old home week to him, he declared. He hasn't seen a town to match it since he was here, he insisted, as he went about shaking hands with acquaintances made at that time.

Eddie is a brother of the well-known Frank McHugh, who is one of the screen's best comedians. Also of Matt McHugh, who played here for awhile in stock and who, too, has been seen in several pictures. Both Frank and Matt have gone thoroughly Hollywood, but so far Eddie has been able to resist the temptation.

WASHINGTON, D. C.
HERALD

Music Group In 'Eroica'

Beethoven's most famous symphony—the "Eroica"—will be the principal work on the first of three concert programs to be given here this winter by the Boston Symphony Orchestra. Serge Koussevitzky, leader of the orchestra has just announced this program in full. It also will include a new score, Pierne's "Divertissements on a Pastoral Theme"; the prelude to Moussorgsky's opera "Khovantchina"; and Richard Srauss' tone poem, "Till Eulenspiegal."

The orchestra gives this concert the afternoon of November 15, appearing at Constitution Hall under the local management of Dorothy Dorsey, whose bureau is in Droop's, Thirteenth and G Sts. N. W.

Brooklyn, N. Y. Citizen

NOV 4 - 1933

Boston Symphony Program For Institute Announced

The program for the first of the season's series of five concerts of The Boston Symphony Orchestra at the Brooklyn Institute of Arts and Sciences, Academy of Music, on Friday evening, Nov. 17, has been announced. This inaugural concert marks the orchestra's forty-seventh season in Brooklyn as well as the tenth consecutive season with Dr. Serge Koussevitzky in the role of conductor.

The program for the concert of Nov. 17 is as follows:

Pierne—Divertissements on a Pastoral Theme, Opus 49.

Mussorgsky—Prelude to the Opera, "Chovantchina."

Strauss—"Till Eulenspingel's Merry Pranks," after the old-fashioned roguish manner, in Rondo form, Opus 28.

The four succeeding Friday evening concerts, according to the enlarged Brooklyn Committee whihc is sponsoring the series, will be held Jan. 5, Feb. 1, March 2 and April 6.

Trans Nov 4 Mu

Concerto and Pianist Lift Their Heads

Mozart with Petri Signally At the Symphony Concert, Chaikovsky Furore

WISELY chosen and played by distinguished hands, the much-abused concerto can still assert itself. Within easy memory young men and maidens, old men and children, variously decried it as outworn, superfluous musical form, no longer deserving place in serious concerts. If it existed primarily to exhibit a virtuoso-performer in the solo-part, out with it. The days of such display, it appeared, were numbered, though in all probability they will continue as long as human nature on stage and in auditorium remains unaltered. Eighteenth-century concertos—the argument ran—were no more than parlor games as useless to Enterpe in the practice of her art as a silver-gilt snuff-box. As for the nineteenth-century product, it was misconceived, miscontrived, misnamed.

What the composer had really put to paper was a symphonic piece in which he had added a piano to the other orchestral instruments for a more or less conspicuous part. So Beethoven with his fourth and fifth concertos, and Brahms with his first and second, "got by," as the boys say. Yet either—the extremists repeated—would have been better advised had he made his solo-part a "piano obbligato." In this twentieth century, "of course," music put by such childish things; but somehow musicians, being mere men and subject to the weaknesses of flesh and spirit, still made and played them. Worse and worse, toward the end of the nineteen-twenties, along came a tendency to return to the classic forms and to write assiduously in them. It persists to this day. Once more human nature which, as we all know, is wayward, defeated the theorists.

As it happened, the concerto that carried all before it at the Symphony Concert of Friday was no twentieth, or even nineteenth, century, piece. It was signed unobtrusively by W. A. Mozart, dated in 1785, one of his later and richer years. It was, indeed, one of a set of three, the other two of which were played at Symphony Hall within recollection by Mr. Orlov and Mr. Simonds severally. Now an eighteenth-century concerto, even a concerto by Mozart, may invite most of the detractors' darts. It can be a routine job, strung together in the day's work for the day's pay, taking the easiest way, displaying the virtuoso, tickling as often as need be the casual ear, letting all else slide. As it happened again, this Concerto in E-flat, numbered 482 in Koechel's identifying catalogue, is not that sort of piece.

It contains a slow movement in which the orchestra is often predominant and prevailing voice; that is written as symphonically, within the limits of 1785, as though Beethoven or Brahms had shaped and filled it; that is no virtuoso's exhibition-ground but an unfolding of musical thought and musical emotion. True, the "daimonic" Mozart, as they call it in these latter days, does not thrust out of it; but through it sings a Mozart "most musical, most melancholy," touched by inner and outer experience that transforms thought, which was pure music, into emotion as musically expressed. The sentiment, as the Vienna of the seventeen-eighties called it, rises for us of the nineteen-thirties to poignancy. Idea and expression, facture and texture, are assimilated into a single and touching beauty. Through it one hears the piano, but quite as often woodwinds, horns, the orchestra as well. In the finale, also, which idealizes the usual tripping, sparkling close, stands a slower middle section, suffused again by melancholy mood as though it would recall the abandoned beauty. Even the first movement, which remains the pianist's own, keeps to a delicate and subtle texture—the craftsman's skill, the poet's fancies.

This remarkable concerto was as remarkably played, first by Mr. Egon Petri, as pianist, making, unless this report is mistaken, his first public appearance in Boston; second by Dr. Koussevitzky and a reduced orchestra in familiar skill and sensibility as accompanists. Mr. Petri, a Hollander with the stature and the dignity of his race, nursling of Busoni and protegé of Paderewski, passes for pianist who can range from the austerities of Brahms to the lusters of Liszt. Beyond that pale, as he now proved, he can achieve the utmost delicacies of Mozart and the piano; while others praise him to the sky in Bach. Clearly a full-freighted, wide-ranging pianist whom Bostonians may soon hear in Beethoven also.

The prowess of Dr. Koussevitzky and the orchestra in concertos is an old story; but one warranting repetition since it is the way of all orchestral and much conductorial flesh to take their ease in such pieces. To the contrary Dr. Koussevitzky is all for the integrity of a concerto as musical composition no less than soloist's piece; would have orchestra and soloist in adept, sympathetic interplay; would deny it no care and pains that he and his musicians may bestow. The adroit delicacy of the first movement in this E-flat concerto became fourfold—Mozart's, the pianist's, Dr. Koussevitzky's, the orchestra's. The impression from the slow movement was more orchestral than pianistic. In the finale both factors were as one in the contrasts of substance and texture.

For his part Mr. Petri distinguished himself by a rare fineness of finger (as the mid-nineteenth-century reviewers liked to say); a most sensitive ear to tone; a clear comprehension that he was playing an ancient music upon a modern piano; a penetrating and communicating sympathy with Mozartean substance and style. From his fingers—and understanding—the traceries of the first movement flowed with equal clarity, delicacy and elegance. The tone was limpid and shimmering, never hard, brittle or opaque; the phrases edgeless and gently molded; the transitions finely spun; the adjustments flawless, with never an error of over-accent on the one side or lapse into dry mechanics on the other. Throughout musical poise tempered musical life.

To both in the slow movement Mr. Petri added felicity of finger and feeling. His euphonies with the woodwinds and horns melted on the ear. Within the narrow range that the music imposed, his shadings of its melancholy were subtle and lovely. There was no tonal color in our sense of the words, only a distilled beauty of musical sound, a like transfiguration of the mood within—the Mozart of these Andantes and Adagios in spirit and in truth. Through the final division, Mr. Petri had only to recall the finesse of the first, the felicities of the second, the sense of style that distinguished both.

Egon Petri has fared so well with all concerned in the Symphony Concerts—conductor, management, orchestra, audience—that he has been re-engaged to play the piano-part in the "Emperor Concerto" at the second matinée of the "Beethoven Cycle" on Tuesday, Nov. 21.

An acute and persistent neuritis compels the aged Paderewski to cancel the American tour arranged for him from January. It included a concert at Symphony Hall.

The new piece of the afternoon was Honegger's Third Symphonic Movement written of late to round out a triology that began with "Pacific, 2-3-1," the "locomotive piece"; continued with "Rugby," the "football piece"; now ends with a piece unlabelled save as it bears audible marks of the other two. It is, in fact, a good-enough job of the routined Honegger, setting to his music-making as a journalist sets to his writing. There is the temperate, unaffected use of the atonal idiom; the high-powered percussive, modernistic rhythms by this time so ingrained in some of us that they thrill even when Honegger plies them no more than mechanically; the propulsive urge from first measure to last; the flitter of more or less exciting figures about musical ideas that in this instance are unexciting in themselves; the rhetorical pause; the close in more or less lyrical measures diffusing sweetness and light through a quivering atonal haze—the twilight of contemplative repose after a busy day with modern rhythm and modern counterpoint.

Nowhere the vigor of invention, the ample and characteristic substance, the driving energy and warm imagination that set Honegger's Symphony, written for the orchestra's jubilee, above all his music as Boston knows it. And is the hushed and lyrical close that seemed true flow of mood and expression when it ended the Symphony to become mere device, almost hand-me-down, in Honegger's workshop, as it seems in this Third Symphonic Movement? Routine stuff for certain but stuff that is still cast in that unforced and significant atonality which is unmistakable self-expression, though Marlborough Street and Heath Hill avert their ears. Solidity and substance and sobriety, a deep-seated readiness and energy, still distingush Honegger; but they need to be freshly touched to new issues.

Chaikovsky's Fourth Symphony in F minor filled the second part of the concert, revived for the first time within four seasons. If this reviewer were to express in print his full and free mind about it, he might undergo in Grant Gately Square, which is the official name for the junction of Massachusetts and Huntington Avenues at Symphony Hall, the fate that overtook the legendary intruder into the rites of the Bacchantes, whom they slew with their hairpins and ornaments of metal. Therefore let him say, as peacefully as he may, that in musical invention, substance and design this Fourth Symphony falls far below the more familiar Fifth; in emotional import and impression falls even farther from the ever-present Sixth.

Let him add that Dr. Koussevitzky and the orchestra excelled themselves in thunderous proclamation of the theme of fate; that they alternately shaded and surcharged with melancholy and disillusion the waltz that seldom waltzes, the haunted "canzona" that tries hard to sing; that the finale enlarged even the welter of sound and fury that Chaikovsky set on music-paper; that the strings did miracles of virtuosity in the plucked scherzo. Let him report, finally, that around him was an audience rigid with excitement or relaxed in sensuous enjoyment; passionate at the end in plaudits. Then let general obloquy and particular shame hide him.

H. T. P.

—An advertisement reads: "Four full quart bottles of Storm King Whisky, eight years old, $3.10, by express prepaid." But don't get excited; the advertisement was published in 1902. [Pathfinder

Globe Nov 4

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

There were two items of especial interest at the Symphony concert yesterday: the Boston debut of Egon Petri, distinguished Dutch pianist, and the first performance in America of Arthur Honegger's new "Symphonic Movement No. 3." Mr Petri's debut was by far the more important. Dr Koussevitzky conducted as final number Tchaikovsky's Fourth Symphony, a work in which he excels.

Peculiarly enough, Mr Petri had not previously even been heard here in recital, although he first came to this country nearly two years ago and immediately found favor in New York. He played yesterday Mozart's E-flat concerto (K 482), a relatively unfamiliar work and one tinged with boldness of harmony and feeling that is a little rare for Mozart, but characteristic of Beethoven when he began to display his individuality. Mr Petri comes of a musical family, and was first taught to play the violin by his parents. This instrument occupied most of his time until he was 20, when he decided to become a pianist. He was taught by Teresa Carreno, the Venezuelan pianist. Busoni, a friend of the Petri family, later took an interest in him. Mr Petri assisted the Italian musician in his formidable edition of the music of Bach.

If a man's playing can be summed up in few words, Mr Petri's interpretation of Mozart can be said to stress tenderness and lyricism. He "sang" Mozart's incomparable cantilena with extraordinary though subdued beauty of tone, and in perfect command of the style in which Mozart should be played. Even where a percussive touch was in order, he preferred to dwell upon the songful elements of the music. Speaking offhand, one can think of no pianist who plays Mozart in quite this fashion. Gieseking, perhaps, approaches nearest. Mr Petri's technique is, of course, that of a musician in prime of years and physique. Oddly enough, there was one rough spot near the beginning of the concerto where his fingers stumbled for a moment.

Mr Petri proved himself one of the notable musicians of the day. The audience recognized this, and recalled him again and again. Dr Koussevitzky's accompaniment was enjoyable though a little too robust.

Arthur Honegger's "Symphonic Movement" is typical of him and needs to be heard several times before any adequate appraisal can be made. Evidently the composer intended to write "absolute" music, for he has ventured neither title nor program to indicate otherwise. Insistent rhythm and dissonance are its primary qualities, though, by dint of brevity and repetition of salient parts, a certain organic unity was attained. Though one remained unmoved by this music, stirred in no way, a dispassionate reporter could not but remark upon the clarity of texture, not common to most ultra-modern music. There are rhythmic suggestions of "Pacific 231," and the short slow section at the end is reminiscent of that in the symphony Honegger composed for the Boston Symphony's 50th anniversary. He has used in this new score, an E-flat saxophone, in musicianly fashion. This ought to prove to all that the saxophone, hitherto a step-child of the instrumental family, ought to be admitted to the symphonic domestic circle. Provided, of course, it is always employed as artistically as here. Mr Loeffler also proved this a while ago.

No forward looking person likes to be considered an old fogey because his conscience will not permit him to find much real music in a piece of this sort. Nor, on the other hand, ought an honest man to strip off his garments of integrity and join the cult of the ultra-moderns just because others are doing it. William J. Henderson, one of America's most liberal elder critics, spoke of this type of music as "pepper and vinegar." That fits perfectly.

It may be that in the music of the future all 12 tones of the scale will be turned loose simultaneously to disturb the esthetic neighborhood with their harmonic squabbles. But some of us do not think so, preferring to consider the restlessness, the mistaking of mere noise for power, the utter lack of emotion, that typifies ultra-modern music, to be an unhappy interlude that eventually will be past. According to such an authority as Ernest Newman, a comparable state obtained in Italian music shortly after the Florentines abandoned polyphony for homophony in the 17th century. The most glorious chapters in music were written after that period. Perhaps history will repeat itself. Let us hope so.

Next week the following music will be played: Pierne; "Divertissement on a Pastoral Theme," op 49; Vaughan Williams: "First Norfolk Rhapsody"; Markevitch: "Introduction and Hymn" (first performance in America); Strauss: Tone poem, "A Hero's Life."

C. W. D.

WHAT THE CRAWFORDS WILL PLAY AT KEITH'S THIS WEEK

The organ program to be presented by Mr and Mrs Jesse Crawford at the twin-consoles in the Keith Theatre for the week starting tomorrow, is as follows:

Prelude in C sharp minor, "The Rosary," finale of "The Dance of the Hours," "Ah, But Is It Love?", "This Time It's Love," "Love is the sweetest Thing," vocal interlude by Lew Ashe, "Shadow Waltz," "Thanks," "Music From Across the Sea."

Time to Stop

"So you have stopped tracing your ancestors. I suppose the farther back you went the harder it got."

"That wasn't the worst. The farther back I went the harder my ancestors got, too."—Stray Stories

---

OVATION FOR SYMPHONY LEADER

Trav Nov 4

Playing of Tchaikovsky's Work Brings Thunder of Applause

Once and again a great conductor is able take a composition of not much more than ordinary merit and through the medium of an excellent orchestra interpret it so brilliantly that those listening are forced to loud enthusiasms.

Such indeed was the case yesterday afternoon when Dr. Serge Koussevitzky and the Boston Symphony orchestra took in hand Tchaikovsky's symphony No. 4 in F minor. Their reward was an ovation the like of which has not been heard in Symphony hall this season. There was thunderous applause backed by rumblings from hundreds of stamping feet and roars of approval from dozens of throats. Through it all went Dr. Koussevitzky gently indicating by gesture that the success was due to efforts of Concert Master Burgin and the orchestra. But the audience knew otherwise.

This fourth concert in the Friday afternoon and Saturday evening series was a memorable one not alone for the playing of the Tchaikovsky but for that which had gone before—namely the distinguished Dutch pianist Egon Petri playing as guest soloist in a performance of Mozart's concerto in E flat major for pianoforte and orchestra. Also on the program was the first American performance of Honegger's Mouvement Symphonique No. 3.

Tchaikovsky's fourth symphony is admittedly more Russian and not as great as his "Pathetic" and there are people, particularly those who falsely consider themselves the musical and tonal elect, who today think very little of his Pathetique. Believing this authentic and lonely masterpiece to be unworthy of praise, what must these scoffers consider the fourth symphony!

Yet, yesterday Dr. Koussevitzky's playing of that same fourth symphony lifted and stirred deeply a great multitude of persons—individuals generally who have been made doubly critical by long association with good music. Perhaps the "elect" are wrong.

The Mozart concert came just before the Tchaikovsky work. Though written in 1785, records indicate that for some unknown reason it had not been played before by the Boston Symphony orchestra in Boston. Strangely again, no mention of this fact was made in the program notes.

Be that as it may, it was a delicate and pleasing thing, one which gave the pianist, Petri, ample opportunity to demonstrate this virtuosity. This he well did, playing Mozart with a rippling smoothness within long memory excelled only by Walter Gieseking.

Honegger's Mouvement Symphonique, given its first American performance yesterday, was heard only two weeks ago in the composer's own Paris. It is dated "Paris, October, 1932; Chesieres-Paris, January, 1933," and was dedicated "to Wilhelm Furtwanger and the Philharmonic orchestra of Berlin."

It proved to be so-called absolute music of a type that was modern a few years ago. Its basis was atonality, that is, a system which attempts to deny key entirely. At times the rhythmic dissonances were rather interesting and a saxophone solo toward the end gave pleasure. Aside from that the work was insignificant when compared with others on the program.

W. T. C., Jr.

MUSIC

Her Nov 4

Symphony Concert

By GEORGE S. McMANUS

Interest in yesterday's concert by the Boston Symphony orchestra under Dr. Serge Koussevitzky, centered on Mozart and Tschaikowsky. Honegger's new work called forth but indifferent response. It was an astute piece of program-making to put Mozart's E flat concerto for pianoforte between Honegger and Tschaikowsky, for it gave this delightful work the most advantageous setting.

The concerto is one of the most delightful bits of the highest type of comedy, from the pen of Mozart, to whom the language of the eighteenth century comedy of manners was second nature. He had an acute sense of the importance of the serious element in true comedy. Even the graver moments of the slow movement and the slow episode in the final movement are brought into sharper relief by the knowledge that the most perplexing moments of such comedy never come without an unfailing sense of humor with which to meet them. Wit was pitted against wit; one intrigue was dissolved in another. Recourse to the sword was but an outward gesture and death at most a thought with which to toy in a charming aria. In all these things Mozart is past master. To dwell again on his handling of concerto problems is to waste words.

Ejon Petri, soloist in the Mozart work, is an artist of high ideals. He seemed a bit too serious in the first movement, and the last movement lost, curiously enough, some of its gayety by being taken a bit too fast. He played with simplicity of manner, penetrating thought, and excellent taste. He brought to his reading a beautiful tone quality and a scale of dynamics admirably suited to Mozart's style—and to his audience, a keen delight. Dr. Koussevitzky and his orchestra were equally devoted in their part of the concerto.

Tschaikowsky's Fourth Symphony brought an amazing contrast to the second part of the concert. Lovers of this symphony should hear it from Koussevitzky. He scored a triumph with this work, which he interprets with the utmost warmth and sympathy, finding at all times the most effective utterance for Tschaikowsky's thoughts. The Scherzo, with Koussevitzky at the helm of the Boston Symphony, is a veritable tour de force. It brought a burst of applause at its conclusion. And why shouldn't it? It is not solemn music; it is a thrilling human experience to those who love the work, an experience only exceeded in thrills by the last movement. Here Dr. Koussevitzky drew from his colleagues a warmth and body of tone almost incredible, but one that never degenerated into mere noise.

Honegger's Mouvement Symphonique No. 3 made its American debut at this concert, a debut which aroused a response which can only be described as indifferent. The work itself can not be expected to start a controversy, nor will it add to the prestige of its composer. Sonorities reminding of "Pacific 231" and scoring for saxophone solo, which latter joins in dialogue with the English horn and oboe, are prominent features. But throughout, is an apparent barrenness of idea as well as of purpose disappointing to those who have felt the force of Honegger's earlier works.

TONIGHT IN THE THEATRES

YES IN 'NIG

Dutch Pianist in Debut at Symphony

By MOSES SMITH

Preceded by a great European reputation and greeted enthusiastically elsewhere in this country, Egon Petri, Dutch pianist, makes his first public appearance in Boston at this week's Boston Symphony Orchestra concerts, led by Serge Koussevitzky.

Flanked on one side by the first American performance of Honegger's "Mouvement Symphonique No. 3" and on the other by a Koussevitzkyan battle-horse, the Tchaikovsky fourth symphony, Petri's "vehicle" for the occasion—a Mozart concerto in E-flat—is scarcely likely to excite an audience and set it to stamping its feet. It was the mark of a musician, however, to choose such a work, rather than a more grateful Romantic concerto—grateful, that is to say, in the way of exhibiting technical facility and powers.

Yet even this concerto of Mozart, played as it was by Petri at yesterday's matinee, could show those who looked beneath the surface how fine a technic the pianist has. It showed even more his thoughtful and sensitive musicianship, in the curve of a phrase, the pointing and heightening of a rhythm, the feeling for quantity of tone. Yet not always for quality of tone; for it seemed to me that Petri was too free in the use of the damper pedal. This, I hasten to add, is a matter of opinion.

At any rate, the performance of the concerto (which is not familiar) was excellent, and in admirable sympathy with the important orchestral part. If the applause was milder than it might have been, perhaps the cause was that the audience had been led to expect too much. This was my own case.

As to the new work by Honegger, it is vigorous and it has rhythmic variety and subtlety. Its thematic material has character, and its dissonances are quite bearable. The conciseness of the form, too, is arresting, and the themes are strongly developed.

RDAY, NOVEMBER 4,

CONTRASTS IN LIST BY SYMPHONY

Mozart, Honegger and Tchaikovsky Pieces Performed

BY WARREN STOREY SMITH

Hard indeed to suit would be he who could find nothing to his liking in the Symphony concert of yesterday afternoon, which presented pieces by composers of such diverse styles and outlooks as Mozart, Honegger and Tchaikovsky.

MOZART OUTSTANDING

Although Honegger's "Third Symphonic Movement," played for the first time in America, was a novelty from the pen of one who, by virtue of past, if not of recent, performance, is an outstanding figure in the contemporary musical scene, although Dr. Koussevitzky and his orchestra wreaked themselves upon Tchaikovsky's Fourth Symphony with a passion and a frenzy that well-nigh exceeded the composer's own, the climax of the afternoon came, nevertheless, with the performance of Mozart's Pianoforte Concerto in E-flat major, with Egon Petri as the soloist.

Beforehand it was possible to wish that Mr. Petri, who enjoys a very considerable reputation, had chosen for his first public appearance in this city something warmer, more robust than a concerto of Mozart.

Played by an Artist

But the piece had not progressed far before such repinings were stilled. For here was Mozart played as he has been played all too rarely, even in Symphony Hall, and the experience of hearing him so played was proving a treasurable one.

Mr. Burk's admirable programme note quoted the Englishman, Sacheverell Sitwell, as saying that this Concerto is "delicate in mood and of exceptional finish and elegance." But this characterization does not go far enough. There is a hint of pathos in the chief theme of the slow movement, half prophetic, perhaps because of its key, of the Funeral March in Beethoven's "Eroica," and the A-flat major section of the Finale has a richness of color that calls to mind the three last and greatest of the composer's symphonies.

Not only from Mr. Petri, but from Dr. Koussevitzky and his orchestra came yesterday the expression of these qualities in Mozart's music. Both pianist and conductor were quick to seize upon any suggestion that Mozart was here offering something besides delicacy and elegance. Yet nowhere was there hint of inflation, of expanding the music to something beyond the composer's own intentions. Incidentally, Mr. Petri's playing was remarkable for its limpidity, its unfailing flow and charm of time, its rhythmic buoyancy, its resourceful use of tonal color.

There were soloists in the orchestra, too, although they were not included in the general applause that followed. Mention may then be made here of the flute of Mr. Laurent, of the bassoon of Mr. Laus.

Honegger's No. 3

As the successor of "Pacific 2-3-1" and "Rugby," this "Mouvement symphonic No. 3" proved disappointingly lacking in individuality and distinction. The music was Honegger's own, but we had heard it all before. As in the Symphony of three seasons ago, the locomotive-snorts of "Pacific" were in evidence, if not that piece's verve and momentum, and the incongruous happy ending, the sudden change from brutality to beatification, recalled that Symphony's close.

The performance of Tchaikovsky's Fourth, of exceptional brilliance, if now and then open to the reproach of excessive noisiness, provoked a storm of enthusiasm.

'NIGHT FLIGHT'

Brooklyn, N. Y. Eagle

NOV 5 - 1933

Boston Symphony Orchestra First Concert Nov. 17; Large Committee One of Sponsors

ADRIAN VAN SINDEREN is chairman of the special committee for the 47th season of the Boston Symphony Orchestra of Brooklyn which will be inaugurated Friday, Nov. 17, under the sponsorship of this committee, the Brooklyn Institute of Arts and Sciences and the Philharmonic Society of Brooklyn. The five concerts on Nov. 17, Jan. 5, Feb. 1, March 2 and April 6 will be given at the Academy of Music. Assisting Mr. Van Sindern are Dr. Joseph Dana Allen, Juan A. Almirall, Mrs. John Anderson, Charles D. Atkins, Frank L. Babbott, Dr. Frank L. Babbott Jr., William R. Bayes, Dr. Nathan T. Beers, Mr. and Mrs. Edward C. Blum, Miss Alice Brinsmade, Dr. William B. Brinsmade, Mrs. Bruce D. Bromley, Mrs. Charles B. Buckley, Mrs. Glentworth R. Butler, Rev. Dr. S. Parkes Cadman, William M. Calder, J. Norman Carpenter, Mrs. Otis Swan Carroll, Mrs. I. Sherwood Coffin, Judge Frederick E. Crane, Mrs. Frederick L. Cranford, Mrs. Harris M. Crist, Supreme Court Justice James C. Cropsey, Dr. John H. Denbigh, Supreme Court Justice Norman S. Dike, Miss Mary E. Dillon, Rev. Samuel M. Dorrance, Mrs. Mary Childs Draper, Mrs. H. Edward Dreier, Mrs. Guy Duval, Mrs. William P. Earle Jr., S. Raymond Estey, Sumner Ford, Mrs. Lewis W. Francis and Theodore L. Frothingham.

Other committee members are Mrs. George H. Gartlan, Mrs. Emil Goetsch, Mrs. William H. Good, Mrs. M. Preston Goodfellow, Mrs. William Peter Hamilton, Walter Hammitt, George Hewlett, Mrs. James M. Hills, Miss Amelia B. Hollenback, Dr. Alexander C. Howe, Mrs. O. Paul Humpstone, William T. Hunter, Henry A. Ingraham, Dr. William A. Jewett, Mrs. Frederick L. Johanns, Ralph Jonas, James H. Jourdan, Mrs. William Kennedy Jr., Jacob C. Klinck, David H. Lanman, Charles D. Lay, Mrs. Robert B. Lea, Mrs. John E. Leech, Mrs. W. H. Lohman, Miss Hilda Loines, Mrs. Frederick D. MacKay, Mrs. Charles J. McDermott, Mrs. William W. Marshall, Mrs. Frank Melville Jr., Miss Irene Miles, Dr. Raymond B. Miles, Miss Ida A. Mollenhauer, Mrs. Alfred E. Mudge, Frank C. Munson, Charles F. Murphy, Mrs. Burt F. Nichols, Mrs. Carroll Leja Nichols, Mrs. George Notman, Neilson C. Olcott, Mrs. Dean C. Osborne, Mrs. Frank H. Parsons, Mrs. Charles E. Perkins, James H. Post, Mrs. Charles E. Potts, Mrs. Frederic B. Pratt, Mrs. George H. Prentiss, Mrs. Benjamin Prince, G. William Rasch, Mrs. Frank Reynolds.

Mrs. Donald Ross, Mrs. Clinton L. Rossiter Jr., Mrs. John D. H. Schulz, Mrs. Helen Warren Seeley, Robert Alfred Shaw, Mrs. Harold Irving Small, Mrs. B. Herbert Smith, Mrs. William C. Spelman, Porter Steele, Mrs. Herman Stutzer, Mrs. John F. Talmage, Mrs. Franklin Taylor, Miss Marion J. Terry, Thornton C. Thayer, William A. Thayer, Mrs. David Thornton, Carl H. Tollefsen, Mrs. Walter Truslow, Dr. Joshua M. Van Cott, John T. Underwood, Paul E. Vernon, Mrs. James P. Warbasse, Mrs. Edwin C. Ward, Mrs. Clarence Waterman, Mrs. Walter F. Wells, Mrs. J. B. Whitney, Mrs. Josephine D Wilkin, Dr Ralph C. Williams, Surrogate George A. Wingate, Mrs. Harry M. Wingle, Cornelius D. Wood; R. Huntington Woodman, Miss Annie S. Wyckhoff and Mrs. William H. Ziegler.

Mrs. Charles Franklin is chairman of the junior committee which includes Mrs. Ronald Hart, Miss Elizabeth Lathrop, Miss Dorothy R. Johnson, Mrs. Edwin P. Maynard Jr., Miss Elizabeth Paffard, Miss Florence E. Read and Mrs. Robert M. Winslow. Serge Koussevitzky will conduct the orchestra throughout the season, marking the 10th consecutive year he has held the baton in Brooklyn.

NEW YORK TIMES

NOV 5 - 1933

Opening its Carnegie Hall season on Nov. 16 and 18, the Boston Symphony Orchestra will introduce at its Thursday evening concert Tcherepnin's "Three Pieces" after a story of Poe, together with Ravel's "Tobeau de Couperin" and Sibelius's Second symphony. Mr. Koussevitzky at the first Saturday matinee here will conduct Markevitch's "Introduction and Hymn," new to America this week in Boston, to which the local bill adds Pierné's "Divertissements on a Pastoral Theme," Vaughan Williams's First "Norfolk Rhapsody" and Richard Strauss's "Ein Heldenleben."

N. Y. Herald-Tribune

NOV - 1933

The Boston Symphony Orchestra, under Serge Koussevitzky, will pay its first New York visit of the season next week, giving concerts at Carnegie Hall on Thursday night and Saturday afternoon, November 16 and 18, and at the Brooklyn Academy on Friday evening, November 17.

The evening program for November 17 includes Ravel's "Le Tombeau de Couperin," the first performance here of three pieces for orchestra "after a tale of Edgar Allan Poe," Op. 59, by Nickolai Tcherepnin, and Sibelius's second symphony. The tale in question is "The Masque of the Red Death"; the composer quoting three excerpts from Baudelaire's translation as a key to the three movements, which are titled "In the Room of the Ebony Clock," "A Revel" and "Fate." The works was composed in Paris in 1931 and 1932, and dedicated to Mr. Koussevitzky, who conducted its first two performances in Boston on October 13 and 14. Tcherepnin is best known here as the arranger and finisher of Moussorgsky's "The Fair at Sorochintzy," produced at the Metropolitan in November, 1930.

In the Saturday program, Mr. Koussevitzky will introduce to New York an introduction and hymn by the young Russian composer, Igor Markevich, whose "Rebus" proved a controversial novelty here last winter The other numbers will be Divertissements on a Pastoral Theme by Gabriel Pierne, Vaughan Williams's first Norfolk Rhapsody and Richard Strauss's "Ein Holdenloben."

e Philharmonic-Symphony Orchestra
ram of the season this afternoon in
m "Tannhäuser" for the first half and
ntermission. Elsa Alsen, soprano, and
ra Company, tenor, will be the soloists.

ALBANY, N. Y.
TIMES-UNION

NOV - 1933

Koussevitsky Orchestra Is Rare Delight

By STUART D. GOULDING.
Times-Union Music Critic.

Witness the quiet wisdom of Serge Koussevitzky in his selection of programs. The concert of the Boston ymphony at Schenectady was well calculated to suit the temper of his audience. Assured, not here to make an impression butto satisfy a craving for music yet desirous also of instructing while he pleased, his arrangement comprised works from four composers in three centuries and included neither their lightest nor their heaviest compositions. Range, balance, contrast all were there offered generously yet not to satiation.

Mozart, reconstructing the eighteenth century with his emphasis on strings, the fiery Moussorgsky contrasted with the Tchaikowsky imagery, the suauve Strauss with his fanatasies. These were enough for an evening and delightful. Other conductors come weighted down with heavy tomes over which they and the audience labor. Then, for encore, they offer sop in the form of novelties or popular, melodic and often mediocre works.

His selections explain in part why Koussevitsky is without superior in America as a conductor. In Boston, where he plays for a season and occasionally in New York there is little he fails to offer his audiences. In the former, particularly, his winter concerts, in contrast to the summer Pop concerts, include the deepest works of the older masters as well as the most novel of novelties. At all times he pleases his audiences as well as himself and so all are content. Os to his musicianship, it has stood the test of time and the severest critics. Some cities have the Boston Symphony more than once a season. It would appear that in an area so appreciative of symphonic music he could be heard here for more than once a year.

* * *

The day after the Boston Symphony I tuned in on Carnegie Hall in time to hear the last half of Bruno Walter's broadcast concert with the New York Philharmonic-Symphony. Despite its location in America's metropolis, this organization, to my mind, never has achieved the catholicity of the Boston group. I think the cities have something to do with it. In the vicinity of Huntington avenue there is still to be found that atmosphere of repose which is forever lacking on Manhattan. There is a harshness to the Philharmonic-Symphony that is never present in the Boston orchestra and I have noticed it not merely over the radio but in Carnegie Hall. There, in those brief invasions from Boston, Koussevitsky's players still retain that ease of manner for which their New York colleagues strive yet fail to achieve. Nor is the Philharmonic-Symphony alone in this harshness, it exists in other orchestras which have their being among the skyscrapers.

Nevertheless, Bruckner's Eighth Symphony was worth listening to. Not a devotee and one who still objects to the strident brasses he intrudes and the Wagnerian dramatisms he affects, I nevertheless enjoyed the Austrian's thematic treatment of his subject. Occasionally the Eighth forgets Wagner and returns to the composer's Vienna. Then it becomes a delight and one wonders if Bruckner would not have been happier and perhaps greater had he never heard the man who became his master. Possibly one of his first four symphonies conducted by one less theatrical than Walter would relieve more of the Viennese. Possibly Koussevitzky is the man to reach back of the Tannhauser-incrusted compositions and reveal the earlier and more likeable Bruckner.

BALTIMORE, MD.
AMERICAN

NOV - 1933

Boston Symphony

The principal number of the program to be given by the Boston Symphony Orchestra under Serge Koussevitzky's direction at the Lyric on November 14 is the Second Symphony in D major by Jan Sibelius, contemporary Finnish composer. This is regarded by critics as an orchestral masterpiece, but it is seldom heard.

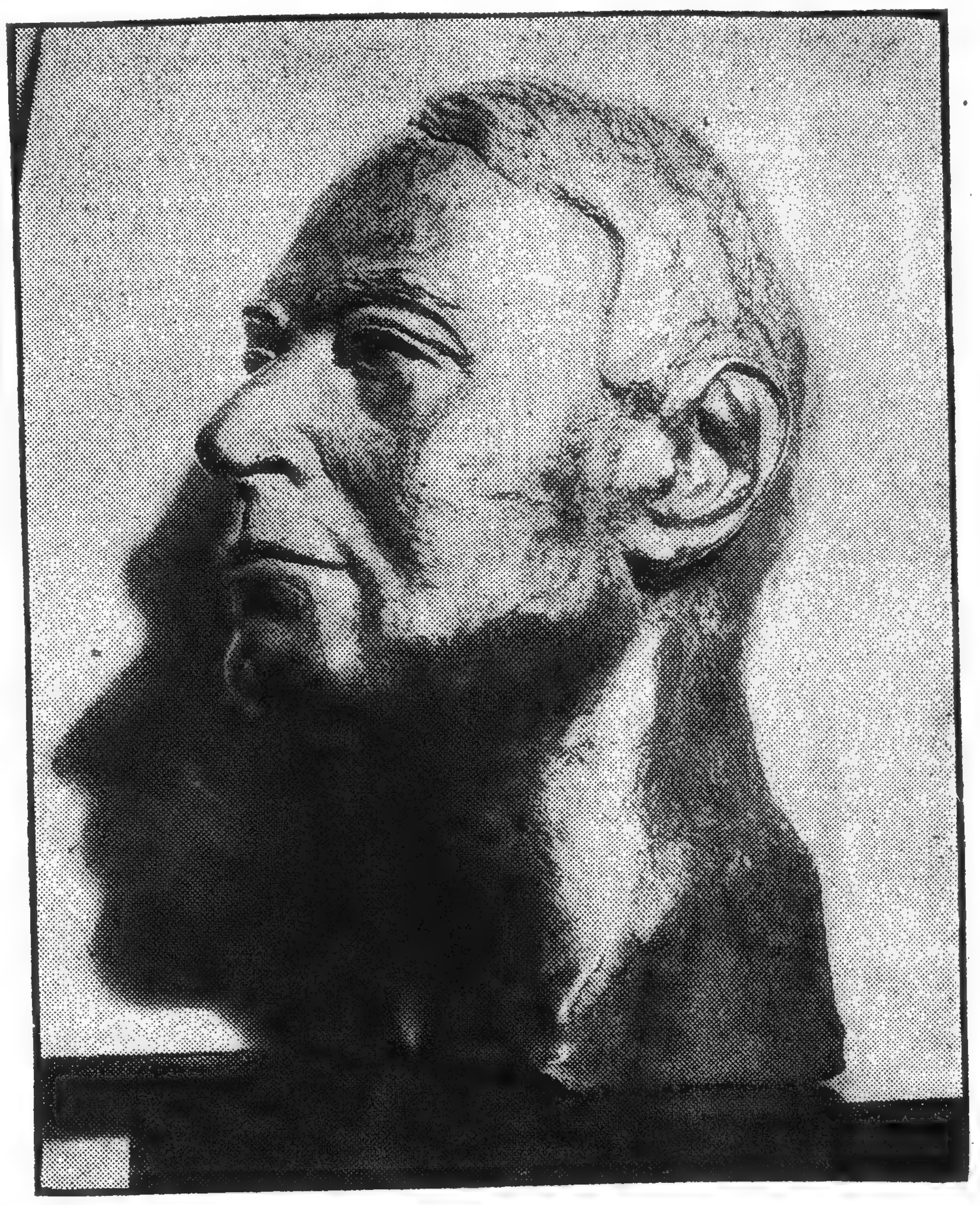
Another work on the program is Mozart's Little Serenade, "Eine Kleine Nachtmusic" for strings.

The concert of November 14 will open the Boston Symphony Orchestra's local season.

NEW HAVEN, CONN.
REGISTER

NOV - 1933

Maestro In Bronze



Serge Koussevitsky, conductor of the Boston Symphony Orchestra, has been sculptured in bronze by his wife, Mme. Natalie Koussevitsky. This head is being shown for the first time as a part of an exhibition of paintings and sculpture in Symphony Hall, Boston, honoring the conductor's tenth year as leader of the Boston Orchestra.

Past and Present Judgments on The Music of Beethoven

By GEORGE S. McMANUS

The Beethoven Cycle of the Boston Symphony Orchestra had an auspicious beginning, under the conductorship of Dr. Serge Koussevitzky, this past week. On Sunday next, in Symphony Hall, Arthur Schnabel will present a Beethoven program consisting of five of the pianoforte sonatas. On Nov. 9, the Chardon Quartet starts its Cambridge series which will be devoted exclusively to the quartets of Beethoven.

We wonder whether those who consider Beethoven's technique "primiitive and experimental" in his C major (first) symphony are correct in assuming that this "formal, rather than big work" is lacking in individuality, even in character. Perhaps this is the "historical" point of view. But the historical attitude has too often proved itself musically shallow, except in the case of what may be termed "period" writers,—those who confined themselves to a musical language that shall reflect only and always the manners and the style of the times for which they wrote.

How many of our best musicians have made a more than passing study of the earlier piano sonatas of Beethoven? The first (in F minor) shows an almost volcanic quality compared to most the solo piano works of Mozart, except the big C minor Fantasie which precedes the sonata in the same key. A steady and sure emancipation from the influence of Haydn and Mozart—perhaps even more from the latter—is apparent to all who will base their findings on the musical evidence found between Beethoven's Opus 2 and Opus 4.

Those who find most of the new music nothing but ugliness of sound should read, as they run, the appended criticism of Beethoven's works published in the "Tablettes de Polymnie" in 1810, which we have appropriated from Phillip Hale's program notes for the Boston Symphony Orchestra:

On the other hand, Cambini and Garaude were alarmed by the "astonishing success" of Beethoven's works, which were "a danger to musical art; the contagion of Germanic harmony has reached the present school of composition formed at the conservatory. It is believed that a periodical use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart."

Donald Francis Tovey, Reid professor of music at Edinburgh University, has based his scholarship on musical facts,—a most unorthodox procedure. Besides, his is an intensely musical nature. More heresy! We quote passages from a section called "Organic Unity," in the preface to his "Companion to Beethoven's Pianoforte Sonatas":

"What becomes of Beethoven's revolutionary tendencies when we treat his works as individuals and his forms as arising from the inner nature of his materials instead of being imposed from without? Obviously, on such a view the strictest form is not that which is most like some average deduced from many classical examples, but that which, when adequately described, will account most nearly for every note in the work. . . .

at 8:15—50c to $2.50. Wed.
Sat.

THIS CLIPPING FROM
BALTIMORE, MD.
NEWS

NOV 1933

Symphony Will Give Classic And 3 Moderns

When the Boston Symphony Orchestra, under Dr. Serge Koussevitzky's directions opens the first series of concerts it has given here in a number of years the night of November 14, it will be heard in a program consisting of one classic master and three moderns.

Mozart will be represented by his little Serenade for strings, "Eine Kleine Nachtmusik," Jan Sibelius by his celebrated Second Symphony in D major, Moussorgsky's by an operatic Prelude and Richard Strauss by a tone poem.

Sibelius, who ranks with the foremost living European composers, is a native of Finland best known to the general public for his orchestral work "Finlandia."

His D major Symphony has been called one of the finest modern works in its form though it is among the more rarely heard symphonic compositions.

The Boston Symphony was the only one of the great orchestras to visit Chicago during the Century of Progress Exposition and its concert in Orchestra Hall on October 23 was generally acclaimed the principal musical event of the season. Two of the works to be given at the Lyric were on the program—the Mozart an the Sibelius, and both received particular critical praise. One of the critics declared that Dr. Koussevitzky "is one of the great dramatists of the baton, one of the inspired master of orchestral address." His art, this writer added, is based upon a brilliant and impeccable technique.

H. A. F. P.

BRIDGEPORT, CONN.
POST

NOV 6 1933

Boston Symphony's Program Is Ready

DR. SERGE KOUSSEVITZKY announces the program to be performed by the Boston Symphony orchestra when the famous organization visits New Haven to give a concert in Woolsey Hall a week from tonight at 8:25.

The symphony of the occasion will be the Second in D major by Jean Sibelius. This score is considered one of the most eloquent the famous living Finnish composer has written. The first part of the program will consist of Handel's Concerto Grosso for String orchestra, Opus 6, No. 12. Dr. Koussevitzky will also play the Prelude to Moussorgsky's opera, "Khovantchina," and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks." Following is the entire program:—

Handel, Concerto Grosso for String Orchestra, Op. 6, No. 12.
Moussorgsky, Prelude to the opera, "Khovanstchina."
Strauss, "Till Eulenspiegel's Merry Pranks," in the Old-Fashioned Roguish Manner, in Rondo Form, Op. 28.
Sibelius, Symphony No. 2 in D major, Op. 43.
Allegretto
Tempo andante ma rubato
Vivacissimo; Lento e soave
Finale: Allegro moderato

Nov 7 E Sun

, TUESDAY, NOVEM

Music

JAN SIBELIUS' Second Symphony, in D major; Mozart's *Eine Kleine Nachtmusik*, a Strauss tone poem, and an operatic prelude by Moussorgsky are to be played by the Boston Symphony Orchestra at the Lyric on Tuesday evening of next week, with Serge Koussevitzky conducting.

The promise of the Sibelius work draws attention to this concert. Of all the Finnish composer's long string of symphonies—and some critics consider him the greatest living master of this form—only one has ever been played in Baltimore, it appears. It was the third, also given by Mr. Koussevitzky and the Bostonians, on March 5, 1929.

It also may be noted that Mr. Koussevitzky is the foremost exponent of Sibelius in this country. He played all of the symphonies in Boston last season, gave an all-Sibelius program in New York, and also played Sibelius as a guest conductor in England during the past summer. He was rewarded for his devotion, incidentally, by being promised the composer's Eighth Symphony for its premiere.

BOSTON, MASS.
TRAVELER

1933

SYMPHONY IN NEW CONCERT SERIES

First of Monday Night Programs Attracts Big Audience

The Boston Symphony Orchestra, Dr. Serge ~~Koussevitzky~~, conductor, began the first of the Monday evening series of concerts at Symphony hall last night with an interesting program that included two established works and one novelty. An audience, large and of a more varied quality than ordinarily seen at symphony concerts, attended and gave evidence of keen appreciation.

To those none too well founded musically, and there were a goodly number present, much pleasure was received from the novelty—a work by Nicholas Tcherepnin, the Elder, which was played for the first time anywhere by the Boston Symphony Orchestra at the regular pair of concerts on Oct. 13 and 14 and was entitled "Three Pieces for Orchestra After a Tale of Edgar Allen Poe." It was dedicated to Dr. Koussevitzky. The score called for an exceptionally large orchestra with a special percussion choir.

This composition, based on the sinister story of "The Masque of the Red Death," by Poe, renewed impressions previously received. It was delineative, programmic music skillfully but not originally building an atmosphere of the shuddery variety. Too often were touches of Rimsky-Korsakov and Stravinski. Needless to say, Dr. Koussevitzky and his men overcame the enormous technical difficulties and gave a brilliant performance. Even superbly played, the piece obviously lacked musical unity and failed to impress as anything more than an attempt at spectacular orchestration.

For the real lovers of good music the remainder of the program was devoted to Mozart's delightful serenade for string orchestra, "Eine Kleine Nacht Musik," and Brahms's first symphony in C minor. The Mozart serenade, appropriately performed by a reduced orchestra, demonstrated again that Mozart, composing, had beauty of form and substance, euphony and rhythm always in mind even though the composition were of small dimensions. The music was of the kind that will never age and bids fair to outlive huge symphonic poems. The playing of it was beautifully clear, now gay, now playful, at times even tender, but never melancholy as some conductors love to make it.

As to Brahms's first symphony—many present last night were already familiar with Dr. Koussevitzky's admirable way with Brahms from the festival of last spring. Others soon were of like mind At end all were most enthusiastic. The horn solo, reminiscent of the Alpine horn awakening the echoes in the Bernese Oberland, was of especial clearness and purity.

W. T. C., Jr.

Her. MUSIC Nov. 7

57

SYMPHONY CONCERT

By GEORGE S. McMANUS

Program — Mozart, "Eine Kleine Nachtmusik"; N. Tcherepnin, Three Pieces for Orchestra, after a Tale of Edgar Allan Poe; Brahms, Symphony No. 1, in C minor.

The first concert of this season's Monday evening series of the Boston Symphony orchestra took place last night under the leadership of Dr. Serge Koussevitzky. Despite unfavorable weather conditions a large audience found its way to Symphony hall.

Mozart's "Eine Kleine Nachtmusik" was a happy choice for an opening number. This work for string orchestra, was given a reading of spontaneous simplicity. No detail was neglected and yet nothing was allowed to come between the composer and his ideas. There can be no higher purpose. The strings were properly reduced somewhat for this modest work. If conductors of large symphonic bodies would do the same for the orchestral part of the Mozart concertos, these works would gain in vitality. What we almost invariably have is a group of string players larger than Mozart ever dreamed of for such cases. Conductors instinctively keep them from covering the solo parts, but the string tone, except in the tuttis, sounds suppressed, which it is. A smaller group, using their normal resources throughout, would give sonorities that intensify without losing balance.

N. Tcherepnin's Three Pieces, after a tale by Poe, has but recently been reviewed in these columns. It was playd at the second of the regular series and received due attention from the pen of Mr. Philip Hale. Last night's audience was evidently moved by the music which Poe's horrors inspired; they applauded with great enthusiasm. Dr. Koussevitzky shared with his men the thanks of the audience for some magnificent playing. One does not tire of hearing the Boston Symphony; on the contrary, one's appreciation grows with each hearing.

Brahms's C minor Symphony was written after he had had much experience in orchestral writing; it followed the early Serenades, op. 11 and 16, the D minor concerto for piano, the Variations on a Theme of Haydn, as well as the orchestral element in his German Requiem, the Triumphlied and the Schicksalslied. In composing this symphony Brahms moved with great caution, keeping the first three movements for 10 years before attacking the finale. This symphony has features rare in his works: a solemn introduction to the first movement and one to the last that might be termed mysteriously expectant. In each case the introduction brings forth figures that are destined to take shape as themes in the movements in question. The first movement—after its introduction — begins at white heat.

Brahms has an almost Mozartian sense of movement, the lack of which has tied up some of Bruckner's most beautiful music. We do not always see eye to eye with the Koussevitzky interpretation of this work, for he does not bring to it that uncanny penetration, by simple means, that he brings to his readings of so many other composers. No composer is more meticulous than Brahms in the shaping of his themes and the proportioning of his phrases.

The slow movement is in the remote key of E major (an unusual happening that we meet in the C minor concerto by Beethoven, heard at one of Sunday's concerts). The third movement has moments of Brahms's greatest charm—a charm that is always virile. Shortly after the return to its first section, following an episode of Hungarian flavor, there is the slightest suggestion of the atmosphere of Wagner's Meistersinger in the strings. We do not presume to suggest that Brahms was plagiarizing in this passage, but it is well known that his favorite Wagner opera was "Die Meistersinger," and no composer is left completely untouched by a work he greatly admires. There is a definite note of triumph in the final movement, the theme of which has been described as too much like a theme in the last movement of Beethoven's Ninth, but it is just here that Brahms, in his essential meaning, is most original.

E. L. M.

MUSIC

BOSTON SYMPHONY ORCHESTRA

A large and reverent, rather than enthusiastic, audience greeted Dr. Koussevitzky and the Boston Symphony Orchestra on the occasion of the first concert of the present season which was given yesterday afternoon in Symphony Hall. The concert will be repeated tonight.

The program was not designed to spare either conductor or orchestra but, despite the fleeting impression, through the demanding "Leonore" Overture No. 3, that everyone was being almost obviously careful. the music yesterday afternoon sang out as free and warm as if the orchestra had not been dispersed and at separate business for several months. The program was as follows.

Beethoven, Overture to "Leonore," No. 3
Brahms..Symphony No. 3 in F Major
Debussy.................... Nocturnes
a. Nuages
b Fetes
Scriabin..........The Poem of Ecstasy

The program. too, included music at which Dr. Koussezitzky, and the orchestra through his training of it, specially excel. Stravinsky and Tchaikovsky alone were missing from a program which might have been a list of the conductor's favorites.

Through the difficulties of the long slow sections of the "Leonora" Overture (and conductors, as well as singers, are best tested by a slow movement) the orchestra moved in dignity, and the worrisome details attendant on blending the music of the orchestra with the calls of the trumpet offstage, and on the final section, with each string choir in unison, playing against the others, were as nothing. The nobility of the music sounded through as if there were no technical difficulties at all, which is not usual, even for so fine an orchestra as the Boston Symphony, at its first concert of the season.

The playing of the Brahms was very satisfying too. The heroic excitements of the first and last movements were no less beautifully played than the tender songs of the andante and the allegretto. One marvelled anew at the definite, clean tones from each choir of the orchestra—the bright, resilient strings, the combined suavities and mordancies of the woodwinds, the fruity darkness and glow of the brasses, and at the expressiveness of the whole.

Debussy's "Clouds," under Dr. Koussevitzky's baton, were given sharpness of outline while never losing their shifting colors, the enchanting evanescence of an incorporeal loveliness. "Fetes" he made as dramatically exciting, by means of a steady rhythm and an increasing crescendo as Ravel's "Bolero" may be as exciting, but more satisfying, musically.

"The Poem of Ecstasy," by which Scriabin actually achieved much of the abstract orgy he intended (curious, for such esoterics seldom approach anywhere near their goal, but so often end in meaningless vaporings) received a magnificent performance. Surging climax by climax, the music built itself into an orgiastic tide of sound. If Scriabin could hear it, he might faint and die, as he hoped to do, in a musical ecstasy.

E. B.

TONIGHT IN THE THEATRES

PLYMOUTH—"Biography," comedy by S. N.

Dr. Koussevitzky And the Mondays

Nov 7

AN atmosphere of enthusiasm and accomplishment surrounded last evening's concert by the Boston Symphony Orchestra the first of the new season's Monday series. Particularly happy was Dr. Koussevitzky's choice of program material. The orchestra has now behind it a month of concerts in the regular Symphony Hall series, two concerts in the Cambridge series and at least one other of the Tuesday cycle. It would have been a simple matter for the conductor to have repeated numbers previously heard or to have anticipated his immediate schedule. He preferred, instead, to include only one item from an earlier concert—Cherepnin's fantastic sketches after the tale of Poe, "The Masque of the Red Death." Otherwise, the program contained Mozart's Serenade for String Orchestra, "Eine Kleine Nachtmusik," and the First Symphony of Brahms. These are pieces of pith and merit. In combining them, moreover, Dr. Koussevitzky not only provided balance and diversification of material but afforded opportunities for the orchestra to exhibit a range of ability and a variety of styles not usually available in a single program.

Had the reputation of the orchestra been at stake in this one concert, players and conductor could not have transmitted their music with more verve and devotion. How the character and mood of each piece was reflected in every detail of performance! In the limpid measures of Mozart's Serenade, Dr. Koussevitzky's motions were precise and sparing; there were phrases which slipped by with scarcely a stroke of the baton. The Boston Symphony strings, in their unanimity and precision, seemed almost to create a glowing life of their own.

Abruptly came the change in the strange fantasy of Cherepnin. Here the conductor whipped into sound the snarling strings and piping brass and woodwinds as some Mephistopheles might summon forth a nightmare of demons. Poe's story is one of horror gripping the imagination. If horror may be reflected in musical tone, Cherepnin has found the way. In "The Masque of the Red Death," tale or tone poem, there are passages representing the still terror that is felt in the presence of the supernatural as well as the wild tumult of escape from a frightful unknown. There are fearful complexities in the music and weird contrasts of instrumental timbres. Yet whatever was called for by way of orchestral performance, Dr. Koussevitzky and the players accomplished it with fierce intensity or keen theatrical sense.

Again a contrast—this time of the broad, the solid, the smiling and the uplifting First Symphony of Brahms. The insistent timpani beat out the stirring rhythm of the initial movement. The manner in which the players become thoroughly absorbed in this music; the earnestness with which Dr. Koussevitzky pushed forward with the vigorous advance, was later thrown into expressive contrast by the graciousness of the expanding Andante. Especially exhilarating was the closing movement with its broad melody like a hymn of joy. . . . In sum, with this symphony of Brahms, the orchestra gave one of its most inspiring and memorable performances.

N. M. J.

MUSIC Nov. 7

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky began in Symphony Hall last evening another series of Monday Symphony concerts. He offered a typically well-balanced and contrasted program. Two of the scores, Mozart's "Eine Kleine Nachtmusik" and Brahms' C minor Symphony, are masterworks, and music in which Dr Koussevitzky excels. The other number was Tcherepnin's "Three Pieces for Orchestra, After a Tale by Poe," given a first performance anywhere at the concerts of Oct 13 and 14.

Mozart's little serenade for strings is truly a musical gem, absolutely free from a superfluous or a meretricious phrase. His inexhaustible flow of melody, the mingled pathos and elegant humor so characteristic of him, are to be observed in every bar. The score is obviously a favorite with Dr Koussevitzky, for it has frequently found place on his programs. His reading of it is notably fine, and he may justly be proud of the finesse with which his string sections play it. Simple as it may sound, this serenade is not easy to play well; the utmost delicacy and elegance of style are required, together with just the proper degree of exuberance.

Exception has been taken by some listeners to certain of the conductor's tempi in Brahm's Symphony. Following the score, one could note several such places. Yet, in view of the splendor and irresistible sweep of his interpretation, only a pedant could find cause for serious complaint. The first movement probably equals, in its impression of cosmic immensity, anything in symphonic literature. The finale, to an extent, partakes of this quality. It was not always so with Brahms; in the subsequent three symphonies he left the heights to concern himself with more intimate feelings. In essentials, Dr Koussevitzky plays the work ideally, save for overemphasis of the brass in the climax of the finale.

Tcherepnin's piece, though the work of a skilled writer for orchestra, still seems heterogeneous in style and too diffuse to convey graphically the incidents of its literary program, Poe's story, "The Masque of the Red Death." The audience was, of course, large and enthusiastic.

The next Monday concert will be played on Nov 27.

C. W. D.

FIRST MONDAY OF SYMPHONY

Nov 7

Mozart, Brahms and Tcherepnin Works Played

Last night saw the beginning at Symphony Hall of the current series of Monday evening Symphony concerts. Despite the disagreeable weather the hall was virtually filled by the expected enthusiastic audience.

Though the Tuesday afternoon concerts have "gone Beethoven," those of the other supplementary series are remaining faithful to the miscellaneous programme. Mozart, Brahms and Nicolai Tcherepnin were the composers of last evening, represented respectively by the serenade for strings, "Eine Kleine Nachtmusik," the three pieces for orchestra after Poe's "Masque of the Red Death," and the First Symphony, in C minor.

Mozart's delectable composition is an especial favorite of Dr. Koussevitzky's and his and the orchestra's performance of it long ago reached perfection, while their versions of this and the other symphonies of Brahms are among their more notable accomplishments. Tcherepnin's suite, dedicated to Dr. Koussevitzky, and given its world premiere at the second pair of this season's regular concerts, is a tour de force of instrumentation that exhibits the orchestra's virtuosity at the highest pitch. Last evening's audience, like its two predecessors, warmed to the music, though the critical ear finds it more ingenious than inspired.

American, After All

Nov 7

A few days ago, commenting on the singing of the Vienna Choir Boys, this department praised the skill and fidelity that they brought to our national anthem; recalled the pains which Europeans habitually bestow upon it; cited among other instances the orchestral version used by Dr. Muck in war-time at the Symphony Concerts. It now appears happily and from an authoritative source, that its origin was American. Says the informing letter:

> The version used by Dr. Muck was an orchestration made for the purpose by Frederick S. Converse, using the version as to melody, harmony and notation which was established by some twelve of us sitting around a table for a full day and a half. This work we did for the song-books about to be made for the American Army in the various camps, in the hope that the national anthem might at least receive a standard of melody and harmony, such as had already been officially established in France in similar manner for the Marseillaise. I believe that Converse's orchestration was also used by Monteux at the Metropolitan Opera House.

Symphonic Saturday

The Symphony Concert of Saturday renewed the general exhilaration and delight over the performance of Mozart's Piano-Concerto in E-flat by Mr. Petri, the conductor and the orchestra; ended in the general excitement and high-pitched applause that Chaikovsky according to Koussevitzky annually generates. As prelude Honegger's Symphonic Movement sounded better and was more affably received than on Friday. The timbre of Mr. Tapley's saxophone caught the ear. The rhythmic vigor of many a page made directer effect. Yet the whole still

57

THIS CLIPPING ...
BALTIMORE, MD.
NEWS

NOV 6 - 1933

Symphony Will Give Classic And 3 Moderns

When the Boston Symphony Orchestra, under Dr. Serge Koussevitzky's directions opens the first series of concerts it has given here in a number of years the night of November 14, it will be heard in a program consisting of one classic master and three moderns.

Mozart will be represented by his little Serenade for strings, "Eine Kleine Nachtmusik," Jan Sibelius by his celebrated Second Symphony in D major, Moussorgsky's by an operatic Prelude and Richard Strauss by a tone poem.

Sibelius, who ranks with the foremost living European composers, is a native of Finland best known to the general public for his orchestral work "Finlandia."

His D major Symphony has been called one of the finest modern works in its form though it is among the more rarely heard symphonic compositions.

The Boston Symphony was the only one of the great orchestras to visit Chicago during the Century of Progress Exposition and its concert in Orchestra Hall on October 23 was generally acclaimed the principal musical event of the season. Two of the works to be given at the Lyric were on the program—the Mozart an the Sibelius, and both received particular critical praise. One of the critics declared that Dr. Koussevitzky "is one of the great dramatists of the baton, one of the inspired master of orchestral address." His art, this writer added, is based upon a brilliant and impeccable technique.

H. A. F. P.

BRIDGEPORT, CONN.
POST

NOV 6 1933

Boston Symphony's Program Is Ready

DR. SERGE KOUSSEVITZKY announces the program to be performed by the Boston Symphony orchestra when the famous organization visits New Haven to give a concert in Woolsey Hall a week from tonight at 8:25.

The symphony of the occasion will be the Second in D major by Jean Sibelius. This score is considered one of the most eloquent the famous living Finnish composer has written. The first part of the program will consist of Handel's Concerto Grosso for String orchestra, Opus 6, No. 12. Dr. Koussevitzky will also play the Prelude to Moussorgsky's opera, "Khovantchina," and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks." Following is the entire program:—

Handel, Concerto Grosso for String Orchestra, Op. 6, No. 12.
Moussorgsky, Prelude to the opera, "Khovanstchina."
Strauss, "Till Eulenspiegel's Merry Pranks," in the Old-Fashioned Roguish Manner, in Rondo Form, Op. 28.
Sibelius, Symphony No. 2 in D major, Op. 43.
Allegretto
Tempo andante ma rubato
Vivacissimo; Lento e soave
Finale: Allegro moderato

Nov 7 E Sun

TUESDAY, NOVEM

Music

JAN SIBELIUS' Second Symphony, in D major; Mozart's *Eine Kleine Nachtmusik*, a Strauss tone poem, and an operatic prelude by Moussorgsky are to be played by the Boston Symphony Orchestra at the Lyric on Tuesday evening of next week, with Serge Koussevitzky conducting.

The promise of the Sibelius work draws attention to this concert. Of all the Finnish composer's long string of symphonies—and some critics consider him the greatest living master of this form—only one has ever been played in Baltimore, it appears. It was the third, also given by Mr. Koussevitzky and the Bostonians, on March 5, 1929.

It also may be noted that Mr. Koussevitzky is the foremost exponent of Sibelius in this country. He played all of the symphonies in Boston last season, gave an all-Sibelius program in New York, and also played Sibelius as a guest conductor in England during the past summer. He was rewarded for his devotion, incidentally, by being promised the composer's Eighth Symphony for its premiere.

BOSTON, MASS.
TRAVELER

NOV 7 - 1933

SYMPHONY IN NEW CONCERT SERIES

First of Monday Night Programs Attracts Big Audience

The Boston Symphony Orchestra, Dr. Serge [redacted]ky, conductor, began the first of the Monday evening series of concerts at Symphony hall last night with an interesting program that included two established works and one novelty. An audience, large and of a more varied quality than ordinarily seen at symphony concerts, attended and gave evidence of keen appreciation.

To those none too well founded musically, and there were a goodly number present, much pleasure was received from the novelty—a work by Nicholas Tcherepnin, the Elder, which was played for the first time anywhere by the Boston Symphony Orchestra at the regular pair of concerts on Oct. 13 and 14 and was entitled "Three Pieces for Orchestra After a Tale of Edgar Allen Poe." It was dedicated to Dr. Koussevitzky. The score called for an exceptionally large orchestra with a special percussion choir.

This composition, based on the sinister story of "The Masque of the Red Death," by Poe, renewed impressions previously received. It was delineative, programmic music skillfully but not originally building an atmosphere of the shuddery variety. Too often were touches of Rimsky-Korsakov and Stravinski. Needless to say, Dr. Koussevitzky and his men overcame the enormous technical difficulties and gave a brilliant performance. Even superbly played, the piece obviously lacked musical unity and failed to impress as anything more than an attempt at spectacular orchestration.

For the real lovers of good music the remainder of the program was devoted to Mozart's delightful serenade for string orchestra, "Eine Kleine Nacht Musik," and Brahms's first symphony in C minor. The Mozart serenade, appropriately performed by a reduced orchestra, demonstrated again that Mozart, composing, had beauty of form and substance, euphony and rhythm always in mind even though the composition were of small dimensions. The music was of the kind that will never age and bids fair to outlive huge symphonic poems. The playing of it was beautifully clear, now gay, now playful, at times even tender, but never melancholy as some conductors love to make it.

As to Brahms's first symphony—many present last night were already familiar with Dr. Koussevitzky's admirable way with Brahms from the festival of last spring. Others soon were of like mind. At end all were most enthusiastic. The horn solo, reminiscent of the Alpine horn awakening the echoes in the Bernese Oberland, was of especial clearness and purity.

W. T. C., Jr.

Her. **MUSIC** Nov. 7

SYMPHONY CONCERT

By GEORGE S. McMANUS

Program — Mozart, "Eine Kleine Nachtmusik"; N. Tcherepnin, Three Pieces for Orchestra, after a Tale of Edgar Allan Poe; Brahms, Symphony No. 1, in C minor.

The first concert of this season's Monday evening series of the Boston Symphony orchestra took place last night under the leadership of Dr. Serge Koussevitzky. Despite unfavorable weather conditions a large audience found its way to Symphony hall.

Mozart's "Eine Kleine Nachtmusik" was a happy choice for an opening number. This work for string orchestra, was given a reading of spontaneous simplicity. No detail was neglected and yet nothing was allowed to come between the composer and his ideas. There can be no higher purpose. The strings were properly reduced somewhat for this modest work. If conductors of large symphonic bodies would do the same for the orchestral part of the Mozart concertos, these works would gain in vitality. What we almost invariably have is a group of string players larger than Mozart ever dreamed of for such cases. Conductors instinctively keep them from covering the solo parts, but the string tone, except in the tuttis, sounds suppressed, which it is. A smaller group, using their normal resources throughout, would give sonorities that intensify without losing balance.

N. Tcherepnin's Three Pieces, after a tale by Poe, has but recently been reviewed in these columns. It was playd at the second of the regular series and received due attention from the pen of Mr. Philip Hale. Last night's audience was evidently moved by the music which Poe's horrors inspired; they applauded with great enthusiasm. Dr. Koussevitzky shared with his men the thanks of the audience for some magnificent playing. One does not tire of hearing the Boston Symphony; on the contrary, one's appreciation grows with each hearing.

Brahms's C minor Symphony was written after he had had much experience in orchestral writing; it followed the early Serenades, op. 11 and 16, the D minor concerto for piano, the Variations on a Theme of Haydn, as well as the orchestral element in his German Requiem, the Triumphlied and the Schicksalslied. In composing this symphony Brahms moved with great caution, keeping the first three movements for 10 years before attacking the finale. This symphony has features rare in his works: a solemn introduction to the first movement and one to the last that might be termed mysteriously expectant. In each case the introduction brings forth figures that are destined to take shape as themes in the movements in question. The first movement—after its introduction — begins at white heat.

Brahms has an almost Mozartian sense of movement, the lack of which has tied up some of Bruckner's most beautiful music. We do not always see eye to eye with the Koussevitzky interpretation of this work, for he does not bring to it that uncanny penetration, by simple means, that he brings to his readings of so many other composers. No composer is more meticulous than Brahms in the shaping of his themes and the proportioning of his phrases.

The slow movement is in the remote key of E major (an unusual happening that we meet in the C minor concerto by Beethoven, heard at one of Sunday's concerts). The third movement has moments of Brahms's greatest charm—a charm that is always virile. Shortly after the return to its first section, following an episode of Hungarian flavor, there is the slightest suggestion of the atmosphere of Wagner's Meistersinger in the strings. We do not presume to suggest that Brahms was plagiarizing in this passage, but it is well known that his favorite Wagner opera was "Die Meistersinger," and no composer is left completely untouched by a work he greatly admires. There is a definite note of triumph in the final movement, the theme of which has been described as too much like a theme in the last movement of Beethoven's Ninth, but it is just here that Brahms, in his essential meaning, is most original.

E. L. H.

MUSIC

BOSTON SYMPHONY ORCHESTRA

A large and reverent, rather than enthusiastic, audience greeted Dr. Koussevitzky and the Boston Symphony Orchestra on the occasion of the first concert of the present season which was given yesterday afternoon in Symphony Hall. The concert will be repeated tonight.

The program was not designed to spare either conductor or orchestra but, despite the fleeting impression, through the demanding "Leonore" Overture No. 3, that everyone was being almost obviously careful, the music yesterday afternoon sang out as free and warm as if the orchestra had not been dispersed and at separate business for several months. The program was as follows.

Beethoven, Overture to "Leonore," No. 3
Brahms. . Symphony No. 3 in F Major
Debussy.................... Nocturnes
a. Nuages
b. Fetes
Scriabin..........The Poem of Ecstasy

The program, too, included music at which Dr. Koussezitzky, and the orchestra through his training of it, specially excel. Stravinsky and Tchaikovsky alone were missing from a program which might have been a list of the conductor's favorites.

Through the difficulties of the long slow sections of the "Leonora" Overture (and conductors, as well as singers, are best tested by a slow movement) the orchestra moved in dignity, and the worrisome details attendant on blending the music of the orchestra with the calls of the trumpet offstage, and on the final section, with each string choir in unison, playing against the others, were as nothing. The nobility of the music sounded through as if there were no technical difficulties at all, which is not usual, even for so fine an orchestra as the Boston Symphony, at its first concert of the season.

The playing of the Brahms was very satisfying too. The heroic excitements of the first and last movements were no less beautifully played than the tender songs of the andante and the allegretto. One marvelled anew at the definite, clean tones from each choir of the orchestra—the bright, resilient strings, the combined suavities and mordancies of the woodwinds, the fruity darkness and glow of the brasses, and at the expressiveness of the whole.

Debussy's "Clouds," under Dr. Koussevitzky's baton, were given sharpness of outline while never losing their shifting colors, the enchanting evanescence of an incorporeal loveliness. "Fetes" he made as dramatically exciting, by means of a steady rhythm and an increasing crescendo as Ravel's "Bolero" may be as exciting, but more satisfying, musically.

"The Poem of Ecstasy," by which Scriabin actually achieved much of the abstract orgy he intended (curious, for such esoterics seldom approach anywhere near their goal, but so often end in meaningless vaporings) received a magnificent performance. Surging climax by climax, the music built itself into an orgiastic tide of sound. If Scriabin could hear it, he might faint and die, as he hoped to do, in a musical ecstasy.

E. B.

TONIGHT IN THE THEATRES
PLYMOUTH—"Biography," comedy by S. N

Dr. Koussevitzky And the Mondays

Trans Nov 7

AN atmosphere of enthusiasm and accomplishment surrounded last evening's concert by the Boston Symphony Orchestra the first of the new season's Monday series. Particularly happy was Dr. Koussevitzky's choice of program material. The orchestra has now behind it a month of concerts in the regular Symphony Hall series, two concerts in the Cambridge series and at least one other of the Tuesday cycle. It would have been a simple matter for the conductor to have repeated numbers previously heard or to have anticipated his immediate schedule. He preferred, instead, to include only one item from an earlier concert—Cherepnin's fantastic sketches after the tale of Poe, "The Masque of the Red Death." Otherwise, the program contained Mozart's Serenade for String Orchestra, "Eine Kleine Nachtmusik," and the First Symphony of Brahms. These are pieces of pith and merit. In combining them, moreover, Dr. Koussevitzky not only provided balance and diversification of material but afforded opportunities for the orchestra to exhibit a range of ability and a variety of styles not usually available in a single program.

Had the reputation of the orchestra been at stake in this one concert, players and conductor could not have transmitted their music with more verve and devotion. How the character and mood of each piece was reflected in every detail of performance! In the limpid measures of Mozart's Serenade, Dr. Koussevitzky's motions were precise and sparing; there were phrases which slipped by with scarcely a stroke of the baton. The Boston Symphony strings, in their unanimity and precision, seemed almost to create a glowing life of their own.

Abruptly came the change in the strange fantasy of Cherepnin. Here the conductor whipped into sound the snarling strings and piping brass and woodwinds as some Mephistopheles might summon forth a nightmare of demons. Poe's story is one of horror gripping the imagination. If horror may be reflected in musical tone, Cherepnin has found the way. In "The Masque of the Red Death," tale or tone poem, there are passages representing the still terror that is felt in the presence of the supernatural as well as the wild tumult of escape from a frightful unknown. There are fearful complexities in the music and weird contrasts of instrumental timbres. Yet whatever was called for by way of orchestral performance, Dr. Koussevitzky and the players accomplished it with fierce intensity or keen theatrical sense.

Again a contrast—this time of the broad, the solid, the smiling and the uplifting First Symphony of Brahms. The insistent timpani beat out the stirring rhythm of the initial movement. The manner in which the players become thoroughly absorbed in this music; the earnestness with which Dr. Koussevitzky pushed forward with the vigorous advance, was later thrown into expressive contrast by the graciousness of the expanding Andante. Especially exhilarating was the closing movement with its broad melody like a hymn of joy. . . . In sum, with this symphony of Brahms, the orchestra gave one of its most inspiring and memorable performances.

N. M. J.

Glo **MUSIC** Nov 7

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky began in Symphony Hall last evening another series of Monday Symphony concerts. He offered a typically well-balanced and contrasted program. Two of the scores, Mozart's "Eine Kleine Nachtmusik" and Brahms' C minor Symphony, are masterworks, and music in which Dr Koussevitzky excels. The other number was Tcherepnin's "Three Pieces for Orchestra, After a Tale by Poe," given a first performance anywhere at the concerts of Oct 13 and 14.

Mozart's little serenade for strings is truly a musical gem, absolutely free from a superfluous or a meretricious phrase. His inexhaustible flow of melody, the mingled pathos and elegant humor so characteristic of him, are to be observed in every bar. The score is obviously a favorite with Dr Koussevitzky, for it has frequently found place on his programs. His reading of it is notably fine, and he may justly be proud of the finesse with which his string sections play it. Simple as it may sound, this serenade is not easy to play well; the utmost delicacy and elegance of style are required, together with just the proper degree of exuberance.

Exception has been taken by some listeners to certain of the conductor's tempi in Brahm's Symphony. Following the score, one could note several such places. Yet, in view of the splendor and irresistible sweep of his interpretation, only a pedant could find cause for serious complaint. The first movement probably equals, in its impression of cosmic immensity, anything in symphonic literature. The finale, to an extent, partakes of this quality. It was not always so with Brahms; in the subsequent three symphonies he left the heights to concern himself with more intimate feelings. In essentials, Dr Koussevitzky plays the work ideally, save for overemphasis of the brass in the climax of the finale.

Tcherépnin's piece, though the work of a skilled writer for orchestra, still seems heterogeneous in style and too diffuse to convey graphically the incidents of its literary program, Poe's story, "The Masque of the Red Death." The audience was, of course, large and enthusiastic.

The next Monday concert will be played on Nov 27.

C. W. D.

FIRST MONDAY OF SYMPHONY

Post Nov 7

Mozart, Brahms and Tcherepnin Works Played

Last night saw the beginning at Symphony Hall of the current series of Monday evening Symphony concerts. Despite the disagreeable weather the hall was virtually filled by the expected enthusiastic audience.

Though the Tuesday afternoon concerts have "gone Beethoven," those of the other supplementary series are remaining faithful to the miscellaneous programme. Mozart, Brahms and Nicolai Tcherepnin were the composers of last evening, represented respectively by the serenade for strings, "Eine Kleine Nachtmusik," the three pieces for orchestra after Poe's "Masque of the Red Death," and the First Symphony, in C minor.

Mozart's delectable composition is an especial favorite of Dr. Koussevitzky's and his and the orchestra's performance of it long ago reached perfection, while their versions of this and the other symphonies of Brahms are among their more notable accomplishments. Tcherepnin's suite, dedicated to Dr. Koussevitzky, and given its world premiere at the second pair of this season's regular concerts, is a tour de force of instrumentation that exhibits the orchestra's virtuosity at the highest pitch. Last evening's audience, like its two predecessors, warmed to the music, though the critical ear finds it more ingenious than inspired.

American, After All Nov 7

A few days ago, commenting on the singing of the Vienna Choir Boys, this department praised the skill and fidelity that they brought to our national anthem; recalled the pains which Europeans habitually bestow upon it; cited among other instances the orchestral version used by Dr. Muck in war-time at the Symphony Concerts. It now appears happily and from an authoritative source, that its origin was American. Says the informing letter:

> The version used by Dr. Muck was an orchestration made for the purpose by Frederick S. Converse, using the version as to melody, harmony and notation which was established by some twelve of us sitting around a table for a full day and a half. This work we did for the song-books about to be made for the American Army in the various camps, in the hope that the national anthem might at least receive a standard of melody and harmony, such as had already been officially established in France in similar manner for the Marseillaise. I believe that Converse's orchestration was also used by Monteux at the Metropolitan Opera House.

Symphonic Saturday

The Symphony Concert of Saturday renewed the general exhilaration and delight over the performance of Mozart's Piano-Concerto in E-flat by Mr. Petri, the conductor and the orchestra; ended in the general excitement and high-pitched applause that Chaikovsky according to Koussevitzky annually generates. As prelude Honegger's Symphonic Movement sounded better and was more affably received than on Friday. The timbre of Mr. Tapley's saxophone caught the ear. The ryhthmic vigor of many a page made directer effect. Yet the whole still [illegible]

Boston Symphony Orchestra To Play Mozart Work at Lyric

First of Three Concerts to Be Presented Next Tuesday Evening; Grand Opera Troupe Coming Here For Thanksgiving Week

By WARREN WILMER BROWN

TWO PRIZE-WINNING compositions by Franz C. Bornschein, Baltimore composer whose works have won widespread recognition, were included in the recent Founder's Day program of the San Francisco Musical Club. They were "Enchanted Island," a national prize winner, and his setting of "The Spirit of Light," which gained distinction in an international competition. The compositions were sung by the choral section of the San Francisco club under the direction of Alfred Hurtgen, with the assistance of soloists and a large orchestra.

Koussevitzky's Program

Serge Koussevitzky, director of the Boston Symphony Orchestra, has selected a seldom-heard Mozart work for the opening of the first of the orchestra's three Lyric concerts next Tuesday night. This is a "little serenade" for strings called "Eine Kleine Nachtmusik." Other numbers he has selected are the prelude to "Kohvantschina," one of the best known of Moussorgsky's operas and Sibelius' Second Symphony. Both of these works are as unhackneyed as the Mozart; the Sibelius score ranks with the important modern symphonies and is generally considered the best work of its composer, who is a Finn and who is still living. Richard Strauss will be represented on the program by his merry tone poem, "Tyll Eulenspiegel."

Elmar," and is producing director of the Cincinnati Opera summer season, in addition to singing in its performances. Before going to the Metropolitan he attracted wide attention with the Chicago Civic Opera.

Kreisler

Fritz Kreisler will play several of the big numbers of his repertoire when he gives his only Baltimore recital of the season at the Lyric the night of Dec. 1. He will have as his accompanist, Carl Lamson, pianist, who has been playing with him for many years and they will open the program with Greig's *Sonata* for the two instruments. After this, Kreisler will play Bach's unaccompanied *Chaconne*. The latter part of the program is devoted to smaller works including some of the vio linist's arrangements and origi compositions. This recital i second event of the Alba ert Series

---

The Boston Symphony Orchestra's three concerts at the Lyric this season, which will mark the return of this famous organization for a group of engagements after a long period, are included among events provided

Sun Oct 8

by the Associated Concert Clubs, as are those of the other two visiting orchestras, the Philadelphia and the National Symphony.

The Associated Concert Clubs were organized a number of years ago by Miss Elizabeth Ellen Starr, Baltimore counselor for all three orchestras, and experience has shown that no single element, possibly, has done more to stimulate general interest here, it is said, in first-class orchestral music.

Members of the clubs are given special privileges and their number is constantly growing. The list now consists of twenty-four separate groups, this season's additions being the Junior League, the alumni associations of Johns Hopkins, Princeton, Harvard and Yale universities, the Baltimore Civic Opera Company and St. John's College students.

Exceptional interest in resumption of the Boston Symphony series is being shown, it is said, and its concerts are being anticipated among the highlights of the local musical season. All three of them will be directed by Serge Koussevitzky.

Exhibition in Symphony Hall

The doors of Symphony Hall will be opened tomorrow (Thursday) to all visitors who may wish to see the Koussevitzky exhibition. This collection has been arranged in honor of Dr. Serge Koussevitzky's 10th season as conductor of the Boston Symphony Orchestra. It contains portraits, sketches, caricatures and photographs of the conductor made at various times in his life. There are two busts—one of which was made by Mme. Natalie Koussevitzky, the conductor's wife. In cases there are shown manuscript scores which have been dedicated to him and to the orchestra and also many personal mementoes.

This is the last week of the exhibition which has been on view to the audiences of the Symphony concerts.

H. T. P.

Concert-Chronicle

Markevitch Deferred Trans Nov 8

THE ANNOUNCED NOVELTIES of the week for the Symphony Concerts were Gabriel Pierné's "Divertissements sur un Thème pastoral" Opus 49; the Introduction and First Hymn from Igor Markevitch's "Three Hymns." Markevitch scored his pieces for an orchestra with woodwinds in threes, brasses in pairs, liberal percussion, piano, and only a very few desks from each division of strings. He wrote, moreover, a music rich and full in texture. The result at the first rehearsal was clear proof of the inadequacy of the string section. With only enough parts copied to meet the composer's requirements, the performance of the Hymn was necessarily postponed until such later time as a sufficient number of parts can be provided. Handel's Concerto Grosso for Strings, No. 5 in D, is substituted on the program; Pierné's piece remains the only novelty of the week.

Alive Again

The present betterment of the program-books at the Symphony Concerts under the new editorship of Mr. J. N. Burk continues. It has been long and much needed, it they were to regain their former interest and standing. Last week, for the first time within easy recollection, a new piece from a living and modernist hand — Honegger's Third Symphonic Movement—received adequate and illuminating introduction to Boston hearers. A number from "the standard repertory" — Mozart's Piano-Concerto in E-flat heard for the first times at these concerts—was also treated freshly and informingly, with no digressions into tedious archæology or dry-as-dust detail. In the re-shuffling of the notes about standard pieces, inherited from a previous editorship, the chosen pages are livelier and more engaging. At last the program-book is emerging from tired routine into life and interest again.

---

* * *

The Boston Symphony Orchestra's appearance at the Lyric November 14 will mark the return of this famous organization for a regular series of concerts after a long period. Like the Philadelphia and the National Symphony orchestras, the Boston will appear here under the auspices of the Associated Concert Clubs, and all are booked by the T. Arthur Smith Bureau.

All three of the Boston Orchestra concerts — the others being January 31 and April 3—will be directed by Serge Koussevitzky.

E, FRIDAY, NOVEMBER 10, 1933

MUSIC

BRAHMS' Sonata in D minor, Opus 108; Mozart's Sonata in E flat major and Beethoven's "Kreutzer" Sonata are announced as the program for the recital to be given by Albert Spalding, violinist, and Ossip Gabrilowitsch, pianist, at Cadoa Hall, on the evening of Sunday, November 19. This will be the second recital of the Chamber Music Guild's series.

STRAUSS' tone poem, "Till Eulenspiegel," and the Prelude to Moussorgsky's opera, "Khovantchina," are to be played by the Boston Symphony Orchestra at the Lyric next Tuesday evening at 8.30. These works are in addition to Sibelius' Second Symphony and Mozart's Eine Kleine Nachtmusik, previously announced. Serge Koussevitzky will conduct.

A WORK which is seldom heard because in its fullest form it requires that an orchestra provide two soloists, is to feature the program of the Hilger Trio at Cadoa Hall on November 29, it is announced. The work is Brahms' double concerto for violin and cello, and is to be played in Brahms' own arrangement substituting piano for orchestra.

Written especially for the virtuosi, Joseph Joachim and Robert Hausmann, Brahms' friends, the concerto makes unusual demands on both violinist and cellist and at the same time provides each with the opportunities

---

NEW HAVEN, CONN.
JOURNAL-COURIER

Koussevitzky Directs Boston Symphony Here Monday

In one of the finest symphonic programs ever arranged for New Haven, the Boston Symphony orchestra of one hundred and ten musicians comes here Monday for their initial appearance of the season, the event marking the season's second offering of the Woolsey Hall concert series. The concert will commence at 8:30, and as usual Dr. Serge Koussevitsky, famed Russian leader of the organization, will conduct.

The Second Symphony of Sibelius in D major will occupy the feature section of the program. This is one of the finest compositions of the great living Finnish composer, and the fact that it is to be performed here has caused widespread favorable comment. The balance of the program however, is likewise of fine type, including as it does Handel's Concerto Grosso for string orchestra; Moussorgsky's prelude to the opera "Khovanstchina," and Richard Strauss' melodious "Till Eulenspiegel's Merry Pranks."

The third event of the series, scheduled for December 13th, will be the recital by Lawrence Tibbett, baritone of the Metropolitan Opera Company.

NEW HAVEN, CONN.
REGISTER

BOSTON SYMPHONY HERE MONDAY

In one of the finest symphonic programs ever arranged for New Haven, the Boston Symphony Orchestra of one hundred and ten musicians comes here Monday for their initial appearance of the season, the event marking the season's second offering of the Woolsey Hall concert series. The concert will commence at 8:30 and as usual Dr. Serge Koussevitzky, famed Russian leader of the organization, will conduct.

The Second Symphony of Sibelius in D major will acupy the feature section of the program. This is one of the finest compositions of the great living Finnish composer, and the fact that it is to be performed here has caused widespread favorable comment. The balance of the program however, is likewise of fine type, including as it does Handel's Concerto Grosso for string orchestra; Moussorgsky's prelude to the opera, "Khovanstchina," and Richard Strauss' melodious "Till Eulenspiegel's Merry Pranks."

BALTIMORE, MD.
EVENING SUN

NOV 10 1933

MU

BRAHMS' Sonata in D minor, Opus 108; Mozart's Sonata in E flat major and Beethoven's "Kreutzer" Sonata are announced as the program for the recital to be given by Albert Spalding, violinist, and Ossip Gabrilowitsch, pianist, at Cadoa Hall, on the evening of Sunday, November 19. This will be the second recital of the Chamber Music Guild's series.

STRAUSS' tone poem, "Till Eulenspiegel," and the Prelude to Moussorgsky's opera, "Khovantchina," are to be played by the Boston Symphony Orchestra at the Lyric next Tuesday evening at 8.30. These works are in addition to Sibelius' Second Symphony and Mozart's Eine Kleine Nachtmusik, previously announced. Serge Koussevitzky will conduct.

WASHINGTON, D. C.
NEWS

NOV 11 1933

Boston Orchestra to Play 'Eroica' Wednesday

THE one week day concert next week, and a daytime program, is that by the Boston Symphony Orchestra at Constitution Hall, Wednesday at 4:40 p. m.

As usual, Serge Koussevitzky, the dignified, but dynamic Russian, will conduct. Favorite among visiting conductors for many people, Koussevitzky will present two favorite orchestra compositions, pieces we are not likely to hear otherwise this season. They are Beethoven's Third Symphony (Eroica) and Strauss' "Till Eulenspigel's Merry Pranks."

Koussevitzky

As different as night and day, they are next to each other on the program. The majesty of the Beethoven will follow the gayness and the subtle sorrow of the Strauss. A highly interesting arrangement.

The first part of the program appears merely introductory—Pierne's "Divertissements" and the prelude to Moussorsky's "Khovantchina," the latter a miniature tone poem depicting the coming of dawn over the Red Square in Moscow.

Brooklyn, N. Y. Citize

NOV 11 1933

BOSTON SYMPHONY PLAYS HERE FRIDAY

First in Series of Five Concerts at Academy of Music

The Boston Symphony Orchestra's forty-seventh season in Brooklyn will be inaugurated on Friday evening, with the first in a series of five concerts to be held at the Brooklyn Institute of Arts and Sciences, Academy of Music, at 8:15 o'clock. As the only major orchestra to make its appearance in Brooklyn this season, the inaugural concert which marks Dr. Koussevitzky's tenth consecutive season as conductor of the Boston Symphony Orchestra, assumes added importance and an attendance exceeding that of any previous season is expected.

The program for the concert to be held Friday evening is as follows:

Pierne—Divertissements on a Pastoral Theme, Opus 49.
Mussorgsky — Prelude to the Opera "Chovantchina".
Strauss — "Till Eulenspiegel's Merry Franks," after the old-fashioned roguish manner—in Rondo form, Opus 28.
Beethoven—Symphony No. 3 in E-flat major, "Eroica," Opus 55.

The Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and an enlarged Brooklyn committee, who ares ponsoring the current series, have scheduled the four succeeding Friday evening concerts on Jan. 5, Feb. 1, March 2, and April 6.

THIS CLIP
NEW HAVEN, CONN.
JOURNAL-COURIER

V 9 - 1933

Fine Program For Boston Symphony Next Monday

The first of the two concerts to be given here by the Boston Symphony orchestra this season is scheduled for Monday evening, the occasion being the second event of the Woolsey Hall Concert Series. The coming of the fine organization of one hundred and ten men is always one of New Haven's real musical treats, and the usual great crowd will attend.

Dr. Serge Koussevitzky, famed Russian leader of the Boston orchestra has arranged a superb program for their initial appearance here this season. The symphony of the occasion will be the Second in D Major by Jan Sibelius, a score that is considered one of the most eloquent the famous living Finnish composer has written. The first part of the program will consist of Handel's Concerto Grosso for string Orchestra, Opus 6 No. 12 and will be followed by the Prelude to Moussorgsky's opera "Khovantchina", and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks".

This is the first year that the Boston Symphony orchestra has planned to visit New Haven twice in a single season, and the innovation has met with more favorable comment than has been occasioned by any other musical event in a long time.

Tel. Chelsea 8860
OLD RELIABLE
Henry Romeike
PRESS CLIPPINGS
106 SEVENTH AVE., N. Y.
BE SURE ITS HENRY
(Other Romeikes May Disappoint)

THIS CLIPPING FROM THE
CHRONICLE

Second Symphony Concert

At the second concert of the Boston Symphony orchestra, Serge Koussevitsky conductor, given on Thursday evening of last week, at Sanders theater, the program was as follows: Ravel, "Le Tombeau de Couperin" (suite for orchestra); Moussorgsky, prelude to the opera, "Khovanstchina"; Stráuss, "Till Eulenspiegel's Merry Pranks," op. 28; Tchaikovsky, symphony No. 4 in F minor, op. 36.

Ravel, in this number, is more sedate than usual, and there is more of a decided melody than one is apt to notice in this composer—perhaps the thought of Couperin, a great writer for the clavecin, and whose music is still modern.

We have heard lately Strauss "Till Eulenspiegel's Merry Pranks" many times, and this work of Strauss seems to be his best, to be most coherent, and perhaps the most enjoyable of anything he has done. It was grandly played as it usually is nowadays.

Tchaikovsky—great fourth symphony, which did not take the people's ear, like the fifth and sixth symphonies—it does now, however, and was marvellously performed, and made the usual great impression. Tchaikovsky, we understand, is to have a fiftieth anniversary of his death observed unusually during this season. He died Nov. 6, 1883. The third concert will be on Dec. 6, 1933.

—H. J. Storer.

—to similar pieces and that the younger modernists have occasionally repeated it.

The theme is simplicity itself. It is of true pastoral character, eight measures long, in 6-8 meter. It is sung at once by the English horn unaccompanied. It then receives treatment in eleven different ways: some of them variations, others more in the nature of free developments. The first two are variations in which strings accompany the melody, first heard in the basses, next in first violins. A canonic stretto follows in which the notes of the theme are unaltered except that the rhythm is that of continuous sixteenth notes, 2-4. Then follow four variations in which the theme in its original form is taken successively by bassoons, horns, trombone quartet, strings. A Viennese waltz on the theme comes next. The theme is again transformed to accommodate the rhythm of the succeeding Blues. A section marked by the composer "Phrase," for saxophone solo, leads into the final variant, which Pierné labels "En forme de Gigue."

Incidents and Prospects

The exhibition of Koussevitzkiana at Symphony Hall, to mark the tenth year of the conductor in Boston, will close after the Symphony Concert of Saturday. Today it is open to all comers.

Past conductors of the Symphony Concerts persist long in Germany. Max Fiedler, who directed the Boston Orchestra from 1908 through 1912 and then worked for years at Essen, is announced in Berlin for a "Brahms Evening" with the Philharmonic Orchestra. Here he was no young man.

Boston Symphony Orchestra To Play Mozart Work at Lyric

First of Three Concerts to Be Presented Next Tuesday Evening; Grand Opera Troupe Coming Here For Thanksgiving Week

By **WARREN WILMER BROWN**

TWO PRIZE-WINNING compositions by Franz C. Bornschein, Baltimore composer whose works have won widespread recognition, were included in the recent Founder's Day program of the San Francisco Musical Club. They were "Enchanted Island," a national prize winner, and his setting of "The Spirit of Light," which gained distinction in an international competition. The compositions were sung by the choral section of the San Francisco club under the direction of Alfred Hurtgen, with the assistance of soloists and a large orchestra.

Koussevitzky's Program

Serge Koussevitzky, director of the Boston Symphony Orchestra, has selected a seldom-heard Mozart work for the opening of the first of the orchestra's three Lyric concerts next Tuesday night. This is a "little serenade" for strings called "Eine Kleine Nachtmusik." Other numbers he has selected are the prelude to "Kohvantschina," one of the best known of Moussorgsky's operas and Sibelius' Second Symphony. Both of these works are as unhackneyed as the Mozart; the Sibelius score ranks with the important modern symphonies and is generally considered the best work of its composer, who is a Finn and who is still living. Richard Strauss will be represented on the program by his merry tone poem, "Tyll Eulenspiegel."

Elmar," and is producing director of the Cincinnati Opera summer season, in addition to singing in its performances. Before going to the Metropolitan he attracted wide attention with the Chicago Civic Opera.

Kreisler

Fritz Kreisler will play several of the big numbers of his repertoire when he gives his only Baltimore recital of the season at the Lyric the night of Dec. 1. He will have as his accompanist, Carl Lamson, pianist, who has been playing with him for many years and they will open the program with Greig's *Sonata* for the two instruments. After this, Kreisler will play Bach's unaccompanied *Chaconne*. The latter part of the program is devoted to smaller works including some of the vio linist's arrangements and origi compositions. This recital i second event of the Alba cert Series

---

The Boston Symphony Orchestra's three concerts at the Lyric this season, which will mark the return of this famous organization for a group of engagements after a long period, are included among events provided by the Associated Concert Clubs, as are those of the other two visiting orchestras, the Philadelphia and the National Symphony.

The Associated Concert Clubs were organized a number of years ago by Miss Elizabeth Ellen Starr, Baltimore counselor for all three orchestras, and experience has shown that no single element, possibly, has done more to stimulate general interest here, it is said, in first-class orchestral music.

Members of the clubs are given special privileges and their number is constantly growing. The list now consists of twenty-four separate groups, this season's additions being the Junior League, the alumni associations of Johns Hopkins, Princeton, Harvard and Yale universities, the Baltimore Civic Opera Company and St. John's College students.

Exceptional interest in resumption of the Boston Symphony series is being shown, it is said, and its concerts are being anticipated among the highlights of the local musical season. All three of them will be directed by Serge Koussevitzky.

Exhibition in Symphony Hall

The doors of Symphony Hall will be opened tomorrow (Thursday) to all visitors who may wish to see the Koussevitzky exhibition. This collection has been arranged in honor of Dr. Serge Koussevitzky's 10th season as conductor of the Boston Symphony Orchestra. It contains portraits, sketches, caricatures, and photographs of the conductor made at various times in his life. There are two busts—one of which was made by Mme. Natalie Koussevitzky, the conductor's wife. In cases there are shown manuscript scores which have been dedicated to him and to the orchestra, and also many personal mementoes.

This is the last week of the exhibition which has been on view to the audiences of the Symphony concerts.

H. T. P.

Concert-Chronicle

Markevitch Deferred

THE ANNOUNCED NOVELTIES o' the week for the Symphony Concerts were Gabriel Pierné's "Divertissements sur un Thème pastoral" Opu 49; the Introduction and First Hymı from Igor Markevitch's "Three Hymns." Markevitch scored his pieces for an orchestra with woodwinds in threes, brasse: in pairs, liberal percussion, piano, an only a very few desks from each divisio of strings. He wrote, moreover, a musi rich and full in texture. The result a the first rehearsal was clear proof o the inadequacy of the string section. Wit only enough parts copied to meet the composer's requirements, the performance o the Hymn was necessarily postponed unt such later time as a sufficient number o parts can be provided. Handel's Concerto Grosso for Strings, No. 5 in D, is substituted on the program; Pierné's piece remains the only novelty of the week.

Alive Again

The present betterment of the program-books at the Symphony Concerts unde the new editorship of Mr. J. N. Burk continues. It has been long and much needed, it they were to regain their former interest and standing. Last week, for the first time within easy recollection, a new piece from a living and modernist hand — Honegger's Third Symphonic Movement—received adequate and illuminating introduction to Boston hearers. A number from "the standard repertory" — Mozart's Piano-Concerto in E-flat heard for the first times at these concerts—was also treated freshly and informingl , with no digressions into tedious archæology or dry-as-dust detail. In the re-shuffling of the notes about standard pieces, inherited from a previous editorship, the chosen pages are livelier and more engaging. At last the program-book is emerging from tired routine into life and interest again.

New: From Pierné

Now that the performance of Markevitch's "Hymn" is postponed, only one new piece remains on the program for the Symphony Concerts of tomorrow and Saturday—the "Divertissements" on a pastoral theme by Gabriel Pierné, long the conductor of the Colonne Concerts in Paris, composer also, now living in semi-retirement. It is dedicated—writes A. H. M.—"To my dear friends and co-workers, the artists of the Colonne Orchestra." It was composed in the summer of 1931; was first heard in a Colonne Concert on Feb. 7, 1932. In a short note on the fly-leaf of the score the composer quotes Hans von Bülow to the effect that "the title does not have much more importance than the titles of most books considered in relation to the contents of those books." He further says that the piece is not a "divertissement" in the choreographic sense of the word, but rather in that of musical development. He forgets that eighteenth-century composers set the same title—"Divertimento" —to similar pieces and that the younger modernists have occasionally repeated it.

The theme is simplicity itself. It is of true pastoral character, eight measures long, in 6-8 meter. It is sung at once by the English horn unaccompanied. It then receives treatment in eleven different ways: some of them variations, others more in the nature of free developments. The first two are variations in which strings accompany the melody, first heard in the basses, next in first violins. A canonic stretto follows in which the notes of the theme are unaltered except that the rhythm is that of continuous sixteenth notes, 2-4. Then follow four variations in which the theme in its original form is taken successively by bassoons, horns, trombone quartet, strings. A Viennese waltz on the theme comes next. The theme is again transformed to accommodate the rhythm of the succeeding Blues. A section marked by the composer "Phrase," for saxophone solo, leads into the final variant, which Pierné labels "En forme de Gigue."

Incidents and Prospects

The exhibition of Koussevitzkiana at Symphony Hall, to mark the tenth year of the conductor in Boston, will close after the Symphony Concert of Saturday. Today it is open to all comers.

Past conductors of the Symphony Concerts persist long in Germany. Max Fiedler, who directed the Boston Orchestra from 1908 through 1912 and then worked for years at Essen, is announced in Berlin for a "Brahms Evening" with the Philharmonic Orchestra. Here he was no young man.

---

* * *

The Boston Symphony Orchestra's appearance at the Lyric November 14 will mark the return of this famous organization for a regular series of concerts after a long period. Like the Philadelphia and the National Symphony orchestras, the Boston will appear here under the auspices of the Associated Concert Clubs, and all are booked by the T. Arthur Smith Bureau.

All three of the Boston Orchestra concerts — the others being January 31 and April 3—will be directed by Serge Koussevitzky.

E, FRIDAY, NOVEMBER 10, 1933

MUSIC

BRAHMS' Sonata in D minor, Opus 108; Mozart's Sonata in E flat major and Beethoven's "Kreutzer" Sonata are announced as the program for the recital to be given by Albert Spalding, violinist, and Ossip Gabrilowitsch, pianist, at Cadoa Hall, on the evening of Sunday, November 19. This will be the second recital of the Chamber Music Guild's series.

STRAUSS' tone poem, "Till Eulenspiegel," and the Prelude to Moussorgsky's opera, "Khovantchina," are to be played by the Boston Symphony Orchestra at the Lyric next Tuesday evening at 8.30. These works are in addition to Sibelius' Second Symphony and Mozart's Eine Kleine Nachtmusik, previously announced. Serge Koussevitzky will conduct.

A WORK which is seldom heard because in its fullest form it requires that an orchestra provide two soloists, is to feature the program of the Hilger Trio at Cadoa Hall on November 29, it is announced. The work is Brahms' double concerto for violin and cello, and is to be played in Brahms' own arrangement substituting piano for orchestra.

Written especially for the virtuosi, Joseph Joachim and Robert Hausmann, Brahms' friends, the concerto makes unusual demands on both violinist and cellist and at the same time provides each with the opportunities

---

NEW HAVEN, CONN.
JOURNAL-COURIER

Koussevitzky Directs Boston Symphony Here Monday

In one of the finest symphonic programs ever arranged for New Haven, the Boston Symphony orchestra of one hundred and ten musicians comes here Monday for their initial appearance of the season, the event marking the season's second offering of the Woolsey Hall concert series. The concert will commence at 8:30, and as usual Dr. Serge Koussevitsky, famed Russian leader of the organization, will conduct.

The Second Symphony of Sibelius in D major will occupy the feature section of the program. This is one of the finest compositions of the great living Finnish composer, and the fact that it is to be performed here has caused widespread favorable comment. The balance of the program however, is likewise of fine type, including as it does Handel's Concerto Grosso for string orchestra; Moussorgsky's prelude to the opera "Khovanstchina," and Richard Strauss' melodious "Till Eulenspiegel's Merry Pranks."

The third event of the series, scheduled for December 13th, will be the recital by Lawrence Tibbett, baritone of the Metropolitan Opera Company.

NEW HAVEN, CONN.
REGISTER

BOSTON SYMPHONY HERE MONDAY

In one of the finest symphonic programs ever arranged for New Haven, the Boston Symphony Orchestra of one hundred and ten musicians comes here Monday for their initial appearance of the season, the event marking the season's second offering of the Woolsey Hall concert series. The concert will commence at 8:30 and as usual Dr. Serge Koussevitsky, famed Russian leader of the organization, will conduct.

The Second Symphony of Sibelius in D major will acupy the feature section of the program. This is one of the finest compositions of the great living Finnish composer, and the fact that it is to be performed here has caused widespread favorable comment. The balance of the program however, is likewise of fine type, including as it does Handel's Concerto Grosso for string orchestra; Moussorgsky's prelude to the opera, "Khovanstchina," and Richard Strauss' melodious "Till Eulenspiegel's Merry Pranks."

BALTIMORE, MD.
EVENING SUN

NOV 10 1933

MU

BRAHMS' Sonata in D minor, Opus 108; Mozart's Sonata in E flat major and Beethoven's "Kreutzer" Sonata are announced as the program for the recital to be given by Albert Spalding, violinist, and Ossip Gabrilowitsch, pianist, at Cadoa Hall, on the evening of Sunday, November 19. This will be the second recital of the Chamber Music Guild's series.

STRAUSS' tone poem, "Till Eulenspiegel," and the Prelude to Moussorgsky's opera, "Khovantchina," are to be played by the Boston Symphony Orchestra at the Lyric next Tuesday evening at 8.30. These works are in addition to Sibelius' Second Symphony and Mozart's Eine Kleine Nachtmusik, previously announced. Serge Koussevitzky will conduct.

WASHINGTON, D. C.
NEWS

NOV 11 1933

Boston Orchestra to Play 'Eroica' Wednesday

THE one week day concert next week, and a daytime program, is that by the Boston Symphony Orchestra at Constitution Hall, Wednesday at 4:40 p. m.

Koussevitzky

As usual, Serge Koussevitzky, the dignified, but dynamic Russian, will conduct. Favorite among visiting conductors for many people, Koussevitzky will present two favorite orchestra compositions, pieces we are not likely to hear otherwise this season. They are Beethoven's Third Symphony (Eroica) and Strauss' "Till Eulenspigel's Merry Pranks."

As different as night and day, they are next to each other on the program. The majesty of the Beethoven will follow the gayness and the subtle sorrow of the Strauss. A highly interesting arrangement.

The first part of the program appears merely introductory—Pierne's "Divertissements" and the prelude to Moussorsky's "Khovantchina," the latter a miniature tone poem depicting the coming of dawn over the Red Square in Moscow.

other musical event in a long time.

Brooklyn, N. Y. Citize

NOV 11 1933

BOSTON SYMPHONY PLAYS HERE FRIDAY

First in Series of Five Concerts at Academy of Music

The Boston Symphony Orchestra's forty-seventh season in Brooklyn will be inaugurated on Friday evening, with the first in a series of five concerts to be held at the Brooklyn Institute of Arts and Sciences, Academy of Music, at 8:15 o'clock. As the only major orchestra to make its appearance in Brooklyn this season, the inaugural concert which marks Dr. Koussevitzky's tenth consecutive season as conductor of the Boston Symphony Orchestra, assumes added importance and an attendance exceeding that of any previous season is expected.

The program for the concert to be held Friday evening is as follows:

Pierne—Divertissements on a Pastoral Theme, Opus 49.
Mussorgsky — Prelude to the Opera "Chovantchina".
Strauss — "Till Eulenspiegel's Merry Franks," after the old-fashioned roguish manner—in Rondo form, Opus 28.
Beethoven—Symphony No. 3 in E-flat major, "Eroica," Opus 55.

The Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and an enlarged Brooklyn committee, who ares ponsoring the current series, have scheduled the four succeeding Friday evening concerts on Jan. 5, Feb. 1, March 2, and April 6.

59

MUSIC

Globe Nov 11

SYMPHONY HALL

Boston Symphony Orchestra

The program for this week's Symphony concerts is not, as Nanki-Poo said of his vocal repertory, a thing of ballad snatches, but it is made up of three short pieces and Richard Strauss' tone poem, "A Hero's Life." Handel's Concerto Grosso in D major, No. 5, began the concert, taking the place of Igor Markevitch's new "Introduction and Hymn" which has been put aside for more rehearsal. Vaughan Williams' superb First Norfolk Rhapsody and Gabriel Pierne's "Divertissements on a Pastoral Theme" followed.

Williams' rhapsody had not been played by the Boston Symphony since 1926. Based on thematic material drawn from archaic English songs that Williams found in Norfolk, rhapsody is somewhat in the m of his "Fantasia on a Theme by Tallis," but considerably briefer and more varied in expression. Like most of Williams' music the harmonic and melodic treatment is modal, though nominally set in the key of E minor. None of the songs that Williams used has to do with nature—that is, except human nature, yet listening to this type of music one invariably thinks of the serenity and friendliness of a gentle countryside. Has any other composer of modern times recaptured so perfectly these aspects of the out-of-doors? Some may justifiably contend that Williams' music is a little cloying and lacks variety (as all modally treated music necessarily must); no one can deny the aptness of the composer's style to what he has to say, nor charge him with lack of consistent good taste.

M Pierne's Divertissements were composed a little more than two years ago and dedicated to the members of the Colonne Orchestra in Paris, which he conducted for many years. The pieces were first played in that city in February, 1932. The composer himself evidently does not take his music too seriously; that is clear by a jocular statement, originally uttered by Hans von Buelow, that Pierne wrote on the score: "The theme has no more importance than the title of a book in relation to its contents." This theme is conscientiously stated at once by the English horn and worked over pleasingly and with obvious skill in orchestral technique in nine free variations, including one with saxophone solo.

Only a pedant would remark disparagingly upon the quiet tenor and the absence of emotional flights of music that is not intended to be pretentious. It is enough that M Pierne's score is agreeable. One of his variations is a "cortege blues" with muted trumpets taking the theme. The composer, alas, like so many Europeans, has not been successful in writing jazz. That, it would seem, is a distinctly American achievement. Both the music and the performance of the "blues" came as near to real jazz as does sound red Burgundy to synthetic gin.

Dr Koussevitzky performed Strauss' tone poem so marvelously, with overwhelming power and corruscating orchestral tone, that one inwardly sighed over the uneven merit of the score itself, its lapse into sheer childishness in the "battle" section. The rest of the work, despite its naive program, is fresh and persuasive, conceived before he had become "a clever man who once was a genius"—as Ernest Newman remarked in regard to another of Strauss' compositions—and written down by one of the greatest masters of instrumentation who ever lived.

The orchestra goes to New York this coming week. Richard Burgin will conduct at the next concerts, on Nov 24 and 25, Moussorgsky's "A Night on Bald Mountain"; Tchaikovsky's Violin Concerto, with Toscha Seidel as soloist, and Vaughan Williams' "London" Symphony.

C. W. D.

Post

AY, NOVEMBER 11,

SYMPHONY PRESENTS A NOVELTY

Pierne's "Diversion" Pleases—Strauss for Sonority

BY WARREN STOREY SMITH

With Handel's Concerto Grosso No. 5, in D major, replacing the announced piece by the youthful Markevitch, the Symphony concert of yesterday afternoon offered finally but one novelty, Gabriel Pierne's recent Divertissements on a Pastoral Theme.

STRAUSS FOR WINDUP

Dr. Koussevitzky is prone to plan his programme in terms of sonorous ascent and climax. Yesterday Handel provided only strings. Vaughan Williams, whose first Norfolk Rhapsody followed, wrote, to be sure, for the normal orchestra, but with sobriety and restraint. Before he was done Pierne, though discreet at the outset, became conventionally effulgent; but only Strauss, whose "Ein Heldenleben" brought the end, filled the listening ear to the full.

As a rule Dr. Koussevitzky's novelties are of the modernist sort that disturb the timid. Seldom are they as discreetly agreeable as these diversions by the eminent Parisian conductor and composer. So little was there that proved arresting in this amiably ingenious work that its presence on the programme may in all likelihood have been a gesture of friendship. With its grateful and effective scoring Pierne's piece is the sort of thing that the Symphony Orchestra tosses off with an easy virtuosity. A particular word may be said for Mr. Tapley's suave playing of the solo for saxophone.

Williams' Work Pleasing

There is more meat by far in the Englishman's Rhapsody, written some years before his "Pastoral" Symphony, but similarly fraught with the haunting sadness of modal folksong. In the Rhapsody the melodies are traditional; in the Symphony their melodic idiom and the harmonies appropriate to them have become the composer's natural speech. The hearing of either may be counted one of the rarer pleasures of the concert hall.

Dr. Koussevitzky's versatility as interpreter was yesterday impressively in evidence. Handel and Vaughan Williams came in characteristic voice, Pierne was played with the right degree of seriousness and the true Strauss sounded forth from the pages of "A Hero's Life." Not so fine or so well sustained a work as its immediate predecessor, "Don-Quixote," or the "Symphonia Domestica" which followed it, "Ein Heldenleben" nevertheless gives us glimpses of Strauss at his noblest.

Is "Good Show"

And however much we may deplore some of its too naive literalism, the piece as a whole provides what in another field would be called "a good show."

Yesterday's audience appeared to be hearing it with the attention that bespeaks not effort, but absorption.

Democrat & Leader

Opening its Carnegie Hall season in New York on Nov. 16 and 17 the Boston Symphony orchestra will introduce at its Thursday evening concert Tcherepnin's "Three Pieces" after a story by Poe, together with Ravel's "Tobeau de Couperin" and Sibileus Second Symphony. At the first Saturday matinee Mr. Koussevitzky will conduct Markevitch's "Introduction and Hymn," new to America last week in Boston, to which he will add Pierne's "Divertisements on a Pastorale Theme", Vaughn's first "Norfolk Rhapsody and Richard Strauss' "Ein Heldenleben".

Nov 11

E BOSTON HERALD, SATU

MUSIC

SYMPHONY CONCERT

By GEORGE McMANUS

Program—Handel, Concerto Grosso No. 5 in D major for string orchestra; Vaughn Williams, Norfolk Rhapsody, No. 1; Pierne, Divertissements on a Pastoral Theme, op. 49; Strauss, "Ein Heldenleben, Tone Poem, op. 40.

The original plan for the fifth pair of regular concerts of the Boston Symphony, under Dr. Serge Koussevitzky, included two new works by Igor Markevitch, whose "Rebus, an Imaginary Ballet," was given here toward the end of last season. Handel's Concerto Grosso No. 5 (edited by G. F. Kogel), took the place of the Markevitch pieces, to the delight of a large part of the audience. There were many last season who felt that a precocious handling of rhythms and of textural difficulties were not in themselves enough to sustain interest in the Markevitch piece, or even to create a desire to hear more works by the same composer. There were a great many more yesterday who were glad to hear the Handel, instead, because experience has taught them to expect some of Dr. Koussevitzky's happiest moments whenever he conducts Handel. And they were not disappointed.

The underlying principle of concerto style is that of unequal vocal or instrumental forces brought into opposition. Yesterday's example was that of two solo violins and a cello in contrast to the entire string section. The esthetic features themselves are found in as simple forms as the arias of Alessandro Scarlatti, which Handel afterwards used as a model. In yesterday's concert—which will be repeated tonight—the solo parts were played by Messrs. Burgin, Theodorowicz and Bedetti.

Altogether, this fifth program gave considerable scope for solo playing to various members of the orchestra. They all appeared to admirable advantage and gave new cause for appreciation of the Boston Symphony. We cannot name individually all those who thus stood out, but it is only just to mention Mr. Burgin for his playing of the long and difficult solo in the "Heldenleben."

Vaughn Williams has given us in his Norfolk Rhapsody No. 1 a work of atmospheric beauty and vital imagination. The folk tunes he uses are matters of inspiration to this very English composer and his model treatment of his substances clothes them appropriately, yet he brings forth a composition thoroughly original.

The rhapsody was played with a deep and sympathetic understanding of its meaning.

And what truly diverting music the Pierne piece proved to be! This unpretentious music reflects, in its modest dimensions, a varied picture of much charm. It unfolds with the greatest ease and reveals a keen and delicate sense of humor, coupled with moments of more serious penetration, and a facile mastery of the orchestra which never descends to the level of mere technical exploitation. All these qualities were heightened by a performance of beautiful proportions.

There is nothing new to be said about the Strauss "Heldenleben." Those whom it enthuses are still its ardent admirers, though we sometimes are forced to wonder if they are without their doubtful moments. When Strauss would be most impressive he is often least spontaneous. Perhaps if we did not know such works as his "Till Eulenspiegel," or his "Don Juan," this very extended "Hero's Life" mighthold more interest. It can scarcely be said of the composer, in this work, what was said of Handel: "He achieves the most sublime effects with the simplest means." But to belittle is easy. The work is that of a master.

Dr. Koussevitzky and the Boston Symphony orchestra were enthusiastically applauded throughout the concert and, despite the great length of the Strauss, a great many of the audience stayed to recall the conductor time and again.

N. Y. TELEGRAPH

NOV 1 3 1933

Music

by Larry Lipskin

The music season hits its full stride this week, with the Boston Symphony, under Dr. Serge Koussevitzky's baton, making its seasonal bow at Carnegie Hall Thursday evening, and playing again Saturday afternoon, and the Philadelphia Orchestra making its second visit of the season to the big auditorium tomorrow evening...The Schola Cantorum lets it be known that its annual Midwinter series of musicals will be given this year on the afternoons of December 5, 14 and 27, and January 4, 16 and 20. The artists will be Julia Nessy, Monte Carlo Ballet Russe, Kroll Sextet, Jascha Heifetz, Walter Gieseking and Hugh Ross.

Brooklyn, N. Y. Eagle

NOV 1 2 1933

Boston Symphony Concert

Mrs. Adrian Van Sinderen will be the hostess in the committee box at the opening concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music on Friday. Sponsored by the Brooklyn Institute of Arts and Sciences, the Boston Symphony Orchestra is the only major orchestra to make its appearance in Brooklyn this season.

Members of the sponsoring committee who are on the reception committee for the opening concert includes Mrs. Frank L. Babbott Jr., Mrs. Edward C. Blum, Mrs. Bruce D. Bromley, Mrs. George E. Brower, Mrs. Glentworth R. Butler, Mrs. Otis Swan Carroll, Judge Frederick E. Crane, Mrs. Frederick L. Cranford, Mrs. Mary Childs Draper, Mrs. William P. Earle Jr., Mrs. Sumner Ford, Mrs. Lewis W. Francis, Mrs. Charles Franklin, Miss Dorothy Remsen Johnson, David H. Lanman, Mrs. E. P. Maynard Jr., Mrs. Charles J. McDermott, Miss Irene Miles, Mrs. Frederic B. Pratt, Robert Alfred Shaw, Mrs. Van Sinderen, Porter Steele, Mrs. Walter Truslow, Mrs. Walter F. Wells and Surrogate George Albert Wingate.

Boxholders for the series of five concerts, which mark the 47th season of the Boston Symphony Orchestra and the tenth anniversary of Dr. Serge Koussevitsky, conductor, includes Frank L. Babbott, Mr. and Mrs. Edward C. Blum, Mrs. Frederic B. Pratt, Mrs. M. C. Draper, Robert Alfred Shaw, the Misses Dorothy Remsen Johnson, Arrietta Smith, Althea McCammon and Phyllis Barnes, the Brooklyn Junior League, the Adelphi Alumni Association and the sponsoring committee.

A feature of the opening concert will be the tenth anniversary Koussevitsky exhibition, which was shown in Boston at the opening of the current season and which was sent from Boston for the Brooklyn opening. The exhibition, which will be on view in the opera house lobby on Friday evening, consists of paintings and sculpture of Dr. Koussevitsky in various moods as well as photographs, sketches, parchments and manuscripts relating to his career. Dr. Koussevitsky, who assumed the role of conductor of the Boston Symphony Orchestra in 1924, has held this post the longest consecutive period in its history.

Included in the exhibit is a portrait by the famous Russian painter, K. P. Vodkin, an oil portrait made last Summer by Theodore Stravinsky, the son of the composer; a pastel showing Koussevitsky conducting the first performances of Scriabin's "Prometheus," with the composer at the piano; a bronze head recently made by Mme. Koussevitsky, his wife, and a granite bust made by the sculptor, Gurdjan, in 1912.

Brooklyn, N. Y. Citizen

Boston Symphony Boxholders Listed for Local Series; Season Begins Friday

Mrs. Richarrson Pratt will be the hostess in the committee box at the opening concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music on Friday evening. Sponsored by the Broolyn Institute of Arts and Sciences, the Boston Symphony Orchestra is the only major orchestra to make its appearance in Brooklyn this season.

Members of the sponsoring committee who are on the reception committee for the opening concert include: Mrs. Frank L. Babbott, Jr., Mrs. Edward C. Blum, Mrs. Bruce Bromley, Mrs. George F. Brower, Mrs. Glentworth R. Butler, Mrs. Otis Swan Carroll, Judge Frederick E. Crane, Mrs. Frederick L. Cranford, Mrs. Mary Childs Draper, Mrs. William P. Earle, Jr., Mrs. Sumner Ford, Mrs. Lewis W. Francis, Mrs. Charles Franklin, Miss Dorothy Remsen Johnson, David H. Lanman, Mrs. Edwin P. Maynard, Jr., Mrs. Charles J. McDermott, Miss Irene Miles, Mrs. Frederic B. Pratt, Robert Alfred Shaw, Porter Steele, Mrs. Walter Truslow, Mrs. Walter F. Wells and Surrogate George Albert Wingate.

Boxholders for the series of five concerts which mark the forty-seventh season of the Boston Symphony Orchestra and the tenth anniversary of Dr. Serge Koussevitsky, conductor, include: Frank L. Babbott, Mr. and Mrs. Edward C. Blum, Mrs. Frederic B. Pratt, Mrs. Mary Childs Draper, Robert Alfred Shaw, the Misses Dorothy Remsen Johnson, Arrietta Smith, Althea McCammon and Phyllis Barnes, the Brooklyn Junior League, the Adelphi Alumni Association and the Sponsoring Committee.

A feature of the opening concert will be the tenth anniversary Kousevitsky exhibition which was shown in Boston at the opening of the current season and which was sent from Boston for the Brooklyn opening. The exhibition which will be on view in the Opera House lobby Friday evening consists of paintings and sculpture of Dr. Kousevitsky in various moods, as well as photographs sketches, parchments and manuscripts relating to his career. Dr. Koussevitsky, who assumed the role of conductor of the Boston Symphony Orchestra in 1924 has held this post the longest consecutive period in its history as successor to such noted leaders as Gericke, Nikisch, Pauer, Fiedler, Muck, Rabaud and Monteux.

Included in the exhibit is a portrait by the famous Russian painter K. P. Vodkin; an oil portrait made last Summer by Theodore Stravinsky, the son of the composer, a pastel showing Dr. Koussevitsky conducting the first performance of Scriabin's "Prometheus," with the composer at the piano; a bronze head recently made by Mme. Koussevitsky, his wife; and a granite bust made by the sculptor, Gurdjan, in 1912.

N. Y. Herald-Tribune

NOV 1 2 1933

Philip Hale, Boston Dean Of Music Critics, Retires

Also Gives Up Writing Program Notes for Orchestra

Philip Hale, dean of Boston's music critics, has resigned as critic for "The Boston Herald" and as program annotator for the Boston Symphony Orchestra, it is announced in the "Musical America" issue which went on sale yesterday. Mr. Hale, who will be eighty years old in March, has been writing for Boston newspapers since 1890 and for the "Herald" since 1903. He began to write his program notes for the Boston orchestra in 1901.

Mr. Hale has long been one of America's most famed music critics and scholars. His notes have become an invaluable library of information on orchestral literature and composers. His criticisms, while consistently devoted to the great masterpieces, have always been receptive to new works.

Mr. Hale's successor on the "Herald" is George S. MacManus, pianist and teacher.

THIS CLIPPING FROM

N. Y. Herald-Tribune

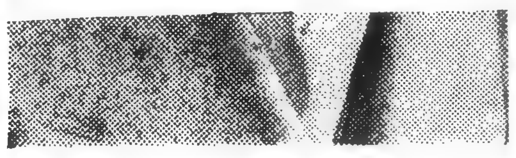
V 1 2 1933

Appearing in Carnegie Hall and

ORCHESTRAS

THE Boston Symphony Orchestra, now in its fifty-third season and its tenth under Serge Koussevitzky's conductorship, will give its first New York concerts of the season next Thursday evening and Saturday afternoon at Carnegie Hall and Friday evening at the Brooklyn Academy of Music. The Thursday program, including Ravel's "Le Tombeau de Couperin," Nicolai Tcherepnin's Three Pieces for Orchestra, after a tale of Edgar Allan Poe, and Sibelius's second symphony, was announced last week, but Mr. Koussevitzky, following an old conductorial custom, has changed his Saturday program, omitting a Russian novelty, Igor Markevitch's Introduction and Hymn, and closing with Tchaikovsky's fourth symphony.

The first half of the revised Saturday program includes Handel's fifth concerto grosso, as edited by G. F. Kogel; Vaughan William's first Norfolk Rhapsody and Gabriel Pierne's Divertissements on a Pastoral Theme, Op. 60. Beethoven's "Eroica" symphony will be the principal number in the Brooklyn program. Tcherpnin's work, inspired by Poe's "The Masque of the Red Death" was first performed in Boston on October 13-14.



Garo photo

Left to right: Serge Koussevitzky, who conducts the Boston Sympho Thursday night; Jose Iturbi, who gives a piano ~~recital tomorrow~~ Damrosch, conducting the first concert of the Musicians Emerge

---

Brooklyn Times Union

NOV 1 2 1933

Boston Symphony Concert at Academy of Music, Friday

Mrs. Richardson Pratt will be the hostess in the committee box at the opening concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music on Friday evening. Sponsored by the Brooklyn Institute of Arts and Sciences, the Boston Symphony Orchestra is the only major orchestra to make its appearance in Brooklyn this season.

Members of the sponsoring committee who are on the reception committee for the opening concert include: Mrs. Frank L. Babbott, jr., Mrs. Edward C. Blum, Mrs. Bruce Bromley, Mrs. George E. Brower, Mrs. Glentworth R. Butler, Mrs. Otis Swan Carroll, Judge Frederick E. Crane, Mrs. Frederick L. Cranford, Mrs. Mary Childs Draper, Mrs. William P. Earle, jr., Mrs. Sumner Ford, Mrs. Lewis W. Francis, Mrs. Charles Franklin, Miss Dorothy Remsen Johnson, David H. Lanman, Mrs. Edwin P. Maynard, jr., Mrs. Charles J. McDermott, Miss Irene Miles, Mrs. Frederic B. Pratt, Robert Alfred Shaw, Mrs. Adrian Van Sinderen, Porter Steele, Mrs. Walter Truslow, Mrs. Walter F. Wells, and Surrogate George Albert Wingate.

Boxholders for the series of five concerts which mark the 47th season of the Boston Symphony Orchestra and the 10th anniversary of Dr. Serge Koussevitsky, conductor, include: Frank L. Babbott, Mr. and Mrs. Edward C. Blum, Mrs. Frederic B. Pratt, Mrs. Mary Childs Draper, Robert Alfred Shaw, the Misses Dorothy Remsen Johnson, Arrietta Smith, Althea McCammon, and Phyllis Barnes, the Brooklyn Junior League, the Adelphi Alumni Association, and the sponsoring committee.

A feature of the opening concert will be the tenth anniversary Koussevitsky exhibition which was shown in Boston at the opening of the current season and which was sent from Boston for the Brooklyn opening. The exhibition, which will be on view in the Opera House lobby on Friday evening, consists of paintings and sculpture of Dr. Koussevitsky in various moods, as well as photographs, sketches, parchments and manuscripts relating to his career. Dr. Koussevitsky, who assumed the role of conductor of the Boston Symphony Orchestra in 1924 has held this post, the longest consecutive period in its history as a successor to such famed leaders as Gericke, Nikisch, Pauer, Fiedler, Muck, Rabaud and Monteux.

Included in the exhibit is a portrait by the famous Russian painter, K. P. Vodkin; an oil portrait made last summer by Theodore Stravinsky, the son of the composer, a pastel showing Koussevitsky conducting the first performances of Scriabin's "Prometheus," with the composer at the piano; a bronze head recently made by Mme. Koussevitsky, his wife, and a granite bust made by the sculptor, Gurdjan, in 1912.

Conducts Here

Sergei Koussevitzky (above) will conduct his brilliant Boston Symphony Orchestra in concert at Lyric tomorrow night.

BALTIMORE, MD.
AMERICAN

1 2 1933

Dupre Will Give Recital At Peabody

By CARROLL DULANEY.

The feature of the opening concert of its series by the Boston Symphony Orchestra at the Lyric next Tuesday evening will be the performance of the Second Symphony of Sibelius.

The remainder of the program will be as follows:

Eine Kleine Nachtmusik...Mozart
Serenade for Strings.
Prelude to "Khovantchina,"
Moussorgsky
Till Eulenspiegel's Merry Pranks.
Richard Strauss

The last two years have seen a notable awakening of interest in Sibelius. The symphonies of the Finnish composer and his tone poems have been heard with increasing frequency.

Sibelius Movement

In this country the Boston Orchestra, under Dr. Serge Koussevitzky, has led the Sibelius movement. All seven of the Symphonies of Sibelius were performed in Boston last season in the order of their composition. The Second Symphony created a profound impression. It will open the orchestra's New York season.

It is said that in the first movement is felt the quiet, pastoral life of the Finns. The second movement is charged with patriotic feeling, but touched with fear of a brutal rule. The third, in the nature of a scherzo, portrays the awakening of national spirit. In the Finale there is a song of hope in anticipation of a coming deliverer.

Someone has pointed out, however, that Sibelius was an individualist, and that the work may be more personal than racial. In either event, it is described as a work of soaring melody and great emotional power.

ON MUSI

Dr. Serge Koussevitzky will conduct the concert which the Boston Symphony Orchestra will give at the Lyric Tuesday evening to open its local season.

WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
BALTIMORE, MD.
NEWS

1933

Symphony In Lyric Recital Tomorrow

Besides the rarely performed Sibelius Symphony No. 2 by Jan Sibelius, the program to be presented by Serge Koussevitzky at the first of the ~~Boston~~ Symphony's three concerts of the season at the Lyric tomorrow night includes Mozart's little serenade for strings, "Eine Kleine Nachtmusik," the Prelude to Moussorgsky's "Khovantchina" and Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks."

During the last few years there has been a marked arousing of interest in the works of Sibelius, notably his Second Symphony. A Sibelius society was formed in England last summer to sponsor performances of his works and phonographic recordings of it.

In America, the Boston Symphony conductor has in a sense led the Sibelius movement, for Koussevitsky has long been noted for his sympathetic interpretations and gave all seven of his symphonies in Boston last season in chronological order.

The Second Symphony created a profound impression when the orchestra presented it in Chicago last month.

It has been some time since Strauss' "Till Eulenspiegel" has been given here, and the Mozart and Moussorgsky compositions are so little familiar that they classify almost as novelties.

BALTMORE, MD.
SUN

NO 1933

Koussevitzky To Conduct At The Lyric

Feature Of Program Will Be Second Symphony Of Sibelius, Seldom Heard Locally

Compositions By Mozart And Moussorgsky And Humorous Tone Poem By Strauss Included

THE Boston Symphony Orchestra under the direction of Serge Koussevitzky, will appear at the Lyric on Tuesday evening for its first Baltimore concert of the season. A feature of the program will be the Second Symphony of Sibelius, which has been one of the outstanding successes of this organization—but is little known locally.

Dr. Koussevitzky will also present Mozart's Serenade for Strings, "Eine Kleine Nachtmusik"; the prelude to Moussorgsky's "Khovantchina," and Richard Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks."

REVIVAL OF SIBELIUS

There has been a revival of interest in Sibelius in the past two years throughout the musical world. The symphonies of the Finnish composer and his tone poems have been played with increasing frequency in many cities. A Sibelius Society has been formed in England to sponsor the performance and the phonographic recording of his works.

In America the Boston Symphony conductor has in a sense led the Sibelius movement, and all of the seven symphonies were performed in Boston last season in the order of their composition. The Second Symphony in D major created a profound impression when it was performed in Chicago last month by Boston's orchestra. It will also open the same orchestra's New York season following the Baltimore concert.

REFLECTS FINNISH BEAUTY

Sibelius has long lived a life of seclusion in his native country. His music is considered to reflect the natural beauties of the Finnish landscape. When George Schneevoight, a friend and countryman of Sibelius, conducted the Second Symphony in Boston, he said that "in the first movement is felt the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul.

"The third, in the nature of a scherzo, portrays the awakening of national feelings, the desire to organize in defense of their rights, while in the finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer."

It should be borne in mind, however, that Sibelius is an intense individualist and that perhaps even this work is more personal than racial in quality. It is music of soaring melody and emotional power.

PHILADELPHIA ORCHESTRA

Eugene Ormandy, one of the prominent orchestral directors before the public, will make his Baltimore debut with the Philadelphia Orchestra at the second concert of its current group of four at the Lyric the night of November 22.

He will present a program headed by Brahms' Symphony No. 1 and including works by Debussy, Ravel and Enesco.

BALTIMORE SYMPHONY

The opening number of the concert given by the Baltimore Symphony Orchestra under the direction of George Siemonn at the Lyric on December 3 will be the Glazounow arrangement of Alexandre Borodine's "Unfinished Symphony."

This composition was brought by Director Siemonn from Paris. Borodine had written down two movements of the work at the time of his sudden and rather dramatic death. (He fell dead during a carnival party at his St. Petersburg house in 1887.) From the fragments of the two movements the score was arranged and orchestrated by Borodine's fellow-countryman, the composer Glazounow. It is in two movements, a moderato assai and a vivo. Glazounow also rewrote from memory the Overture to Borodine's opera, "Prince Igor."

The soloist for this concert will be the English-born soprano, Grete Stueckgold, Wagnerian prima donna with the Metropolitan Opera Company. It is expected that Mme. Stueckgold will sing arias identified with her opera roles as her contribution to the Baltimore Symphony concert.

THIS CLIPPING FROM

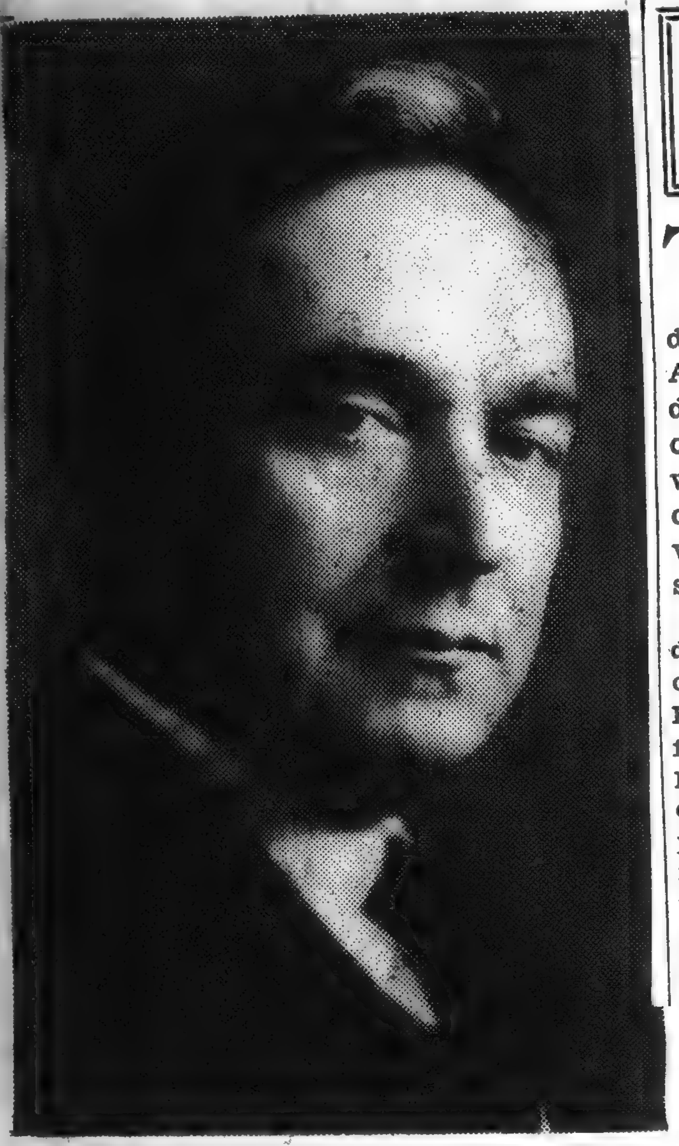
N. Y. Herald-Tribune

60

NOV 12 1933

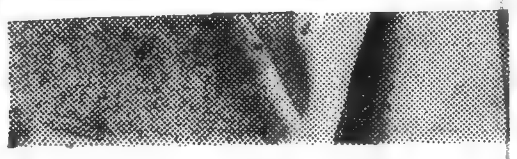
Appearing in Carnegie Hall and

ORCHESTRAS



THE Boston Symphony Orchestra, now in its fifty-third season and its tenth under Serge Koussevitzky's conductorship, will give its first New York concerts of the season next Thursday evening and Saturday afternoon at Carnegie Hall and Friday evening at the Brooklyn Academy of Music. The Thursday program, including Ravel's "Le Tombeau de Couperin," Nicolai Tcherepnin's Three Pieces for Orchestra, after a tale of Edgar Allan Poe, and Sibelius's second symphony, was announced last week, but Mr. Koussevitzky, following an old conductorial custom, has changed his Saturday program, omitting a Russian novelty, Igor Markevitch's Introduction and Hymn, and closing with Tchaikovsky's fourth symphony.

The first half of the revised Saturday program includes Handel's fifth concerto grosso, as edited by G. F. Kogel; Vaughan William's first Norfolk Rhapsody and Gabriel Pierne's Divertissements on a Pastoral Theme, Op. 60. Beethoven's "Eroica" symphony will be the principal number in the Brooklyn program. Tcherpnin's work, inspired by Poe's "The Masque of the Red Death" was first performed in Boston on October 13-14.



Garo photo

Left to right: Serge Koussevitzky, who conducts the Boston Sympho
Thursday night; Jose Iturbi, who gives a piano re~~cital tomorrow~~
Damrosch, conducting the first concert of the Musicians Emerge

---

Conducts Here

Sergei Koussevitzky (above) will conduct his brilliant Boston Symphony Orchestra in concert at Lyric tomorrow night.

Brooklyn Times Union

NOV 12 1933

Boston Symphony Concert at Academy of Music, Friday

Mrs. Richardson Pratt will be the hostess in the committee box at the opening concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music on Friday evening. Sponsored by the Brooklyn Institute of Arts and Sciences, the Boston Symphony Orchestra is the only major orchestra to make its appearance in Brooklyn this season.

Members of the sponsoring committee who are on the reception committee for the opening concert include: Mrs. Frank L. Babbott, jr., Mrs. Edward C. Blum, Mrs. Bruce Bromley, Mrs. George E. Brower, Mrs. Glentworth R. Butler, Mrs. Otis Swan Carroll, Judge Frederick E. Crane, Mrs. Frederick L. Cranford, Mrs. Mary Childs Draper, Mrs. William P. Earle, jr., Mrs. Sumner Ford, Mrs. Lewis W. Francis, Mrs. Charles Franklin, Miss Dorothy Remsen Johnson, David H. Lanman, Mrs. Edwin P. Maynard, jr., Mrs. Charles J. McDermott, Miss Irene Miles, Mrs. Frederic B. Pratt, Robert Alfred Shaw, Mrs. Adrian Van Sinderen, Porter Steele, Mrs. Walter Truslow, Mrs. Walter F. Wells, and Surrogate George Albert Wingate.

Boxholders for the series of five concerts which mark the 47th season of the Boston Symphony Orchestra and the 10th anniversary of Dr. Serge Koussevitsky, conductor, include: Frank L. Babbott, Mr. and Mrs. Edward C. Blum, Mrs. Frederic B. Pratt, Mrs. Mary Childs Draper, Robert Alfred Shaw, the Misses Dorothy Remsen Johnson, Arrietta Smith, Althea McCammon, and Phyllis Barnes, the Brooklyn Junior League, the Adelphi Alumni Association, and the sponsoring committee.

A feature of the opening concert will be the tenth anniversary Koussevitsky exhibition which was shown in Boston at the opening of the current season and which was sent from Boston for the Brooklyn opening. The exhibition, which will be on view in the Opera House lobby on Friday evening, consists of paintings and sculpture of Dr. Koussevitsky in various moods, as well as photographs, sketches, parchments and manuscripts relating to his career. Dr. Koussevitsky, who assumed the role of conductor of the Boston Symphony Orchestra in 1924 has held this post, the longest consecutive period in its history as a successor to such famed leaders as Gericke, Nikisch, Pauer, Fiedler, Muck, Rabaud and Monteux.

Included in the exhibit is a portrait by the famous Russian painter, K. P. Vodkin; an oil portrait made last summer by Theodore Stravinsky, the son of the composer, a pastel showing Koussevitsky conducting the first performances of Scriabin's "Prometheus," with the composer at the piano; a bronze head recently made by Mme. Koussevitsky, his wife, and a granite bust made by the sculptor, Gurdjan, in 1912.

BALTIMORE, MD.
AMERICAN

V 12 1933

Dupre Will Give Recital At Peabody

By CARROLL DULANEY.

The feature of the opening concert of its series by the Boston Symphony Orchestra at the Lyric next Tuesday evening will be the performance of the Second Symphony of Sibelius.

The remainder of the program will be as follows:

Eine Kleine Nachtmusik...Mozart
Serenade for Strings.
Prelude to "Khovantchina,"
Moussorgsky
Till Eulenspiegel's Merry Pranks,
Richard Strauss

The last two years have seen a notable awakening of interest in Sibelius. The symphonies of the Finnish composer and his tone poems have been heard with increasing frequency.

Sibelius Movement

In this country the Boston Orchestra, under Dr. Serge Koussevitzky, has led the Sibelius movement. All seven of the Symphonies of Sibelius were performed in Boston last season in the order of their composition. The Second Symphony created a profound impression. It will open the orchestra's New York season.

It is said that in the first movement is felt the quiet, pastoral life of the Finns. The second movement is charged with patriotic feeling, but touched with fear of a brutal rule. The third, in the nature of a scherzo, portrays the awakening of national spirit. In the Finale there is a song of hope in anticipation of a coming deliverer.

Someone has pointed out, however, that Sibelius was an individualist, and that the work may be more personal than racial. In either event, it is described as a work of soaring melody and great emotional power.

ON MUSI

Dr. Serge Koussevitzky will conduct the concert which the Boston Symphony Orchestra will give at the Lyric Tuesday evening to open its local season.

---

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
BALTIMORE, MD.
NEWS

OV 13 1933

Symphony In Lyric Recital Tomorrow

Besides the rarely performed Sibelius Symphony No. 2 by Jan Sibelius, the program to be presented by Serge Koussevitzky at the first of the ~~Boston~~ Symphony's three concerts of the season at the Lyric tomorrow night includes Mozart's little serenade for strings, "Eine Kleine Nachtmusik," the Prelude to Moussorgsky's "Khovantchina" and Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks."

During the last few years there has been a marked arousing of interest in the works of Sibelius, notably his Second Symphony. A Sibelius society was formed in England last summer to sponsor performances of his works and phonographic recordings of it.

In America, the Boston Symphony conductor has in a sense led the Sibelius movement, for Koussevitsky has long been noted for his sympathetic interpretations and gave all seven of his symphonies in Boston last season in chronological order.

The Second Symphony created a profound impression when the orchestra presented it in Chicago last month.

It has been some time since Strauss' "Till Eulenspiegel" has been given here, and the Mozart and Moussorgsky compositions are so little familiar that they classify almost as novelties.

BALTMORE, MD.
SUN

NOV 12 1933

Koussevitzky To Conduct At The Lyric

Feature Of Program Will Be Second Symphony Of Sibelius, Seldom Heard Locally

Compositions By Mozart And Moussorgsky And Humorous Tone Poem By Strauss Included

THE Boston Symphony Orchestra under the direction of Serge Koussevitzky, will appear at the Lyric on Tuesday evening for its first Baltimore concert of the season. A feature of the program will be the Second Symphony of Sibelius, which has been one of the outstanding successes of this organization—but is little known locally.

Dr. Koussevitzky will also present Mozart's Serenade for Strings, "Eine Kleine Nachtmusik"; the prelude to Moussorgsky's "Khovantchina," and Richard Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks."

REVIVAL OF SIBELIUS

There has been a revival of interest in Sibelius in the past two years throughout the musical world. The symphonies of the Finnish composer and his tone poems have been played with increasing frequency in many cities. A Sibelius Society has been formed in England to sponsor the performance and the phonographic recording of his works.

In America the Boston Symphony conductor has in a sense led the Sibelius movement, and all of the seven symphonies were performed in Boston last season in the order of their composition. The Second Symphony in D major created a profound impression when it was performed in Chicago last month by Boston's orchestra. It will also open the same orchestra's New York season following the Baltimore concert.

REFLECTS FINNISH BEAUTY

Sibelius has long lived a life of seclusion in his native country. His music is considered to reflect the natural beauties of the Finnish landscape. When George Schneevoight, a friend and countryman of Sibelius, conducted the Second Symphony in Boston, he said that "in the first movement is felt the quiet, pastoral life of the Finns undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul.

"The third, in the nature of a scherzo, portrays the awakening of national feelings, the desire to organize in defense of their rights, while in the finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer."

It should be borne in mind, however, that Sibelius is an intense individualist and that perhaps even this work is more personal than racial in quality. It is music of soaring melody and emotional power.

PHILADELPHIA ORCHESTRA

Eugene Ormandy, one of the prominent orchestral directors before the public, will make his Baltimore debut with the Philadelphia Orchestra at the second concert of its current group of four at the Lyric the night of November 22.

He will present a program headed by Brahms' Symphony No. 1 and including works by Debussy, Ravel and Enesco.

BALTIMORE SYMPHONY

The opening number of the concert given by the Baltimore Symphony Orchestra under the direction of George Siemonn at the Lyric on December 3 will be the Glazounow arrangement of Alexandre Borodine's "Unfinished Symphony."

This composition was brought by Director Siemonn from Paris. Borodine had written down two movements of the work at the time of his sudden and rather dramatic death. (He fell dead during a carnival party at his St. Petersburg house in 1887.) From the fragments of the two movements the score was arranged and orchestrated by Borodine's fellow-countryman, the composer Glazounow. It is in two movements, a moderato assai and a vivo. Glazounow also rewrote from memory the Overture to Borodine's opera, "Prince Igor."

The soloist for this concert will be the English-born soprano, Grete Stueckgold, Wagnerian prima donna with the Metropolitan Opera Company. It is expected that Mme. Stueckgold will sing arias identified with her opera roles as her contribution to the Baltimore Symphony concert.

61

WASHINGTON, D. C.
STAR

NOV 1 2 1933

Conductor, Organist and Sin ger in Week's Music Events

We
Syr

B Church Tuesday. Center: Eugene Stevens, bass, a newcomer to the Estelle
t auditorium Tuesday. Right: Serge Koussevitzky, conductor of the Boston
on at Constitution Hall.

BEETHOVEN'S "Eroica" symphony will be a feature of the program to be presented here by the Boston Symphony Orchestra in the first of its three visits to Washington, for a concert in Constitution Hall on Wednesday afternoon at 4:40.

All music lovers remember the Beethoven festival given by Koussevitzky and his celebrated orchestra in its fiftieth anniversary season three years ago, of which the "Eroica" symphony was an outstanding success. This symphony was inspired by the early exploits of Beethoven's contemporary, Napoleon Bonaparte, in whom Beethoven, the platonic idealist, saw the liberator of mankind from the tyranny of oppressive rulers. When the composer, on completing his score, learned that Napoleon was abusing his power and becoming still another tyrant, he destroyed the dedication in anger, but the great symphony remained no less noble for having been inspired by a beneficent military leader who did not exist. The slow movement is the greatest funeral march ever conceived, and the finale, an exultant torrent of rhythm and melody. When Schindler, Beethoven's friend, asked the composer in the course of conversation for his favorite among the nine symphonies. Beethoven mentioned the "Eroica."

A novelty of interest on this program is divertisements on a pastora theme, by Gabriel Pierne, which is to have its first American hearing in Boston this week. The French composer aims in this music frankly to entertain in a series of variations, one of which he calls "Cortege Blues."

The program will also include the prelude to Moussorgsky's "Khovantchina," which is in effect a miniature tone poem depicting the coming of dawn over the Red Square in Moscow. It is a rare gem by the celebrated composer of Boris Godounov. Richard Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks," is also upon the program.

WASHINGTON, D. C.
POST

NOV 1 2 1933

Koussevitzky's First Program Here on Nov. 15

Beethoven's "Eroica" Symphony will be a feature of the program to be presented here by the Boston Symphony Orchestra in the first of its three visits to Washington, for a concert in Constitution Hall on Wednesday afternoon, November 15, at 4:40.

All music lovers remember the Beethoven Festival given by Koussevitzky and his celebrated orchestra in its fiftieth anniversary season three years ago, of which the "Eroica" Symphony was an outstanding success. This symphony was inspired by the early exploits of Beethoven's contemporary, Napoleon Bonaparte, in whom Beethoven, the platonic idealist, saw the liberator of mankind from the tyranny of oppressive rulers.

When the composer, on completing his score, learned that Napoleon was abusing his power and becoming still another tyrant, he destroyed the dedication in anger, but the great symphony remained no less noble for having been inspired by a beneficent military leader who did not exist. The slow movement is the greatest funeral march ever conceived, and the finale an exultant torrent of rhythm and melody.

When Schindler, Beethoven's friend, asked the composer in the course of conversation for his favorits among the nine symphonies, Beethoven mentioned the "Eroica."

A novelty of interest on the program is "Divertisements on a Pastoral Theme," by Gabriel Pierne, which is to have its first American hearing in Boston this week. The French composer aims in this music frankly to entertain in a series of variations, one of which he calls "Cortege Blues."

The program will also include the prelude to Moussorgsky's "Khovanchina," which is, in effect, a miniature tone poem depicting the coming of dawn over the Red Square in Moscow. It is a rare gem by the celebrated composer of "Boris Godounov." Richard Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks," is also upon the program.

NEW HAVEN, CONN.
REGISTER

NOV 1 2 1933

Sibelus' Second Symphony Feature At Woolsey Hall

DR. SERGE KOUSSEVITZKY

Jan Sibelius, the composer of Finland, has made known to the world through his wonderful music, the spirit, the temperament and the innate poetry of his race. This Second Symphony particularly which is to be performed here by the Boston Symphony Orchestra in Woolsey Hall tomorrow evening, has come to be one of the most popular in the symphonic repertory It has the tragic mood of a people driven by their bleak country and cold climate, oppressed by the past alternating domination of Sweden and Russia. But the triumphant finale, an outburst of great emotional power is the expression of a proud people, asserting their independance and freedom. The wonderful out-pouring which their past suffering caused to find expression in music still remains with us. Paul Rosenfeld in his Musical Portraits thus described the composer, his people and his music:

* * *

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is the blood-brother to the wind and the silence, to the lowering cliffs and the sprays, to the harsh crying of sea-birds and the breath of fog, and, set amid them, would wax, and take new strength from the strength of its kin....The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorland, through pallid sunlight and grim primeval forests, and become drenched with them.

* * *

The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern Summer, frostly green as the polar lights. The works are full of gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardiness and starkness of things that persist in the Finnish Winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight."

* * *

Dr. Koussevitzky will also present Handel's Concerto Groese for String Orchestra; the prelude to Moussorgsky's "Khovantchina"; and Richard Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks."

The concert will commence at 8:30, and will be the second event of the Woolsey Hall Concert Series.

NEW HAVEN, CONN.
REGISTER

V 1 3 1933

BOSTON SYMPHONY IN WOOLSEY TONIGHT

The Boston Symphony Orchestra will play in Woolsey Hall tonight under the leadership of Dr. Serge Koussevitzky. The concert commences at 8:30 and will mark the second offerihg of the Woolsey Hall Concert Series. The coming of this famous organization of one hundred and ten musicians directed by the noted Russian conductor is one of the most important events on the musical schedule for this vicinity.

Sibelius' Second Symphony in D major will be the principal number on the program tonight. One of the finest works of the great Finnish composer, it has been received with wide acclaim. The Boston Symphony played it recently in Chicago and will also open their New York season with the selection.

The first number for tonight will be Handel's Concerto Grosso for String Orchestra, and will be followed by Moussorgsky's Prelude to the opera "Khovantchina." The first half will conclude with Richard Strauss' humorous tone poem "Till Eulenspiegel's Merry Pranks." Following intermission the last half of the program will be taken up by the Sibelius Symphony.

WASHINGTON, D. C.
STAR

NOV 1 4 1933

Conductor

SERGE KOUSSEVITZKY,
ho will conduct the Boston Symphony
rchestra tomorrow afternoon in its
rst concert of the season at Constitu-
on Hall.

WASHINGTON, D. C.
TIMES

Many To Attend Boston Symphony

Mrs. Roosevelt heads the list of boxholders for the Boston Symphony Concert tomorrow afternoon at 4 o'clock at Constitution Hall. Dr. Serge Koussevitzky will conduct the orchestra.

Other boxholders include, Mrs. Charles Evans Hughes, Mrs. William H. Wood, Mrs. William Phillips, Mrs. Robert Low Bacon, Mrs. Harlan Fiske Stone, Mrs. Eugene Meyer, jr., Mrs. Charles D. Walcott, Miss Alice Clapp, Mrs. William Russell Magna, Miss Mabel T. Boardman, Mr. Frederick A. Keep, Mrs. Jacob Leander Loose, Mrs. Hugh C. Wallace, Mrs. Edwin B. Parker, Mrs. Edward C. Walker, Mrs. Bayard Cutting, Mrs. Adolph C. Miller, Mrs. Copley Amory, Mrs. Henry Morgenthau, jr., Mrs. Chester Bolton, Mrs. John C. Breckenridge, Mrs. William Crozier, Mrs. Calderon Carlisle, Mr. and Mrs. Frank M. Eliot, Dr. and Mrs. Koussevitzky, Mr. Frederic A. Delano, Mrs. Thomas H. C. Reed, Mrs. James Clement Dunn, Mrs. Robert Woods Bliss, Mrs. Alanson B. Houghton, Mrs. Gustave Weckel, Mrs. W. W. Galbraith, Mrs. Henry Leonard, Mrs. Keith Merrill, Mrs. Oscar Jarecki, Mrs. William R. Castle, Mrs. John Ellerton Lodge, Mrs. C. C. Williams, and Mrs. David Aiken Reed.

* * *

JOU

NOV 13

Boston Symphony To Perform Sibelius Symphony Tonight

An event of great interest to many will be the performance by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, of the Second Symphony of Sibelius, little known hereabouts, which has been one of the outstanding successes of the Orchestra's season to date. This will be the closing number on tonight's program in Woolsey Hall. Dr. Koussevitzky will also present Handel's Concerto Grosso for String Orchestra; the Prelude to Moussorgsky's "Khovantchina"; and Richard Strauss' humorous tone poem, "Till Eulenspigel's Merry Pranks."

There has been a notable awakening of interest in Sibelius in the past two years throughout the musical world. The symphonies of the Finnish composer and his tone poems have been played with increasing frequency in many cities. A Sibelius society has been formed in England to sponsor the performances and the phonographic recording of his works. In America, the Boston Symphony conductor has in a sense led the Sibelius movement, for Koussevitzky has long had an especial sympathy with this music. All of the seven symphonies were performed in Boston last season in the order of their composition. The Second Symphony in D major created a profound impression when it was performed in Chicago last month by Boston's orchestra. It will also open the same orchestra's New York season.

Sibelius has long lived a life of seclusion in his native country. His music is considered to reflect the natural beauties of the Finnish landscape and in the earlier works such as this symphony, Sibelius' own people find a kinship of national feeling. When George Schneevoight, a friend and countryman of Sibelius, conducted this symphony in Boston he said that "in the first movement is felt the quiet, pastoral life of the Finns, undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defense of their rights, while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer." It should be borne in mind, however, that Sibelius is an intense individualist and that perhaps even this work is more personal than racial in quality. It is music of soaring melody and great emotional power.

61

WASHINGTON, D. C.
STAR

NOV 1 2 1933

Conductor, Organist and Singer in Week's Music Events

Washington's Players.

PLAYERS OPEN SEASON.

THE Columbia Players will open their subscription season of five plays next Wednesday, with a presentation of the Frederick Lonsdale comedy, "On Approval." The play will be given at

Left: Rollo Maitland, Philadelphia organist, appearing in recital at St. Alba
Wentworth opera group, who will sing in the production of "Pinafore" at the Ro
Symphony Orchestra, giving the first concert of a series of three Wednesday aft

Boston Symphony Concert

BEETHOVEN'S "Eroica" symphony will be a feature of the program to be presented here by the Boston Symphony Orchestra in the first of its three visits to Washington, for a concert in Constitution Hall on Wednesday afternoon at 4:40.

All music lovers remember the Beethoven festival given by Koussevitsky and his celebrated orchestra in its fiftieth anniversary season three years ago, of which the "Eroica" symphony was an outstanding success. This symphony was inspired by the early exploits of Beethoven's contemporary, Napoleon Bonaparte, in whom Beethoven, the platonic idealist, saw the liberator of mankind from the tyranny of oppressive rulers. When the composer, on completing his score, learned that Napoleon was abusing his power and becoming still another tyrant, he destroyed the dedication in anger, but the great symphony remained no less noble for having been inspired by a beneficent military leader who did not exist. The slow movement is the greatest funeral march ever conceived, and the finale, an exultant torrent of rhythm and melody. When Schindler, Beethoven's friend, asked the composer in the course of conversation for his favorite among the nine symphonies. Beethoven mentioned the "Eroica."

A novelty of interest on this program is divertisements on a pastoral theme, by Gabriel Pierne, which is to have its first American hearing in Boston this week. The French composer aims in this music frankly to entertain in a series of variations, one of which he calls "Cortege Blues."

The program will also include the prelude to Moussorgsky's "Khovantchina," which is in effect a miniature tone poem depicting the coming of dawn over the Red Square in Moscow. It is a rare gem by the celebrated composer of Boris Godounov. Richard Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks," is also upon the program.

WASHINGTON, D. C.
STAR

NOV 1 4 1933

Conductor

SERGE KOUSSEVITSKY,
who will conduct the Boston Symphony Orchestra tomorrow afternoon in its first concert of the season at Constitution Hall.

WASHINGTON, D. C.
TIMES

Many To Attend Boston Symphony

Mrs. Roosevelt heads the list of boxholders for the Boston Symphony Concert tomorrow afternoon at 4 o'clock at Constitution Hall. Dr. Serge Koussevitzky will conduct the orchestra.

Other boxholders include, Mrs. Charles Evans Hughes, Mrs. William H. Wood, Mrs. William Phillips, Mrs. Robert Low Bacon, Mrs. Harlan Fiske Stone, Mrs. Eugene Meyer, jr., Mrs. Charles D. Walcott, Miss Alice Clapp, Mrs. William Russell Magna, Miss Mabel T. Boardman, Mr. Frederick A. Keep, Mrs. Jacob Leander Loose, Mrs. Hugh C. Wallace, Mrs. Edwin B. Parker, Mrs. Edward C. Walker, Mrs. Bayard Cutting, Mrs. Adolph C. Miller, Mrs. Copley Amory, Mrs. Henry Morgenthau, jr., Mrs. Chester Bolton, Mrs. John C. Breckenridge, Mrs. William Crozier, Mrs. Calderon Carlisle, Mr. and Mrs. Frank M. Eliot, Dr. and Mrs. Koussevitzky, Mr. Frederic A. Delano, Mrs. Thomas H. C. Reed, Mrs. James Clement Dunn, Mrs. Robert Woods Bliss, Mrs. Alanson B. Houghton, Mrs. Gustave Weckel, Mrs. W. W. Galbraith, Mrs. Henry Leonard, Mrs. Keith Merrill, Mrs. Oscar Jarecki, Mrs. William R. Castle, Mrs. John Ellerton Lodge, Mrs. C. C. Williams, and Mrs. David Aiken Reed.

* * *

WASHINGTON, D. C.
POST

NOV 1 2 1933

Koussevitzky's First Program Here on Nov. 15

Beethoven's "Eroica" Symphony will be a feature of the program to be presented here by the Boston Symphony Orchestra in the first of its three visits to Washington, for a concert in Constitution Hall on Wednesday afternoon, November 15, at 4:40.

All music lovers remember the Beethoven Festival given by Koussevitzky and his celebrated orchestra in its fiftieth anniversary season three years ago, of which the "Eroica" Symphony was an outstanding success. This symphony was inspired by the early exploits of Beethoven's contemporary, Napoleon Bonaparte, in whom Beethoven, the platonic idealist, saw the liberator of mankind from the tyranny of oppressive rulers.

When the composer, on completing his score, learned that Napoleon was abusing his power and becoming still another tyrant, he destroyed the dedication in anger, but the great symphony remained no less noble for having been inspired by a beneficent military leader who did not exist. The slow movement is the greatest funeral march ever conceived, and the finale an exultant torrent of rhythm and melody.

When Schindler, Beethoven's friend, asked the composer in the course of conversation for his favorits among the nine symphonies, Beethoven mentioned the "Eroica."

A novelty of interest on the program is "Divertisements on a Pastoral Theme," by Gabriel Pierne, which is to have its first American hearing in Boston this week. The French composer aims in this music frankly to entertain in a series of variations, one of which he calls "Cortege Blues."

The program will also include the prelude to Moussorgsky's "Khovanchina," which is, in effect, a miniature tone poem depicting the coming of dawn over the Red Square in Moscow. It is a rare gem by the celebrated composer of "Boris Godounov." Richard Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks," is also upon the program.

NEW HAVEN, CONN.
REGISTER

V 1 3 1933

BOSTON SYMPHONY IN WOOLSEY TONIGHT

The Boston Symphony Orchestra will play in Woolsey Hall tonight under the leadership of Dr. Serge Koussevitzky. The concert commences at 8:30 and will mark the second offerihg of the Woolsey Hall Concert Series. The coming of this famous organization of one hundred and ten musicians directed by the noted Russian conductor is one of the most important events on the musical schedule for this vicinity.

Sibelius' Second Symphony in D major will be the principal number on the program tonight. One of the finest works of the great Finnish composer, it has been received with wide acclaim. The Boston Symphony played it recently in Chicago and will also open their New York season with the selection.

The first number for tonight will be Handel's Concerto Grosso for String Orchestra, and will be followed by Moussorgsky's Prelude to the opera "Khovantchina." The first half will conclude with Richard Strauss' humorous tone poem "Till Eulenspiegel's Merry Pranks." Following intermission the last half of the program will be taken up by the Sibelius Symphony.

NEW HAVEN, CONN.
REGISTER

NOV 1 2 1933

Sibelius' Second Symphony Feature At Woolsey Hall

DR. SERGE KOUSSEVITZKY

Jan Sibelius, the composer of Finland, has made known to the world through his wonderful music, the spirit, the temperament and the innate poetry of his race. This Second Symphony particularly which is to be performed here by the Boston Symphony Orchestra in Woolsey Hall tomorrow evening, has come to be one of the most popular in the symphonic repertory It has the tragic mood of a people driven by their bleak country and cold climate, oppressed by the past alternating domination of Sweden and Russia. But the triumphant finale, an outburst of great emotional power is the expression of a proud people, asserting their independance and freedom. The wonderful out-pouring which their past suffering caused to find expression in music still remains with us. Paul Rosenfeld in his Musical Portraits thus described the composer, his people and his music:

* * *

"Others have brought the North into houses and there transmuted it to music. And their art is dependent on the shelter, and removed from it, dwindles. But Sibelius has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew. And could we but carry it out into the northern day, we would find it undiminished, vivid with all its life. For it is the blood-brother to the wind and the silence, to the lowering cliffs and the sprays, to the harsh crying of sea-birds and the breath of fog, and, set amid them, would wax, and take new strength from the strength of its kin....The orchestral compositions of Sibelius seem to have passed over black torrents and desolate moorland, through pallid sunlight and grim primeval forests, and become drenched with them.

* * *

The instrumentation is all wet grays and blacks, relieved only by bits of brightness wan and elusive as the northern Summer, frostly green as the polar lights. The works are full of gnawing of bassoons and the bleakness of the English horn, full of shattering trombones and screaming violins, full of the sinister rolling of drums, the menacing reverberation of cymbals, the icy glittering of harps. The musical ideas of those of the compositions that are finely realized recall the ruggedness and hardiness and starkness of things that persist in the Finnish Winter. The rhythms seem to approach the wild, unnumbered rhythms of the forest and the wind and the flickering sunlight."

* * *

Dr. Koussevitzky will also present Handel's Concerto Groese for String Orchestra; the prelude to Moussorgsky's "Khovantchina"; and Richard Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks."

The concert will commence at 8:30, and will be the second event of the Woolsey Hall Concert Series.

JOU[illegible]

[illegible] 1 3 [illegible]

Boston Symphony To Perform Sibelius Symphony Tonight

An event of great interest to many will be the performance by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, of the Second Symphony of Sibelius, little known hereabouts, which has been one of the outstanding successes of the Orchestra's season to date. This will be the closing number on tonight's program in Woolsey Hall. Dr. Koussevitzky will also present Handel's Concerto Grosso for String Orchestra; the Prelude to Moussorgsky's "Khovantchina"; and Richard Strauss' humorous tone poem, "Till Eulenspigel's Merry Pranks."

There has been a notable awakening of interest in Sibelius in the past two years throughout the musical world. The symphonies of the Finnish composer and his tone poems have been played with increasing frequency in many cities. A Sibelius society has been formed in England to sponsor the performances and the phonographic recording of his works. In America, the Boston Symphony conductor has in a sense led the Sibelius movement, for Koussevitzky has long had an especial sympathy with this music. All of the seven symphonies were performed in Boston last season in the order of their composition. The Second Symphony in D major created a profound impression when it was performed in Chicago last month by Boston's orchestra. It will also open the same orchestra's New York season.

Sibelius has long lived a life of seclusion in his native country. His music is considered to reflect the natural beauties of the Finnish landscape and in the earlier works such as this symphony, Sibelius' own people find a kinship of national feeling. When George Schneevoight, a friend and countryman of Sibelius, conducted this symphony in Boston he said that "in the first movement is felt the quiet, pastoral life of the Finns, undisturbed by thought of oppression. The second movement is charged with patriotic feeling, but the thought of a brutal rule over the people brings with it timidity of soul. The third, in the nature of a Scherzo, portrays the awakening of national feeling, the desire to organize in defense of their rights, while in the Finale hope enters their breasts and there is comfort in the anticipated coming of a deliverer." It should be borne in mind, however, that Sibelius is an intense individualist and that perhaps even this work is more personal than racial in quality. It is music of soaring melody and great emotional power.

BALTIMORE, MD.
POST

52

NOV 1 4 1933

Boston Symphony Orchestra Gives Concert at Lyric Tonight

By WARREN WILMER BROWN

Two unusual symphonies are scheduled for performance by the Boston Symphony tonight at the first of its three Lyric concerts under Serge Koussevitzky's direction and by the Baltimore Symphony at its initial appearance of the season Dec. 3.

Dr. Koussevitzky will present the Second Symphony of the contemporary Finnish composer, Jan Sibelius, as the feature of a program headed by another unfamiliar work, Mozart's *"Eine Kleine Nachtmusik,"* for strings, and further including the *Prelude* to Moussorgsky's *"Kovantchina"* and Strauss' humorous tone poem, "Tyll Eulenspiegel's Merry Pranks."

Russian Symphony

The work George Siemonn, director of the Baltimore Symphony, has selected as the principal item of his first program is Glazounow's arrangement of Borodine's "Unfinished Symphony." The score was brought to Baltimore by Mr. Siemonn from Paris and has never before been presented here. Borodine fell dead at a party at his home in Leningrad in 1887 and only fragments of this symphony were found among his manuscripts. Like the famous Schubert "Unfinished Symphony," the noncompletion of which has remained a mystery, it has but two movements.

Grete Stueckgold, Wagnerian prima donna soprano of the Metropolitan and other famous opera companies, will be the soloist of the concert.

Ormandy Debut

Eugene Ormandy will make his Baltimore debut as an orchestral conductor with the Philadelphia Orchestra at its second concert of the season at the Lyric Wednesday night next week. The principal number of his program is Brahms' First Symphony; it will be associated with Ravel's *"Le Tombeau de Couperin,"* Molinari's transcription of Debussy's familiar piano piece *"L'Isle Joyeuse"* and a *Roumanian Rhapsody* by Enesco.

At the Peabody

Marcel Dupre, famous French organist, will give this Friday afternoon's recital at the Peabody Conservatory. His program will include an excerpt from a Bach Cantata (No. 29). Adams' Fantaisie, dedicated to the organist, the *Schorzo* from Mendelssohn's "Midsummer Night's Dream," the *Finale* from Poiste's Choral Symphony in D and three of his own works, Fragments from "Stations of the Cross," "Souvenir" and Improvisations upon a submitted theme.

Mr. Goodman to Play

Richard Goodman, Baltimore pianist, will give a recital at the new Rex Theater, 4617 York Road, this Thursday night. Mr. Goodman, who has appeared with much success here and elsewhere since returning from Paris, where he completed his musical education, will play several of the big numbers of his repertoire.

Baltimore Post
Nov 14

R 14, 1933

Boston Symphony Orchestra Gives Concert at Lyric Tonight

Serge Koussevitzky Presents Work of Finnish Composer as Feature of Program; Baltimore Symphony Scheduled For Season's Initial Performance Dec. 3

By WARREN WILMER BROWN

Two unusual symphonies are scheduled for performance by the Boston Symphony tonight at the first of its three Lyric concerts under Serge Koussevitzky's direction and by the Baltimore Symphony at its initial appearance of the season Dec. 3.

Dr. Koussevitzky will present the Second Symphony of the contemporary Finnish composer, Jan Sibelius, as the feature of a program headed by another unfamiliar work, Mozart's *"Eine Kleine Nachtmusik,"* for strings, and further including the *Prelude* to Moussorgsky's *"Kovantchina"* and Strauss' humorous tone poem, "Tyll Eulenspiegel's Merry Pranks."

WASHINGTON, D. C.
STAR

NOV 1 5 1933

GIVE CONCERT TODAY.

The Boston Symphony Orchestra, under the direction of Serge Koussevitsky, is giving the first of the three concerts scheduled for this Winter this afternoon at 4:40 o'clock in Constitution Hall. After a period of 12 years, in which only one concert a season was possible, Dorothy Hodgkin Dorsey has arranged that the Boston organization increase its visits to three. Serge Koussevitsky, who has held the post of conductor of the symphony longer than any other, gained additional fame this Summer by his conducting of the British Broadcasting Orchestra in the London musical festival at Queen's Hall. The program this afternoon is as follows: "Divertissements," by Gabriel Pierne; Moussorgsky's "Prelude to Kovanstchina," Strauss' "Till Eulenspiegel" and Beethoven's "Symphony No. 3," the "Eroica." The next appearance of the orchestra will be on Tuesday, January 30.

WASHINGTON, D. C.
POST

5 1933

With Mrs. Franklin D. Roosevelt occupying the Presidential box, the Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, this afternoon at 4:40 o'clock, will be heard in a concert which, after a lapse of a dozen years, renews its Washington concert series. During that interval of twelve years, the Boston Symphony has been heard here, from time to time, in single appearances, but not in a series. This afternoon's program will be the first of a series of three presented in Constitution Hall, under the management of Mrs. Dorothy Hodgkin Dorsey, in deference to a predetermined popular demand.

"Favori

Having pai

E. Sun Nov 15

Music

Boston Symphony Orchestra Gives Concert At Lyric, Koussevitzky Conducting

THERE are one or two "virtuoso" conductors who can draw slightly larger audiences than Serge Koussevitzky and his Boston Symphony Orchestra have been playing to at their last few concerts here, but there appears to be none who can outdo him in stirring and pleasing an audience. Thus—along with a handful of standees—there was a scattering of empty seats at the Lyric last night, but Mr. Koussevitzky and his men were given an ovation.

Featuring the program was Sibelius' Second Symphony in D major, a work new to Baltimore and played in response to a number of requests for a symphony by this contemporary Finn, of whom Mr. Koussevitzky is the foremost exponent in this country. It proved to be a work surcharged with emotion and was stirringly performed. The second movement was notable for its dramatic quality and the fourth was a pæan, with climax piled upon climax at the end.

THE concert opened with Mozart's serenade for string orchestra, *Eine Kleine Nachtmusik*, and this tuneful music was given with a delicacy and airiness that delighted the audience. The orchestra surpassed this in delicacy, however, with the next number, the prelude to Moussorgsky's opera "Khovantchina." The prelude represents the coming of dawn and the softness of the effects attained was sometimes almost breathlike.

With Strauss' "Till Eulenspiegel" Mr. Koussevitzky again demonstrated his understanding of this composer. He filled the piece with humor, obtaining from the orchestra a finish of performance that evoked admiration, as well as chuckles. Throughout the concert his economical but expressive gestures—and his running fire of verbal admonitions as well—brought performances marked by precision, balance, clarity and rich tonal effects.

The orchestra's next concert comes on January 31.

H. B.

NEW HAVEN, CONN.
JOURNAL-COURIER

NOV 1 4 1933

Musical Moments

By MILES KASTENDIECK

Boston Symphony Orchestra

Serge Koussevitsky and the Boston Symphony Orchestra came to Woolsey Hall last night and played the most satisfactory program that they have given here in years. After the performance of Sibelius' Second Symphony, the audience, three thousand strong, tendered both conductor and orchestra a worthy tribute with round after round of thunderous applause.

It was, indeed, a stirring concert. The sterling qualities of execution and tonal splendor for which the Boston Symphony Orchestra is famous, need no rehearsal here. They have been long recognized. It is gratifying, nevertheless, to spend another evening with so fine a group of musicians and to hear the richness of orchestral color expressed in such fullness and power.

This excellent program opened with a Handel Concerto Grosso in D Major. It is authoritative music; solid, sure, and satisfying. Dr. Koussevitsky interpreted it with these qualities wrought in bold relief. In fact, it might be said that at times the more rapidly moving sections were overdone; but the slow movement played with consummate understanding.

One might dwell on the fascination of the Prelude to the opera "Khovanstchina" by Moussorgsky which was so beautifully played by the orchestra, were there time. But Strauss' famous work "Till Eulenspiegel's Merry Pranks" demands consideration. On few occasions is this musical joke, the only masterpiece of its kind, performed with more finish. All the rougishness of the composer and his subject help to inspire a spirited performance. From the opening measures, cast in the mood of "once upon a time," through the musical narrative of Till's many moods and his fatal ending, to the concluding measures ending in a hearty musical laugh, Dr. Koussevitsky is eminently successful. The work is one of his notable accomplishments.

Attention was focussed, of course, on the symphonic work of one whose stature grows considerably with the passage of years. Sibelius work is just receiving the attention due it. His Second Symphony, often called the pastoral, is a distinguished composition filled with original conception and individual expression. It is typically twentieth-century in its shifting rhythm, its colorful modulations, and its modern tonal idioms. A certain freshness pervades the whole work bringing a sense of new and undiscovered paths of musical development. And with all this, it ends triumphantly in a great sonorous finale, not unlike many master works of earlier centuries. The composition was wonderfully played and won instant acclaim.

Music lovers may be grateful that Daggett M. Lee, manager of the Woolsey Hall series, has for the first time been able to secure this great orchestra for another appearance later in the season. It is with even more anticipation that one may look forward to the concert in February.

N. Y. Herald-Tribune

NOV 1 4 1933

Hale and Farewell

Just what the brown wrapped, traditional programs of Boston's Symphony Orchestra are going to be like without the notes of Philip Hale nobody can imagine. Mr. Hale, who has been writing music notices for Boston newspapers since 1890 and, in particular, for "The Herald" since 1903, has resigned his office and another reviewer has taken his place. The news dispatches detailing his resignation don't even tell if George S. MacManus, his successor, is also heir to the program notes. Confusion, apparently, reigns in Huntington Avenue.

Mr. Hale has been an integral part of the Boston music, theater and newspaper scene for as long as H. T. Parker, and Friday afternoons at a Symphony shorn of his official presence will be barren indeed. He dates back to the good old days of a less opulent and glittering "Herald," to the times when Symphony was young, Major Higginson its generous Maecenas and Mrs. Jack Gardner its inevitable patron. Way back in the dim and happy past—when Karl Muck was conducting and Carl Wendling was concertmaster, when the curly brimmed top hat of the Collins & Fairbanks advertisement was in style and Edward MacDowell's organ transcriptions with a life of the author, by Lawrence Gilman, cost but a dollar—Mr. Hale was writing program notes and scanning them for typos from his aisle seat under the chaste statuary of Symphony Hall. Friday afternoon Symphony, naturally, transcends all individuals. Living, perennial, dominant Boston institution, it survives alike patrons and conductors, reporters and program annotators; but without Philip Hale it will never again be the same.

PHILADELPHIA, PA.
PUBLIC LEDGER

NOV 1 4 1933

Conductor Is Honored

Fabien Sevitzky, conductor of the Philadelphia Chamber String Simfonietta, and Mrs. Sevitzky were guests yesterday at the Art Club, 220 South Broad street, of the organization's Women's Committee. Mrs. Edward G. McCollin presided. The Simfonietta opens its annual series of concerts here tomorrow night.

Conductor of the People's Symphony Orchestra of Boston, Mr. Sevitzky is a nephew of Sergei Koussevitzky, conductor of the Boston Symphony Orchestra, and one of the three bass viol soloists in the United States.

NEW BEDFORD, MASS.
MERCURY

NOV 1 4 1933

Edgar Allan Poe's "The Masque of the Red Death," one of his later stories, in which he displays his remarkable skill in piling up the horrors leading to the climax of the "Red Death" that had devastated the country and for which there was no cure, is the subject of the latest of Tcherepnin's compositions, which will be heard in New York for the first time at the first concert of the season of the Boston Symphony Orchestra in Carnegie Hall Wednesday evening. The other numbers on the program will be Ravel's "Le Tombeau de Couperin" and Sibelius' Symphony No. 2 in D major.

Tel. WAtkins 9-4586
"SERVES YOU RIGHT"
PUBLIC SERVICE
CLIPPING BUREAU
INC.
220 WEST 19th ST., NEW YORK
PRESS CLIPPINGS
THIS CLIPPING FROM THE

POUGHKEEPSIE, N. Y.
STAR ENTERPRISE

NOV 1 6 1933

Symphonic Ensemble to Play at College

The Symphonic Ensemble of Boston, composed of 15 musicians of the Boston Symphony orchestra, will give a concert in Students' building, Vassar college, Saturday night at 8:30. Russell Ames will direct the ensemble.

The program: Overture to Le Nozze di Figaro, Mozart; Ballet Suite, Rameau; Symphony in D major, Haydn; Overture to L'Epreuve villageoise, Grety; Deutsche Tanze, Mozart; Die Schlittenfahrt, Stravinsky; St. Paul's Suite for string orchestra, Gustav Holst; Bohemian Polka, Jaromir Weinberger; Premiere Danse Espagnole, Manuel de Falla.

LOWELL, MASS.
COURIER-CITIZEN

NOV 1 5 1933

Boston Programs

This week the Boston Symphony Orchestra is away from home for the opening of its season in New York and Brooklyn and concerts eleswhere. The regular concerts next week, as well as the second matinee on Tuesday will be conducted by Richard Burgin, the skilled concert master of the orchestra. For the regular concerts he will revive the London Symphony of Vaughan Williams. Toscha Seidel will be assisting artist in Tschaikowsky's Concerto in D major for violin and orchestra. The violinist is to play in the Community concerts in Nashua and Concord next month. At the Tuesday matinee Egon Petri will be assisting pianist in the Emperor Concerto of Beethoven.

63

BALTIMORE, MD.
POST

NOV 15 1933

Boston Symphony's Concert at Lyric Proves Work of Art

Large and Fashionable Audience Responds With Riotous Applause to Interpretation by Dr. Koussevitzky and His Men to Musical Masterpieces

By **WARREN WILMER BROWN**

The concert by the Boston Symphony Orchestra at the Lyric last night ranks with the greatest occasions of the kind in the entire range of my recollection. The selection, arrangement and interpretation of the numbers testified to the noble ability and discrimination of Serge Koussevitzky both as program maker and director, just as the performance of the orchestra left no doubt that it had few peers.

The opening little serenade for strings, *"Eine Kleine Nachtmusik,"* was drawn from the purest source of Mozartian inspiration, a source as little contaminated by the world, perhaps, as any secular music has to offer. From the opening phrase (which is so startlingly similar in contour and content to that of Schubert's *"Marche Militaire"* as to suggest that the almost equally divine Franz was guilty, consciously or unconsciously, of plagiarism) to its closing *Rondo* it was an unalloyed joy.

Then came the Prelude to Moussorgsky's *"Khovanstchina,"* read with a trenchant power that allowed nothing of its somber brooding mood, nothing of its intense emotionalism, to escape.

As the concert proceeded it was absorbingly interesting to note how this master among conductors built steadily and gradually to the climacteric point of the program, finally reached in Sibelius' Second Symphony in D Minor through Strauss' erstwhile iconoclastic *"Tyll Eulenspiegel"* tone poem, that brilliantly orchestrated score which achieves so well and so coherently what it sets out to do.

The symphony was a revelation. That a work of such towering esthetic and intellectual beauty should be so seldom heard is one of the mysteries that only the general run of conductors could explain. Perhaps most of them are afraid of it, either as a test of their own capabilities or those of their orchestras—if not both.

A work that cares so little about being ingratiating, that exists so largely beneath the surface, has other and far greater difficulties than those of a technical nature—and heaven knows they are exacting enough! It presented no obstacles to a clairvoyant interpretation either on the part of Dr. Koussevitzky or his men. Such a performance establishes its own criteria.

That the very large and fashionable audience was delighted at the Boston Symphony's return to Baltimore for a series of engagements—the concert was the first of three—after so many years of only one visit a season, was indicated impressively.

Dr. Koussevitzky was forced to take a dozen or so bows before he could start, and after each number he was recalled time and again. Throughout the evening the atmosphere was tense with the feeling that is generated only on those rare occasions when there is unison response to a demonstration of great art—an electric force, as it were, held in leash until breaks in the tension permit its outlet in clamorous applause.

BALTMORE, MD.
SUN

NOV 15 1933

BOSTON SYMPHONY ORCHESTRA

Dr. Serge Koussevitzky Conductor At First Concert At Lyric

Partisans of classical, romantic and modern music all had something to cheer about last night at the concert of the Boston Symphony Orchestra which Dr. Serge Koussevitzky conducted at the Lyric, and cheer they did.

The concert, the first of a series of three being given here this winter by the Boston orchestra, began with Mozart's charming and delicate serenade for strings, "Eine Kleine Nachtmusik."

This was followed by the prelude to Moussorgsky's opera "Khovanstchina," which depicts the coming of dawn over the Red Square in the Kremlin at Moscow. Dr. Koussevitzky conducted this short prelude with an artistry which made the audience see the rising sun as they heard the noises which herald the coming of day.

—o—

The first half of the program was concluded with the playing of that humorous musical short story, Strauss' "Till Eulenspiegel's Merry Pranks." That very merry rogue, Till, had a splendid time playing his practical jokes on people and being sufficiently modern to "give them the bird" when they became angry with him.

But Dr. Koussevitsky, who smiled as he led the orchestra into the somber passages which depict the rising anger of Till's many victims, hanged him very effectively at the end.

The symphony of the evening, Sibelius' second in D major, was the work which fused the classicist, the romanticist and the modernist into a single unit which applauded long and loud. The applause was shared by the conductor, the composer and the orchestra.

—o—

Members of the audience who for the first time last night heard a Sibelius symphony conducted by Dr. Koussevitzky, learned why he is considered the greatest interpreter of the Finnish composer's music.

Beginning with the *Allegretto* and going through the second and third movements to the *Finale*, Dr. Koussevitzky built up the program of the piece until the listener created for himself the struggle of Sibelius' fellow-countrymen against the brutal rule of Russia and the final hope which enters their breasts in the anticipated coming of the deliverer.

The second concert of the Boston Symphony is scheduled for January 31.

J. P. C.

BALTIMORE, MD.
NEWS

NOV 15 1933

Sibelius Symphony Presented Here By Boston Orchestra

It would seem that Serge Koussevitsky is the patron saint, in America, of Sibelius.

But, unlike most patron saints, he does not rely on one act of grace to retain his rank, now that it has been acquired, for the works of the greatest Finnish composer are more frequetly found on the programs of Dr. Koussevitsky, than on those of any other conductor, perhaps.

SIBELIUS SYMPHONY

So it is not surprising that it was a Sibelius symphony, the second, which was found occupying the place of honor at the Lyric last evening, on the occasion of the Boston Symphony Orchestra's first appearance in the series of concerts the great ensemble is to give here this winter.

The early symphonies of Sibelius are cast in the racial mold, partaking far more of the quality of a saga than the personal reactions reflected in his later works, though in this composition in D-major is already seen the preference for brief themes, little more than phrases, which is a conspicuous quality throughout Sibeliana.

ORCHESTRATION GIFT

Yet this composer's gift for orchestration is so fine that the sense of the mass is never lost, and the form retains merely the irrelevance of a scene in nature; work and play, fatigue and recreation, the sky, the moors, the threat of oppression.

The grave voices of the bassoons, in the second movement, speak the call to patriotism, to set aside fear, leading to the heroic progress of the third movement, passing, by a free transition, to the impressive sonorities of the finale, when it seemed almost that the tempestuous skies opened to show the unearthly glow of the promised Valhalla.

Dr. Koussevitsky conducted with all the ardor of a devotee and the art of a master, his men failing him in none of the instrumentation or needed temperamental response.

IN NORDIC MOOD

The program continued in the Nordic mood with the prelude to the Moussorgsky opera, "Knovanstchina," a tantalizing and pictorial fragment, representing sunrise over the Red Square in Moscow, beautifully molded in phrase and shading, and inspiring a keen desire to know what happened after the sun rose!

Farther south we passed to meet Till Eulenspiegel at his merry pranks, as seen through the musical lens of Richard Strauss, interpreted "after the old-fashioned rougish manner," in rondo form.

Be it Flemish or German, Till was a sad rascal, emblematic of Thirteenth Century humor, though his contemporaries finally failed to see the joke, and hanged him high as Haman.

Last night, through the feathery flutter of the first violin, we heard Till run away—too late. We heard the roll of the drum at his execution, his aggrieved voice, explaining—the angry drum's growl—"too late!"

EVENING'S HIGH SPOT

For part of the audience the high spot of the evening came at the beginning with the "Kleine Nachtmusik" of Mozart, presented with the utmost delicacy of execution, by the strings alone. Here was all the ordered simplicity of a formal garden, the chatelaine of the palace and her guests chatter in the soft moonlight, fountains sparkle, jewels glitter, not a thing is amiss according to the best Eighteenth Century mode.

Nor was there aught amiss with the splendid ensemble bringing here these assorted pictures and warm indeed was their welcome from the large audience.

H. A. F. P.

WASHINGTON, D. C.
NEWS

NOV 16 1933

—MUSIC—

We Are Visited With Fine Concert From Northerners

Boston Symphony Plays Strauss and Beethoven for First of Three Concerts Here

By RUTH HOWELL

ALONG with the crisp, cold weather from the North came an afternoon of crisp, but not cold, orchestra playing from the North, when the Boston Symphony played yesterday in Constitution Hall. This was the first of three programs which this fine orchestra is to give here this winter and both the program and the performance heralded the importance of this trio of concerts.

As always, Serge Koussevitzky conducted. This little matter of the same conductor, week in and week out, season in and season out, make a difference in an orchestra's performance. Witness what Stock has done with the Chicago Symphony, and how the Philadelphia Orchestra plays under Stokowski.

Reflection

The Boston is, these days, Koussevitzky's orchestra, and it plays with the excellence and precision which he demands, and its achievements of tone and temperament are like his, colorful, dramatic, Russian. It has also gained from him a fine understanding of and feeling for semi-modern composition, and plays the newer works, French, Russian, Italian, things of intricate orchestration, as well as any orchestra in the country.

Three examples of this sort of composition were on yesterday's program and were given amazingly skillful and well nigh perfect performances. For all their color, tho—the delicate ballet-spirited Pierne "Divertissements," the somber Russian "Khovanstchina" prelude and Strauss' ever delightful "Till Eulenspiegel"—they had little emotional quality.

Not Teutonic

And when the orchestra came to Beethoven, playing the great "Eroica" symphony (No. 3), it performed with surpassing brilliance, lively precision, fire and elegance, but somehow missed the moving majesty of the Teutonic Beethoven. It was an admirable performance as such, but not the Beethoven that one looks forward to in the Eroica symphony. The tone quality, particularly in the violins, was not rich and robust, and the line of the music was lost in the details of exquisite phrasing.

You take your choice. Perhaps you like this extreme virtuosity in orchestra playing; or perhaps you would like to forget the details of the playing for the music. It is a matter of opinion—and perhaps a matter of tradition.

The next of these Boston Symphony concerts does not come until Jan. 30.

WASHINGTON, D. C.
POST

16 1933

Season's First Concert Given By Symphony

Gabriel Pierne Novelty Features Program of Koussevitzky.

By Ray C. B. Brown.

With Gabriel Pierne's "Divertisements on a Pastoral Theme" as the novelty on his program. Sergei Koussevitzky conducted the Boston Symphony Orchestra in the first Washington concert of the season yesterday afternoon in Constitution Hall. While the size of the audience was not commensurate with the occasion, there was abundance of appreciation to make the visitors feel welcome.

The Pierne work, aged only two years since its composition, revealed no new traits of imagination or inspiration in its author. Written with good craftsmanship and with adroit use of instrumental color, it presents a series of variations on a melody which is "pastoral" primarily, because it is given to the English horn. Having been tossed about the orchestra for six transformations, the theme turns into a Viennese waltz of distinctly Gallic attributes.

The waltz gives way to a "cortege blues" in which muted trumpets and some syncopated counterpoint essay unsuccessfully to capture the spirit of an alien idiom. The "blues" of M. Pierne would not be recognized in their native haunts. Even the introduction of a saxophone solo fails of the desired effect, because its lugubrious voice has the wrong accent. The concluding gigue, a brilliant piece of instrumentation, is more satisfactory. The work lives up to its title in being diverting, but like many diversions will quickly pass from memory.

In contrast to this showy dexterity, the next number brought the simplicity and moving frankness of Moussorgski's prelude to "Khowantchina." The very spirit of old Russia breaths in that picture of unfolding dawn over the Red Square in the Kremlin. Moussorgski was one of the composers through whom the voice of the Slavic race found true utterance, and he never distorted it with sophistication. The prelude was conducted by Dr. Koussevitzky with exquisite care for its nusances of color and stress.

The first half of the program closed with "Till Eulenspiegel's Merry Pranks," played with a skill that matched the virtuosity of the score. Richard Strauss, whatever one may think of his spiritual greatness, towers among his contemporaries as a master in manipulation of the orchestra. He has all the devices of that complex instrument at his finger tips and employs them with the surety of a prestidigitator.

After the intermission came the classic that balanced the preceding miscellany—the "Eroica" symphony. Dr. Koussevitzky and his men gave it an eloquent reading, rich in those subtleties of musical speech that interpret the composer's inmost meaning.

CHICAGO, ILL.
TRIBUNE

NOV 16 1933

WASHINGTON SOCIETY

Washington, D. C., Nov. 15.—[Special.]—President and Mrs. Roosevelt had a company at dinner tonight for their house guests. They are Norman H. Davis, Mrs. Charles Fayrweather, Mrs. Donner Roosevelt, Lieut. U. S. N. and Mrs. Victor F. Blakeslee of Philadelphia, Miss Farwell, and Mrs. Curtis B. Dall. Among the dinner guests were Miss Lilian Gish and Eddie Dowling.

Mrs. Roosevelt attended the concert of the Boston Symphony orchestra this afternoon in Constitution hall and had as her guest Mrs. Fayrweather, author of children's books under the name of Margaret Doane.

Mrs. William H. Woodin, wife of the secretary of the treasury, entertained at luncheon today for Mrs. Roosevelt.

The Argentine ambassador and Mme. de Espil returned to the embassy after a visit in New York.

Cardinal Mundelein is at the Carlton, accompanied by the Rt. Rev. R. C. Maguire.

WASHINGTON, D. C.
STAR

NOV 1 6 1933

Boston Symphony Orchestra In First of Three Concerts

Outstanding Characteristics of Performance at Constitution Hall—Dr. Koussevitsky as a Dynamic Leader.

By Alice Eversman.

THE Boston Symphony Orchestra and its eminent conductor, Serge Koussevitzky, were welcomed again to this city yesterday afternoon at Constitution Hall at the first of the three concerts they will give here this Winter. This visiting organization has grown to be representative of the finest type of orchestra in which trained musicians pool their talents to the formation of a perfect whole, and this expert unity of purpose was once more impressed upon one at yesterday's concert.

The solidity of basic technique from a purely orchestral standpoint, and the musical intelligence which animates it, makes a perfect medium for the transmission of the noblest form of the art to which it is dedicated. Yesterday's performance was marked by a dignity of approach and an analytical concept that was imbued with the highest reverence for the work undertaken. Proper balance of contrast, an almost mathematical calculation as to the limit of the effect to be executed, superbly resonant tone and finesse of interpretation were the outstanding characteristics of the varied program.

Dr. Koussevitzky made his dynamic personality more and more felt as the program progressed until in the magnificent Eroica Symphony of Beethoven he reached a point of inspiration that brought forth a responding fire from the musicians in one of the most impressive renditions the famous symphony has ever had. It would be interesting to hear again the first numbers of the program also alive with the personal enthusiasm which developed later on. As it was, it would seem that the very elevation and purity of outlook, which was the predominant note of yesterday's performance, leaned more to the scientific than the emotional, and that the youthful, pulsing quality which is ever alive in music had been subdued in the striving for higher things.

There were moments throughout the program when the wish would intrude that the barriers be lowered to let through a less serious handling. It was not the fault of the program, for there was an excellent balance of type and mood from Pierne's "Divertissement" to the "Beethoven Symphony No. 3."

The "Divertissement" is not Pierne at his best, for he has to his credit greater compositions than the one played yesterday. Ever a schooled craftsman, he has written a pleasing number in which he has construed graceful variations on what he has termed "A Pastoral Theme." It is even doubtful if another tone color and lighter handling than that used by the orchestra yesterday would add greatly to this work, although it needed a less heavy reading than Dr. Koussevitzky gave it.

The somber Slavic color of the prelude to Moussorgsky's opera, "Khovantchina," was admirably projected with exquisite regard for accentuating the nuances that alternate so movingly in this composition, and with a technical restrain of rare beauty that was of haunting loveliness at the finish. Strauss' "Till Eulenspiegel" was played with vitality and a style that rejoiced in the variety of orchestral effects of which Strauss was master and which found an equal in the legerdemain musicianship of Dr. Koussevitzky.

It was in the Eroica symphony, however, that the real character of the art of the Boston Symphony was more powerfully demonstrated. Here Dr. Koussevitzky found new sources of interest inspired by his unique ability to profoundly penetrate the most subtle thought of the composer. It was music in which one could lose oneself completely, so profound was the union of the spirit that created it and that of the interpreter. The audience found it difficult to applaud, for mere handclapping can never express the satisfaction, the refreshment and the spiritual uplift that results from music such as this played in this lofty manner.

N. Y. Herald-Tribune

NOV 1 6 1933

WASHINGTON

The President and Mrs. Roosevelt entertained at dinner last night having among their guests Miss Lillian Gish and Mr. Eddie Dowling, who took a new motion picture to the White House for the President to see. Mr. Norman H. Davis, Ambassador-at-large, is a guest at the White House.

Mrs. Roosevelt was honor guest at luncheon yesterday of Mrs. William H. Woodin, wife of the Secretary of the Treasury. It was one of the series of luncheons being given in honor of Mrs. Roosevelt by wives of the Cabinet officers and Miss Frances Perkins, Secretary of Labor. Mrs. Cordell Hull, wife of the Secretary of State, gave one before her departure with Mr. Hull for South America. Mrs. George H. Dern, wife of the Secretary of War, will entertain on December 12. The guests are being confined to the Cabinet hostesses and a very few additional guests. The company yesterday in addition to the Cabinet hostesses with the exception of Mrs. Hull and Mrs. Homer Cummings, wife of the Attorney General, who is in Greenwich, Conn., were Mrs. Charles Evans Hughes, Mrs. Owen J. Roberts, Mrs. Dean Acheson, Mrs. Woodrow Wilson, Mrs. Adolph Caspar Miller, Mrs. Frederic A. Delano, Miss Mabel Boardman, Representative-elect Isabella Greenway, Mrs. Woodin Minor and Miss Louise Jessup, sister of the hostess.

Mrs. Roosevelt attended the Boston Symphony Concert yesterday.

The Secretary of War and Mrs. George H. Dern have as their guests their son and daughter-in-law, Mr. and Mrs. John Dern and their small son, John jr. Secretary and Mrs. Dern will pass the week end in New York.

WASHINGTON, D. C.
TIMES

NOV 1 6 1933

KOUSSEVITZKY'S CONDUCTING BRILLIANT

By RONALD THORNE

Serge Koussevitzky and his brilliant Boston Symphony Orchestra made their first appearance of the season at Constitution Hall yesterday, under the management of Mrs. Dorothy Hodgkin Dorsey, presenting a program notable for its inclusion of three works rarely presented here, as well as the great "Eroica" Symphony of Beethoven, reputedly the composer's own favorite among his own symphonies.

The Boston Symphony is, and has been for years one of the world's great orchestras. It rose to preeminence under the baton of Dr. Karl Muck, and though it fell from that high estate following his departure, its rebuilding began with the acquisition of Serge Koussevitzky ten years ago—this is his "anniversary season"—and its steady progress since that time has once more brought it to the same high position it formerly held.

"Eroica" Impressive

The "Eroica" was played with tremendous effect. The second movement, generally known as the funeral march, was particularly impressive. Undoubtedly inspired by the career of Napoleon, the "Eroica" has been a puzzle to commentators because the scherzo follows the second movement. Some have even contended that it should be played first. If this reviewer might diffidently offer a suggestion, may it not be that Beethoven intended the first movement to represent conflict—as has been generally believed—the second a lament for the heroic dead, the third something like the expression of bottled-up feelings that was manifested in our own Armistice 15 years ago? It seems a logical arrangement.

Tells Merry Pranks

Richard Strauss, represented by "Till Eulenspiegel's Merry Pranks," gave the critics another puzzle in this work. But the most satisfactory treatment of "Till" is simply to enjoy him. Strauss has expressed in his music the character and career of this picaresque fellow of medieval days, and however much one may choose to read into it, that, in substance, is all that one will find.

Moussorgsky's "Khovanstchina" prelude, representing dawn over the Red Square in Moscow—which was "red" long before the Soviets ever assumed power, and is named for the color of the buildings surrounding it—was another interesting feature of the program. The entr'acte music from this opera has enjoyed quite a vogue on symphonic programs of late, but the prelude is less familiar.

To open this highly enjoyable concert, Koussevitzky presented Pierne's "Divertisements on a Pastoral Theme," recalling in some of its orchestration the popular "Entrance of the Little Fauns." It is one of the few symphonic works in which the saxophone is given almost solo honors. Thoroughly enjoyable, it nevertheless gives the effect of some disjointedness because of its several rather abrupt changes of tempo and character.

WASHINGTON, D. C.
HERALD

NOV 1 6 1933

BOSTON SYMPHONY ACCLAIMED HERE IN COLORFUL PROGRAM

By HELEN FETTER COOK

There was a particularly distinguished air about Constitution Hall yesterday afternoon. The Boston Symphony Orchestra was giving its first concert of the season. An audience, led by Mrs. Roosevelt, was attentive and enthusiastic to ovation degree. With characteristic suaveity Serge Koussevitzky conducted a program, ~~balanced~~ in colorful themes, with a refreshing novelty on it as well as one of the most satisfying of all the symphonies.

The novelty was Pierne's carefree "Pastoral," which started out quite in character (with the English Horn) but became increasingly syncopated and sophisticated before the end—a clever piece of writing. The woodwinds made the most of plentiful opportunities in this work—and so did the brasses.

The prelude music of Moussorgsky's "Khovanstchina" that has a somber, forboding motif midway of it was played with exquisite pianissimo work by the strings in its finale. Excellent contrast was afforded the Pierne and the impish tone poem of Richard Strauss ("Till Eulenspiegel") by the Russian work.

Both the first and second movements of the Beethoven third symphony (The Eroica) were dramatically played, the funeral march being given fullest value in its lofty beauty that has a religious quality. The scherzo seemed more logical than ever effectively setting off the preceding slow movement. The material air of the finale brought the concert to a brilliant close.

Always this orchestra plays with a polished refinement that is impressive. There will be two more programs here this winter with Mr. Koussevitzky conducting. The series is presented under Mrs. Dorsey's management.

HERALD TRIBUNE, SATURDAY, NOVEM

17

MUSIC

By LAWRENCE GILMAN

Koussevitzky and the Bostonians Bring Us an Orchestral Tale After Poe

(Reprinted from yesterday's late editions)

First New York concert of the season by the Boston Symphony Orchestra, Serge Koussevitzky, conductor; at Carnegie Hall.

PROGRAM

1. Ravel, Suite for orchestra, "Le Tombeau de Couperin."
2. Nicolai Tcherepnin, Three Pieces for Orchestra, after a Tale of Poe, Op. 59.
   (First time in New York)
   Intermission
3. Sibelius, Symphony No. 2 in D major, Op. 43.

THE chief of the Bostonians brought his extraordinary orchestra to New York Thursday night for the first time this season, and again we were made to realize how very fortunate are the music lovers of this country, who, despite the treacherous times in which we live, are privileged to hear music of the highest class performed through more than half the year by such magnificent instruments as this, and the Philadelphia band, and the insurpassable orchestra that dwells among us here, and other accomplished groups of players who still intrepidly carry on.

Some of us, considering such privileges and benefactions as these, and the sacrifices they entail, may well wonder if the obstinate idealism of Americans about which we talk so much is really appreciated at its full value.

* * *

Thursday night's performance of that great organization over which the suavely volcanic Mr. Koussevitzky presides was quite as dazzling as its present-day traditions have led us to expect. It would be hard to imagine anything more transparent and delicately jewelled than the orchestra's exposition of Ravel's delightful suite, or a more gorgeously multicolored blaze of tone than Mr. Koussevitzky kindled in certain climactic pages of the evening's novelty—which, unfortunately, happened to be, intrinsically, pretty sad stuff. But that was nobody's fault except the composer's; for there was really nothing else for the unhappy Mr Koussevitzky to do but play the work, since, after the sadistic habit of composers, Mr. Tcherepnin had dedicated it to him. (When will the orchestral leaders of the world unite to form a Society for the Prevention of Cruel Dedications to Conductors?)

* * *

The novelty in question is a set of "Three Pieces for Orchestra, After a Tale of Edgar Allan Poe." The composer of it is the elder Tcherepnin—Nikolai, the father of Alexander—who now, in his sixty-first year, dwells, as all good Russian music-makers do, in the City of Light. The "tale of Edgar Allan Poe" referred to in Mr. Tcherepnin's title is that famous horror yarn, "The Masque of the Red Death"; and Mr. Tcherepnin's music sets out to translate into tone the essentials of the grisly tale, as they emerge in the famous French version of Baudelaire.

We are taken by Mr. Tcherepnin through those chambers of dread in one of which stood the gigantic clock of ebony whose striking of the hour chilled the hearts of the terrified revelers in the Prince's abbey; and we are brought face to face with the appalling figure that wore "the habiliments of the grave," whose vesture was "besprinkled with the scarlet horror."

* * *

Now, clearly, the first thing that one must require of a composer setting this tale of Poe's to music is that he should make our flesh creep. But this is precisely what Mr. Tcherepnin fails to do. His score must have caused the Sacred Codfish itself to weep tears of sympathetic grief at the thought of inevitable orchestral deficits increased by Mr. Tcherepnin's playful requirements, which include such pre-depression luxuries as, for example, five oboes, five flutes, five clarinets. But, alas, it takes more than an expensively swollen orchestra to make the listener's flesh creep. It takes something which Mr. Tcherepnin has forgotten to include in his score—it takes a re-creative musical imagination.

There are composers who can make your flesh creep by the rhythm of a kettle-drum or a chord of the muted horns. Mr. Tcherepnin is not among them. His stock in trade appears to consist chiefly of borrowed goods. If musical pilfering were taken seriously, many composers, of course, would be in jail; but Mr. Tcherepnin rather overworks this merry pastime. He begins by giving us huge handfuls of Debussyan whole-tone scales and augmented triads, mixed with helpings from "Siegfried"; so that we start off with a confused impression that the ghost of the lamented Claude is having a nightmare, complaining in his sleep that Fafner has crawled into the crypt of Golaud's castle and is terrifying all Allemonde with his roars.

* * * *

But this is only a beginning for Mr. Tcherepnin. He does not confine his attentions to Debussy. He ranges widely, liberally, playing no favorites. If you are looking for any particularly striking invention that has occurred to a creative musician within the last half-century, you will probably find some trace of it in this score.

* * *

It is scarcely to be wondered at, therefore, that at the end of the piece you find yourself asking, "But where is Mr. Tcherepnin? And where, incidentally, is Poe?" Alas, there appears to be no such composer as Mr. Tcherepnin. Poe, to be sure, can still be read—in Baudelaire's French translation, if you insist. But as for Mr. Tcherepnin—well, you may perhaps be reminded of the ghastly mummer in Poe's tale, who, when the revelers seized him, proved to be quite literally nothing at all: for they found the cerements and the mask of death "untenanted by any tangible form."

* * *

It remains to be added that Mr. Koussevitzky and his orchestra played the novelty superbly, and that the audience appeared to like it.

Serge Koussevitzky

Boston Symphony Conductor

WASHINGTON, D. C.
STAR

104

NOV 16 1933

Boston Symphony Orchestra In First of Three Concerts

Outstanding Characteristics of Performance at Constitution Hall—Dr. Koussevitsky as a Dynamic Leader.

By Alice Eversman.

THE Boston Symphony Orchestra and its eminent conductor, Serge Koussevitzky, were welcomed again to this city yesterday afternoon at Constitution Hall at the first of the three concerts they will give here this Winter. This visiting organization has grown to be representative of the finest type of orchestra in which trained musicians pool their talents to the formation of a perfect whole, and this expert unity of purpose was once more impressed upon one at yesterday's concert.

The solidity of basic technique from a purely orchestral standpoint, and the musical intelligence which animates it, makes a perfect medium for the transmission of the noblest form of the art to which it is dedicated. Yesterday's performance was marked by a dignity of approach and an analytical concept that was imbued with the highest reverence for the work undertaken. Proper balance of contrast, an almost mathematical calculation as to the limit of the effect to be executed, superbly resonant tone and finesse of interpretation were the outstanding characteristics of the varied program.

Dr. Koussevitzky made his dynamic personality more and more felt as the program progressed until in the magnificent Eroica Symphony of Beethoven he reached a point of inspiration that brought forth a responding fire from the musicians in one of the most impressive renditions the famous symphony has ever had. It would be interesting to hear again the first numbers of the program also alive with the personal enthusiasm which developed later on. As it was, it would seem that the very elevation and purity of outlook, which was the predominant note of yesterday's performance, leaned more to the scientific than the emotional, and that the youthful, pulsing quality which is ever alive in music had been subdued in the striving for higher things.

There were moments throughout the program when the wish would intrude that the barriers be lowered to let through a less serious handling. It was not the fault of the program, for there was an excellent balance of type and mood from Pierne's "Divertissement" to the "Beethoven Symphony No. 3."

The "Divertissement" is not Pierne at his best, for he has to his credit greater compositions than the one played yesterday. Ever a schooled craftsman, he has written a pleasing number in which he has construed graceful variations on what he has termed "A Pastoral Theme." It is even doubtful if another tone color and lighter handling than that used by the orchestra yesterday would add greatly to this work, although it needed a less heavy reading than Dr. Koussevitzky gave it.

The somber Slavic color of the prelude to Moussorgsky's opera, "Khovantchina," was admirably projected with exquisite regard for accentuating the nuances that alternate so movingly in this composition, and with a technical restrain of rare beauty that was of haunting loveliness at the finish. Strauss' "Till Eulenspiegel" was played with vitality and a style that rejoiced in the variety of orchestral effects of which Strauss was master and which found an equal in the legerdemain musicianship of Dr. Koussevitzky.

It was in the Eroica symphony, however, that the real character of the art of the Boston Symphony was more powerfully demonstrated. Here Dr. Koussevitzky found new sources of interest inspired by his unique ability to profoundly penetrate the most subtle thought of the composer. It was music in which one could lose oneself completely, so profound was the union of the spirit that created it and that of the interpreter. The audience found it difficult to applaud, for mere handclapping can never express the satisfaction, the refreshment and the spiritual uplift that results from music such as this played in this lofty manner.

N. Y. Herald-Tribune

NOV 16 1933

WASHINGTON

The President and Mrs. Roosevelt entertained at dinner last night having among their guests Miss Lillian Gish and Mr. Eddie Dowling, who took a new motion picture to the White House for the President to see. Mr. Norman H. Davis, Ambassador-at-large, is a guest at the White House.

Mrs. Roosevelt was honor guest at luncheon yesterday of Mrs. William H. Woodin, wife of the Secretary of the Treasury. It was one of the series of luncheons being given in honor of Mrs. Roosevelt by wives of the Cabinet officers and Miss Frances Perkins, Secretary of Labor. Mrs. Cordell Hull, wife of the Secretary of State, gave one before her departure with Mr. Hull for South America. Mrs. George H. Dern, wife of the Secretary of War, will entertain on December 12. The guests are being confined to the Cabinet hostesses and a very few additional guests. The company yesterday in addition to the Cabinet hostesses with the exception of Mrs. Hull and Mrs. Homer Cummings, wife of the Attorney General, who is in Greenwich, Conn., were Mrs. Charles Evans Hughes, Mrs. Owen J. Roberts, Mrs. Dean Acheson, Mrs. Woodrow Wilson, Mrs. Adolph Caspar Miller, Mrs. Frederic A. Delano, Miss Mabel Boardman, Representative-elect Isabella Greenway, Mrs. Woodin Minor and Miss Louise Jessup, sister of the hostess.

Mrs. Roosevelt attended the Boston Symphony Concert yesterday.

The Secretary of War and Mrs. George H. Dern have as their guests their son and daughter-in-law, Mr. and Mrs. John Dern and their small son, John jr. Secretary and Mrs. Dern will pass the week end in New York.

WASHINGTON, D. C.
HERALD

NOV 16 1933

BOSTON SYMPHONY ACCLAIMED HERE IN COLORFUL PROGRAM

By HELEN FETTER COOK

There was a particularly distinguished air about Constitution Hall yesterday afternoon. The Boston Symphony Orchestra was giving its first concert of the season. An audience, led by Mrs. Roosevelt, was attentive and enthusiastic to ovation degree. With characteristic suaveity Serge Koussevitzky conducted a program, ~~balanced~~ in colorful themes, with a refreshing novelty on it as well as one of the most satisfying of all the symphonies.

The novelty was Pierne's carefree "Pastoral," which started out quite in character (with the English Horn) but became increasingly syncopated and sophisticated before the end—a clever piece of writing. The woodwinds made the most of plentiful opportunities in this work—and so did the brasses.

The prelude music of Moussorgsky's "Khovanstchina" that has a somber, forboding motif midway of it was played with exquisite pianissimo work by the strings in its finale. Excellent contrast was afforded the Pierne and the impish tone poem of Richard Strauss ("Till Eulenspiegel") by the Russian work.

Both the first and second movements of the Beethoven third symphony (The Eroica) were dramatically played, the funeral march being given fullest value in its lofty beauty that has a religious quality. The scherzo seemed more logical than ever effectively setting off the preceding slow movement. The material air of the finale brought the concert to a brilliant close.

Always this orchestra plays with a polished refinement that is impressive. There will be two more programs here this winter with Mr. Koussevitzky conducting. The series is presented under Mrs. Dorsey's management.

WASHINGTON, D. C.
TIMES

NOV 16 1933

KOUSSEVITZKY'S CONDUCTING BRILLIANT

By RONALD THORNE

Serge Koussevitzky and his brilliant Boston Symphony Orchestra made their first appearance of the season at Constitution Hall yesterday, under the management of Mrs. Dorothy Hodgkin Dorsey, presenting a program notable for its inclusion of three works rarely presented here, as well as the great "Eroica" Symphony of Beethoven, reputedly the composer's own favorite among his own symphonies.

The Boston Symphony is, and has been for years one of the world's great orchestras. It rose to preeminence under the baton of Dr. Karl Muck, and though it fell from that high estate following his departure, its rebuilding began with the acquisition of Serge Koussevitzky ten years ago—this is his "anniversary season"—and its steady progress since that time has once more brought it to the same high position it formerly held.

"Eroica" Impressive

The "Eroica" was played with tremendous effect. The second movement, generally known as the funeral march, was particularly impressive. Undoubtedly inspired by the career of Napoleon, the "Eroica" has been a puzzle to commentators because the scherzo follows the second movement. Some have even contended that it should be played first. If this reviewer might diffidently offer a suggestion, may it not be that Beethoven intended the first movement to represent conflict—as has been generally believed—the second a lament for the heroic dead, the third something like the expression of bottled-up feelings that was manifested in our own Armistice 15 years ago? It seems a logical arrangement.

Tells Merry Pranks

Richard Strauss, represented by "Till Eulenspiegel's Merry Pranks," gave the critics another puzzle in this work. But the most satisfactory treatment of "Till" is simply to enjoy him. Strauss has expressed in his music the character and career of this picaresque fellow of medieval days, and however much one may choose to read into it, that, in substance, is all that one will find.

Moussorgsky's "Khovanstchina" prelude, representing dawn over the Red Square in Moscow—which was "red" long before the Soviets ever assumed power, and is named for the color of the buildings surrounding it—was another interesting feature of the program. The entr'acte music from this opera has enjoyed quite a vogue on symphonic programs of late, but the prelude is less familiar.

To open this highly enjoyable concert, Koussevitzky presented Pierne's "Divertisements on a Pastoral Theme," recalling in some of its orchestration the popular "Entrance of the Little Fauns." It is one of the few symphonic works in which the saxophone is given almost solo honors. Thoroughly enjoyable, it nevertheless gives the effect of some disjointedness because of its several rather abrupt changes of tempo and character.

HERALD TRIBUNE, SATURDAY, NOVEM

17

MUSIC

By LAWRENCE GILMAN

Koussevitzky and the Bostonians Bring Us an Orchestral Tale After Poe

(Reprinted from yesterday's late editions)

First New York concert of the season by the Boston Symphony Orchestra, Serge Koussevitzky, conductor; at Carnegie Hall.

PROGRAM

1. Ravel, Suite for orchestra, "Le Tombeau de Couperin."
2. Nicolai Tcherepnin, Three Pieces for Orchestra, after a Tale of Poe, Op. 59. (First time in New York)

Intermission

3. Sibelius, Symphony No. 2 in D major, Op. 43.

Serge Koussevitzky

Boston Symphony Conductor

THE chief of the Bostonians brought his extraordinary orchestra to New York Thursday night for the first time this season, and again we were made to realize how very fortunate are the music lovers of this country, who, despite the treacherous times in which we live, are privileged to hear music of the highest class performed through more than half the year by such magnificent instruments as this, and the Philadelphia band, and the insurpassable orchestra that dwells among us here, and other accomplished groups of players who still intrepidly carry on.

Some of us, considering such privileges and benefactions as these, and the sacrifices they entail, may well wonder if the obstinate idealism of Americans about which we talk so much is really appreciated at its full value.

* * *

Thursday night's performance of that great organization over which the suavely volcanic Mr. Koussevitzky presides was quite as dazzling as its present-day traditions have led us to expect. It would be hard to imagine anything more transparent and delicately jewelled than the orchestra's exposition of Ravel's delightful suite, or a more gorgeously multicolored blaze of tone than Mr. Koussevitzky kindled in certain climactic pages of the evening's novelty—which, unfortunately, happened to be, intrinsically, pretty sad stuff. But that was nobody's fault except the composer's; for there was really nothing else for the unhappy Mr Koussevitzky to do but play the work, since, after the sadistic habit of composers, Mr. Tcherepnin had dedicated it to him. (When will the orchestral leaders of the world unite to form a Society for the Prevention of Cruel Dedications to Conductors?)

* * *

The novelty in question is a set of "Three Pieces for Orchestra, After a Tale of Edgar Allan Poe." The composer of it is the elder Tcherepnin—Nikolai, the father of Alexander—who now, in his sixty-first year, dwells, as all good Russian music-makers do, in the City of Light. The "tale of Edgar Allan Poe" referred to in Mr. Tcherepnin's title is that famous horror yarn, "The Masque of the Red Death"; and Mr. Tcherepnin's music sets out to translate into tone the essentials of the grisly tale, as they emerge in the famous French version of Baudelaire.

We are taken by Mr. Tcherepnin through those chambers of dread in one of which stood the gigantic clock of ebony whose striking of the hour chilled the hearts of the terrified revelers in the Prince's abbey; and we are brought face to face with the appalling figure that wore "the habiliments of the grave," whose vesture was "besprinkled with the scarlet horror."

* * *

Now, clearly, the first thing that one must require of a composer setting this tale of Poe's to music is that he should make our flesh creep. But this is precisely what Mr. Tcherepnin fails to do. His score must have caused the Sacred Codfish itself to weep tears of sympathetic grief at the thought of inevitable orchestral deficits increased by Mr. Tcherepnin's playful requirements, which include such pre-depression luxuries as, for example, five oboes, five flutes, five clarinets. But, alas, it takes more than an expensively swollen orchestra to make the listener's flesh creep. It takes something which Mr. Tcherepnin has forgotten to include in his score—it takes a recreative musical imagination.

There are composers who can make your flesh creep by the rhythm of a kettle-drum or a chord of the muted horns. Mr. Tcherepnin is not among them. His stock in trade appears to consist chiefly of borrowed goods. If musical pilfering were taken seriously, many composers, of course, would be in jail; but Mr. Tcherepnin rather overworks this merry pastime. He begins by giving us huge handfuls of Debussyan whole-tone scales and augmented triads, mixed with helpings from "Siegfried"; so that we start off with a confused impression that the ghost of the lamented Claude is having a nightmare, complaining in his sleep that Fafner has crawled into the crypt of Golaud's castle and is terrifying all Allemonde with his roars.

* * * *

But this is only a beginning for Mr. Tcherepnin. He does not confine his attentions to Debussy. He ranges widely, liberally, playing no favorites. If you are looking for any particularly striking invention that has occurred to a creative musician within the last half-century, you will probably find some trace of it in this score.

* * *

It is scarcely to be wondered at, therefore, that at the end of the piece you find yourself asking, "But where is Mr. Tcherepnin? And where, incidentally, is Poe?" Alas, there appears to be no such composer as Mr. Tcherepnin. Poe, to be sure, can still be read—in Baudelaire's French translation, if you insist. But as for Mr. Tcherepnin—well, you may perhaps be reminded of the ghastly mummer in Poe's tale, who, when the revelers seized him, proved to be quite literally nothing at all: for they found the cerements and the mask of death "untenanted by any tangible form."

* * *

It remains to be added that Mr. Koussevitzky and his orchestra played the novelty superbly, and that the audience appeared to like it.

Nov 17 NY World

Koussevitsky Entrances Carnegie Hall Audience

Boston Orchestra Leader Presents Program Free from Hackneyed Numbers.

By **PITTS SANBORN.**

WE have learned to expect something out of the ordinary whenever Serge Koussevitzky visits Carnegie Hall at the head of the Boston Symphony Orchestra, so last evening when that famous constellation swam into our ken for the first time this season we were not in the least surprised to find before us a program assembled according to the authentic Sergean tradition.

Not one of its three numbers was hackneyed, for neither Ravel's "Tombeau de Couperin," which opened proceedings, nor the second symphony of Sibelius, which closed them, has been played here too often. Rather the contrary. And Nikolai Tcherepnin's "Three Pieces for Orchestra After a Tale of Edgar Allan Poe" (The Mask of the Red Death) was a first time in New York. On paper this array made a brave and attractive showing.

In the performance there could be no doubt about the pleasure afforded by Ravel's suite for small orchestra. Though the tomb of the title is Couperin's (that distinguished French composer died two hundred years ago September in his sixty-fifth year), the suite is actually a memorial to friends of the composer who were killed in the World War. The name of Couperin indicates the archaic flavor of the music, and the several sections—a prelude, a forlane, a menuet, and a rigaudon—conform to the procedure of the ancient suite of Couperin's time.

Execution Most Expert.

Of course there is nothing incongruous about memorial, or even funeral, dances. Their ritual tread, sometimes stately, sometimes not, is doubtless as old as mourning. Consequently this orchestral suite, which Ravel derived from his longer piano suite of the same name, is in all ways exquisitely appropriate, especially in the adroitness and finesse of the instrumentation, with its fascinating interplay of timbres and colors. The execution accorded it last evening was most expert.

A symphony by Sibelius is always welcome. Year by year the fame of the Finnish composer is growing, and justly. The world is coming to realize that in him we have one of the greatest of symphonists, even though he be not, as Cecil Gray, his indefatigable champion, seems to believe, the greatest of them all.

Sibelius Work Compelling.

Of course the second symphony is not yet typical Sibelius, but rather a point of departure—in the words of Mr. Gray the "beginning of a new line," containing the "germs of immense and fruitful development." Nevertheless. quite apart from considerations of symphonic evolution, it is a work of compelling power and beauty. One is heartily glad that Mr Koussevitzky saw fit to bring it forward again.

Nikolai Tcherepnin probably became known to local audiences through two agreeable and harmless ballet scores which formed part of the repertory of the unforgetable Diaghileff company—"Le Pavillon d'Armide" and "Narcisse." The pieces heard last night are another matter. Composed in 1931-32 they are naturally far more modern in idiom, and they also make very much more noise.

Indeed, they are scored for one of the largest instrumental aggregations ever assembled. Besides such luxuries as five flutes, five oboes, two English horns, etc., it boasts an incredible battery of pulsatiles, including such matters as a tam-tam, a xylophone, castanets, small bells, chimes and a variety of drums. In addition to all that there is an organ.

An Aimless Deafening Bore.

The three pieces which this paraphernalia of noise is employed to illustrate are entitled, respectively, "In the Room of the Ebony Clock," "A Revel," and "Destiny," each bearing quotations from Poe's familiar tale in the celebrated French translation of Baudelaire.

Now, far be it from me to attempt interference with the inexorable march of fate, and of first impressions I am exceedingly wary (often as one returns to those treacherous incidents of perception), yet for once I shall launch a sweeping opinion that is no better grounded. At the risk of some day having to eat my words, I found this Tcherepnin opus an aimless, deafening, unconscionable bore.

Dedicated to Mr. Koussevitzky, the three pieces were play quite magnificently.

NEW YORK SUN

NOV 17 1933

Boston Symphony Season On

Conductor Koussevitzky Offers Novelty by Techerepnin, Expatriated Russian.

By **W. J. HENDERSON.**

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the first concert of its local season in Carnegie Hall last evening. Like his predecessors, on Tuesday and Wednesday evenings, Mr. Koussevitzky invited the attention of his audience to a novelty. This was "Three Pieces for Orchestra, After a Tale of Edgar Allan Poe," by Nicolai Techerepnin, born in Leningrad in 1873 and now one of the expatriated Russians dwelling in Paris.

The tale which fired the composer's fancy was "The Masque of the Red Death."

Tcherepnin became acquainted with Poe through Baudelaire's translation. Probably that is a better rendering of the unique American than Tcherepnin's. It is not essential to the purpose of this brief report on Mr. Koussevitzky's novelty to summarize the content of Poe's grewsome tale of a Prince's vain effort to escape a plague. The composer has endeavored to put into music the hall of the ebony clock, the fete at which the Prince and his companions reveled in fancied safety, and the triumph of fate in the entry of the red death and the destruction of the revelers.

Everything except a saxophone is employed in the score—a small army of oboes, English horns, clarinets, bassoons and brass instruments, tambourines, cymbals, triangle, Tamtam, castanets, xylophone, chimes, small bells, piano, celesta, organ and two harps, beside the noble company of strings. There is a magnificent display of orchestration. There are many familiar devices in the thematic content, including an overworked chromatic scale, which may be supposed to represent the shivers coursing down the spines of the Prince and his guests.

Listening to this prodigious composition one felt that he would have been more moved if the musician had tried to publish his emotions aroused by reading Poe's tale. But instead of that Tcherepnin chose the venerable and obvious method of tonal description of incidents. This kind of music seldom soars toward the stars. It most frequently capers ineffectively on the cold, cold ground. And that is what it did in Tcherepnin's composition. We have rarely listened to a heavier, duller and more stupefying work. The Bostonians performed it superbly, but it was not in their power to breathe into it the breath of life.

It was preceded by Ravel's "Le Tombeau de Couperin," which is not unfamiliar to New York music lovers. It was introduced by Pierre Monteux in 1920. It has the characteristic depth and color of Ravel's orchestration and his opulance of advanced harmony which he always employs with skill and taste. The concert concluded with the second symphony of Sibelius. The audience bestowed its greatest applause on Mr. Koussevitzky, when it heartily welcomed him to the platform. It made a much smaller demonstration when he stepped down after leading the orchestral riot of his Russian friend.

N.Y. EVENING POST

NOV 17 1933

Music : *By Oscar Thompson*

Boston Symphony Begins New York Concerts Under Koussevitzky With a Novelty After Poe

FOR the forty-eighth time in as many years, the Boston Symphony began a series of New York concerts last night, returning to Carnegie Hall for its first visit of the current season, once more under the leadership of Serge Koussevitzky. Orchestra and conductor were greeted heartily by a large audience in which were to be recognized patrons and subscribers of many years' standing. The evening was one of cordial applause, with something more than that at the climactic conclusion of the Second Symphony of Sibelius, placed last on the program. The heroic sonorities of the apotheosis of this bardic work created much the same stir as when Mr. Koussevitzky last conducted the symphony in New York.

The program contained a novelty, freshly imported from Paris, in the form of the elder Tcherepnin's "Three Pieces for Orchestra, After a Tale of Edgar Allan Poe"; his Opus 59. As indicated by some lines in French quoted as clews to the descriptive and dramatic content of the three pieces, they are "after Baudelaire" as well as "after Poe." From the French poet's translation of "The Masque of the Red Death," Tcherepnin derived the program material for his music, which seeks to picture in musical terms, first "The Room of the Ebony Clock," then "A Revel" and finally the appearance of the specter of the dread plague and the ghastly struggle that ensues, with the fateful clock sounding the chimes of death.

Uses Large Orchestra

NIKOLAI TCHEREPNIN, like his son, Alexandre, is a composer of skill and resource. In this music he has employed a large orchestra in a manner to suggest sometimes his master, Rimsky-Korsakoff, sometimes Rimsky's greater confrere, Moussorgsky, and sometimes their all too versatile heir, Igor Stravinsky. Save, however, for an inescapable reminder of the striking clocks of "Boris Godounoff," he has written music that is not conspicuously derivative. It is most effective at the outset and again at the close, with some glassy descending passages in the violins creating momentarily an atmosphere as eerie as is Poe's.

Otherwise, the work scarcely rises above mediocrity either as music of independent appeal or as a tonal transcription of the tale. The revel is ingenious and amply vigorous but scarcely orgiastic. The music of the specter evokes nothing of dread or awe. The composer has done well with his material, but not well enough to make it the equivalent of "The Masque of the Red Death." After all, Poe had genius.

Ravel's "Tombeau de Couperin," with its delicate and irisated sonorities, was gracefully and adroitly performed as the curtain-raiser of the concert.

N. Y. TELEGRAPH

NOV 18 1933

Music

by **Larry Lipskin**

The valiance with which Serge Koussevitzky espouses the cause of composers who are still alive is something to cheer about. Still I cannot help feeling that this valiance got the better of him when he chose Nikolai Tcherepnin's Three Pieces for Orchestra after Poe's "The Masque of the Red Death" for the novelty of Thursday evening's typically brilliant Boston Symphony concert at Carnegie Hall, the first of the season. Redundant, prolix, pretentious and singularly ineffective in creating any of the macabre "creepiness" of Poe's works, this work suffered by contrast with the magnificent Ravel "Tombeau de Couperin," which preceded it and the majestic Sibelius Second Symphony which followed. Extended comment on these selections is unnecessary. Suffice it to record that the virtuosity of the Boston musicians gave new cause for rejoicing, and that the evening as a whole resulted in new glory for the group. The large audience was whipped into an ovation by the Sibelius piece.

Greater tribute to the rendition of the Ravel selection cannot be paid than by mentioning that, when the end of the Menuet movement was at hand, and an auto horn in Fifty-seventh street had to sound, it sounded in tune! So bewitching is the orchestra.

▼

N. Y. EVENING POST

NOV 17 1933

Boston Symphony Orchestra

The Boston Symphony Orchestra, Serge Koussevitzky conductor, will give its first concert of the season in the Brooklyn Academy of Music tonight, the program being as follows: Pierne's "Divertissements on a Pastoral Theme," Vaughan Williams's "Norfolk Rhapsody," Strauss's "Till Eulenspiegel's Merry Pranks," and Beethoven's Third Symphony.

NEW YORK MIRROR

NOV 17 1933

MUSIC

The Boston Orchestra.

Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, Carnegie Hall, ~~8:45 p.m.~~

THE PROGRAM:

"Le Tombeau de Couperin — Suite for ochestra....Maurice Ravel

Three Pieces for Orchestra, after a tale of Edgar Allan Poe (Opus 59)........Nikolai Tcherepnin (First performance in New York)

Symphony No. 2 in D (Opus 43)...............Jan Sibelius

Dr. Koussevitzky and the Bostonians over whom he presides moved sedately into Carnegie Hall last night, dispensing a program which, while it gave us ample cause to hail the glories of sublime performance, left us to wonder why Mr. Koussevitzky had undertaken the ungrateful task of painting a cabbage to look like a rose.

The cabbage, in this case, was a pretentious discourse by Mr. Tcherepnin the elder, having to do with that tale by Edgar Allan Poe, "Mask of the Red Death." The composer turned to the Baudelaire translation in French, rather literal and therefore reverent, of the Poe story. His score is dedicated to Dr. Koussevitzky.

To me it is a hodge-podge of piffle, cleverly orchestrated, and strained at every seam by the urge to be "different." It was accorded a performance immeasurably better than it deserved.

Dr. Koussevitzky and his orchestra performed the Ravel piece, uninteresting save in the color and dexterity of the Ravel orchestration, with the utmost nicety and elan. The murmuring pines and the hemlock, occasionally translated to the farmhouse of the Finnish countryside, which impress Sibelius in most of his musical moments, appeared again before the audience as Dr. Koussevitzky began the second symphony. Its hints of Tchaikowsky, to which Mr. Cecil Gray alludes, are not intrusive. There is a certain pervasive sweep of the outdoors, a peasant honesty about it that I have found most satisfying.

65

Koussevitzky Entrances Carnegie Hall Audience

Boston Orchestra Leader Presents Program Free from Hackneyed Numbers.

Nov 17 NY World

By PITTS SANBORN.

WE have learned to expect something out of the ordinary whenever Serge Koussevitzky visits Carnegie Hall at the head of the Boston Symphony Orchestra, so last evening when that famous constellation swam into our ken for the first time this season we were not in the least surprised to find before us a program assembled according to the authentic Sergean tradition.

Not one of its three numbers was hackneyed, for neither Ravel's "Tombeau de Couperin," which opened proceedings, nor the second symphony of Sibelius, which closed them, has been played here too often. Rather the contrary. And Nikolai Tcherepnin's "Three Pieces for Orchestra After a Tale of Edgar Allan Poe" (The Mask of the Red Death) was a first time in New York. On paper this array made a brave and attractive showing.

In the performance there could be no doubt about the pleasure afforded by Ravel's suite for small orchestra. Though the tomb of the title is Couperin's (that distinguished French composer died two hundred years ago September in his sixty-fifth year), the suite is actually a memorial to friends of the composer who were killed in the World War. The name of Couperin indicates the archaic flavor of the music, and the several sections—a prelude, a forlane, a menuet, and a rigaudon—conform to the procedure of the ancient suite of Couperin's time.

Execution Most Expert.

Of course there is nothing incongruous about memorial, or even funeral, dances. Their ritual tread, sometimes stately, sometimes not, is doubtless as old as mourning. Consequently this orchestral suite, which Ravel derived from his longer piano suite of the same name, is in all ways exquisitely appropriate, especially in the adroitness and finesse of the instrumentation, with its fascinating interplay of timbres and colors. The execution accorded it last evening was most expert.

A symphony by Sibelius is always welcome. Year by year the fame of the Finnish composer is growing, and justly. The world is coming to realize that in him we have one of the greatest of symphonists, even though he be not, as Cecil Gray, his indefatigable champion, seems to believe, the greatest of them all.

Sibelius Work Compelling.

Of course the second symphony is not yet typical Sibelius, but rather a point of departure—in the words of Mr. Gray the "beginning of a new line," containing the "germs of immense and fruitful development." Nevertheless. quite apart from considerations of symphonic evolution, it is a work of compelling power and beauty. One is heartily glad that Mr Koussevitzky saw fit to bring it forward again.

Nikolai Tcherepnin probably became known to local audiences through two agreeable and harmless ballet scores which formed part of the repertory of the unforgetable Diaghileff company—"Le Pavillon d'Armide" and "Narcisse." The pieces heard last night are another matter. Composed in 1931-32 they are naturally far more modern in idiom, and they also make very much more noise.

Indeed, they are scored for one of the largest instrumental aggregations ever assembled. Besides such luxuries as five flutes, five oboes, two English horns, etc., it boasts an incredible battery of pulsatiles, including such matters as a tam-tam, a xylophone, castanets, small bells, chimes and a variety of drums. In addition to all that there is an organ.

An Aimless Deafening Bore.

The three pieces which this paraphernalia of noise is employed to illustrate are entitled, respectively, "In the Room of the Ebony Clock," "A Revel," and "Destiny," each bearing quotations from Poe's familiar tale in the celebrated French translation of Baudelaire.

Now, far be it from me to attempt interference with the inexorable march of fate, and of first impressions I am exceedingly wary (often as one returns to those treacherous incidents of perception), yet for once I shall launch a sweeping opinion that is no better grounded. At the risk of some day having to eat my words, I found this Tcherepnin opus an aimless, deafening, unconscionable bore.

Dedicated to Mr. Koussevitzky, the three pieces were play quite magnificently.

NEW YORK SUN

NOV 17 1933

Boston Symphony Season On

Conductor Koussevitzky Offers Novelty by Techerepnin, Expatriated Russian.

By W. J. HENDERSON.

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the first concert of its local season in Carnegie Hall last evening. Like his predecessors, on Tuesday and Wednesday evenings, Mr. Koussevitzky invited the attention of his audience to a novelty. This was "Three Pieces for Orchestra, After a Tale of Edgar Allan Poe," by Nicolai Techerepnin, born in Leningrad in 1873 and now one of the expatriated Russians dwelling in Paris.

The tale which fired the composer's fancy was "The Masque of the Red Death."

Tcherepnin became acquainted with Poe through Baudelaire's translation. Probably that is a better rendering of the unique American than Tcherepnin's. It is not essential to the purpose of this brief report on Mr. Koussevitzky's novelty to summarize the content of Poe's grewsome tale of a Prince's vain effort to escape a plague. The composer has endeavored to put into music the hall of the ebony clock, the fete at which the Prince and his companions reveled in fancied safety, and the triumph of fate in the entry of the red death and the destruction of the revelers.

Everything except a saxophone is employed in the score—a small army of oboes, English horns, clarinets, bassoons and brass instruments, tambourines, cymbals, triangle, Tamtam, castanets, xylophone, chimes, small bells, piano, celesta, organ and two harps, beside the noble company of strings. There is a magnificent display of orchestration. There are many familiar devices in the thematic content, including an overworked chromatic scale, which may be supposed to represent the shivers coursing down the spines of the Prince and his guests.

Listening to this prodigious composition one felt that he would have been more moved if the musician had tried to publish his emotions aroused by reading Poe's tale. But instead of that Tcherepnin chose the venerable and obvious method of tonal description of incidents. This kind of music seldom soars toward the stars. It most frequently capers ineffectively on the cold, cold ground. And that is what it did in Tcherepnin's composition. We have rarely listened to a heavier, duller and more stupefying work. The Bostonians performed it superbly, but it was not in their power to breathe into it the breath of life.

It was preceded by Ravel's "Le Tombeau de Couperin," which is not unfamiliar to New York music lovers. It was introduced by Pierre Monteux in 1920. It has the characteristic depth and color of Ravel's orchestration and his opulance of advanced harmony which he always employs with skill and taste. The concert concluded with the second symphony of Sibelius. The audience bestowed its greatest applause on Mr. Koussevitzky, when it heartily welcomed him to the platform. It made a much smaller demonstration when he stepped down after leading the orchestral riot of his Russian friend.

N.Y. EVENING POST

NOV 17 1933

Music : By Oscar Thompson

Boston Symphony Begins New York Concerts Under Koussevitzky With a Novelty After Poe

FOR the forty-eighth time in as many years, the Boston Symphony began a series of New York concerts last night, returning to Carnegie Hall for its first visit of the current season, once more under the leadership of Serge Koussevitzky. Orchestra and conductor were greeted heartily by a large audience in which were to be recognized patrons and subscribers of many years' standing. The evening was one of cordial applause, with something more than that at the climactic conclusion of the Second Symphony of Sibelius, placed last on the program. The heroic sonorities of the apotheosis of this bardic work created much the same stir as when Mr. Koussevitzky last conducted the symphony in New York.

The program contained a novelty, freshly imported from Paris, in the form of the elder Tcherepnin's "Three Pieces for Orchestra, After a Tale of Edgar Allan Poe"; his Opus 59. As indicated by some lines in French quoted as clews to the descriptive and dramatic content of the three pieces, they are "after Baudelaire" as well as "after Poe." From the French poet's translation of "The Masque of the Red Death," Tcherepnin derived the program material for his music, which seeks to picture in musical terms, first "The Room of the Ebony Clock," then "A Revel" and finally the appearance of the specter of the dread plague and the ghastly struggle that ensues, with the fateful clock sounding the chimes of death.

Uses Large Orchestra

NIKOLAI TCHEREPNIN, like his son, Alexandre, is a composer of skill and resource. In this music he has employed a large orchestra in a manner to suggest sometimes his master, Rimsky-Korsakoff, sometimes Rimsky's greater confrere, Moussorgsky, and sometimes their all too versatile heir, Igor Stravinsky. Save, however, for an inescapable reminder of the striking clocks of "Boris Godounoff," he has written music that is not conspicuously derivative. It is most effective at the outset and again at the close, with some glassy descending passages in the violins creating momentarily an atmosphere as eerie as is Poe's.

Otherwise, the work scarcely rises above mediocrity either as music of independent appeal or as a tonal transcription of the tale. The revel is ingenious and amply vigorous but scarcely orgiastic. The music of the specter evokes nothing of dread or awe. The composer has done well with his material, but not well enough to make it the equivalent of "The Masque of the Red Death." After all, Poe had genius.

Ravel's "Tombeau de Couperin," with its delicate and irisated sonorities, was gracefully and adroitly performed as the curtain-raiser of the concert.

N. Y. TELEGRAPH

NOV 18 1933

Music

by **Larry Lipskin**

The valiance with which Serge Koussevitzky espouses the cause of composers who are still alive is something to cheer about. Still I cannot help feeling that this valiance got the better of him when he chose Nikolai Tcherepnin's Three Pieces for Orchestra after Poe's "The Masque of the Red Death" for the novelty of Thursday evening's typically brilliant Boston Symphony concert at Carnegie Hall, the first of the season. Redundant, prolix, pretentious and singularly ineffective in creating any of the macabre "creepiness" of Poe's works, this work suffered by contrast with the magnificent Ravel "Tombeau de Couperin," which preceded it and the majestic Sibelius Second Symphony which followed. Extended comment on these selections is unnecessary. Suffice it to record that the virtuosity of the Boston musicians gave new cause for rejoicing, and that the evening as a whole resulted in new glory for the group. The large audience was whipped into an ovation by the Sibelius piece.

Greater tribute to the rendition of the Ravel selection cannot be paid than by mentioning that, when the end of the Menuet movement was at hand, and an auto horn in Fifty-seventh street had to sound, it sounded in tune! So bewitching is the orchestra.

N. Y. EVENING POST

NOV 17 1933

Boston Symphony Orchestra

The Boston Symphony Orchestra, Serge Koussevitzky conductor, will give its first concert of the season in the Brooklyn Academy of Music tonight, the program being as follows: Pierne's "Divertissements on a Pastoral Theme," Vaughan Williams's "Norfolk Rhapsody," Strauss's "Till Eulenspiegel's Merry Pranks," and Beethoven's Third Symphony.

NEW YORK MIRROR

NOV 17 1933

MUSIC

The Boston Orchestra.

Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, Carnegie Hall.

THE PROGRAM:

"Le Tombeau de Couperin"—
Suite for ochestra....Maurice Ravel
Three Pieces for Orchestra, after a tale of Edgar Allan Poe
(Opus 59)........Nikolai Tcherepnin
(First performance in New York)
Symphony No. 2 in D
(Opus 43)...............Jan Sibelius

Dr. Koussevitzky and the Bostonians over whom he presides moved sedately into Carnegie Hall last night, dispensing a program which, while it gave us ample cause to hail the glories of sublime performance, left us to wonder why Mr. Koussevitzky had undertaken the ungrateful task of painting a cabbage to look like a rose.

The cabbage, in this case, was a pretentious discourse by Mr. Tcherepnin the elder, having to do with that tale by Edgar Allan Poe, "Mask of the Red Death." The composer turned to the Baudelaire translation in French, rather literal and therefore reverent, of the Poe story. His score is dedicated to Dr. Koussevitzky.

To me it is a hodge-podge of piffle, cleverly orchestrated, and strained at every seam by the urge to be "different." It was accorded a performance immeasurably better than it deserved.

Dr. Koussevitzky and his orchestra performed the Ravel piece, uninteresting save in the color and dexterity of the Ravel orchestration, with the utmost nicety and elan. The murmuring pines and the hemlock, occasionally translated to the farmhouse of the Finnish countryside, which impress Sibelius in most of his musical moments, appeared again before the audience as Dr. Koussevitzky began the second symphony. Its hints of Tchaikowsky, to which Mr. Cecil Gray alludes, are not intrusive. There is a certain pervasive sweep of the outdoors, a peasant honesty about it that I have found most satisfying.

66

Times Nov 17

AMUSEMENTS

[From Final Edition of Yesterday's TIMES.]

AUDIENCE CHEERS FOR KOUSSEVITZKY

Boston Symphony and Its Director Are Acclaimed at First Concert Here.

STIRRING SIBELIUS FINALE

Second Symphony Seen as Having Come Into Its Own—Tcherepnin Work in Premiere Here.

By OLIN DOWNES.

The Boston Symphony Orchestra, Serge Koussevitzky conductor, gave its first New York program of the season last night in Carnegie Hall, with a finale, in the form of Sibelius's Second symphony, which drew shouts and cheers from the audience. This is not astonishing in view of the heroic and dramatic character of the score, the immense simplicity of the themes and instrumentation, and its orchestral background, so picturesque, so thrilling, of the wild North.

This symphony is in the earlier style of Sibelius. It does not offer the subtle harmonic characteristics, the economical orchestration, the wholly unprecedented treatment of themes that occur in later works. The Second symphony speaks with the large utterance of the early gods. Here Sibelius needed no subtleties and would not have availed himself of them if they had been within his knowledge. He speaks, instead, with a Northern grandeur of ancient and ancestral things.

His accents are those of his forefathers. At a stroke, at the very beginning, in a measure, he evokes the Northern landscape, melancholy solitudes, silence made the more pervasive by the soughing of winds over the waste and the lonely cries of animals. Then there are the sullen forebodings, the angry protests of the instruments, the voices that prophesy war.

The vast second movement, in which the orchestra broods and mutters and at times sings with a sweet and sad lyricism, now reminisencent of Tchaikovsky, now of something far more Scandinavian, is in itself an immense saga. The tale begins with the narrative of the bassoons, the strange pluckings of the basses, it continues with always more intensity of expression and mood. The sombre reverberations, the shrill outcries of drums and brasses and wind instruments, give place to music that has the very scent of the warm and fleeting Spring.

The Scherzo: The tempest whirls down, and then, after a pause, the pastoral song of the oboe carries with it a profound nostalgia, a memory of things gentler than the grim and frozen landscape. The movement sweeps directly into the finale, with its chant that is battle-drunk, and the roar of surf, and the steady and irresistible march, through all the registers of the orchestra, of the central theme. The climax prepares with the trombones, that roar joyfully like old dragons in their lairs, and the shouting of the trumpet, and the peroration which is as the vision of Walhalla and the drinking bouts and quarrels and wish-maidens, visioned by those about to perish in conflicts under black, Northern skies.

This symphony, which for many years appeared to conductors a frigid and forbidding score, has now come into its own. Mr. Koussevitzky, who is largely responsible for this, has reaped extraordinary success with it. Its actual musical material is no longer recondite, but indeed obvious. It is only protected from banality by its tremendous spirit and grip and stride. It is obviously, about to become a popular favorite, and the dangerous time is near when it will rank with the music of Tchaikovsky as surefire with an audience. But its quality of Northern myth and the composer's heroic vision, and the stark strength of his inspiration and work will long hold the music secure in the public heart and mind.

The novelty of the concert was the first New York performance of Nikolai Tcherepnin's "Three Pieces for Orchestra after a tale of Edgar Allan Poe." These pieces, dedicated to Mr. Koussevitzky, were completed last year in Paris. The tale that inspired them is "The Masque of the Red Death," as translated by Baudelaire. The different parts treat of the hall of the ebony clock that strikes the fatal hour: the dancing, and the appearance of the spectre. The orchestra employed is a very large modern band. Modern, contemporaneous, is the harmonic quality of the music, well received by an audience favorably disposed toward Mr. Tcherepnin's talent.

At the beginning of the concert Mr. Koussevitzky and his men played Ravel's suite for orchestra, "Tombeau de Couperin." The music is fascinating because of its ingenious and highly sophisticated harking back to the style of an earlier age. It is consummately finished and distinctive in technic, offering the most delicate and precise juxtaposition of opposing orchestral timbres, and the most adroit disposition of old rhythms and melodic figures suggested by them. The whole thing is graceful, aristocratic, sometimes poetical and more often sardonic, and it is another one of the little monuments that Ravel will have left behind him, testimony to his art, his cunning and skill. The orchestra of the Boston, with its suppleness, finesse and individual prowess of the members is ideally fitted to present this entertaining music.

[From Late Editions of Yesterday's TIMES.]

N. Y. AMERICAN

NOV 17 1933

BOSTON SYMPHONY PERFORMS WORK BY RUSSIAN MODERNIST

By LEONARD LIEBLING.

Has the visit of Litvinoff brought about the deluge of his country's music that is engulfing New York these days? Two orchestras gave all-Russian programs recently, and last evening there was another bow in the direction of Moscow. It was made by the visiting Boston Symphony Orchestra, under Serge Koussevitzky's conductorship, with Nikolai Tcherepnin's "Three Pieces" opus 59 (based on Edgar Allan Poe's tale, "The Masque of the Red Death"), their first local performance.

Affixed Tcherepnin's score, as a key to the three movements, are quotations from Baudelaire's French translation of the Poe story. In the music the sections are called "In the Room of the Ebony Clock," "A Revel" and "Fate" (with subdivisions). The composition, written in Paris, 1931-32, is dedicated to Mr. Koussevitszky, who premiered it at Boston last month.

New York's acquaintance with the Tcherepnin muse antedates the concert of last evening, and the metropolis has successfully survived the melodically sterile and emotionally dry products from the pen of the Russian modernist. He is adept with the mere technics of orchestration, but one always feels that the result is essentially facture without feeling. Now and then in the "Three Pieces," Tcherepnin catches the macabre spirit of Poe's narrative of pestilence and death, but on the whole the music chatters and gibbers without striking any truly imaginative note or suggesting any impulse beyond mental drive. When the composition sounded its finish, the fame of Poe remained secure, but Tcherepnin had added nothing to his artistic stature in this bailiwick.

The rest of the Koussevitszky program offered the charming and beautifully orchestrated "Le Tombeau de Couperin" suite by Ravel, which the conductor and his orchestra made into a series of enchanting pastels in tone; and the second symphony, by Sibelius, who was once a talent and is now being belatedly publicized as a genius. Sibelius labors mountainously in his symphonic scores and brings forth inspirational mice. Not even the devoted interpretation and fervent playing heard last evening made the majority of hearers ready to accept the Sibelius symphony as a towering masterpiece. That composer is a Finnish cross between Mahler and Bruckner. In a few years he will be best remembered by his bit of tonal treacle, the "Valse Triste."

N. Y. JOURNAL

NOV 17 1933

Music

'The Red Death' Impressive

By Henriette Weber

Three thousand human beings sat in a daze last night after the last gripping measures of "The Red Death" had intoned a fateful message. It seemed like an endless pause before rustlings and murmurs from various parts of Carnegie Hall proclaimed that the audience was coming to. Then came wave after wave of ever-increasing applause for Dr. Serge Koussevitzky and his superbly trained orchestra.

The occasion was the concert of the Boston Symphony, beginning its forty-eighth New York season. The mimediate cause of the audience's strange behavior was the exciting orchestral tone painting of Edgar Allen Poe's "The Mask of the Red Death," by Nicolai Tcherapnin, a Russian composer now living in Paris.

The work has the simple title of "Three Pieces for Orchestra." They are played without pause, and their character indicated by the composer's outline: "In the Room of the Ebony Clock." "A Revel." "Fate—The Spectre—The Last Struggle—Chimes of Death."

It is gorgeous modern writing, so highly dramatic that the audience sat tense and strained, and had to get itself together after Dr. Koussevitzky had quietly laid down his baton. The score it dated "Paris—1931-32," and was performed from manuscript. It is dedicated to the Boston conductor who gave it its first American hearing in Boston last month.

The concert opened with "The Tomb of Couperin" in which Ravel, the modern Frenchman, molds his twentieth century musical ideas into acient dance forms as reminiscent of the deathless music Couperin wrote in the Seventeenth Century. Here too, Dr. Koussevitzky gave ample proof that he is without question one of the very greatest of conductors—and one of the quietest! The concert closed with the second Sibelius Symphony.

The Boston visitors will open their afternoon series at Carnegie Hall, tomorrow at 2:30.

* * *

the Hippodrome, will celebrate her birthday with her first American appearanee in this role. Members of the Women's University Club, and of the Woman's Club of New Rochelle and of Mt. Vernon, will attend in honor of the young artist's birthday. Miss Powers, by the way, is another one of the artistic products of the Frank La Forge Studios.

* * *

The two pianists of the Joos Ballet, Fritz Cohen and Hans Muller-Kray, are to go on the air Nov. 18, from 6:15 to 6:30, over WEAF.

SPRINGFIELD, MASS.
EVE. UNION

1933

VARI

By WILLA

Philip Hale has retired as music editor of the Boston Herald and editor of the Boston Symphony program books. ~~His successor~~ on the Herald is George S. MacManus, with Alexander Williams as assistant. John N. Burke, a member of the Symphony Hall staff, follows him as editor of the program books.

"Musical America" points out that ever since he began writing for the Boston papers in 1890, Mr. Hale has made steady and illuminating contributions to a general knowledge of music. He first was on the Post, which he left in 1891 to join the Journal, where he remained until his association with the Herald began in 1903.

Although many regard Mr. Hale only as a brilliant and trenchant newspaper writer, older musicians have not forgotten that he was a church organist who held leading posts of this nature in Albany and Troy, N. Y., and in Roxbury.

Born in Norwich, Vt., Mr. Hale attended Phillips-Exeter Academy and Yale University. His first profession was that of the law. He abandoned the bar to which he was admitted in Albany and went abroad in 1882 to study music in Berlin, Munich, Stuttgart and Paris with such masters as Raif, Guilmant, Bargiel and Rheinberger. Returning to Albany he conducted the Schubert Club of Albany for several years before identifying himself permanently with Boston and Boston newspapers.

His annotations and program notes for the Boston Symphony, carried on regularly since 1901 constitute an inexhaustible library of rare interest and authoritativeness.

Mr. MacManus, who takes up Mr Hale's work on the Herald was formerly on the music faculty of the University of California and more recently a teacher at the New England Conservatory of Music. A bachelor of music of Edinburgh University, Mr. MacManus has made American tours as a pianist in such company as Pablo Casals, Georges Enesco and Roszi Varady.

Mr. Burke, a graduate of Harvard University, is already known for his share in the production of a book about the Boston Symphony.

* * *

Brook

Dr.
Sciences
occasion
tra. In
Educati
and Mr

Brooklyn,

NOV

The Bost
Plays at

The Boston
pened its 48t
ith a concert
ight. Serge
ucted. The
avel's "Tom
Three Pieces f
ale by Edga
cherepnin, a
ymphony. Th
ovelty—a wo
ificance, evo
Poe's "Masque
The audience
politely. The
ng trifles, M
often conducte
Sibelius symp
both these wor
ul divertissem
uestioned ma
perlative perf

Boston Syn
47th B

The Boston
oncert tonigh
Music inaugu
the orches
his first of a
eld at the
rts and Scie
ersary of Dr
adership of
vill be comm
The tenth

ky exhibition
he beginning
phony Hall, B
play in the C
night. This
paintings an
Koussevitzky
well as ph
parchments
picting variou

67

Brooklyn, N. Y. Eagle

NOV 18 1933

CONDUCTOR HONORED ON 10TH ANNIVERSARY

Dr. Serge Koussevitzky with leading figures of the Brooklyn Institute of Arts and Sciences and the floral wreath he received last night at the Academy of Music on the occasion of his tenth anniversary as conductor ctor of the Boston Symphony Orchestra. In group, left to right, are: Charles D. Atkins, director of the Department of Education; Mme. Koussevitzky, Dr. Koussevitzky, Irene Miles, Mrs. Edward C. Blum and Mr. Blum, president of the board of trustees of the Broklyn Institute.

Brooklyn, N. Y. Eagle

NOV 18 1933

Boston Symphony Orchestra Gives First Concert of the Season; Box Guests for Event

One of the brilliant openings of the Brooklyn music season took place last night with the first performance of the 46th annual Brooklyn concert series of the Boston Symphony Orchestra before a distinguished audience at the Brooklyn Academy of Music. A feature of the performance was the celebration of the 10th anniversary of Dr. Serge Koussevitzky as conductor of the Boston ~~Symphony~~ Orchestra.

Edward C. Blum, president of the Board of Trustees of the Brooklyn Institue of Arts and Sciences, and Mrs. Blum had as their box guests former Justice and Mrs. Norman S. Dike, Mme. Koussevitzky, Mr. and Mrs. William G. Brady, Mrs. Frank Day Tuttle and Thornton Thayer. Mr. and Mrs. Blum entertained at dinner in their home, 45 Plaza St., before the concert.

Preceding the concert members of the sponsoring committee for the series received in the foyer. Receiving were: Mrs. Blum, Mrs. Richardson Pratt, Justice and Mrs. Dike, Mrs. Bruce D. Bromlev. Mrs. George E. Brower, Mrs. Glentworth R. Butler, Mrs. Otis Swan Carroll, Judge Frederick E. Crane, Mrs. Frederick L. Cranford, Mrs. William P. Earle Jr., Mrs. Sumner Ford, Mrs. Lewis W. Francis, Mrs. Charles Franklin, Miss Dorothy R. Johnson, Mrs. Edwin P. Maynard Jr., Mrs. Charles J. McDermott, Miss Irene Miles, Mrs. Frederic B. Pratt, Mrs. Walter Truslow and Mrs. Walter F. Wells.

Richardson Pratt and Mrs. Pratt, who was the hostess in the committee box, had as their guests Mr. and Mrs. Gordon C. Thayer, Mr. and Mrs. Arthur D. Pinkam and Mr. and Mrs. James Kellum Smith.

The Misses Virginia Felter, Janet Collett, Marjorie Findley, Leslie Olcott, Sally Harding, Betty Lathrop and Stella Rae Carter occupied the Junior League box. Their guests were C. T. Van Woert Jr., Robert Bergen, Stewart Richards, Harry Meislahn, Roland Rasch, Gregory Price, Russell Harding and Edward Silsbe. Miss Lathrop entertained the group at dinner at her home, 436 Clinton Ave., beforehand.

Occupying the box of the Alumnae Association of Adelphi Academy were William Slater, headmaster of Adelphi Academy, and Mrs. Slater, Mr. and Mrs. John Franklin Moult, Mrs. Harry W. Buchanan, Miss E. Jessie Ogg, Miss Jessie M. Righter and Hector Q. Jackson.

The Misses Phyllis Barnes, Dorothy Remsen Johnson, Louise Goetze and Althea McCammon also occupied a box at last night's performance.

Frank L. Babbott, who has taken two boxes for the season, invited members of the staff of the Woodward School and Packer Institute to be the guests in his boxes last night. Mr. and Mrs. Nelson Sprackling, Miss E. Frances Woodward, Miss Nell More, Mrs. Willowdean Handy, Mr. and Mrs. Paul Welch and Miss Carol Preston attended the concert, representing the Woodward School, and members of the faculty of the Packer Collegiate Institute who attended were the Misses Jessie Addoms, Helen Debevoise, Elizabeth Wright and Helen Crossman.

As a tribute to Dr. Koussevitzky a laurel wreath was presented to him over the footlights at the beginning of last night's performance. The wreath was presented by ~~the Board of Directors of the~~

Brooklyn Institute of Arts and Sciences.

Following the performance, guests were invited to view the exhibition of paintings and sculpture of Dr. Koussevitzky and also photographs, sketches, parchments and manuscripts relating to his career. Dr. Koussevitzky, who assumed the role of conductor of the Boston Symphony Orchestra in 1924, has held this post the longest consecutive period in its history as successor to such famed leaders as Gericke, Nikisch, Pauer, Muck, Rabaud and Monteux.

BROOKLYN, N. Y.
CITIZEN

NOV 18 1933

Boston Symphony Opens Season Here; Institute Directors Honor Dr. Koussevitzky

One of the brilliant openings of the Brooklyn music season took place last night with the rst performance of the 46th annual Brooklyn concert series of the Boston Symphony Orchestra before a distinguished audience at the Brooklyn Academy of Music. A feature of the performance was the celebration of the tenth anniversary of Dr. Serge Koussevitzky, as conductor of the Boston Symphony Orchestra.

Edward C. Blum, president of the board of trustees of the Brooklyn Institute of Arts and Sciences and Mrs. Blum, had as their box guests at the concert former Supreme Court Jpstice and Mrs. Norman S. Dike, Mme. Koussevitzky, Mr. and Mrs. William G. Brady, Mrs. Frank Day Tuttle and Thornton Thayer, Mr. and Mrs. Blum entertained at dinner in their home, No. 45 Plaza street, before the concert.

Mrs. Richardson Pratt, who was hostess in the committee box, had as her guests: Mr. and Mrs. Gordon C. Thayer, Mr. and Mrs. Arthur D. Pinkam, Mr. and Mrs. James Kellum Smith and Mr. Pratt.

The Misses Virginia Felter, Janet Collett, Marjorie Findley, Leslie Olcott, Sally Harding, Betty Lathrop and Stella Rae Carter occupied the Junior League box. Their guests were C. T. Van Woert, Jr., Robert Bergen, Stewart Richards, Harry Meislahn, Roland Rasch, Gregory Price, Russell Harding and Edward Silsbee.

Occupying the box of the Alumnae Association of Adelphi Academy were William Slater, headcaster of Adelphi Academy and Mrs. Slater, Mr. and Mrs. John Franklin Moult, Mrs. Harry W. Buchanan. Miss E. Jessie Ogg, Miss Jessie M. Righter and Hector Q Jackson.

The Misses Phyllis Barnes, Dorothy Remsen Johnson, Louise Goetz and Althea McCammon also occupied a box at last night's performance.

Frank J. Babbott, who has taken two boxes for the season, invited members of the staff of the Woodward School and the Packer Institute to be the guests in his boxes last night.

Mr. and Mrs. Nelson Sprackling, Miss E. Frances Woodward, Miss Neil More, Mrs. Willowdean Hanry, Mr. and Mrs. Paul Welch and Miss Carol Preston attended the concert representing the Woodward school and members of the faculty of the Packer Collegiate Institute who attended were Miss Jessie Addoms, Miss Helen Debevoise, Miss Elizabeth Wright, Miss Helen Crossman.

Preceding the concert a committee of members of the committee sponsoring the Boston Symphony concerts here, received in the foyer at the rear of the opera house. The group included: Mrs. Blum, Mrs. Richardson Pratt, Justice and Mrs. Dike, Mrs. Bruce Bromley, Mrs. George E. Brower, Mrs. Glentworth R. Butler, Mrs. Otis Swan Carroll. Judge Frederick E. Crane, Mrs. Frederick L. Crawford, Mrs William P Earle, Jr., Mrs. Summer Ford, Mrs. Lewis W. Francis, Mrs. Charles Franklin, Miss Dorothy Remsen Johnson, Mrs. Edwin P. Maynard, Jr., Mrs. Charles F. McDermott, Miss Irene Miles, Mrs. Frederic B. Pratt, Mrs. Walter Truslow, Mrs. Walter F. Wells.

As a tribute to Dr. Koussevitsky, a laurel wreath was presented to him over the footlights at the beginning of the performance. The wreath was presented by the board of directors of the Brooklyr Institute of Arts and

Following the performance guests were invited to view the exhibition of paintings and sculpture of Dr. Kousevitzky and also photographs, sketches, parchments and manuscripts relating to his career. Dr. Koussevitzky, who assumed the role of conductor of the Boston Symphony Orchestra in 1924, has held this post the longest consecutive period in its history as successor to such famed leaders as Gericke, Nikisch, Pauer, Muck, Rabaud and Monteux.

Brooklyn, N. Y. Eagle

NOV 17 1933

The Boston Symphony Plays at Carnegie Hall

The Boston Symphony Orchestra opened its 48th New York season with a concert at Carnegie Hall last night. Serge Koussewitsky conducted. The program included Ravel's "Tombeau de Couperin," Three Pieces for Orchestra, After a Tale by Edgar Allen Poe, by N. Tcherepnin, and Sibelius' second symphony. The Tcherepnin was the novelty—a work of no great significance, evoking episodes from Poe's "Masque of the Red Death." The audience listened and received it politely. The Ravel pieces, charming trifles, Mr. Koussewitsky has often conducted here, as he has the Sibelius symphony. Last evening both these works, the one a delightful divertissement, the other an unquestioned masterwork, received superlative performances.

Boston Symphony Marks 47th Brooklyn Season

The Boston Symphony Orchestra's concert tonight at the Academy of Music inaugurates the 47th season of the orchestra in Brooklyn. At this first of a series of five concerts held at the Brooklyn Institute of Arts and Sciences the tenth anniversary of Dr. Serge Koussevitzky's leadership of the Boston Symphony will be commemorated.

The tenth anniversary Koussevitzky exhibition, which was shown at the beginning of the season in Symphony Hall, Boston, will be on display in the Opera House lobby tonight. This exhibit consists of paintings and sculptures of Dr. Koussevitzky in various moods, as well as photographs, sketches, parchments and manuscripts depicting various phases of his career

---

BROOKLYN, N. Y.
CITIZEN

NOV 17 1933

BOSTON SYMPHONY AT ACADEMY TONIGHT

Forty-seventh Season of Orchestra in Brooklyn Will Be Inaugurated

The Boston Symphony Orchestra's concert to-night at the Academy of Music inaugurates the forty-seventh season of the orchestra in Brooklyn. At this first of a series of five concerts, held at the Brooklyn Institute of Arts and Sciences, Academy of Music, the tenth anniversary of Dr. Serge Koussevitzky's leadership of the Boston ~~Symphony~~ Orchestra will be commemorated.

The progcam for to-night's concert is as follows: Piere, Divertissemente on a Pastoral Theme; Vaughan Williams, Norfolk Rhapsody; Strauss, "Till Eulenspiegel's Merry Pranks," after the old-fashioned reguish manner in Rondo form; Beethoven, Symphony No. 3 in E-ffat major, "Eroica."

The tenth anniversary Koussevitzky exhibition, which was shown at the beginning of the season in Symphony Hall, Boston, will be on display in the Opera House lobby to-night. This exhibit consists of painting and sculptures of Dr. Koussevitzky in various moods, as well as photographs, sketches, parchments and manuscripts depicting various phases of his career.

The four succeeding Friday evening concerts of the current season, as scheduled by the Brooklyn Institute of Arts and Sciences, the Philharmonic Society of Brooklyn and an enlarged Brooklyn committee, who are sponsoring the series, will be held Jan. 5, Feb. 1, March 2 and April 6.

Boston Symphony Conductor Given Institute Wreath

Dr. Serge Koussevitzky's tenth anniversary as conductor of the Boston Symphony Orchestra was the occasion for a celebration last night before a distinguished Brooklyn audience at the orchestra's first concert in its 6th annual Brooklyn series in the Academy of Music.

As Dr. Koussevitzky appeared on the platform to begin the concert a laurel wreath was presented to him over the footlights by the board of directors of the Brooklyn institute of Arts and Siences.

Following the concert the guests were invited to retire to the foyer of the opera house to view the tenth anniversary Koussevitzky exhibition of sculpture, paintings and photographs of the conductor.

Edward C. Blum, president of the board of trustees of the institute, and Mrs. Blum were hosts to Mme. Koussevitzky and a group of prominent guests in their box during the concert. Prior to the concert they entertained at dinner in their home, 45 Plaza St.

Brooklyn Times Union

NOV 18 1933

Society

Edited by
Dorothy White

Boston Symphony Concert Opens Musical Season In a Brilliant Manner

One of the brilliant openings of the Brooklyn music season took place last night with the first performance of the 46th annual Brooklyn concert series of the Boston Symphony Orchestra before a distinguished audience at the Brooklyn Academy of Music. A feature of the performance was the celebration of the tenth anniversary of Dr. Serge Koussevitzky, as conductor of the Boston Symphony Orchestra.

Edward C. Blum, president of the Board of Trustees of the Brooklyn Institute of Arts and Sciences and Mrs. Blum, had as their box guests last night former Justice and Mrs. Norman S. Dike, Mme. Koussevitzky, Mr. and Mrs. William G. Brady, Mrs. Frank Day Tuttle and Thornton Thayer. Mr. and Mrs. Blum entertained at dinner in their home, 45 Plaza st., before the concert.

Preceding the concert a committee of members of the sponsoring committee of the Boston Symphony Orchestra received in the foyer at the rear of the opera house. Receiving last night were: Mrs. Blum, Mrs. Richardson Pratt, Justice and Mrs. Dike, Mrs. Bruce Bromley, Mrs. George E. Brower, Mrs. Glentworth R. Butler, Mrs. Otis Swan Carroll, Judge Frederick E. Crane, Mrs. Frederick L. Cranford, Mrs. William P. Earle, jr., Mrs. Sumner Ford, Mrs. Lewis W. Francis, Mrs. Charles Franklin, Miss Dorothy Remsen Johnson, Mrs. Edwin P. Maynard, jr., Mrs. Charles J. Mc-Frederic B. Pratt, Mrs. Walter Truslow and Mrs. Walter F. Wells.

Mr. Richardson Pratt and Mrs. Pratt, who was the hostess in the committee box, had as their guests: Mr. and Mrs. Gordon C. Thayer, Mr. and Mrs. Arthur D. Pinkam, Mr. and Mrs. James Kellum Smith.

The Misses Virginia Felted, Janet Collett, Marjorie Findley, Leslie Olcott, Sally Harding, Betty Lathrop and Stella Rae Carter occupied the Junior League box. Their guests were C. T. Van Woert, jr., Robert Bergen, Stewart Richards, Harry Meislahn, Roland Rasch, Gregory Price, Russell Harding and Edward Silsbee.

Occupying the box of the Alumnae Association of Adelphi Academy were William Slater, headmaster of Adelphi Academy, and Mrs. Slater, Mr. and Mrs. John Franklin Moult, Mrs. Harry W. Buchanan, Miss E. Jessie Ogg, Miss Jessie M. Righter and Hector Q. Jackson.

The Misses Phyllis Barnes, Dorothy Remsen Johnson, Louise Goetze and Althea McCammon also occupied a box at last night's performance.

Frank L. Babbott, who has taken two boxes for the season, invited members of the staff of the Woodward School and the Packer Institute to be the guests in his boxes last night. Mr. and Mrs. Nelson Sprackling, Miss E. Frances Woodward, Miss Nell More, Mrs. Willowdean Handy, Mr. and Mrs. Paul Welch and Miss Carol Preston attended the concert representing the Woodward School and members of the faculty of the Packer Collegiate Institute who attended were Miss Jessie Addoms, Miss Helen Debevoise, Miss Elizabeth Wright, Miss Helen Crossman.

As a tribute to Dr. Koussevitzky, a laurel wreath was presented to him over the footlights at the beginning of last night's performance. The wreath was presented by the board of directors of the Brooklyn Institute of Arts and Sciences.

Following the performance, the guests were invited to view the exhibition of paintings and culpture of Dr. Koussevitzky and also photographs, sketches, parchments and manuscripts relating to his career. Dr. Koussevitzky, who assumed the role of conductor of the Boston Symphony Orchestra in 1924, has held this post the longest consecutive period in its history as successor to such famed leaders as Gericke, Nikisch, Pauer, Muck, Rabaud and Monteux.

Serving as members of the committe for the Brooklyn series of Boston Symphony concerts are:

Dr. Joseph Dana Allen, Mr. Juan A. Almirall, Mrs. John Anderson, Mr. Charles T. Atkins, Mr. Frank L. Babbott, Dr. Frank L. Babbott, jr., Hon. William R. Bayes, Dr. Nathan T. Beers, Mr. Edward C. Blum, Mrs. Edward C. Blum, Mr. Robert E. Blum, Miss Alice Brinsmade, Dr. W. B. Brinsmade, Mrs. Bruce D. Bromley, Mrs. Charles R. Buckley, Mrs. Glentworth R. Butler, Rev. S. Parkes Cadman, Hon. William M. Calder, Mr. J Norman Carpenter, Mrs. Otis Swan Carroll, Mr. I Sherwood Coffin, Hon. Frederick E. Crane, Mrs. Frederick L. Cranford, Mr. Walter H. Crittenden, Mrs. Harris M. Crist, Hon. James C. Cropsey, Dr. John H. Denbigh, Hon. Norman S. Dike, Miss Mary E. Dillon, Rev. Samuel M. Dorrance, Mrs. Mary Childs Draper and Mrs. H. Edward Dreier.

Mrs. Guy Duval, Mrs. William P. Earle, jr., Mr. S. Raymond Estey, Mr. Sumner Ford, Mrs. Lewis W. Francis, Mr. Theodore L. Frothingham, Mrs. George H. Gartlan, Mrs. Emil Goetsch, Mrs. M. Preston Goodfellow, Mrs. William Peter Hamilton, Mr. Walter Hammitt, Mr. George Hewlett, Mrs. James H. Hills, Miss Amelia B. Hollenbeck, Mr. Alexander C. Howe, Mrs. O. Paul Humpstone, Mr. William T. Hunter, Mr. Henry A. Ingraham, Dr. William A. Jewett, Mrs. Frederick L. Johanns, Mr. Ralph Jonas, Mr. James H. Jourdan, Mrs. William Kennedy, jr., Mr. Jacob C. Klick, Mr. David A. Lanman, Mr. Charles D. Lay, Mrs. Robert B. Lea, Mrs. John Eadie Leach, Mrs. W. H. Lohman, Miss Hilda Loines, Mrs. Frederick D. MacKay, Mrs. Charles J. McDermott and Mrs. William W. Marshall.

Mrs. Frank Melville, jr., Miss Irene Miles, Dr. Raymond B. Miles, Miss Ida A. Mollenhauer, Mrs. Alfred E. Mudge, Mrs. Frank C. Munson, Mrs. Charles F. Murphy, Mrs. Burt F. Nichols, Mrs. Carroll Leja Nichols, Mrs. George Notman, Mrs. Neilson, Olcott, Mrs. Dean C. Osborne, Mrs. Frank H. Parsons, Mrs. Charles Elwell Perkins, Mr. James H. Post, Mrs. Charles E. Potts, Mrs. Frederic B. Pratt, Mrs. George H. Prentiss, Mrs. Benjamin rince, Mr. G. William Rasch, Mrs. Frank Reynolds, Mrs. Donald Ross, Mrs. Clinton L. Rossiter, jr., Mrs. John D. H. Schulz, Mrs. Helen Warren Seeley, Mrs. Robert Alfred Shaw, Mrs. Harold Irving Small, Mrs. B. Herbert Smith, Mrs. W. C. Spelman, Mr. Porter Steele, Mrs. Herman Strutzer, Mrs. John F. Talmage.

Mrs. Franklin Taylor, Miss Marion J. Terry, Mr. Thornton C. Thayer, Mr. William Armour Thayer, Mrs. David Thornton, Mr. Carl H. Tollefsen, Mrs. Walter Truslow, Dr. Joshua M. VanCott, Mr. John T. Underwood, Mr. Paul E. Vernon, Mrs. James P. Warbasse, Mrs. Edwin Carrington Ward, Mrs. Clarence Waterman, Mrs. Walter F. Wells, Mrs. J. B. Whitney, Miss Josephine D. Wilkin, Dr. Ralph C. Williams, Hon. George Albert Wingate, Mrs. Harry M. Wingle, Mr. Cornelius D. Wood, Mr. R. Huntington Woodman, Miss Annie S. Wycoff, Mrs. W. H. Ziegler.

Junior League Committee—Chairman: Mrs. Charles Franklin; Mrs. Ronald Hart, Miss Dorothy R. Johnson, Miss Elizabeth Lathrop, Mrs. E. P. Maynard, jr., Miss Elizabeth Pafford, Miss Florence E. Read, Mrs. Robert M. Winslow.

* * *

BROOKLYN, N. Y.
CITIZEN

NOV 18 1933

Boston Symphony Orchestra Opens Concert Season Here; Serge Koussevitsky Honored

The Brooklyn music season received considerable impetus last evening with the first of the 1933-1934 concerts here by the Boston Symphony Orchestra. The large and representative audience that crowded the Academy of Music for the occasion stood in tribute to Dr. Serge Koussevitzky, conductor of the Boston musicians, as he stepped to the chrysanthemum banked podium. Immediately preceding the first tap of his baton, Dr. Koussevitzky was presented with a laurel wreath, a tribute of esteem and affection from the board of trustees of the Brooklyn Institute of Arts and Sciences.

The occasion was mathmatical as well as musical. The concert marked the opening of the forty-sixth annual Brooklyn series of five concerts to be given here by the orchestra and the first of the tenth anniversary appearances here of Dr. Koussevitzky's as leader of the Boston Symphony Orcestra. The concert was the first performance here this season by a major orchestra.

During the intermission and following the concert, guests were invited to inspect the tenth anniversary Koussevitzky exhibition of sculptors, paintings, and photographs of the conductor in the foyer of the opera house.

The program, last night was a notable one. Beethoven's Symphony No. 3 in E flat major, "Eroica," Op. 55 was presented as the first half. Following the intermission three selections from the works of composers still living were played. They were the Divertissement on a Pastoral Theme, Op. 49 of Pierne, Norfolk Rhapsody. No. 1 of Vaughan Williams and Till Eulenspiegel's Merry Pranks, after the old-fashioned roguish manner, in rondo-form, Op. 28 of Strauss.

The symphony, a mighty work, the composer's tribute to Napoleon was interpreted in the lofty manner. Dr. Koussevitzky more than "pleased" his audience. He stirred them with his reading of the second movement, the funeral march; the sad, dirge-like wail rose and fell with measured beat which seemed to toll the passing of a great hero. Followed by the lively, rapid scherzo, the whole effect of the symphony and its rendition was the more striking.

In the second half of the program the Strauss selection was the most interesting. The Till Eulenspiegel pranks were played by the orchestra in almost pictorial form. The haunting, constantly recurring little phrases of the work are such passages with which Dr. Koussevitzky can always charm an audience.

The Pierne composition, the theme of which is first introduced by the English horn, and the Williams composition were perhaps a bot lost in the mid-ribs of a concert which opened with the "Eroica" and closed with "Till Euleniegel." The Pierne piece was pleasing, especially in the passages in which the wind instruments were called upon for performance. A Viennese waltz interweaves the theme most pleasantly while a "cortege blues" by the muted trumpets leads the theme into a new rhythm. The passage of the blues is such as to make one forget for a few moments that one is attending a symphony concert and not hearing a first-rate jazz band.

The Koussevitzky exhibition, which has been arranged in connection with the conductor's tenth anniversary as leader of the orchestra will remain on view at the Academy of Music until January.

The exhibition consists of sculpture and paintings of Dr. Koussevitzky aes well as photographs, sketches, parchments and manuscripts relating to his career. The artists depict the conductor in various moods and modes.

HONORED AT CONCERT

(World Wide Photo.)

The tenth anniversary of Dr. Serge Koussevitzky (above) as conductor of the Boston Symphony Orchestra was ceelbrated last night at the orchestra's first concert in its forty-sixth annual Brooklyn series before a distinguished and enthusiastic audience in the Academy of Music.

THIS CLIPPING FROM
Brooklyn, N. Y. Eagle

NOV 18 1933

Music of the Day

By EDWARD CUSHING

Mr. Koussewitsky and the Boston Orchestra Open Their Brooklyn Season With Beethoven, Pierne, Vaughan Williams and Strauss

When Mr. Koussewitsky and the Boston Orchestra play in Brooklyn it is not always possible to tell whether one is listening to new music or to music one has had at least an opportunity of hearing before. Mr. Koussewitsky frequently gives precedence to Brooklyn over Manhattan when introducing novelties in New York, but his Brooklyn following is never appraised of the fact, as it might be, quite simply, by printing the conventional formula, First Time at These Concerts, after the name of the novelty in the program. Instead, a subscriber to the Academy of Music concerts of the Bostonians must rely on his memory to tell him that he has or has not heard before this work or that by a contemporary composer, the date of which is recent and the name of which is unfamiliar.

I am quite certain, for example, that last night's program—the first that the Boston Orchestra has offered at the Academy this season — included a novelty in Pierne's Divertisements on a Pastoral Theme. The program notes assigned the composition of this work to 1931, and I am sure that had it been heard here before in the short interval since then, I should have remembered it, inconsequential though it is. I think that both Mr. Koussewitsky and the institute, which sponsors his Brooklyn concerts, are overlooking something here, for an audience likes to be told when it has the privilege of hearing something for the first time — however unimportant the novelty may be, it listened to it with livelier interest, knowing that it is a novelty.

Last evening the Pierne was played following Beethoven's third symphony and the intermission, introducing the second part of the program. It proved a negligible piece, even for Pierne to have turned out, but pleasant to listen to. Pierne has taken a theme of rather unpromising character and developed it in a series of rather ingenious variations which include a waltz, a "blues," and a brilliant gigue finale. Had he preserved triple time throughout the piece, he might have called it a Passacaglia—a more impressive title than Divertisements on a Pastoral Theme and one which conveys an idea of the form in which the greater part of the work appears to have been written. The instrumentation is unusually felicitous, the source of much of the charm of the piece.

From Pierne, Mr. Koussewitsky turned to Vaughan Williams, whose Norfolk Rhapsody, No. 1, may also have been performed on this occasion for the first time in Brroklyn. We hear too little of Vaughan Williams' music. Few of his compositions have been played in this country and those few infrequently, yet he has written many fine things; his is the rare attribute of an essentially poetic imagination through which experience sifting leaves behind a precious residium. The Norfolk Rhapsody is not one of the best things he has given us, but it reveals his special quality, in its twilight mood, its nostalgis harking back to a past of which only the most affective aspects are conveyed to us in English folksong.

Mr. Koussewitsky's program concluded with Strauss's "Till Eulenspiegel." The first part was, as I have said, given over to the "Eroica." The orchestra played superbly under a conductor who this season completes a term of 10 years as its executive head—an anniversary commemorated at the Academy last night in a collection of pictures and sculptures of Mr. Koussewitsky, shown at the rear of the auditorium.

Concert by the Boston Symphony Orchestra, Serge Koussewitsky conducting. At the Academy of Music last night, under the auspices of the Brooklyn Institute.

THE PROGRAM

Beethoven	Third Symphony
Pierne.	Divertisement on a Pastoral Theme
Vaughan William.	Norfolk Rhapsody
Strauss	"Till Eulenspiegel"

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 19 1933

Concert on Tuesday Night Is Important Musical Event

Providence Symphony Orchestra to Open Its Season With Program Featured by Beethoven's Ninth Symphony and New Choral Work

The concert by the Providence Symphony Orchestra, Wassili Leps, conductor, in the Metropolitan Theatre Tuesday night, is a musical event of unusual importance to this city. It will be the opening of the season for the orchestra and will feature the first presentation in Providence of Beethoven's Ninth Symphony, with the specially organized Providence Symphony Chorus of more than 100 voices and a selected quartet of soloists. Of further interest will be the premiere of a choral work, "The Primal Note," poem by Caroline Hazard, music by Mr. Leps, written specially as an introductory number and dedicated to the people of Providence.

Another important musical affair of the week is the Memory Day organ recital for Edgar John Lownes by Marcel Dupre, the eminent French player, in Sayles Hall, Brown University, Saturday afternoon at 4:30 o'clock. The public is invited.

This afternoon at 4 o'clock the Oratorio Society continues its series of presentations with Saint-Saen's opera, "Samson and Delilah," in the auditorium of the Elmwood Congregational Church, Elmwood avenue and Greenwich streets. The doors will be open at 3 o'clock and the public is invited. The opera, in oratorio form, is included in this year's program at the insistent requests of many of the Society's followers. William W. DeRoin is the director and the cast will be as follows: Delilah, Eva G. McMahon; Samson, William W. DeRoin; High Priest of Dagon, James King; Abimelech, Satrap of Gaza, James King; an Old Hebrew, Arthur L. Elvin; Philistine Messenger, Vernon Morrell; First Philistine, Stanley Hall; Second Philistine, Arthur L. Elvin. The accompanists are Medora Ladeveze, organist, and Charles D. Fiske, pianist.

Announcements for the week follow:

TUESDAY

Providence Symphony Orchestra, Wassili Leps, conductor. Providence Symphony Chorus, soloists—Lucia Chagnon, soprano; Marjorie Peugnet, contralto; William W. DeRoin, tenor; Igor Gorin, baritone, Metropolitan Theatre, 8:30 p. m.

"The Primal Note" .... Leps
(Poem by Caroline Hazard: dedicated to the people of Providence)
"Dream Pantomime," from "Hansel and Gretel" .... Humperdinck
Overture, "Tannhauser" .... Wagner
Symphony No. 9, opus 125 .... Beethoven
  Allegro ma non troppo, un poco maestoso
  Scherzo, molto vivace
  Adagio molto e cantabile
Choral Finale on Schilelr's "Ode to Joy"

SATURDAY

Memory Day organ recital for Edgar John Lownes, all-Bach program. Marcel Dupre, Sayles Hall, Brown University, 4:30 p. m.

1. Fantasy and Fugue in G-minor
2. Three Chorales:
   "Oh Man Bewail Thy Sins"
   "In Thee Is Joy"
   "Awake, Ye Christians"
3. Sonata in E-flat major
   Allegro-Andante-Finale
4. Sinfonia from 29th Cantata
5. Prelude and Fugue in A-minor
6. Three Chorales:
   "Christ Lay in the Bands of Death"
   "In Dulci Jubilo"
   "Rejoice, Ye. Christians"
7. Toccata and Fugue in D-minor

NEWS AND COMMENT

"Samson and Delilah," which the Oratorio Society is singing this afternoon, brought fame to its composer with the success that came from the start. The work was written in 1877 and first presented under the patronage of Liszt in Weimar, Germany, in December of that year. Its first great performance occurred in Paris at the National Academy of Music in 1892. Delilah was sung by Rosina Block, Samson by Talazac, and the High Priest by Jacques Bouhy. The opera was received with unbounded enthusiasm and has been very popular ever since.

It has been staged many times by the Metropolitan Opera in New York and the Civic Opera in Chicago, with many of operas luminaries appearing in the stellar roles.

"Samson and Delilah" is included in the repertoire of most oratorio societies, both here and abroad. The composer himself directed his work in oratorio form in Brussels in 1878. As one critic has said, the operatic presentation gives the effect of dramatic oratorio rather than that of lyric opera. It is frequently included in the program of the Worcester Festival, having ben presented there nine times in little over 20 years.

Among the musical gems are "The Spring With Her Dower," "My Heart at Thy Dear Voice," one of the most famous of contralto arias; "Oh Love! of Thy Might Let Me Borrow," "Doubt Not the God Above You," "Who Dares Raise the Voice of Pride?" and "Hearest Thou, O God, from Thy Throne."

◆ ◆ ◆

At the 75th anniversary service at 11 o'clock this morning, the choir of 35 men and boys of All Saints' Memorial Church will give the following program under the direction of Roy P. Bailey, organist and choirmaster: Te Deum Laudamus in B-flat, Stanford; Jubilate Deo in E, Horatio Parker; Prayer Anthem, "Bless the Lord, O My Soul," Ippolitof—Ivanof; Psalm C L, Cesar Franck; Benediction response, "To Thee We Sing," Arensky. Preceding the service, organ selections will include Benediction, Saint-Saens; Chorale Prelude, "Das Alte Jahr Vergangen Ist", Bach, and Rhapsodie No. 3 on Breton Melodies, Saint-Saens. The Postlude will be Final, Premiere Symphonie, MaQuaire.

◆ ◆ ◆

The MacDowell Club meets tomorrow evening at 8 o'clock at the home of Miss Louise Bixby, 50 Lenox avenue, with Miss Lylia Ellis as assisting hostess. The program will be as follows: Piano solos, "The Pines," H. Alexander Matthews; Etude, Schutte, "Melodie," Rachm off, Miss Elizabeth Higgins. So solos, "Humoresque," Dvorak; anni ade," Schubert; "Spring," Hilda prano Carl Schrayssheun, Miss Loui Seren- violin; Miss Louise Waterma h. Mrs. Mrs. Louise F. Durfee, accompa Bixby. lin solos, "Legende," Wieniaw 'cello; price Viennois," Kreisler, Mrs. nist. Violerts; Mrs. Mildred Foote, acc ski; "Ca- Musical items, Mrs. James Lut Eva Robompanist. her.

◆ ◆ ◆

The fall musicale of the Wo publican Club will be held Fr men's Renoon at 2:30 o'clock in the he day afterat 63 Washington street. Or adquarters gram are Miss Hazel Lenberg the prowho will sing two groups of soprano. folk songs in costume, and M Swedish garet Prew, flutist. Miss Louis iss Marwill be the accompanist. The e Winsor ments are under the direction arrange- Ada Holding Miller. of Mrs.

TO GIVE "RUDDIGORE" IN CONCERT FORM

The operetta "Ruddigore," b and Sullivan, will be sung in Gilbert form by a group of 20 well kno concert ers under the direction of John wn singer at Churchill House on the eve B. Arch-Tuesday, Nov. 28, at 8:30 o'clock ning of Thomas Crosby, Jr., will act as Prof. preter, telling the story and imperso intering the characters of the piece. nat- Ruth Tripp will be at the piano. "Ruc and gore," the third in the famous series di- operettas, has been infrequently pe o formed in this country but contains wealth of sprightly music which clothes Gilbert's delicious plot, this time satirizing the blue blood of Old England.

During the past few years, these singers have given "Patience," "Iolanthe," and "The Gondoliers" in this unpretentious manner and this fall they will come before the general public, using the title of "The Savoyards," which characterized the original D'Oyley Carte Company who performed the Gilbert and Sullivan operettas at the Savoy Theatre in London. The group comprises the following singers: Sopranos—Louise Tracy Arnold, Harriet Carpenter Eden, Ann Skeffington, Alice Parker Southey, Eunice Standish; Contraltos—Elsie Lovell Hankins, May Stockwell Hiller, Irma Howe, Ivy Cook Morris, Ruth Vining Wilks; Tenors—Howard C. Arnold, Preston F. Ralph H. Hankins, Donald Walter R. Mo ner, Geo Rober

BOSTON SYMPHONY ORCHESTRA DEC. 5

On Dec. 5, the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, will give the first of its four concerts in this city, and appearing for the first time in the Metropolitan Theatre. A special box set has been built on the stage so that the orchestra may be heard in its full tonal brilliance and the large stage itself will easily accommodate the entire personnel of 110 Succeeding Providence concerts will take place on Jan. 16, March 13 and April 10.

This is the 53rd season of the great orchestra and the 10th under the leadership of Dr. Koussevitzky, whose term now exceeds in length any continuous term by the former conductors of this orchestra. The personnel, in many ways the most brilliant which has been assembled in a single orchestra, continues virtually unchanged from a number of seasons past. It was a principle which first brought the orchestra to world preeminence that a permanent personnel under a single conductor, unhampered in his artistic aims, is the true road to orchestral greatness.

The season has begun notably in Boston and other cities. An outstanding event was the western tour of the orchestra last month which included a sensational concert in Chicago, which had not been visited for three years. The Boston Symphony, unlike any other, has extended its travelling schedule this season. There are to be three concerts each in Baltimore, Washington, D. C.—the first of these having been given in the week past. The opening concerts of the series in New York took place last Thursday and Saturday.

The Harvard Club of Rhode Island, of which George S. Squibb is President, is bringing the Harvard University Instrumental Clubs for a concert and dance at Agawam Hunt Friday evening, Dec. 22. The instrumental clubs were organized when the Harvard Glee Club went musically "highbrow," as the expression goes. They include banjo and mandolin units and the so-called "Gold Coast Orchestra" and vocalists, and their function is to preserve the lighter and traditional type of program of such college organization. As present arrangements go the orchestra and specialists will entertain during dinner at the club, followed by a concert program and dance.

◆ ◆ ◆

A piano and xylophone musicale will be held this afternoon at 3:15 o'clock by the Progressive Musicians Club at the studio of Mrs. Gertrude Greenhalgh Walker, 956 York avenue, Pawtucket.

Marcel Dupre

Noted French organist will appear in Memory Day recital for Edgar John Lownes in Sayles Hall, Brown University, Saturday afternoon.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
PAWTUCKET, R. I.
TIMES

NOV 18 1933

Boston Symphony Concerts to Start

First of Four Providence Appearances Will Be Made December 5.

The Boston Symphony orchestra will give the first of four symphony concerts at the Metropolitan Theatre, Providence, on Tuesday evening, December 5. This, the 53rd season of the great orchestra and the 10th under the conductorship of Dr. Serge Koussevitzky, has begun notably in Boston and other cities. In a recent visit to Chicago as part of a western tour, the orchestra played with nothing less than a sensational success. The orchestra this week is giving its first concerts of the season in New York, and likewise in Washington, D. C., and Baltimore—in which two cities there are to be a series for the first time in a number of seasons.

For the Providence concerts, season tickets are now on sale at Steinert's.

On the stage of the Metropolitan Theatre a special box set has been constructed in order to give the audiences the full tonal brilliance of the orchestra. The concerts will take place on December 5, January 16, March 13 and April 10.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
DAVENPORT, IOWA
Democrat & Leader

NOV 19 1933

Serge Koussevitzky is planning to conduct a Beethoven cycle with the Boston Symphony orchestra. The concerts will be given on Tuesday afternoons beginning Nov. 21. At this series three overtures, "Leonore," the "Coriolanus" and "Prometheus," will be given. The music to Goethe's Egmont, the Fifth Piano concerto, the triple concerto and all of Beethoven's symphonies will be played. Arturo Toscanini will follow the same plan with the New York

(Continued From Preceding Page)

Philharmonic when he returns from Europe.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
WORCESTER, MASS.
POST

NOV 17 1933

Civic Music Group Announces Plans

Boston Symphony Orchestra Plays Here Dec. 11

The Worcester Civic Music Association, which will occupy the auditorium during its fourth concert series has announced its schedule of concerts for the season which includes the Boston Symphony Orchestra.

The Boston Symphony, Serge Koussevitzky, directing, will be heard Monday evening, Dec. 11, at 8.15 o'clock. The local concert will be one of the organization's first concert tour.

Florence Austral, soprano and John Amadio, her flutist husband, will be the artists in the recital scheduled for Wednesday evening, Jan. 17.

The following month, on Feb. 6, the Tokatyan Trio, comprising Armand Tokatyan, Egyptian tenor; Hans Hess, 'cellist, and Sonia Sharnova, contralto, will be heard.

Mischa Levitzki, reknown pianist, will be the recitalist for the Feb. 27 concert.

The season will conclude with a recital by Efrem Zimbalist, the great violinist, March 6.

No tickets to these concerts may be sold, admission open only to members of the Civic Music Association. These memberships were issued early in the fall and the membership list closed until the beginning of next season. The Rev. Dr. Thomas Sherrard Roy is president.

The talent committee which arranged for the concerts comprises Hamilton B. Wood, Miss Fanny A. Hair, Wilfred B. Feiga, Mrs. Marshall N. Goold, Charles A. Grosvenor, and Mrs. Alfred J. Pearson.

NEW YORK TIMES

NOV 19 1933

PHILIP HALE'S WORK

Contribution of Distinguished Critic Who For a Period Lays Down His Pen

By OLIN DOWNES.

MR. PHILIP HALE, the very distinguished music critic of The Boston Herald, has relinquished his task, at least for a season, to take a much-needed rest from his arduous and modest labors. His readers and colleagues of two continents will sorely miss his writings, however ably his department of The Herald may be represented.

Not only in Boston, where he is lonely and unrivaled, but in the world of English letters that concern music (Mr. Hale's singular versatility and brilliancy in other fields than music must go unmentioned here), he is a man whose international reputation as critic and writer could only be conditioned by his reticence in all that concerned his personal interests.

He was once well called by the late James Huneker "the phenomenal Philip Hale." Nothing offers stronger justification of the adjective than Mr. Hale's sense of proportion and his almost abnormal conscience about everything pertaining to his labors. A pettier man, with less equipment and influence, would have become inflated and dogmatic. Mr. Hale's cultural perspective would have apprised him, had that been necessary with one of his character, of the limitations of knowledge and the human mind, and the fallibility of opinion.

Persistently he has refused offer after offer, however advantageous, of publishers and editors who wished him to put within covers more durable than those of newspapers, program books, periodicals the fruits of his study, imagination and capacity for original thinking. From his example certain of his colleagues might have taken a lesson. Mr. Hale worked as steadily and unassumingly as any other honest man at his daily task, intent upon the proper fulfillment of its every duty, great or small; concerned only with giving the best in him to his employer, his public and the cause of music.

Those interested directly or indirectly in the useful art of criticism are aware, if they cannot emulate him, of what it means to build upon knowledge as basis for the play of imagination and individual opinion; to estimate at their actual value instead of their popular acceptance precepts which crumble before the onslaught of intellectual honesty; to recognize beauty and genius when and where they appear, regardless of whether tradition and respectability endorse their appearance. From the beginning Philip Hale fought the fight that the man who dares to be himself and maintain his integrity in the face of the normal human hostility to independence must fight, and never stop fighting, in the presence of insistent and resentful mediocrity.

That contest has been Mr. Hale's indulgence as well as his sworn duty. Through the years he has been not only a formidable warrior but an intrepid leader. Those who know the man know his ideality and his warm and profound humanity, often disguised from his fellow-creatures. They know his scorn of compromise and sycophancy, his impulsive, often hot-headed rushing to the defense of that which needed protection. With the reputation, especially in those years when a man's strength and capacity for righteous indignation are at their height, of a merciless and sharp-tongued commentator, Mr. Hale's generous deeds were known to those who could have told of the numerous occasions when he put out a strong hand to help the weak and sustain a good cause against its enemies. He did this from no pharisaical pretension, but simply from the impulse, which he could not control, to strike a blow where it was needed, and often he reaped difficulty and misunderstanding from the occasion.

It is a pleasure to relate that in the exercise of his judgment and his principles Mr. Hale made enemies where a man should make them: among those who dislike fearlessness and unorthodox opinion. The enemies of art are plentiful—the money changers in the temple, the ostensible high priests and benefactors who actually play tricky little games for prizes as petty as they are. When such individuals or conditions were targets of Hale's attack it was a joy to watch the battle, waged with deadly weapons, not the least of which was his priceless sense of humor. These were coupled with the power of the man's sincerity. Other and more easy-going writers were for periods more popular than Hale; also they were regarded with more cordiality in high places. When they countenanced or even encouraged what was commonplace, or forebore to expose in unmistakable terms what was inferior or otherwise injurious to the musical art, they were rated as being more "constructive." It was not in Hale's nature to do that. He condemned as he praised, with an incorrigible thoroughness. And, of course, by the disgruntled ones his inexhaustible enthusiasm for what was great and original passed unnoticed, or was willingly forgotten. Long after Mr. Hale has left us—and may that time be far off—his adventures among masterpieces, his zest and insight and intrepidity of a discoverer of beauty, will mak inspiring reading.

* * *

These qualities and characteristics are the truth of the man and his mind. They are not cited to deny the intensity of his musical reactions and idiosyncrasies, or conclusions which, like those of others, have appeared one-sided. An expressive art has many aspects, and music as many interpretations as the natures of those who listen. Often an unexpected verdict of Hale would be advanced with such force, brilliancy and color in statement that his review brought doubt and consternation to other commentators, equally sincere, but of an opposite persuasion! The future will doubtless show instances when he stood on the wrong instead of the right side of the critical fence; but not many when he failed to provoke thought on the part of the reader.

It is doubtful if any other music critic in this country has written fewer dull articles, or articles more pregnant with ideas expressed in terse, colloquial, finished English, which had the quality of poetry when this was appropriate and desirable.

* * *

In his preparation for musical criticism Mr. Hale was singularly fortunate. Born to write, he took literary prizes at Yale. Always an omnivorous reader, his mind has been schooled in special ways. He graduated at the bar. He has more than once expressed the value he attached to experience of many kinds, reportorial as well as editorial, on newspapers.

His musical training embraced preliminary studies in America, practical experience as organist and years of study abroad in Germany and in France, where he worked under masters of reputation, and where, in the latter country, he added to German methods of study the clarity, the precision, sensitiveness and spirit of French letters and music. He would have been in any case a most brilliant and incisive commentator, but it is evident that, aside from the native quality of his mind, he learned, through his exceptional acquaintance with French culture, to wear his learning lightly and present it in the most striking and assimilable form to the reader.

This background also saved him from the provincialism and fetishism that seems to be a characteristic of much German thinking about music. It is true that Mr. Hale harbored a native and pronounced antipathy to German heaviness, sentimentality and portentousness of style, which he enthusiastically assailed, whether he believed it to exist in Reger or Brahms or Wagner. The reverse of the medal is the curiosity and the quick intuition that he showed in welcoming the music of composers as far apart as Tchaikovsky, new when Hale entered the ring; César Franck when he was viewed as a vague and discordant mystic; the exponents of the Russian school, at the time that Mussorgsky was unknown and Rimsky-Korsakoff a long and queer name in the American musical consciousness; and Debussy when he and his French contemporaries were the wildest revolutionists of all, and the statement that Debussy might be as great and original a composer as Richard Strauss sounded like partisanship or madness. For the French symphonists and impressionistic composers Hale did more than all all his contemporaries put together. Among American composers he was quick to perceive the significance of such opposed figures as MacDowell and Chadwick, Henry Gilbert and Charles Martin Loeffler. He estimated with remarkable justice the character and the worth of Puccini's operas as they came on the boards—"Bohème," "Tosca," and those that preceded and followed. He passionately admired the music of Bach and the clavicenists, and the "Rigoletto" as well as the "Otello" and "Falstaff" of Giuseppe Verdi.

* * *

As for the vistas of information that Mr. Hale has opened for his readers—they are already proverbial. Reference has often been made in these columns to the brilliancy and erudition of the program books of the Boston Symphony Orchestra. They, indeed, are inexhaustible and unrivaled mines of information, communicated with a gusto and freshness of style that give the reader the feeling of a companion drawing up to the fire and talking with inexhaustible resource and fascination.

These particular phases of Mr. Hale's critical activities take no account of his work in many other directions than those of music, which for a long period included dramatic criticism; the daily column concerning men and things that he conducted for years for The Boston Journal and Herald; the editorials he wrote, also for many years, for The New Music Review; and the articles which appeared in various other places. How he has accomplished so much, so well, remains rather a mystery, even to his associates. And he is not a man who lifts an article from one place to plant it in another, or who ceaselessly refashions from a small store of original material.

The contrary is true. In each of the places mentioned Mr. Hale did different work; to each one of his literary functions he has given exceptional character and distinction. Readers owe him a debt that is unpayable. No one can replace him, could be substituted, that would fully recompense us for the cessation of his efforts. But the work of the generation that follows Mr. Hale can never go back of a certain level, thanks to his accomplishment and its great and lasting effect.

NEW YORK TIMES

NOV 19 1933

ON CUTTING A SYMPHONY

To the Music Editor:

Some years ago you did me the honor of publishing a letter of mine in which I commented upon the remarkable habit conductors have fallen into of "cutting" the last movement of Tchaikovsky's Fifth symphony. I hesitate to intrude upon ou again, lest I appear to take advantage of your courtesy; on the other hand, in view of the Tchaikovsky commemoration, and Bruno Walter's recent performance of this symphony, it may not be altogether inappropriate for me to ask your indulgence for a discussion of this unique matter.

It is customary, at the present time, for all conductors—with the exception of Mr. Koussevitzky and Mr. Gabrilowitsch—to omit a portion of the finale of Tchaikovsky's Fifth symphony. Specifically, the cut is made some four bars following letter M, and running to some four bars preceeding letter R. If my memory serves me, Mr. Dobrowen, when he played the work last season, made his own individual contribution by omitting the repetition of the "motto" theme, when it is given out by the brass under the counterpoint figure in the violins. This, however, is not, I believe, customary; the chief cause for wonder and dismay is the fact that such conductors as Mengelberg, Furtwängler, Damrosch and Walter play this finale with approximately a cut of 116 bars—bars which contain, for many of us, the finest music in the symphony.

Mr. Mengelberg, in answering the present writer's criticism of this regrettable procedure, stated that he was authorized to make this cut by the composer's brother, Modest Tchaikovsky. No one doubts Mr. Mengelberg's word; but the fact remains that even with this authorization (assuming there was no misunderstanding), we still prefer the original version; and we wonder how it happens that Mr. Nikisch, Mr. Safonoff and dozens of other Tchaikovsky specialists never used this cut. What is more to the point—what is, indeed, decisive—is the fact that Mr. Koussevitzky emphatically denies the existence of any such authorization. This denial he has made in conversation with the present writer. Mr. Koussevitzky would appear to be our best living authority on Tchaikovsky.

In a day of chaotic change and stress an academic discussion of this sort may seem a little futile. On the other hand, it may be of some slight interest to persons who care for music and who hold Tchaikovsky in affectionate esteem. For it may safely be assumed that if the choice were given the public between the "cut" version of the finale and the published score, the latter would be given the vote.

I would respectfully beg conductors to desist from this regrettable custom. In so far as I know, no other symphony is subjected to this extraordinary treatment, although there are a number of the Brahms and Beethoven symphonies that might benefit, to a far greater degree than the Fifth symphony of Tchaikovsky from deletions. I would again point out that even if Tchaikovsky had indicated this cut, we would be justified in assuming that it was not necessarily a preference on his part. It is doubtless true—as Mr. Furtwängler pointed out to the writer—that the movement gains in symmetry and more nearly approximates the rondo form when played with this cut; but it is likewise true that the biggest moments of the finale are contained in that portion of the work which is now almost invariably omitted.

In conclusion, allow me one word of anticipation. I am aware that this is not a life or death matter, and I am likewise aware that, for the musical highbrow, the fate of Tchaikovsky's Fifth symphony is not a matter of particular importance. In my own opinion, it ranks far below the composer's Fourth and Sixth symphonies and his "Francesca da Rimini." The point is, however, that it is a popular and well-loved work by a composer who remains, in the words of Lawrence Gilman, "a solitary and engrossing figure in the world's music." Accepting this, it would seem like arrogance and condescension for conductors to persist in this tasteless and stupid cut, unless they can offer us indisputable proof that Tchaikovsky himself authorized it.

CHARLES L. BUCHANAN.

New York, Nov. 14, 1933.

NEW YORK TIMES

NOV 19 1933

69

BOSTON ORCHESTRA PLAYS BRILLIANTLY

Handel Concerto Grosso No. 5 Brings Out Virtuosity of String Section.

TCHAIKOVSKY 4TH HEARD

Vaughan Williams Rhapsody and Pierne Work Complete Koussevitzky Program.

By OLIN DOWNES.

It was the truly magnificent music of George Frederick Handel (Concerto Grosso No. 5) and the emotional drive and the superlative performance of Tchaikovsky's Fourth symphony, and Handel, too, which gave distinction to the concert of the Boston Symphony Orchestra, Serge Koussevitzky conductor, yesterday afternoon in Carnegie Hall.

Between these composition, which began and ended the program, were inconsequential works of Vaughan Williams and Gabriel Pierné. The first, "Norfolk Rhapsody, No. 1," was poetical but somewhat invertebrate and by no means representative of the best in the composer. The second, "Divertisements on a Pastoral Theme," played for the first time here, is labored and tedious for all its orchestration and its tiresome ingenuities. But Handel at one extreme and Tchaikovsky at another—these works, though they constituted well-known material, again proved the vitality and the abiding eloquence of great music.

The Handel Concerto Grosso gave play to the warm and brilliant tone of the strings and their superb virtuosity. The solo players in this grand concerto of a previous century were Richard Burgin and J. Theodorowitz, violins, and J. Bedetti, 'cellist. The three played their solo parts like the most accomplished chamber music performers. But the whole string choir deserves the same comment. The string orchestra, repieni and concertante, discoursed Handel's music with a bravura, a glow of tone and style, and a noble melancholy in the slow movement that were moving in the extreme. Then the listeners heard the voice of Handel, the strong man, the happy warrior, but the one who also knew deep grief and tribulation.

Some weeks ago a tone poem by Janacek after Gogol's "Taras Bulba" was played, and this recalled the tremendous scene in that epic when the youth Ostap, tortured on the wheel, looked about at the faces of the savage crowd, seeking comfort—not from wife or sweetheart, not from a weeping mother, but from some strong man to give him courage in his need. It is courage, it is comprehension like that which may come from a slow movement by Handel.

As for the poor music, why speak of it? Except to remark that it is seldom that Mr. Koussevitzky makes less than an interesting program. And there are those who, admiring him very much in Tchaikovsky, nevertheless wish that the Boston Symphony programs, in a city where the orchestral season is so liable to run along lines deadly true to tradition, could be spent on composers who need more than Tchaikovsky does the ministrations of such a conductor and such an orchestra.

NEW YORK TIMES

NOV 19 1933

Richard Burgin will conduct the sixth program of the Boston Symphony Orchestra in Symphony Hall, Boston, on Friday and Saturday. The program will be Mussorgsky's "A Night on Bald Mountain," Tchaikovsky's violin concerto, with Toscha Seidel as soloist, and Vaughan Williams's "London" symphony.

N. Y. AMERICAN

10

NOV 19 1933

THREE SYMPHONY CONCERTS HEARD

By LEONARD LIEBLING.

New York stood under he sign of symphony yesterday, for three major orchestras sounded instrumental song—the Boston symphony and the Philharmonic, respectively, played at Carnegie Hall in the afternoon and evening; and the Musicians' Emergency Fund Orchestra gave a nocturnal concert at Madison Square Garden. (Description of the last-named event may be found in another column.)

Our Bostonian visitors, conducted by the polished and incisive Serge Koussevitzky, opened their program with Handel's "Concerto Grosso", No. 5, in D major, performed with appropriate rhythmic firmness, healthful tone, and musical directness. Vaughan Williams' "Norfolk Rhapsody", No. 1, is a lively and imaginative example of modern English writing, and Mr. Koussevitzky and his assisting experts gave the work a finely-colored and stirring presentation.

Other items on the program were Pierne's "Divertissement on a Pastoral Theme" and the fourth symphony, F minor, by Tschaikowsky. The Russian music (perhaps to celebrate the new Soviet-American entente cordiale) brought out the most brilliant and picturesque playing of the afternoon. Mr. Koussevitzky responded in his conception, to all the sensuous tune and passionate muscularity of the most popular of Russian composers. The listeners reacted with a corresponding ovation.

N. Y. Herald-Tribune

NOV 19 1933

Boston Symphony Plays Tchaikovsky's 4th Here

Koussevitzky's Baton in Debut of Season at Carnegie Hall

Tchaikovsky's numerous admirers have no cause for complaint this season. Not only has Bruno Walter already given them the three principal symphonies, the fourth, fifth and sixth, with a tone poem and an operatic excerpt for good measure, but yesterday afternoon Serge Koussevitzky courted and won his audience's favor with his own intensely personal reading of the fourth symphony. The remainder of the Boston Symphony Orchestra's first matinee program at Carnegie Hall comprised Handel's fifth Concerto Grosso in D, Vaughan Williams's first Norfolk Rhapscdy and a work new here, Pierre's the Divertissement on a Pastoral Theme, Op. 49.

Mr. Williams's Rhapsody, based on English folk airs, is most engaging in its quieter, contemplative moments, but less appealing when it introduces rather bumptious sailor tunes of the veteran Pierne's Divertissement, it may be said that it was diverting only in that it led the listener into thinking, as Mr. Koussevitzky and his admirable orchestra traversed its arid pages, of how much worthy music might have been performemd in the same amount of time. The most entertaining variations in the score were a Viennese waltz and a foxtrot. But neither was attractive enough to make one forget that Ravel had done an infinitely more alluring modern version of a Viennese waltz in "La Valse," and that Robert Russell Bennett had devised numerous more original and equally cleverly orchestrated foxtrots.

The most rewarding moments of the afternoon came at the beginning with the Mandel concerto. Mr. Koussevitzky always does well by Handel and the superb string section of the orchestra has seldom sounded more translucent.

J. D. B.

NEW YORK MIRROR

NOV 19 1933

MUSIC

By JULIAN SEAMAN

A Matinee.

The Boston Symphony Orchestra under the leadership of Dr. Serge Koussevitsky gave its first matinee concert of the season yesterday in Carnegie Hall. This program, w ith one exception, consisted of works more or less familiar to New York audiences.

The opening number, the Handel Concerto Grosso No. 5 in D major, was beautifully played, the strings having that particularly rich quality that this conductor always seems to be able to elicit from them. The Norfolk Rhapsody by Vaughan Williams was charming, interesting musically and much appreciated by the hearers.

The novelty of the afternoon was the Pierne offering, "Divertisements on a Pastoral Theme". This set of variations, dances, or whatever one might care to call them, are delightful, unpretentious movements, orchestrated with all the delicacy one has come to expect from this facile and polished Frenchman. The program concluded with the Tchaikowsky fourth symphony, bringing the concert to a rousing finish. —E.B.

NEW YORK SUN

NOV 20 1933

BOSTON SYMPHONY

First Matinee of Season Given in Carnegie Hall.

The first matinee of the Boston Symphony Orchestra was given in Carnegie Hall Saturday afternoon. It was a pleasant entertainment, and began auspiciously with Handel's concerto grosso in D major, No. 5. The performance of this eighteenth century composition for strings displayed the rich, suave and sonorous tone of the Boston players of bowed instruments to great advantage. The old music wears well. It possesses all of Handel's skill in the fashioning of melody and his knowledge of instrumental style. The solo parts were admirably played by Richard Burgin and J. Theodorowicz, violinists, and Jean Bedetti, cellist.

The second number was Vaughan Williams's first "Norfolk Rhapsody," the surviving member of an abandoned symphony. This is a delightful treatment of folk music, replete in both sentiment and gentle humor. Furthermore it is typically English and therefore of well-marked individuality. It was formerly the fashion to sneer at British music, but music lovers have come to perceive the good qualities of it and to enjoy its embodiment of the feeling of the English people.

The third offering was the novelty of the concert, Gabriel Pierne's "Divertissements on a Pastoral Theme for Orchestra," opus 49. Pierne was born in 1863, but his new work, written in 1931, is not without youthful spirit, juvenile candor and even naivete. The term "divertissements" is not intended to suggest a ballet. It is used to designate a series of free variations on the theme which is published by an English horn. There is a variation for double basses and another for violins and a third for wood winds.

Thereafter the progress of the composition leads to one variation in which the saxophone, readmitted to the respectable company for which it was originally intended intones a melancholy tune which brings to the American mind the familiar blues now associated with saxophonic wailings. M. Pierne's saxophone does not moan or cackle; it sings with as much dignity as a clarinet.

Did the composer nevertheless succumb to the all-pervading influence of jazz when he indulged in some phrases syncopated in true gold coast manner? The composition contains also a hint of the enthroned waltz of Vienna and concludes with a jig, which is a dance belonging to all kinds of nations. The work is of no large importance but it serves to furnish a few minutes of entertainment for indulgent music lovers.

After the intermission one was reminded that M. Pierne's set of variations included one for strings pizzicato, because Mr. Koussevitzky led his forces in a performance of the much played fourth symphony of Tschaikowsky. This work contains the pizzicato ostinato which shocked the conservatives in 1890, when it was first heard here under the baton of Walter Damrosch. We do not crane at such fences now, but take them in our stride like thoroughbred hunters after novelty. And we have learned to measure the F minor symphony at its real value, which is considerable. The great Boston orchestra was better employed in playing it than in filling the hall with Tcherepnin's prodigious orchestration of platitudes heard at Thursday night's concert.

N. Y. JOURNAL

NOV 20 1933

Music

Bostonians Play Pierne Novelty; 12,000 at Benefit Concert

By Henriette Weber

It was a real inspiration to listen to the Boston Symphony rchestra Saturday afternoon. The program, built on a most nteresting plan by Dr. Serge Koussevitzky, under his virtuoso onducting, presented two hours of unalloyed delight, and the arge and appreciative audience in Carnegie Hall thought so too.

After a Concerto Grosso by andel, played impeccably, came e first of Vaughan Williams' orfolk Rhapsodies." Based on group of authentic folk songs, has the romance and idyllic mplicity of the countryside told delightful music.

Then came the novelty of the ogram, "Divertissements on a storal Theme" by Pierne, played re for the first time. The piece in reality a series of variations tonal designs which blend or pose by turns the groupings of e orchestra. In the seventh vaation there arose an intriguing ennese waltz through which the eme was woven. Then came a lues" episode for muted trumps, and a final brilliant gigue or . Dr. Kousevitzky gave a masly interpretation of the Fourth mphony of Tschaikowsky for e second half of the concert.

The Boston Orchestra comes ain in January.

N.Y. EVENING POST

NOV 20 1933

Music

Novelty by Bostonians

ANOTHER of those pleasant novelties which audiences applaud politely and promptly forget was introduced by Serge Koussevitzky at Saturday's Boston Symphony concert in Carnegie Hall. Gabriel Pierne, now in his seventy-first year, has written some variations which he calls "Divertissements on a Pastoral Theme" that go their way neatly and deftly. Beyond that they call for no comment here. The program otherwise embraced a noble Concerto Gross by Handel (No. 5 in D major), with the solo parts admirably cared for by Messrs. Burgin, Theodorowicz and Bedetti; Vaughan Williams's not very absorbing Norfolk Rhapsody No. 1, and Tchaikovsky's perennial Fourth Symphony. In its entirety the playing was of higher vitality than the program.

N. Y. World-Telegram

NOV 20 1933

Stueckgold Recital Fills Town Hall

Boston Symphony's and Other Offerings Discussed.

By PITTS SANBORN.

Boston Symphony.

The Boston Symphony Orchestra rounded out its first visit of the season to New York, with a Carnegie Hall matinee on Saturday that had as its features Handel's noble Concerto Grosso No. 5 for strings and Tschaikowsky's fourth symphony. Between these works of major moment Mr. Koussevitzky led his admirable band through the first "Norfolk Rhapsody" of Vaughan Williams and Gabriel Pierne's "Divertissements on a Pastoral Theme" (an agreeable enough novelty of little real importance).

N. Y. TELEGRAPH

20 1933

Music

by Larry Lipskin

Serge Koussevitzky's praiseworthy penchant for recognizing the living achieved new point Saturday afternoon in Carnegie Hall when the Boston Symphony, under his baton, played a "first time in New York"—the Pierne Divertisements on a Pastoral Theme, Op. 49, a gay lively, unpretentious work, and the Vaughan Williams First Norfolk Rhapsody. The point is that the excellent work being done in England by such craftsmen as Williams is too infrequently acknowledged. The Pierne piece was worthy of the attention lavished on it by Koussevitzky and his virtuosi.

Haendel's wonderful Fifth Concerto Grosso in the Kogel edition, and Tschaikowsky's Fourth Symphony completed the first New York matinee of the orchestra this season. A large audience was properly grateful.

PAWTUCKET, R. I. TIMES

(2)

NOV [illegible]

Boston Symphony Concerts to Start

First of Four Providence Appearances Will Be Made December 5.

The Boston Symphony orchestra will give the first of four symphony concerts at the Metropolitan Theatre, Providence, on Tuesday evening, December 5. This, the 53rd season of the great orchestra and the 10th under the conductorship of Dr. Serge Koussevitzky, has begun notably in Boston and other cities. In a recent visit to Chicago as part of a western tour, the orchestra played with nothing less than a sensational success. The orchestra this week is giving its first concerts of the season in New York, and likewise in Washington, D. C., and Baltimore—in which two cities there are to be a series for the first time in a number of seasons.

For the Providence concerts, season tickets are now on sale at Steinert's.

On the stage of the Metropolitan Theatre a special box set has been constructed in order to give the audiences the full tonal brilliance of the orchestra. The concerts will take place on December 5, January 16, March 13 and April 10.

PROVIDENCE, R. I. NEWS-TRIBUNE

NOV 20 1933

Boston Symphony To Present Four Concerts Here

SERGE KOUSSEVITSKY

First to Be on Dec. 5, with 110 Musicians on Stage in Metropolitan

First of a series of four concerts by the Boston Symphony orchestra will be held in the Metropolitan theatre Tuesday evening, Dec. 5. This is the 53d season of the orchestra and the 10th under the baton of Serge Koussevitsky, whose term now exceeds in length any continuous term by former conductors of the orchestra.

The personnel continues this season virtually unchanged, with a full complement of 110 musicians. The stage facilities of the Metropolitan will accommodate the entire personnel and assure the full brilliance of orchestral sonority.

Other concerts here will be on the evenings of Jan. 16, March 13 and April 10. The orchestra has extended its travelling schedule this season. A western tour last month included a concert in Chicago. During the last week the orchestra visited Washington, Baltimore, New York and Brooklyn.

170

N. Y. AMERICAN

NOV 1 9 1933

THREE SYMPHONY CONCERTS HEARD

By LEONARD LIEBLING.

New York stood under he sign of symphony yesterday, for three major orchestras sounded instrumental song—the Boston symphony and the Philharmonic, respectively, played at Carnegie Hall in the afternoon and evening; and the Musicians' Emergency Fund Orchestra gave a nocturnal concert at Madison Square Garden. (Description of the last-named event may be found in another column.)

Our Bostonian visitors, conducted by the polished and incisive Serge Koussevitzky, opened their program with Handel's "Concerto Grosso", No. 5, in D major, performed with appropriate rhythmic firmness, healthful tone, and musical directness. Vaughan Williams' "Norfolk Rhapsody", No. 1, is a lively and imaginative example of modern English writing, and Mr. Koussevitzky and his assisting ~~experts gave~~ the work a finely-colored and stirring presentation.

Other items on the program were Pierne's "Divertissement on a Pastoral Theme" and the fourth symphony, F minor, by Tschaikowsky. The Russian music (perhaps to celebrate the new Soviet-American entente cordiale) brought out the most brilliant and picturesque playing of the afternoon. Mr. Koussevitzky responded in his conception, to all the sensuous tune and passionate muscularity of the most popular of Russian composers. The listeners reacted with a corresponding ovation.

* * *

N. Y. Herald-Tribune

NOV 1 9 193

Boston Symphony Plays Tchaikovsky's 4th Here

Koussevitzky's Baton in Debut of Season at Carnegie Hall

Tchaikovsky's numerous admirers have no cause for complaint this season. Not only has Bruno Walter already given them the three principal symphonies, the fourth, fifth and sixth, with a tone poem and an operatic excerpt for good measure, but yesterday afternoon Serge Koussevitzky courted and won his audience's favor with his own intensely personal reading of the fourth symphony. The remainder of the Boston Symphony Orchestra's first matinee program at Carnegie Hall comprised Handel's fifth Concerto Grosso in D, Vaughan Williams's first Norfolk Rhapsody and a work new here, Pierre's the Divertissement on a Pastoral Theme, Op. 49.

Mr. Williams's Rhapsody, based on English folk airs, is most engaging in its quieter, contemplative moments, but less appealing when it introduces rather bumptious sailor tunes of the veteran Pierne's Divertissement, it may be said that it was diverting only in that it led the listener into thinking, as Mr. Koussevitzky and his admirable orchestra traversed its arid pages, of how much worthy music might have been performemd in the same amount of time. The most entertaining variations in the score were a Viennese waltz and a foxtrot. But neither was attractive enough to make one forget that Ravel had done an infinitely more alluring modern version of a Viennese waltz in "La Valse," and that Robert Russell Bennett had devised numerous more original and equally cleverly orchestrated foxtrots.

The most rewarding moments of the afternoon came at the beginning with the Mandel concerto. Mr. Koussevitzky always does well by Handel and the superb string section of the orchestra has seldom sounded more translucent.

J. D. B.

NEW YORK MIRROR

NOV 1 9 1933

MUSIC

—By JULIAN SEAMAN—

The Boston Symphony Orchestra under the leadership of Dr. Serge Koussevitsky gave its first matinee concert of the season yesterday in Carnegie Hall. This program, w ith one exception, consisted of works more or less familiar to New York audiences.

The opening number, the Handel Concerto Grosso No. 5 in D major, was beautifully played, the strings having that particularly rich quality that this conductor always seems to be able to elicit from them. The Norfolk Rhapsody by Vaughan Williams was charming, interesting musically and much appreciated by the hearers.

The novelty of the afternoon was the Pierne offering, "Divertisements on a Pastoral Theme". This set of variations, dances, or whatever one might care to call them, are delightful, unpretentious movements, orchestrated with all the delicacy one has come to expect from this facile and polished Frenchman. The program concluded with the Tchaikowsky fourth symphony, bringing the concert to a rousing finish. —E.B.

NEW YORK SUN

NOV 201933

BOSTON SYMPHONY

First Matinee of Season Given in Carnegie Hall.

The first matinee of the Boston Symphony Orchestra was given in Carnegie Hall Saturday afternoon. It was a pleasant entertainment, and began auspiciously with Handel's concerto grosso in D major, No. 5. The performance of this eighteenth century composition for strings displayed the rich, suave and sonorous tone of the Boston players of bowed instruments to great advantage. The old music wears well. It possesses all of Handel's skill in the fashioning of melody and his knowledge of instrumental style. The solo parts were admirably played by Richard Burgin and J. Theodorowicz, violinists, and Jean Bedetti, cellist.

The second number was Vaughan Williams's first "Norfolk Rhapsody," the surviving member of an abandoned symphony. This is a delightful treatment of folk music, replete in both sentiment and gentle humor. Furthermore it is typically English and therefore of well-marked individuality. It was formerly the fashion to sneer at British music, but music lovers have come to perceive the good qualities of it and to enjoy its embodiment of the feeling of the English people.

The third offering was the novelty of the concert, Gabriel Pierne's "Divertissements on a Pastoral Theme for Orchestra," opus 49. Pierne was born in 1863, but his new work, written in 1931, is not without youthful spirit, juvenile candor and even naivete. The term "divertissements" is not intended to suggest a ballet. It is used to designate a series of free variations on the theme which is published by an English horn. There is a variation for double basses and another for violins and a third for wood winds.

Thereafter the progress of the composition leads to one variation in which the saxophone, readmitted to the respectable company for which it was originally intended, intones a melancholy tune which brings to the American mind the familiar blues now associated with saxophonic wailings. M. Pierne's saxophone does not moan or cackle; it sings with as much dignity as a clarinet.

Did the composer nevertheless succumb to the all-pervading influence of jazz when he indulged in some phrases syncopated in true gold coast manner? The composition contains also a hint of the enthroned waltz of Vienna and concludes with a jig, which is a dance belonging to all kinds of nations. The work is of no large importance but it serves to furnish a few minutes of entertainment for indulgent music lovers.

After the intermission one was reminded that M. Pierne's set of variations included one for strings pizzicato, because Mr. Koussevitzky led his forces in a performance of the much played fourth symphony of Tschaikowsky. This work contains the pizzicato ostinato which shocked the conservatives in 1890, when it was first heard here under the baton of Walter Damrosch. We do not crane at such fences now, but take them in our stride like thoroughbred hunters after novelty. And we have learned to measure the F minor symphony at its real value, which is considerable. The great Boston orchestra was better employed in playing it than in filling the hall with Tcherepnin's prodigious orchestration of platitudes heard at Thursday night's concert.

N. Y. JOURNAL

NOV 201933

Music

Bostonians Play Pierne Novelty; 12,000 at Benefit Concert

By Henriette Weber

It was a real inspiration to listen to the Boston Symphony Orchestra Saturday afternoon. The program, built on a most interesting plan by Dr. Serge Koussevitzky, under his virtuoso conducting, presented two hours of ~~unalloyed~~ delight, and the large and appreciative audience in Carnegie Hall thought so too.

After a Concerto Grosso by andel, played impeccably, came e first of Vaughan Williams' orfolk Rhapsodies." Based on group of authentic folk songs, has the romance and idyllic mplicity of the countryside told delightful music.

Then came the novelty of the ogram, "Divertissements on a storal Theme" by Pierne, played re for the first time. The piece in reality a series of variations tonal designs which blend or pose by turns the groupings of e orchestra. In the seventh vaation there arose an intriguing ennese waltz through which the eme was woven. Then came a lues" episode for muted trumps, and a final brilliant gigue or . Dr. Kousevitzky gave a masrly interpretation of the Fourth mphony of Tschaikowsky for e second half of the concert.

The Boston Orchestra comes ain in January.

* * *

N.Y. EVENING POST

NOV 201933

Music :

Bostonians

ANOTHER of those pleasant novelties which audiences applaud politely and promptly forget was introduced by Serge Koussevitzky at Saturday's Boston Symphony concert in Carnegie Hall. Gabriel Pi now in his seventy-first year, written some variations which calls "Divertissements on a Pasl Theme" that go their way atly and deftly. Beyond that they l for no comment here. The proam otherwise embraced a noble ncerto Gross by Handel (No. 5 D major), with the solo parts mirably cared for by Messrs. Burn, Theodorowicz and Bedetti; aughan Williams's not very abbing Norfolk Rhapsody No. 1, Tchaikovsky's perennial Fourth hony. In its entirety the plays of higher vitality than the n.

N. Y. World-Telegram

NOV 201933

Stueckgold Recital Fills Town Hall

Boston Symphony's and Other Offerings Discussed.

By PITTS SANBORN.

Boston Symphony.

The Boston Symphony Orchestra rounded out its first visit of the season to New York, with a Carnegie Hall matinee on Saturday that had as its features Handel's noble Concerto Grosso No. 5 for strings and Tschaikowsky's fourth symphony. Between these works of major moment Mr. Koussevitzky led his admirable ~~band through~~ the first "Norfolk Rhapsody" of Vaughan Williams and Gabriel Pierne's "Divertissements on a Pastoral Theme" (an agreeable enough novelty of little real importance).

N. Y. TELEGRAPH

201933

Music

by **Larry Lipskin**

Serge Koussevitzky's praiseworthy penchant for recognizing the living achieved new point Saturday afternoon in Carnegie Hall when the Boston Symphony, under his baton, played a "first time in New York"—the Pierne Divertisements on a Pastoral Theme, Op. 49, a gay lively, unpretentious work, and the Vaughan Williams First Norfolk Rhapsody. The point is that the excellent work being done in England by such craftsmen as Williams is too infrequently acknowledged. The Pierne piece was worthy of the attention lavished on it by Koussevitzky and his virtuosi.

Haendel's wonderful Fifth Concerto Grosso in the Kogel edition, and Tschaikowsky's Fourth Symphony completed the first New York matinee of the orchestra this season. A large audience was properly grateful.

▼

PAWTUCKET, R. I.
TIMES

2

NOV 1 8 1933

Boston Symphony Concerts to Start

First of Four Providence Appearances Will Be Made December 5.

The Boston Symphony orchestra will give the first of four symphony concerts at the Metropolitan Theatre, Providence, on Tuesday evening, December 5. This, the 53rd season of the great orchestra and the 10th under the conductorship of Dr. Serge Koussevitzky, has begun notably in Boston and other cities. In a recent visit to Chicago as part of a western tour, the orchestra played with nothing less than a sensational success. The orchestra this week is giving its first concerts of the season in New York, and likewise in Washington, D. C., and Baltimore—in which two cities there are to be a series for the first time in a number of seasons.

For the Providence concerts, season tickets are now on sale at Steinert's.

On the stage of the Metropolitan Theatre a special box set has been constructed in order to give the audiences the full tonal brilliance of the orchestra. The concerts will take place on December 5, January 16, Maŕch 13 and April 10.

PROVIDENCE, R. I.
NEWS-TRIBUNE

NOV 201933

Boston Symphony To Present Four Concerts Here

SERGE KOUSSEVITSKY

First to Be on Dec. 5, with 110 Musicians on Stage in Metropolitan

First of a series of four concerts by the Boston Symphony orchestra will be held in the Metropolitan theatre Tuesday evening, Dec. 5. This is the 53d season of the orchestra and the 10th under the baton of Serge Koussevitsky, whose term now exceeds in length any continuous term by former conductors of the orchestra.

The personnel continues this season virtually unchanged, with a full complement of 110 musicians. The stage facilities of the Metropolitan will accommodate the entire personnel and assure the full brilliance of orchestral sonority.

Other concerts here will be on the evenings of Jan. 16, March 13 and April 10. The orchestra has extended its travelling schedule this season. A western tour last month included a concert in Chicago. During the last week the orchestra visited Washington, Baltimore, New York and Brooklyn.

71

Plays a

Here, There, Everywhere, Music-News

Tr. Nov 21

The Young Men and Sibelius, Concert-Hall Wagner, Deserted Germany

MORE, perhaps, than its elders suspect Sibelius is the symphonist of the younger generation. At the moment, for exemplary evidence, a letter comes to this department from two students in a college of the Middle West. They know Sibelius's symphonies only from recordings which, fortunately, they can repeat as often as they would hear; while all around them is a world whose Sibelius stops short at "Finlandia." They have this and that question to ask about the composer which need not be answered in this place. Between the questions they venture comment certainly significant of themselves and possibly of the youth that sooner or later will be the hearers and the sustainers of concerts up and down America. One of them writes:

> My friend owns Stokowski's recording of the Fourth Symphony. I recently have received the new album of the Sibelius Society (including the Seventh Symphony), and we are both agreed that Sibelius is the greatest writer of symphonies whom the world has ever known. But we are not agreed on this one thing, at least: Is the Seventh or the Fourth the more difficult to understand, the more difficult in which to find out what Sibelius is driving at, so to speak? My friend thinks that the Fourth is more formidable and more difficult to appreciate; while I contend that only the first of those opinions is true. The Seventh may be more melodious, but, I think, it is far more remote, being calmer and more restrained, and far harder to tackle.

To have such listeners among the young men is reward that any composer, great or small, may prize. To have such readers is also the sufficient reward of that very minor person, when compared, the reviewer. He makes bold none the less to commend this current instance to the considerable body of listeners in any concert-hall for whom a symphony, even by Sibelius, enters through one ear, leaves by the other; along the way quickening only a passing interest, a momentary emotion; no sooner heard, almost, than forgotten in the next routine of the day. "Should one think of or try to do such things?" ask the young men of their questioning over the Fourth and the Seventh Symphonies. They may be reassured. Such debatings are the life and soul of music in the receivers, the justification of the concert-hall, the records, the printed score, conductor, orchestra, reviewers and commentators, the whole apparatus of modern music-making.

' will be taken to New York.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin conducted the second concert of the Boston Symphony Orchestra's Tuesday afternoon Beethoven cycle, in Symphony Hall yesterday. He performed the "Leonore" overture, No. 2, the Second Symphony and the "Emperor" piano concerto. Egon Petri, splendid Dutch pianist, who made his Boston debut with the orchestra a few weeks ago, was soloist.

Mr Burgin rearranged the orchestra somewhat, placing the double basses at the right of the stage, and dispensing with two of their number for the symphony. The concert master of the Boston Symphony, as it almost goes without saying, has a gift for conducting. His temperament, as revealed in the relatively few concerts he has directed here, tends to well-balanced, unsensational interpretations.

Without exception his performances yesterday were tastefully conceived and carried out. Yet Mr Burgin was prone to sluggish tempi, especially in the symphony; because of this, he and Mr Petri were not infrequently at odds during the concerto. Mr Burgin did not attempt to dramatize—much less theatricalize—Beethoven's music, being satisfied to obtain clear, sonorous tone and an easily perceptible exposition of the architectural symmetry of the scores.. The accompaniment he provided for the concerto, save for the matter of tempi, was beautifully sensitive.

One could hardly imagine a more fastidious performance than Mr Petri achieved. It was, moreover, occasionally thrilling, thereby offering proof that a good musician does not have to pound and make a big noise to gain genuine dramatic effects. Mr Petri was most warmly applauded.

The second "Leonore" overture is neither as well known nor played so frequently as the "Leonore" No. 3. Although similar in thematic material and general plan, it lacks the refinement, the cumulative dramatic force, and the intellectual discipline of its sister piece. Compared to the "Leonore" No. 3, the overture heard yesterday is as American melodrama of the 1880's to Attic tragedy. That, perhaps, is enough said.

The next concert of the Beethoven cycle will occur on Jan 23. C. W. D.

MUSIC

Her Nov 22

SYMPHONY CONCERT

By GEORGE S. McMANUS

Beethoven program: Symphony No. 2, in D major; concerto for pianoforte No. 5, in E flat major; Overture Leonore No. 2. Conductor, Mr. Burgin. Soloist, Mr. Egon Petri.

A capacity audience greeted the second program of the Beethoven series by the Boston Symphony orchestra yesterday afternoon in Symphony hall. The concert was conducted by Mr. R. Burgin, the concert-master, in the place of Dr. Serge Koussevitzky.

One heard the Second Symphony with delight. From the slow introduction to the first movement—an introduction that embodies the best features of both Mozart and Haydn style in such matters to the very end, there is an almost unmatched wealth of melodies. And this work was called "subversive" (sittenverderblich)! The slow movement has influenced more than one composer who followed Beethoven, namely Schubert, in his Grand Duo. Beethoven here echoes details from his own piano sonata op. 28 and in the Scherzo—of very small proportions, but worthy of any Beethoven period—he becomes the prophet of things to come on a grander scale—the trio of the Scherzo of the ninth symphony.

Egon Petri won great and just applause for his masterful performance of the E flat concerto.

Without pose of any kind, he won his audience on the merits of his splendid playing. That he knows no technical difficulties, goes without saying; that he never loses sight of beauty is more important. He is an artist of unalloyed sincerity, whose tonal palette covers a wide dynamic range and whose intuitions show a fine and forceful appreciation of some of Beethoven's greatest utterances.

The concerto itself begins with a majestic introduction of a rhapsodic character, given out by the piano, over the chord of E flat in the orchestra. This whole passage is falsely supposed to do away with the "opening tutti," one of the most important features of the concerto style and nowhere achieved more successfully by Beethoven than in his G major and E flat concertos. The opening tutti marches past in all its splendor as soon as the introductory passages for piano are over. And what a stroke of genius is the later return of the piano in a chromatic run over sharply articulated chords of the orchestra! It was in the introductory measures that one might have wished to hear the piano part more freely played than was the case yesterday. The orchestra provided an excellent accompaniment, though there were a few times when the entrances of piano and orchestra might have dovetailed more perfectly.

Beethoven rejected his overture "Leonore No. 3" as unfitted to the opening scenes of his opera "Fidelio"; even its earlier version, "Leonore, No. 2," which we heard yesterday, is equally inspired by the heroic events of the last act and each was in turn put aside for a fourth effort, the "Fidelio Overture," where Beethoven achieves the requirements for the first act. Where in all music is there a more pathetically beautiful melody than than that allotted to Florestan?

The concert gave a great deal of enjoyment to a responsive and appreciative audience. Mr. Burgin's desires were carried out loyally by his colleagues and he was recalled a number of times in recognition of his conducting, which was marked by intelligence and imagination.

---

ment's credit.

SYMPHONY IN SECOND SERIES

Petri Soloist in 'Emperor' Concerto—Burgin Leads

Post Nov 22

BY WARREN STOREY SMITH

The Symphony Concert of yesterday afternoon, the second of the Tuesday series which this season is devoted to the music of Beethoven, had many features of interest. First of all Mr. Burgin, who will also lead the concerts of next Friday and Saturday, was the conductor. Secondly there was a soloist, the Dutch pianist, Egon Petri, playing the "Emperor" Concerto. The first item on the programme was the generally and unjustly neglected Second Symphony, while the final number was the Overture to "Leonora." No. 2, virtually a preliminary sketch for No. 3 which has almost altogether displaced it.

Mr. Petri, who not so long ago gave us proof of his remarkable powers in a performance of a Concerto of Mozart at a pair of regular Symphony Concerts, disclosed them anew yesterday in his maastefly, poised and polished version of the Fifth Concerto of Beethoven. If his performance of the Mozart Concerto will be longer remembered, it will be only because in the case of the "Emperor" the greatness of the music itself is inclined to overshadow its interpreter.

Admitting that the third "Leonora" Overture—in reality the second—is a sounder and more effective composition than its predecessor of yesterday's concert, the second "Leonora" is nevertheless an extraordinary piece of music, replete with strength and dramatic fire. That Beethoven in rewriting it could better it is no small evidence of his powers. Yesterday's performance of it was an eloquent and stirring one.

Trans

NOVEMBER 22, 1933

s --- Films

With Egon Petri At Symphony Hall

The Pianist As Soloist For Second Concert in the Beethoven Cycle

YESTERDAY'S concert of the Boston Symphony Orchestra proved once more the astuteness of its conductor as a program maker. The concert was the second in the Beethoven cycle. Eschewing the chronological type of program, which would have brought two "small" symphonies to the first concert, Dr. Koussevitzky at that time played the First and Third. Speculation at once arose as to the next program: would it contain the Second and Fourth, both also "small" symphonies? The answer gave pleasure to the knowing. There would be only one symphony, the Second; for climax there would be an overture with rousing final measures—the Second Leonore; while for a third piece there would be a concerto—the Fifth, or "Emperor." With Egon Petri at hand as soloist, the inclusion of a concerto on this program was little short of a master stroke.

One reports also the changed aspect of the orchestra as to seating plan. For yesterday, at least, there was no long row of double basses flanking the left; instead these instruments and their players were grouped at the right, immediately in the rear of the 'cellos. The effect in such passages as give the main melodic line to 'cellos and basses, was exceedingly happy; while in other passages the change brought no bad effects. One wonders whether it is permanent, or an experiment, or the wish of the assistant conductor, Mr. Burgin, who stands on the podium for the present week. For this is the vacation week, which is Dr. Koussevitzky's at the end of the first quarter of the season.

The concert showed Mr. Burgin's continuing increase in stature as a conductor. It was a sure hand, a thoughtful mind that guided the players yesterday. One felt that the Beethoven of the Second Symphony and of the Leonore Overture Number Two stood fully revealed that the soloist in the concerto received masterful support.

Certainly the high spot of the afternoon was Mr. Petri's playing of the "Emperor" Concerto. One had the impression that the pianist was combining into a marvelous synthesis qualities that are to all intents and purposes opposites; that the frequently excusing phrase, "these are but the faults of the pianist's excellent qualities," could not apply to him. There were no such faults. To be specific: A more heroic reading of the concerto it would be difficult to imagine. But heroic readings all too often bring with them bombast, heaviness, too great emphasis upon the rhetorical, and a host of related misfortunes. Mr. Petri achieved the one and avoided the other. With his heroic treatment of Beethoven there was an equal sparkle, an equal verve, an equal buoyancy. Nor were finely chiseled subtleties lacking. Rarely, has one heard the equal of the elfin-like soft, delicately rhythmed passages in the first movement. One could go on, enumerating excellence after excellence in a memorable performance. That Mr. Burgin was thoroughly at one with the soloist is high tribute to his way with the orchestral parts of the concerto.

But there was a more unfortunate side to this concerto also. It is not often that there are serious misadventures in the concerts of the Boston Symphony Orchestra. And avoidable misadventures are almost non-existent. But such did occur yesterday afternoon when on the entry of the piano after the first tutti it was painfully discovered that piano and orchestra were by no means at the same pitch. Such things should not be allowed to happen. It is not for a reviewer to attempt to decide where the blame belongs. The reviewer must record the fact in the stout hope that it will never be allowed to happen again.

Beethoven's Second Symphony, in such a performance as that of yesterday, brought regrets that it is not heard more often. Its brightness, its gayety, the exuberance and freshness of its rhythms, the charm and the beauty in the contours of its melodies, are such as gladden the heart. "Early Beethoven"—yes; "slight"—yes; but for all that, a music exceedingly fine. Also, it is good occasionally to hear the "Leonore No. II." Much less played than "No. III," it has its own excellences which should by no means be ignored. That these came to inspired performance yesterday, we thank Mr. Burgin. A. H. M.

---

in the right place.

Bostonians Abroad Tran Nov 22

The reviewers in New York had little to say, relatively, of the concert by Dr. Koussevitzky and the Boston Orchestra in Carnegie Hall last Saturday afternoon. The Sun rose manfully to the defence of Vaughan Williams's "Norfolk Rhapsody" and of Pierné's new "Divertissements," which most other newspapers dismissed indifferently or scornfully. "As for the poor music, why speak of it?" exclaimed one master-mind that within memory trickled over the air. For The Sun, however, the Rhapsody was "a delightful treatment of folk-music, replete with both sentiment and gentle humor"; while the "Divertissements" were not "without youthful spirit, juvenile candor and even naïveté," though the composer who made them was on the edge of his seventieth year. For the rest, the usual "routines" about Handel's Concerto Grosso in D major at one end of the program, and Chaikovsky's Fourth Symphony at the other. Both displayed the Bostonian strings. New York admires them.

Programs in Prospect

THIS CLIPPING FROM

Theatre Arts Monthly

NOV - - 1933

BY way of continuing the orchestral interest in opera, Eugene Goossens of the Cincinnati Orchestra has just finished a score on the subject of Don Juan, for which Arnold Bennett wrote the libretto; and even the conservative Boston Symphony, besides repeating Stravinsky's *Oedipus Rex,* an orchestral variant of the opera, is to do the whole third act of Moussorgsky's delightful opera *Khovantchina* in concert form.

PROVIDENCE, R. I.

JOURNAL

NOV 2 1933

The SIDESHOW

. . . In spite of good intentions, one goes on making these lists and with pencil in hand I shall presently grub through all my books to refresh my own untrustworthy enthusiasm in the field. . . . The current issue of "Musical America" contains a more extended announcement of the resignation of Philip Hale, dean of Boston's music critics, as critic for the Boston Herald. Mr. Hale, who will be 80 years old in March, has been writing for Boston newspapers since 1890 and for the Herald since 1903. He began to write his program notes for the Boston orchestra in 1901.

Mr. Hale has long been one of America's most famed music critics and scholars. His notes have become an invaluable library of information on orchestral literature and composers. His criticisms, while consistently devoted to the great masterpieces, have always been receptive to new works.

Mr. Hale's successor on the Herald is George S. MacManus, pianist and teacher. The Boston Symphony's program books will continue to make use of Mr. Hale's notes for works already in the orchestra's repertoire; notes for new numbers will be supplied by John N. Burke, publicity director for the orchestra.

. . . Perhaps Mr. Hale's most mellow attribute was that of witty daily columnist equipped to discuss almost every subject under the sun, and I am proud that it was my fortune to know him rather well in my earlier newspaper days.

CHICAGO, ILL.

TIME

NOV 20 1933

Retired. Philip Hale, 79, dean of U. S. music critics; as critic for the Boston *Herald* and program annotator for the Boston Symphony Orchestra. A onetime lawyer, he studied music in Berlin, Munich, Stuttgart, Paris, became an organist and choral conductor, a newspaper critic in 1890. As *Herald* critic since 1903, he was famed for witty, lucid, learned writing, for his bright Windsor ties and for the green felt bag which he carried almost everywhere.

71

Plays a

Here, There, Everywhere, Music-News

Tran Nov 21

The Young Men and Sibelius, Concert-Hall Wagner, Deserted Germany

MORE, perhaps, than its elders suspect Sibelius is the symphonist of the younger generation. At the moment, for exemplary evidence, a letter comes to this department from two students in a college of the Middle West. They know Sibelius's symphonies only from recordings which, fortunately, they can repeat as often as they would hear; while all around them is a world whose Sibelius stops short at "Finlandia." They have this and that question to ask about the composer which need not be answered in this place. Between the questions they venture comment certainly significant of themselves and possibly of the youth that sooner or later will be the hearers and the sustainers of concerts up and down America. One of them writes:

> My friend owns Stokowski's recording of the Fourth Symphony. I recently have received the new album of the Sibelius Society (including the Seventh Symphony), and we are both agreed that Sibelius is the greatest writer of symphonies whom the world has ever known. But we are not agreed on this one thing, at least: Is the Seventh or the Fourth the more difficult to understand, the more difficult in which to find out what Sibelius is driving at, so to speak? My friend thinks that the Fourth is more formidable and more difficult to appreciate; while I contend that only the first of those opinions is true. The Seventh may be more melodious, but, I think, it is far more remote, being calmer and more restrained, and far harder to tackle.

To have such listeners among the young men is reward that any composer, great or small, may prize. To have such readers is also the sufficient reward of that very minor person, when compared, the reviewer. He makes bold none the less to commend this current instance to the considerable body of listeners in any concert-hall for whom a symphony, even by Sibelius, enters through one ear, leaves by the other; along the way quickening only a passing interest, a momentary emotion; no sooner heard, almost, than forgotten in the next routine of the day. "Should one think of or try to do such things?" ask the young men of their questioning over the Fourth and the Seventh Symphonies. They may be reassured. Such debatings are the life and soul of music in the receivers, the justification of the concert-hall, the records, the printed score, conductor, orchestra, reviewers and commentators, the whole apparatus of modern music-making.

" will be taken to New York.

MUSIC

Globe Nov 22

SYMPHONY HALL

Boston Symphony Orchestra

Richard Burgin conducted the second concert of the Boston Symphony Orchestra's Tuesday afternoon Beethoven cycle, in Symphony Hall yesterday. He performed the "Leonore" overture, No. 2, the Second Symphony and the "Emperor" piano concerto. Egon Petri, splendid Dutch pianist, who made his Boston debut with the orchestra a few weeks ago, was soloist.

Mr Burgin rearranged the orchestra somewhat, placing the double basses at the right of the stage, and dispensing with two of their number for the symphony. The concert master of the Boston Symphony, as it almost goes without saying, has a gift for conducting. His temperament, as revealed in the relatively few concerts he has directed here, tends to well-balanced, unsensational interpretations.

Without exception his performances yesterday were tastefully conceived and carried out. Yet Mr Burgin was prone to sluggish tempi, especially in the symphony; because of this, he and Mr Petri were not infrequently at odds during the concerto. Mr Burgin did not attempt to dramatize—much less theatricalize—Beethoven's music, being satisfied to obtain clear, sonorous tone and an easily perceptible exposition of the architectural symmetry of the scores. The accompaniment he provided for the concerto, save for the matter of tempi, was beautifully sensitive.

One could hardly imagine a more fastidious performance than Mr Petri achieved. It was, moreover, occasionally thrilling, thereby offering proof that a good musician does not have to pound and make a big noise to gain genuine dramatic effects. Mr Petri was most warmly applauded.

The second "Leonore" overture is neither as well known nor played so frequently as the "Leonore" No. 3. Although similar in thematic material and general plan, it lacks the refinement, the cumulative dramatic force, and the intellectual discipline of its sister piece. Compared to the "Leonore" No. 3, the overture heard yesterday is as American melodrama of the 1880's to Attic tragedy. That, perhaps, is enough said.

The next concert of the Beethoven cycle will occur on Jan 23. C. W. D.

MUSIC

Her Nov 22

SYMPHONY CONCERT

By GEORGE S. McMANUS

Beethoven program: Symphony No. 2, in D major; concerto for pianoforte No. 5, in E flat major; Overture Leonore No. 2. Conductor, Mr. Burgin. Soloist, Mr. Egon Petri.

A capacity audience greeted the second program of the Beethoven series by the Boston Symphony orchestra yesterday afternoon in Symphony hall. The concert was conducted by Mr. R. Burgin, the concert-master, in the place of Dr. Serge Koussevitzky.

One heard the Second Symphony with delight. From the slow introduction to the first movement—an introduction that embodies the best features of both Mozart and Haydn style in such matters to the very end, there is an almost unmatched wealth of melodies. And this work was called "subversive" (sittenverderblich)! The slow movement has influenced more than one composer who followed Beethoven, namely Schubert, in his Grand Duo. Beethoven here echoes details from his own piano sonata op. 28 and in the Scherzo—of very small proportions, but worthy of any Beethoven period—he becomes the prophet of things to come on a grander scale—the trio of the Scherzo of the ninth symphony.

Egon Petri won great and just applause for his masterful performance of the E flat concerto.

Without pose of any kind, he won his audience on the merits of his splendid playing. That he knows no technical difficulties, goes without saying; that he never loses sight of beauty is more important. He is an artist of unalloyed sincerity, whose tonal palette covers a wide dynamic range and whose intuitions show a fine and forceful appreciation of some of Beethoven's greatest utterances.

The concerto itself begins with a majestic introduction of a rhapsodic character, given out by the piano, over the chord of E flat in the orchestra. This whole passage is falsely supposed to do away with the "opening tutti," one of the most important features of the concerto style and nowhere achieved more successfully by Beethoven than in his G major and E flat concertos. The opening tutti marches past in all its splendor as soon as the introductory passages for piano are over. And what a stroke of genius is the later return of the piano in a chromatic run over sharply articulated chords of the orchestra! It was in the introductory measures that one might have wished to hear the piano part more freely played than was the case yesterday. The orchestra provided an excellent accompaniment, though there were a few times when the entrances of piano and orchestra might have dovetailed more perfectly.

Beethoven rejected his overture "Leonore No. 3" as unfitted to the opening scenes of his opera "Fidelio"; even its earlier version, "Leonore, No. 2," which we heard yesterday, is equally inspired by the heroic events of the last act and each was in turn put aside for a fourth effort, the "Fidelio Overture," where Beethoven achieves the requirements for the first act. Where in all music is there a more pathetically beautiful melody than than that allotted to Florestan?

The concert gave a great deal of enjoyment to a responsive and appreciative audience. Mr. Burgin's desires were carried out loyally by his colleagues and he was recalled a number of times in recognition of his conducting, which was marked by intelligence and imagination.

---

ment's credit.

SYMPHONY IN SECOND SERIES

Petri Soloist in 'Emperor' Concerto—Burgin Leads

Post Nov 22

BY WARREN STOREY SMITH

The Symphony Concert of yesterday afternoon, the second of the Tuesday series which this season is devoted to the music of Beethoven, had many features of interest. First of all Mr. Burgin, who will also lead the concerts of next Friday and Saturday, was the conductor. Secondly there was a soloist, the Dutch pianist, Egon Petri, playing the "Emperor" Concerto. The first item on the programme was the generally and unjustly neglected Second Symphony, while the final number was the Overture to "Leonora," No. 2, virtually a preliminary sketch for No. 3 which has almost altogether displaced it.

Mr. Petri, who not so long ago gave us proof of his remarkable powers in a performance of a Concerto of Mozart at a pair of regular Symphony Concerts, disclosed them anew yesterday in his maasterly, poised and polished version of the Fifth Concerto of Beethoven. If his performance of the Mozart Concerto will be longer remembered, it will be only because in the case of the "Emperor" the greatness of the music itself is inclined to overshadow its interpreter.

Admitting that the third "Leonora" Overture—in reality the second—is a sounder and more effective composition than its predecessor of yesterday's concert, the second "Leonora" is nevertheless an extraordinary piece of music, replete with strength and dramatic fire. That Beethoven in rewriting it could better it is no small evidence of his powers. Yesterday's performance of it was an eloquent and stirring one.

Trans

NOVEMBER 22, 1933

s --- Films

With Egon Petri At Symphony Hall

The Pianist As Soloist For Second Concert in the Beethoven Cycle

YESTERDAY'S concert of the Boston Symphony Orchestra proved once more the astuteness of its conductor as a program maker. The concert was the second in the Beethoven cycle. Eschewing the chronological type of program, which would have brought two "small" symphonies to the first concert, Dr. Koussevitzky at that time played the First and Third. Speculation at once arose as to the next program: would it contain the Second and Fourth, both also "small" symphonies? The answer gave pleasure to the knowing. There would be only one symphony, the Second; for climax there would be an overture with rousing final measures—the Second Leonore; while for a third piece there would be a concerto—the Fifth, or "Emperor." With Egon Petri at hand as soloist, the inclusion of a concerto on this program was little short of a master stroke.

One reports also the changed aspect of the orchestra as to seating plan. For yesterday, at least, there was no long row of double basses flanking the left; instead these instruments and their players were grouped at the right, immediately in the rear of the 'cellos. The effect in such passages as give the main melodic line to 'cellos and basses, was exceedingly happy; while in other passages the change brought no bad effects. One wonders whether it is permanent, or an experiment, or the wish of the assistant conductor, Mr. Burgin, who stands on the podium for the present week. For this is the vacation week which is Dr. Koussevitzky's at the end of the first quarter of the season.

The concert showed Mr. Burgin's continuing increase in stature as a conductor. It was a sure hand, a thoughtful mind that guided the players yesterday. One felt that the Beethoven of the Second Symphony and of the Leonore Overture Number Two stood fully revealed that the soloist in the concerto received masterful support.

Certainly the high spot of the afternoon was Mr. Petri's playing of the "Emperor" Concerto. One had the impression that the pianist was combining into a marvelous synthesis qualities that are to all intents and purposes opposites; that the frequently excusing phrase, "these are but the faults of the pianist's excellent qualities," could not apply to him. There were no such faults. To be specific: A more heroic reading of the concerto it would be difficult to imagine. But heroic readings all too often bring with them bombast, heaviness, too great emphasis upon the rhetorical, and a host of related misfortunes. Mr. Petri achieved the one and avoided the other. With his heroic treatment of Beethoven there was an equal sparkle, an equal verve, an equal buoyancy. Nor were finely chiseled subtleties lacking. Rarely, has one heard the equal of the elfin-like soft, delicately rhythmed passages in the first movement. One could go on, enumerating excellence after excellence in a memorable performance. That Mr. Burgin was thoroughly at one with the soloist is high tribute to his way with the orchestral parts of the concerto.

But there was a more unfortunate side to this concerto also. It is not often that there are serious misadventures in the concerts of the Boston Symphony Orchestra. And avoidable misadventures are almost non-existent. But such did occur yesterday afternoon when on the entry of the piano after the first tutti it was painfully discovered that piano and orchestra were by no means at the same pitch. Such things should not be allowed to happen. It is not for a reviewer to attempt to decide where the blame belongs. The reviewer must record the fact in the stout hope that it will never be allowed to happen again.

Beethoven's Second Symphony, in such a performance as that of yesterday, brought regrets that it is not heard more often. Its brightness, its gayety, the exuberance and freshness of its rhythms, the charm and the beauty in the contours of its melodies, are such as gladden the heart. "Early Beethoven"—yes; "slight"—yes; but for all that, a music exceedingly fine. Also, it is good occasionally to hear the "Leonore No. II." Much less played than "No. III," it has its own excellences which should by no means be ignored. That these came to inspired performance yesterday, we thank Mr. Burgin. A. H. M.

---

in the right place.

Bostonians Abroad Tran Nov 22

The reviewers in New York had little to say, relatively, of the concert by Dr. Koussevitzky and the Boston Orchestra in Carnegie Hall last Saturday afternoon. The Sun rose manfully to the defence of Vaughan Williams's "Norfolk Rhapsody" and of Pierné's new "Divertissements," which most other newspapers dismissed indifferently or scornfully. "As for the poor music, why speak of it?" exclaimed one master-mind that within memory trickled over the air. For The Sun, however, the Rhapsody was "a delightful treatment of folk-music, replete with both sentiment and gentle humor"; while the "Divertissements" were not "without youthful spirit, juvenile candor and even naïveté," though the composer who made them was on the edge of his seventieth year. For the rest, the usual "routines" about Handel's Concerto Grosso in D major at one end of the program, and Chaikovsky's Fourth Symphony at the other. Both displayed the Bostonian strings. New York admires them.

Programs in Prospect

THIS CLIPPING FROM

Theatre Arts Monthly

NY NOV - - 1933

BY way of continuing the orchestral interest in opera, Eugene Goossens of the Cincinnati Orchestra has just finished a score on the subject of Don Juan, for which Arnold Bennett wrote the libretto; and even the conservative Boston Symphony, besides repeating Stravinsky's *Oedipus Rex,* an orchestral variant of the opera, is to do the whole third act of Moussorgsky's delightful opera *Khovantchina* in concert form.

PROVIDENCE, R. I.
JOURNAL

NOV 22 1933

The SIDESHOW

. . . In spite of good intentions, one goes on making these lists and with pencil in hand I shall presently grub through all my books to refresh my own untrustworthy enthusiasm in the field. . . . The current issue of "Musical America" contains a more extended announcement of the resignation of Philip Hale, dean of Boston's music critics, as critic for the Boston Herald. Mr. Hale, who will be 80 years old in March, has been writing for Boston newspapers since 1890 and for the Herald since 1903. He began to write his program notes for the Boston orchestra in 1901.

Mr. Hale has long been one of America's most famed music critics and scholars. His notes have become an invaluable library of information on orchestral literature and composers. His criticisms, while consistently devoted to the great masterpieces, have always been receptive to new works.

Mr. Hale's successor on the Herald is George S. MacManus, pianist and teacher. The Boston Symphony's program books will continue to make use of Mr. Hale's notes for works already in the orchestra's repertoire; notes for new numbers will be supplied by John N. Burke, publicity director for the orchestra.

. . . Perhaps Mr. Hale's most mellow attribute was that of witty daily columnist equipped to discuss almost every subject under the sun, and I am proud that it was my fortune to know him rather well in my earlier newspaper days.

CHICAGO, ILL.
TIME

NOV 20 1933

Retired. Philip Hale, 79, dean of U. S. music critics; as critic for the Boston *Herald* and program annotator for the Boston Symphony Orchestra. A onetime lawyer, he studied music in Berlin, Munich, Stuttgart, Paris, became an organist and choral conductor, a newspaper critic in 1890. As *Herald* critic since 1903, he was famed for witty, lucid, learned writing, for his bright Windsor ties and for the green felt bag which he carried almost everywhere.

72

Concert-Chronicle

Bostonians in New York

THE RETURN of Dr. Koussevitzky and the Boston Orchestra to New York last week drew the usual praise from the reviewers for both band and conductor. Said Mr. Gilman, for example in The Herald Tribune: "The chief of the Bostonians brought his extraordinary orchestra to New York on Thursday for the first time this season, and again we were made to realize how fortunate are the music-lovers of this country, who, despite the treacherous times in which we live, are privileged to hear music of the highest class performed through more than half the year by such magnificent instruments as this, and the Philadelphia band, and the insurpassable orchestra that dwells among us here, and other accomplished groups of players who still intrepidly carry on. . . .

"Thursday's performance of that great organization over which the suavely volcanic Mr. Koussevitzky presides was quite as dazzling as its present-day traditions have led us to expect. It would be hard to imagine anything more transparent and delicately jewelled than the orchestra's exposition of Ravel's delightful suite, ['Le Tombeau de Couperin'] or a more gorgeously multi-colored blaze of tone than Mr. Koussevitzky kindled in certain climactic pages of the evening's novelty [Cherepnin's Pieces after a Tale of Poe] which, unfortunately, happened to be, intrinsically, pretty sad stuff." . . . The report in The Times also records "the shouts and cheers" that rewarded the performance of the Sibelius's Second Symphony.

Hubbub over Cherepnin

As for the elder Cherepnin's adventure into delineative music for Poe's "Masque of the Red Death," heard in Boston at a pair of Symphony Concerts last October, the reader of the more authoritative reviews in New York might suppose him, or it, to the horned beast of the Apocalypse. Outside the paragraphs quoted above, Mr. Gilman devotes to it the whole of an unsparing article. More briefly Mr. Henderson keeps him company in The Sun. Mr. Thompson heaves assorted bricks from the columns of The Evening Post; while in The World-Telegram Mr. Sanborn cries to high heaven against "an aimless, deafening, unconscionable bore." So onward.

It were hard to find clearer revelation of the ruts through which orchestral programs in New York move than this hubbub over an unimportant piece that for us in Boston passed the musical time not uninterestingly for as much as twenty-five minutes, then descended into the symphonic shades. But in the capital of music in these United States one "standard" and routine piece succeeds another so insistently that when Mr. Stokowski or Dr. Koussevitzky arrives with a novel number, the reviewers in sheer relief expatiate for or against it. Last Tuesday, for example, the Philadelphians played to them the First Symphony of the young Russian, Shostakowicz. Had it been a new-found monument of music, this and that reviewer could not have examined it more thoroughly. On Thursday followed Cherepnin's descriptive "Masque of the Red Death," only to be torn and rent as already specified. In the hinterlands of Boston and Philadelphia, one piece, more or less, of new music, generates no such excitements; passes readily as item in the day's interest or the day's work.

SYRACUSE, N. Y.
HERALD

NOV 2 0 1933

Symphonic Ensemble of Boston Gives Fine Program for Morning Musicals, Inc.

I have endeavored to program the works of an eariler day that have a definite beauty and charm and present modern works that have outstanding merits and worthy of repeated performances.

Some have the true beauty of glorious melodic line, others interesting rhythmical patterns and brilliant devices of orchestral scoring.—Russell Ames Cook.

More than 1,000 assembled in the grand ballroom of Hotel Syracuse Sunday afternoon for the first Twilight Musical of Morning Musicals, Inc., by Russell Ames Cook and his Symphonic Ensemble of Boston. This interesting event set a new mark in the musical progress of the city. The audience was enthusiastic and the entire program was received with evident pleasure and enthusiasm.

The ensemble comprises five musicians of the Boston Symphony Orchestra, a group available for Syracuse at this time, due to week-day engagements in New York State, with a rehearsal in Boston this morning. The program provided was satisfactory and of lingering beauty. Mozart, Rameau, Hydn, Gretry, Stravinsky, de Falla and Weinberger were included in the composers chosen, the Mozart "Marriage of Figaro" overture opening the concert.

Especially pleasing was the "Berceuse" from Stravinsky's "L'Oiseau de Feu" with its sympathetic appeal. Another favorite was "Die Schlittenfahrt" from a Mozart group. The Haydn "London" symphony, as the D. Major Symphony is known, was a fitting climax to the first group of classics.

Head ushers were: Mrs. Preston D. Fogg and Mrs. Henry E. Mills.

Ushers: Mrs. Arthur White, Mrs. Carl Bye, Mrs. Frederick Whiteside, Miss Charlotte Dewey, Mrs. George L. Mulfinger, Mrs. Robert Mathews, Mrs. Edward M. Jones, Miss Mildred Oakes, Mrs. Archie Bedford, Mrs. Ross L. King, Jr., Miss Norma Allewelt, Miss Ruth Hindon, Mrs. Eugene Lichtenberg, Mrs. Burch McMorran, Mrs. Gerard McKee, Mrs. H. A. McArthur and Miss Mabel Menken.

NEWARK, N. J.
NEWS

NOV 2 0 1933

IN THE FIELD OF MUSIC

NEW YORK (AP)—There has been only one subject of conversation in musical New York since last Monday, when a California child in a short white dress proved her right to rank with the historical prodigies of music.

She is Ruth Slenczynski. She plays piano at the age of 8 years with a combination of musical "rightness" and virtuosic technique that is unbelievable until heard—and she has the gift of instinctive showmanship. When she attacked the gruelling "Winter Wind" etude of Chopin she literally lifted her audience out of its seats. The gasp could be heard in the lobby outside.

So that when the seat sale opened last Thursday for her second recital, November 25, it was no surprise to find the lobby of the hall filled with eager patrons. Half the hall had been sold by 11 o'clock in the morning, which meant that tickets had been pushed through the wicket just as fast as the salesmen could manage them.

The first program was of adult dimensions, including the Bach Chromatic Fantasy and Fugue (for an 8-year-old!); the Beethoven "Pathetique" sonata; the Mendelssohn "Rondo Capriccioso," and a difficult Chopin group. On the second program this Menuhin of the piano will play the F major "Italian" concerto by Bach, and the fabulous little F major sonata of Mozart's. Among other things of moment.

There is a chance that Ruth's smile will show a vacant space in the middle of the row of teeth exposed. Ruth's New York debut arrived just as her baby teeth were leaving her!

* * *

Two distinguished conductors are returning to their New York assignments this week—Serge Koussevitzky and Walter Damrosch.

The first concert of the Boston Orchestra's New York-Brooklyn season was given Thursday night and introduced Nikolai Tcherepnin's "Three Pieces for Orchestra, After a tale of Edgar Allen Poe" to New York—introduced successfully, be it known. Koussevitzky for years has made a point of introducing new music to America.

And Walter Damrosch is scheduled to conduct the first of his series for the musicians' emergency fund Saturday night in Madison Square Garden. It is a Bach-Wagner program, and enlists the support of ten soloists—Harold Bauer, George Barrere, Frances Blaisdell, Henri Deering, Dorothea Flexer, Ernest Hutchinson, Herbert Gould, Charles Naegele, Albert Spalding and Theodore Webb.

* * *

As a matter of fact, it has been a week of orchestras. Leopold Stokowski's Philadelphia Magicians ennobled the first symphony of the still-young Dmitri Shostakovitch, and other Russian music, Tuesday night, and Bruno Walter and the Philharmonic played, for novelties, Franz Shreker's "The Birthday of the Infanta" and David Stanley Smith's "1929—A Satire," Wednesday night.

Professor Smith's music was received with courtesy by the audience, but scarcely with enthusiasm. It is an effort to express the frustration and more of the 1929 crash in tone; perhaps it is too large an order for any musician, working with the vague material a musician must fortunately use. Professor Smith is dean of music at Yale University.

* * *

Giulio Gatti-Casazza has decided to impersonate Santa Claus to the extent of providing the annual performance of "Hansel und Gretel" as usual on Christmas Day. The Christmas Day matinee has been a fixture for a good many seasons; this Winter it means opening the Metropolitan a day earlier, since the season does not begin officially until Tuesday, December 26.

RICHMOND, VA.
TIMES DISPATCH

NOV 2 2 1933

Handicapping Conductors

LAWRENCE GILMAN, music critic of the New York *Herald Tribune*, makes a point in his review of a recent concert in New York by the Boston Symphony Orchestra.

MR. GILMAN, while lavish in his praise of the performance, is severe in his condemnation of NICOLAI TCHEREPNIN'S "Three Pieces for Orchestra, After a Tale of Edgar Allan Poe," which he terms "intrinsically pretty sad stuff."

MR. GILMAN excuses the conductor on the ground that it was not his fault—that "there was nothing else for the unhappy MR. KOUSSEVITZKY to do but play the work, since, after the sadistic habit of composers, MR. TCHEREPNIN had dedicated it to him."

Then MR. GILMAN murmurs disconsolately:

> When will the orchestral leaders of the world unite to form a Society for the Prevention of Cruel Dedications to Conductors?

It is a reasonable question. After all, composers consider themselves creative artists—and many of them are. To dedicate a piece to a conductor, however, savors of commercialism. It puts the conductor in a tight corner. Many times he has the choice either of being churlish, and refusing to play the composition written in his honor for the profit of the composer, or else of introducing inferior music into his program.

MR. GILMAN'S point is well taken.

BALTIMORE, MD.
SUN

NOV 2 5 1933

LETTERS *to the* EDITOR

Serious Note On The Variety Of The Orchestral Programs In Baltimore

TO THE EDITOR OF THE SUN—*Sir:* It appears that the Philadelphia Symphony Orchestra's string of guest conductors is greater and more varied than its repertoire. The very intelligent review in *The Sun* tells the story.

We have been Brahms-ed and Tschaikowsky-ed to death, and not only that, but are compelled to listen to the same works of these composers year after year at the sacrifice of works that are being given in other communities with great success—works seldom, if ever, heard here.

Last week Mr. Koussevitzki treated us (and it was a real treat, indeed) to the Sibelius Second Symphony. The icy reception this great work received was nothing for Baltimore to be proud of. Last Friday Koussevitzki took this to New York. The audience at Carnegie Hall stood up and cheered for five minutes. Maybe that is the answer to why our programs are so confined.

Haydn wrote over a hundred symphonies. Certainly many are worthy of a hearing in Baltimore. Why can't we hear his "Surprise," "Clock," "London" and Oxford"? It has been some ten years since Damrosch gave the beautiful Chausson E Major; when we do get Dvorak it's always the "New World," yet his Fourth in G is among his finest works. And the Beethoven Second in D; it was given several times last year, but not in Baltimore. Critics everywhere have acclaimed this as a piece of music containing only the purest and most natural harmony, untainted with "gymnastics."

And Mendelssohn-Bartholdy's fine "Italian" and "Scotch" Symphonies, as well as the Schumann First and Fourth. Yes, the Baltimore Symphony did the first here some three years ago, but it's worthy of more hearings.

Brahms and Tschaikowsky are among my favorites and they wrote other great things beside the First and Fourth Symphonies, respectively. What's the idea of neglecting the former's beautiful Second, his "Academic Festival" and "Tragic" Overtures? Goldmark's "In the Springtime" Overture and his "Rustic Wedding" Symphony have been neglected for years, if ever done here at all.

Let's give Debussy and Ravel a rest—and, incidentally, our concert-goers. The finest of all Richard Strauss' works, "Ein Heldenleben," greeted with enthusiasm everywhere else, has yet to be brought to Baltimore. When have Liszt's symphonic poem "Tasso" and his powerful "Dante" been done? Why not Saint-Saens' beautiful "Organ" Symphony?

RALPH B. BONWIT.

Baltimore, Nov. 23, 1933.

Trans. Nov 25th **Mu.**

Resurrection Afternoon At Symphony Hall

"A London Symphony" and Two More Numbers From The Past Decade

EACH AUTUMN the Symphony Concerts settle gradually into their stride. For those that frequent them, for those that write about them, the process is so familiar that with most it passes unnoticed. Yet in every musical year it leaves marks that the developing season gradually effaces. At the first pair of concerts conductor, orchestra and audience renew acquaintance; shake hands over a program in which "standard pieces," ancient, classical or modern, fittingly predominate. Next, almost before the series has begun to be such, the shadow of the annual journey westward descends upon the concerts. No doubt this touring week is desirable for the treasury and the prestige of the orchestra; but that, for the moment, is not the point. The conductor would be less than man and artist did not thought of those six or seven programs preoccupy him. They must be adjusted to the conditions before him. The orchestra must be ready, if possible at acme, to play the included pieces. Inevitably one, two or three slip into the preliminary concerts. Not always in Dr. Koussevitzky's usual proportioning run these second and third programs, adept and conscious designer though he is.

Toward the end of October comes the tour itself and the break of a week, thus early, in the series of concerts at home. No sooner have conductor and orchestra returned than a second journey looms. To New York, which is the capital of music in America, to other testing cities, they are about to make the first visit of the season. Inevitably the current programs bear this or that witness. Two more pairs of concerts and the home-series breaks again. Back comes the orchestra, and for the succeeding week Mr. Burgin is deputized as conductor. Nobody begrudges Dr. Koussevitzky a respite after a fortnight of nightly concerts, to say nothing of the travel between. Nor does Mr. Burgin fail to improve opportunity. But again the forward flow, the gradual expansion and heightening of the series, are interrupted. We of the audience are at the sixth pair of concerts, well toward the end of November, before these annual adjustments are finally accomplished.

Fortunately Dr. Koussevitzky then returns to conduct, without "trip" or other interruption, past the turn into January. Then the two weeks of guest-conductors to make annual, and sometimes exciting, stir. Finally the eleven pairs of concerts through which Dr. Koussevitzky, save for the monthly journeys to New York, is in continuous presence, with programs and orchestra at sustained interest and accomplishment. From the end of January through the end of April all things at Symphony Hall are as they should be with an ambitious conductor, an attuned orchestra, an eager public. Steadily the pulse of the season beats large and high. Familiar routine—it is easy to say—of musical year after musical year; but routine, none the less, that may profitably undergo examination, when a concert, like the first of the sixth pair on Friday, provides none too ample musical sustenance.

Through the second half of the program ran this dry, thin and, sometimes, tedious substance. To begin, the violin-concerto of Chaikovsky reappeared at Symphony Hall for the first time in nearly ten years. In new performance and fresh hearing reason for so long an interval was not far to seek. The technical feats that bestrew the concerto and set the eighteen-eighties a-marvelling, now make far less impression. The nineteen-thirties take it for granted that a violinist like Mr. Toscha Seidel, schooled by Auer and experienced in the concert-hall, will scarcely remind us of them so readily, roundedly and musically will they drop from bow and strings. In this full measure he accomplished the cadenzas, "passage-work," decorations, even the "incongruities" as violinistic orthodoxy used to count them.

The faults that the years underscore lie deeper. The whole concerto is overwritten beyond the generating invention, or the developing resource and imagination. The matter and the manner of the first movement are spun out till they cloy. Though the succeeding canzonetta is briefer, it provides no stimulating contrast. As for the finale, everyone knows by this time how the Russian bear—or moujik—with a single violin or a full orchestra to musick him, with a folk-theme in his head, and repetitious folk-phrases in his feet, will caper and cavort over such pages. Three weeks ago Chaikovsky was leading him through the finale of the Fourth Symphony, now through the finale of the violin-concerto.

Besides the silken, sensitive, limpid tone, which distinguished Mr. Seidel only drew out the more the lengths and sweetness, the pervading sentiment and ornament of the first two movements. Nor vivid and impetuous though he would be, did the violinist storm through the finale, as he must, if its fifty-year-old frenzies are to stir present ears. They need a Rubinstein of the violin rather than the sensitive and artful Seidel, the fiery, propulsive Koussevitzky rather than the discreet and cautious Burgin.

Nor is Musorgsky's "Night on the Bald Mountain," revived in its turn after eight years, too impressive or engrossing. Had he preferred the concert-hall to the theater and left more symphonic pieces behind, it might have missed its present precarious place in the occasional repertory. Musorgsky wrote and re-wrote it. Through two years the inheriting Rimsky-Korsakov meditated and revised. Such labor gradually stifled impulse, motion, impact. Orgies of sorcery and devilry are becoming rather trite symphonic story; while the dispersing church-bell of the dawn hardly renews the first fine surprise. Last week in New York the gentlemen of the press were playing hob with the elder Cherepnin's music to Poe's "Masque of the Red Death," likewise known to Boston. Is Musorgsky

of this Witches Sabbath a whit more delineative, imaginative, resourceful? One listener suspects not. But Musorgsky is Russian classic up and down the world; whereas Cherepnin is only a Russian exile writing pieces in Paris.

As it was, Vaughan Williams's "London Symphony," also revived after ten years, proved the salvation of the concert. Throughout Mr. Burgin led a responsive orchestra intelligently, capably, sympathetically; yet too often middling cool. This department is no friend to restricted nationalism. It is all for the widths of the world and highly individualized talents; but certain musics, like "Die Meistersinger" among operas, Chaikovsky's Fourth, Fifth and Sixth among symphonies, ask a conductor of the race for entire performance. Program or no program, Vaughan Williams's symphony is infused with the sights, sounds, character and atmosphere of London—the manifold pulse, the dissonant stir of it through the first movement; the drab, the melancholy, the nostalgia, through the second; the dark and the silence haunted by distant glow and din through the night-piece; the grinding stress and blunt swirl of the finale; at beginning and end the obbligato of the girdling river, idealized, everlasting.

Only an essential intermezzo, say after the night-piece, is lacking—the soft flash, the quick dart, of the spring upon a February or a March day into every London corner. Mists and gray and chill, then on the instant warmth and light and kindling brightness. The spring comes grudgingly to Boston, and New York. Graciously, swiftly, it steals upon Paris and London; while as yet music knows it not. Louise's—and Charpentier's—"Paris, printemps" is only passing phrase in an opera; while Dukelsky's "Paris and April" was only an overlooked "number" in a dubious review.

The "London Symphony" incites musical as well as illusory reactions. By date matter and manner it is early Vaughan Williams; but the maturer composer, addicted to his modes and folk-song, his churchly and pastoral prepossessions, hardly addresses so wide and persuaded an audience. The breadth and flow of the river-measures are no mean invention and achievement. "Calm without rage, without o'er flowing full," wrote seventeenth-century Denham of London's stream. In the twentieth Vaughan Williams musicks him.

The dissonant tumults, the contributing cornets, of the first movement and the finale have imaginative reason, make graphic impression. The nostalgic tunes of oboe and violas in the slow movement, the bare harmonies upon them, are self-contained music as well as summoned atmosphere. In the night-piece, which is scherzo, the pupil of Ravel sets in the glittering harmonies; the honest, hearty Englishman burks no gutter-ditty; the inventive composer predates Stravinsky and the hand-organs of "Petrushka" when he turns his strings and horns into a concertina blaring across the distant dark. . . . Believe it or not, there is music written in these full days of ours. Nor a jot the worse because it happens also to be urban.

H. T. P.

Subscription Opened

For the Eighteen Remaining Symphony Concerts

THE Symphony Concerts of this week complet onequarter of the current series. Eighteen pairs remain from the beginning of December through the end of April. They will be distinguished by the presence in January as guests of Arnold Schönberg, the composer and Sir Henry Wood, the London conductor; by the performance of acts from Wagner's opera, "Die Walküre," and Musorgsky's opera, "Khovantschina"; the assistance of Arthur Schnabel, Yehudi Menuhin and other eminent soloists; by a Chaikovsky Festival to close the season.

Since there are still available seats for these concerts on both Friday afternoons and Saturday evenings, a new subscription is now open at Symphony Hall for threequarters of the series at threequarters of the original prices. . . . Proportional subscriptions may also be made to the Monday and the Tuesday series.

Richard Burgin Leads Boston Symphony in Concert

By **MOSES SMITH**

The Boston Symphony Orchestra concerts of this week find Mr. Richard Burgin, concert-master, on the conductor's stand in place of his chief, Dr. Serge Koussevitzky, who has taken a week's vacation. Mr. Burgin, who has been liked both for his progress and interpretative powers on his occasional appearances as conductor, leads a program consisting of Vaughan Williams' London Symphony, Tchaikovsky's violin concerto, and Moussorgsky's "Night On Bald Mountain."

Toscha Seidel, rare visitor to this city, is the soloist in the concerto. Throughout his performance at yesterday's matinee one heard justification for his excellent reputation, in his broad and beautiful tone, and in his entire command of his instrument. His version of the solo music (which is most of the work, since the orchsral part is slight) is warm and passionate, punctuated by frequent changes of tempi, as well as frequent rubato.

His pace for most of the first two movements was unbearably slow, while the last movement, as it is in compensation, was played so rapidly as not to be clear. I do not wish to minimize the musical elements in Mr. Seidel's playing when I say that such tempi are not for 1933. Nor do I believe that

Tchaikovsky intended them.

The soloist was enthusiastically applauded by the audience. It ought to be said that orchestral accompaniment under Mr. Burgin was admirable and sympathetic—the tribute of one violinist to another. On his own, in the other two works of the program, Mr. Burgin directed beautiful performances. The London Symphony was an especially exciting experience, offered with all its beauty and majesty which make it one of the masterpieces of English music.

The performance of the Moussorgsky work was similarly happy, indicating the strides Mr. Burgin has made as conductor, and justifying the faith many of us have had in his artistry.

SYMPHONY IN EXCELLENT PROGRAM

Russian - English Works Enjoyed by Large Audience

Trav Nov 25

A work of considerable note returned to Symphony hall yesterday afternoon after an absence of 10 years. It was Vaughan Williams's "A London Symphony," heard virtually as a new composition. Sharing the program with it were Tchaikovsky's great concerto for violin in D major and Moussorgsky's orchestral fantasy "Une Nuit sur le Mont Chauve" ("A Night on Bald Mountain"). The guest soloist was Toscha Seidel.

In some respects the generally excellent Russian-English concert was listened to with regret for on the podium was Richard Burgin, ordinarily the concert master of the Boston Symphony orchestra. His presence there served as reminder that one-fourth of the 24-pair-long seasonal concerts have been completed, for each year at conclusion of the fall journeys Dr. Koussevitzky takes a week's rest and Burgin conducts in his place.

It was indeed a pleasure, the hearing of this "London Symphony," a work which first brought very considerable fame to Vaughan Williams. In some respects characteristic of the older generation of English composers, it yet has an ever fresh spirit, many moving almost poetic measures and an especially beautiful ending.

In explanation of the composition, Williams has been quoted as saying: "The title might run 'A Symphony by a Londoner'; that is to say, various sights and sounds of London may have influenced the composer, but it would not be helpful to describe these. The work must succeed or fail as music and in no other way. Therefore, if the hearers recognize a few suggestions of such things as the Westminster chimes, or the lavender cry, these must be treated as accidents and not essentials of the music."

Considering the technical skill displayed, the deep and at times moving tones of the work, one can not help but wonder why Dr. Koussevitzky has not included it on his programs.

Last season Burgin conducted Williams's "Pastoral Symphony" intelligently and well. Yesterday he repeated his success with the "London Symphony," indicating he had considerable understanding and keen appreciation of the work to hand. However, his leadership throughout the Tchaikovsky and Moussorgsky numbers was not so fortunate. Koussevitzky would have been tremendous; he was merely up to the requirements of the score.

As soloist playing the extremely difficult and masterly concerto, the Russian violinist, Seidel, demonstrated that he was an excellent virtuoso always in command of his instrument, and at the same time exceptionally affected. His gestures were exaggerated, his wild swayings unnecessary. A Kreisler would never have acted in that manner, even when playing this, one of the greatest violin concertos in the world.

Yet, notwithstanding his unpardonable eccentricities, his interpretations were unusually fine. The smoothness of the performance was in some part due to the fact that the conductor, Burgin, is also a very able violinist.

W. T. C., Jr.

Music

Boston Symphony Orchestra

During the week after the Boston Symphony Orchestra's first New York trip of the season, Dr. Serge Koussevitzky permits himself a brief period of renewal, resigning his baton for the time to Mr. Richard Burgin, concertmaster. For the pair of concerts scheduled for Nov. 24 and 25 on the home grounds, the proconsul devised this scheme of art: Vaughan Williams, "A London Symphony"; Tchaikovsky, Violin Concerto; Moussorgsky, "A Night on Bald Mountain."

For among Mr. Burgin's responsibilities as viceroy, it appears, is that of keeping the name of Vaughan Williams in the program books. Presumably Dr. Koussevitzky does not find the music of this composer congenial, since he very rarely performs any of it. Last season Mr. Burgin gave the first performance at these concerts of the "Pastoral" Symphony; on the present occasion he offered the "London" as a virtual novelty; for it had not been heard in Boston since Mr. Pierre Monteux last directed it in Symphony Hall more than 10 years ago, and must therefore have been unfamiliar to many members of the orchestra as well as to many in the audience.

The symphony renewed its remembered impression as an individual music remarkable for its construction as for its atmosphere. Yet that remembered impression was not strengthened; for it seemed that somehow the Thames flowed now less mysteriously, that there was less vigor in the London populace, less gloom and pathos and menace in the air. Was this the result of imperfect assimilation of the score by conductor and orchestra? Or of the changes that a decade makes in a piece of music—and in a listener's ears? At all events, the "Pastoral" now looms as the greater work.

Mr. Toscha Seidel, the soloist, was another semi-novelty; he too had been absent 10 years from these concerts. In the meantime he has taken on a more mature appearance. He still possesses the tone of an Auer pupil, albeit a smaller one than those of some of his coevals. He has a very expert left-hand technique and a rather inflexible bow arm. For a native of Russia he appears to find remarkably little emotion in Tchaikovsky's Concerto. He played with great precision and with a fine show of virtuosity but with a singularly detached attitude. He was accorded the customary number of recalls, however; and the audience was equally cordial to Mr. Burgin and the orchestra during the rest of the program.

L. A. S.

174

URDAY, NOVEMBER 25, 1933 Herald

MUSIC

SYMPHONY CONCERT

By GEORGE S. McMANUS

Program: Vaughn Williams, A London Symphony; Tschaikowsky, Concerto for Violin, op. 35; Moussorgsky, "A Night on Bald Mountain." Conductor, Richard Burgin; soloist, Toscha Seidel.

Yesterday's concert by the Boston Symphony Orchestra attracted a large audience to Symphony Hall, practically every seat being taken. There is no better panacea, during these difficult times that the world is facing, than beautiful music and there is no more beautiful orchestral playing than that of the Boston Symphony.

Vaughn Williams's London Symphony took up the first half of the program. It was good to hear it preceded by the other works, for it demands a certain isolation to be heard to the best advantage. The composer would have had deep satisfaction in yesterday's performance. Mr. Burgin seems endowed with a peculiar sympathy and insight for Vaughn Williams's compositions. He conducted the symphony with a compelling enthusiasm that found continuous response from orchestra and audience.

Tschaikowsky's Violin Concerto brought Toscha Seidel before a Boston audience for the first time in some years. That he has lost none of his popularity was evident in the hearty welcome he received as he came out to play. He is remembered as one of the greatest of the Auer clan and he played the concerto with a brilliance and warmth that is peculiar to himself and Elman. He has, however, his individual way of interpreting the concerto, particularly the intensity with which he stressed the lyric moments of the first movement. He has emerged from his temporary retirement from the concert stage a greater violinist than ever. Yesterday's audience forgot that it was Friday afternoon, and gave Mr. Seidel applause of a degree wholly unusual.

Moussorgsky, in some ways the most primitive and in others the most individual of Russian composers, was represented by his "Night on Bald Mountain," the third and last number of the program.

Great praise is due Mr. Burgin for his excellent conducting. Thoughout the afternoon he was greeted with spontaneous recognition of his worth.

Next weeks' pair of concerts brings Lowrie's Sinfonia Dialectica and three dances from de Falla's ballet "El Sombrero de Tres Picos." In addition to these works, Artur Schnabel, pianist, will appear as soloist in a concerto by Mozart and in one by Beethoven, the C minor. Dr. Koussevitzky will conduct.

Yesterday's programs announce some particularly interesting features for the remaining Boston Symphony concerts of this season, to include the first act of "Die Walkuere" in concert form, with Paul Althouse and Elsa Alsen in the respective roles of Siegfried and Sieglinde. Arnold Schoenberg and Sir Henry Wood will be guest conductors in January, Paul Kochanski and Yehudi Menuhin are among the instrumental soloists. The third act of Moussorgsky's "Khovanstchina," with chorus and soloists, a Rimsky-Korsakoff program and a Tschaikowsky festival of which the final pair of concerts will be a part, complete the plan.

Bicycle Stolen as Boy Makes Last Payment

[Special Dispatch to The Herald]

NORTH ANDOVER, Nov. 24 — Police officials tonight are searching for the thief who stole 10-year-old Robert Hennessey's bicycle within 24 hours after the boy had made his last payment on the machine. Robert lives on Beachwood street.

AT ROBERT BRECK BRIGHAM

Miss Susan B. Newton, a member of the newly formed Housekeepers Club of Boston, is housekeeper at the Robert Breck Brigham Hospital, not at the Peter Bent Brigham Hospital, as was erroneously announced yesterday. Mrs. Ann Lewis is housekeeper at the Peter Bent Brigham Hospital.

LEWISTON, ME.
JOURNAL

NOV 25 1933

To Bring N. Y. Philharmonic Orchestra Here Next May

Wilfrid Tremblay of Portland, formerly of Lewiston, has engaged the Lewiston Armory for the evening of May 11, for what will be one of the finest concerts ever given in Lewiston.

He is bringing to this city the New York Philharmonic-Symphony orchestra, formed by the combination of the two leading orchestras in New York (the Symphony made famous by Walter Damrosch) and next to the Boston Symphony orchestra, perhaps the most outstanding orchestra in the country. Mr. Tremblay will conduct this orchestra with which negotiations have been completed. He is now negotiating with the famous soprano of the Metropolitan opera, Mme. Lily Pons, as soloist at this concert. There will also be a violin soloist — Mischa Piastro, concert master of the New York Philharmonic-Symphony orchestra, if he is still in this country; if not, a violinist of equal note.

Mr. Tremblay is bringing these artists and the orchestra to Maine for the great Nordica Memorial Music Festival, arranged for May 8, 9, and 10 in Portland City Hall, and has decided to extend the Festival to Lewiston, his former home city, to the extent of one concert. As in the case of the festival in Portland, which is sponsored by the Nordica Memorial Association, proceeds of the concert, above expenses, will be devoted to the fund for the Nordica Museum in Farmington, where costumes, jewels and personal effects of the great Maine prima donna are preserved.

AY, NOVEMBER 25,

SYMPHONY RESTORES "LONDON"

Williams' Big Work Heard Again—Seidel Soloist

BY WARREN STOREY SMITH

A revival of Vaughan Williams' "London" Symphony and the appearance of a solo violinist, Toscha Seidel, distinguished the Symphony Concert of yesterday afternoon, which was further marked by the presence on the conductor's stand of Richard Burgin, concert master of the orchestra.

RESTORED TO REPERTORY

Annually, while Dr. Koussevitzky takes a well-earned holiday, Mr. Burgin conducts a pair of concerts and, be it said to his great credit, these concerts are sometimes among the most interesting of the season. A year ago Mr. Burgin introduced to Symphony Hall Vaughan Williams' "Pastoral" Symphony and yesterday he was restoring to the repertory of the orchestra another master work by the most distinguished of living British composers, music that had not been played here since the days of Mr. Monteux.

The occasional touches of realism in "A London Symphony" serve to place it on a slightly lower aesthetic plane than its pastoral successor, which is pure mood. But there is mood in the "London" Symphony as well, and although the idiom of the earlier work is slightly different, less pronouncedly "modal," the "London" Symphony at its best is in much the same way haunting and nostalgic. A rare composer is Vaughan Williams, and not the least significant thing about his music is its faculty of making that which succeeds it on a programme tend to sound a little trite and obvious.

Mr. Seidel's Virtuosity

Not long ago the Britisher's "Norfolk Rhapsody" was doing such disservice for Strauss' "Ein Heldenleben" and yesterday, following hard on the heels of the Symphony, the first movement of Tchaikovsky's familiar Concerto seemed commonplace stuff despite the skillful and enthusiastic performance it was receiving both from Mr. Seidel and from Mr. Burgin and his fellows. With the second movement came more of musical distinction and Mr. Seidel's luscious tone could be better appreciated. The energies of the Finale inevitably carry it along, and here Mr. Seidel's virtuosity shone resplendent. That these excitements and the masterly playing which gave them voice should provoke hearty and continued applause was but to be expected.

Ends With Moussorgsky

For ending to a concert already sufficiently long, Mr. Burgin and the orchestra added that diverting bit of musical deviltry and poetic aftermath, Moussorgsky's "A Night on Bald Mountain."

The performance was a brilliant one. With Moussorgsky, as with Williams and Tchaikovsky before him, Mr. Burgin as conductor had been wholly sympathetic.

BLANK PAGE

BLANK PAGE

BLANK PAGE

BLANK PAGE

80 BALTIMORE, MD.
EVENING SUN

DEC 1 - 1933

Call For Admirers Of Jean Sibelius To Stand Up And Be Counted

To the Editor of The Evening Sun—*Sir*:

All music lovers who are interested in furthering their acquaintance with the works of an indisputably great—but seldom heard—composer, please note this opportunity.

Petitions to Dr. Koussevitzky, director of the Boston Symphony Orchestra, requesting him to present more of the major works of Jean Sibelius on his remaining visits here this season may be conveniently signed by anyone interested at the following places: The bulletin board just inside the fine arts and music room, second floor, the Enoch Pratt Free Library, Cathedral street, and at the desk of the Peabody Institute Library, Mount Vernon Place.

To anyone who might neglect to sign because they suppose such a petition will have no effect upon Dr. Koussevitzky, let me say that his manager told me that Dr. Koussevitzky played Sibelius' Second Symphony at his last concert because he had received a number of individual requests for a Sibelius composition.

Baltimore, Nov. 26. P. S. Hensel, Jr.

Ourselves and Others

Dec

At the Symphony Concerts of today and tomorrow the illustrious pianist, Artur Schnabel, is guest. Dr. Koussevitzky has assembled the program accordingly:

Sinfonia Dialetica	Lourié
Concerto in A major for Piano and Orchestra	Mozart
Concerto, No. 3, in C minor for Piano and Orchestra	Beethoven
Three Dances from the Ballet, "The Three-Cornered Hat"	Falla

In New York Mozart and moderns divide Mr. Walter's program for the Philharmonic Concerts, viz.:

Symphony No. 39 in E-flat major (K. 543)	Mozart
Concerto, No. 4, in D major for Violin with Orchestra (Violinist: Albert Spalding)	Mozart
Poem for Violin and Orchestra	Chausson
Church Windows	Respighi

In Philadelphia, the novel number is Mr. Eichheim's new piece of music from the Far East, "Bali," after the island whence it was drawn. The full program stands:

Suite of Dances from the Operas, "Iphigenia in Aulis," "Orpheus" and "Arm[illegible]"	Gluck
Symphony in G minor	Mozart
Bali	Eichheim
Liebesnacht from the Opera, "Tristan and Isolde"	Wagner

In Chicago, Mr. Stock is producing a new piece from Mr. Carpenter, by title—already used by Delius—"Sea Drift." In full the program is:

Symphony No. 8, in F Major	Beethoven
Sea Drift	Carpenter
La Folia, Variations for Violin and Orchestra	Corelli
Concerto, No. 4, in D major for Violin with Orchestra	Mozart
Two Dances, from the Suite, "From Foreign Lands" (Violinist: Mr. Szigeti)	Moszkowski

Programs to Hand

At the Symphony Concerts of next week Dr. Koussevitzky will return to the Ninth Symphony of Mahler, heard from him and the Boston Orchestra two years ago for the first times in America. Thereafter: Ravel's setting for voice and orchestra of three poems by Klingsor, "Scheherazade." They will now be sung by Mme. Olga Averino. To conclude: the familiar Second Suite from Ravel's ballet, "Daphnis and Chloë."

For the concert of the Symphony Orchestra next Thursday evening in Sanders Theater at Cambridge Dr. Koussevitzky proposes these pieces:

Serenade for Strings, "Eine Kleine Nachtmusik"	Mozart
Symphony, No. 3, in F major	Brahms
Divertissements on a Pastoral Theme	Pierné
Norfolk Rhapsody	Vaughan Williams
Prelude to the Opera, "Die Meistersinger"	Wagner

Globe Dec 2

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Although the distinguishing feature of this week's Symphony concerts is the appearance of Artur Schnabel as soloist in two piano concertos, there is also some interesting music new to Boston—Arthur Lourie's "Dialectic Symphony." The program is ended with Three Dances from De Falla's ballet "The Three-Cornered Hat."

Mr Schnabel has chosen the A major concerto (K 488) of Mozart, and that in C minor, Op 37, of Beethov masterworks. Detailed praise elaborate analysis of the playing such a musician as Mr Schnabel make dry reading. One cannot help, however, but remark upon the subtle differentiation of style which he brought to each. Though the general mood and even certain sequences of notes in Beethoven's concerto are reminiscent of Mozart, the more turbulent manner of the mature Beethoven was here beginning to appear. Mr Schnabel treated this concerto in just the proper fashion, playing it neither too delicately, nor fervidly, as may properly be done with the master's later music. The slow movement, marvelous in itself, received a performance that defies description, one completely in accord with the nature of the musical substance. The final allegro aroused a flurry of handclapping and stamping that the Friday afternoon audience seldom bestows.

Unlike Mr Gieseking and Mr Petri, for example, Mr Schnabel does not concern himself with extreme delicacy of touch and articulation in Mozart, nor does he produce such a purling, fluid tone. His Mozart, though perfectly correct in style, is a little more solid, decidedly less subtle in nuance. For that reason one listener preferred his Beethoven. The latter, it seems, is in closer accord with his temperament. Mr Schnabel played to some of the finest orchestral accompaniments one has heard from Dr Koussevitzky.

Mr Lourie sent his "Dialectic Symphony" out into the world with a lengthy and abstruse apologia regarding the application of the science of dialectics to the art of music. Just what logic and reasoning have to do with the esthetic substance of one of the most emotional and elusive of arts is something for academicians to ponder about. At any rate, he sought to have various instruments of a large orchestra engage in a dialogue upon a question raised by Pascal. The latter, after ruminating upon the immensity of infinity and upon the Divine foresight that causes men to be born when and where they are born, boiled his musings down to this: "By what power have I been put in this time and place?"

Mr Lourie, said to be an intellectualist fond of subtle paradoxes, has in his writings combined some bits of sound philosophy with considerable obscure rhodomontade. He evidently frowns upon "program" music, but favors what he calls "dialectic" music; probably he does not consider his present piece in any sense "programmatic." Yet, since he has written a musical dialogue in which instruments reason out Pascal's question, he must, along the way, have conceived some definite progress of argument and some specific solution or point [illegible] disagreement. Does not this in itself constitute a sort of literary program? In absolute music, the notes must from extraneous ideas be as free as a juryman. "A paradox, a paradox, a most ingenious paradox."

The "Dialectic Symphony" is, nevertheless, interesting music, quite unlike, in style and mood, anything one has ever heard. Incidental dissonance and a multitude of varying rhythms proclaim it the product of a "modern." Although its form is said to be unconventional, repetition of outstanding melodic fragments gives it a suggestion of symmetry. Certain melodic and rhythmic devices Lourie has used are unconsciously associated in mind with the music of modern Yiddish operettas. Whether the work, after repeated hearings, will seem as fresh and vital as it did yesterday, remains with the future; it is certain, however, that none of the barren austerities of Lourie's "Liturgical Sonata" are present. In spite of the composer's indubitable originality, it is evident that he still is touched by the rays of the setting sun of Stravinsky.

De Falla's ballet music, so exuberant and so piquant in theme and instrumentation, was heard with pleasure. Dr Koussevitzky played it superbly. Revival of "Love, the Sorcerer," and "Nights in the Gardens of Spain" would be indeed welcome.

Mahler's great Ninth Symphony will be played next week. Olga Averino, soprano, will be heard in Ravel's "Scheherazade," a setting of three poems by Tristan Klingsor. Ravel's second "Daphne and Chloe" suite will also be heard.

C. W. D.

Post

DAY, DECEMBER 2,

SCHNABEL ENCHANTS SYMPHONY

Pianist Arouses Big Audience by Playing Beethoven's 3d

BY WARREN STOREY SMITH

The applause that followed Arthur Schnabel's performance of Beethoven's Third Pianoforte Concerto at the Symphony concert of yesterday afternoon was heartening.

When such playing of such music brings down the house all cannot be wrong with the world.

MASTER WORK BY MASTER

Generally this Concerto in C minor, unheard in Symphony Hall for a dozen years, is regarded with a certain condescension. In it Beethoven is seen on his way upward to the heights where sit enthroned and enshrined its successors in G major and E flat. Granted that the piece preserves certain 18th century conventions of form and style from which Beethoven was ultimately to free himself, it is still, when played as it was played yesterday, the utterance of a unique genius who could lend significance to common chords and stereotyped formulas.

In the Largo of this Concerto, however, Beethoven outstrips his generation and writes more as men were to write in the years to come. Brahms might have been proud to sign its chief theme with its curious and fleeting adumbration of the "Salut d' Amour" in Gounod's "Faust." From Mr. Schnabel, Dr. Koussevitzky and the orchestra, this poetic movement received yesterday a performance so rapt, devoted and inspired that the listener was made to feel as one present at the celebration of some sacred and solemn rite.

This was the climax of the concert, the climax even of many concerts. Before the Concerto had come, for the first time in Boston, a "Sinfonia Dialectica," by Dr. Koussevitzky's biographer, the mystical, over-cerebral Arthur Lurie. A singularly disjointed composition this, made up for the most part of strongly rhythmed melodic fragments naively reiterated, a piece that constantly threatened to fall apart and in time disappointed by not doing so more speedily, one that neither disturbed nor impressed, that came and went and in all likelihood will not come again.

A neatly turned, expressive and, in the Finale, occasionally over-fast performance of Mozart's familiar pianoforte Concerto in A major served as curtain raiser for the Concerto of Beethoven. The three dances from De Falla's ballet, "The Three-Cornered Hat," brought the afternoon to a lively and brilliant close.

Herald Dec 2 THE

MUSIC

SYMPHONY CONCERT

By GEORGE S. McMANUS

Program: Lowrie, Sinfonia Dialectica; Mozart, concerto for pianoforte in A major (Koechel 488); Beethoven, concerto in C minor for pianoforte and orchestra; de Falla, three dances from "El Sombrero de Tres Picos"; ballet conductor, Dr. Serge Koussevitzky; soloist, Artur Schnabel.

Yesterday afternoon's concert by the Boston Symphony orchestra had the assistance of Artur Schnabel, pianist. Dr. Koussevitzky, returning from a short vacation, was warmly welcomed by audience and orchestra. The audience, which completely filled the hall, sat under the spell of some great music, beautifully performed. Dr. Koussevitzky and his orchestra collaborated with Mr. Schnabel in memorable readings of concertos by Mozart and Beethoven.

Mozart wrote two concertos for pianoforte—the A major played yesterday and the C minor—during one month in 1786, an achievement equal to his composition of the E flat, G minor and C major symphonies within a few weeks two years later. This A major concerto—there is another smaller one in the same key—is as much a study in euphony as is the E flat symphony. It has some of the same outward features, namely the absence of oboes and the prominence of Mozart's favorite wind instrument, the clarinet. A remarkable feature of this concerto is its slow movement of tender melancholy in F sharp minor,—Mozart's only work in that key. The finale presents a luxurious number of themes: Mozart has his own special way of treating concerto and other rondos, yet some of his effects have been echoed in works as widely removed as Till Eulenspiegel by Richard Strauss.

Announcement was made early in the season that Mr. Schnabel would play nothing but Beethoven on his present tour. Boston music lovers were glad he included a Mozart concerto yesterday. Throughout the work the pianist's presentation was beautifully proportioned. The first two movements were particularly successful in mood, the slow movement being given with a touching simplicity that probed its deepest moments. And in the Beethoven concerto Mr. Schnabel revealed qualities that make for a complete performance of a great work. The coda of the first movement had ethereal sonorities and the slow movement was, as with the Mozart concerto, of outstanding loveliness. In fact, Mr. Schnabel seemed unusually interested in sheer beauty of sound at yesterday's appearance. He made pedal effects in the slow movement based on the original Beethoven autograph. These effects seemed strange to some, beautiful to others. But strange or beautiful they are but outward evidence and of no more value than the tinkling cymbal unless the inner meaning be there. Mr. Schnabel's artistry made a deep impression and brought him great success. At the conclusion of the Beethoven concerto, Dr. Koussevitzky and his orchestra were joint recipients, with Mr. Schnabel, of prolonged and hearty applause.

In the orchestral parts of the two concertos, Dr. Koussevitzky showed himself an artist of sincere integrity. He did not accompany the concertos; tuttis, solo parts and accompaniment passages were welded into a unified whole such as is seldom heard, yet only in this way can the true spirit of the classical concerto be understood.

The concert could have ended with the Beethoven. We were given, as a closing number, three dances by de Falla, for good measure. Even after the Beethoven they were refreshing to a degree, both in material and interpretation. Skillfully made, these dances have a sensuous charm that is at once delightful and stimulating.

Lowrie's Sinfonia Dialectica opened the program. Fortunately the first few measures of the Mozart concerto completely eradicated the doleful and boring impressions made by Mr. Lowrie's composition.

Next week's program includes Mahler's Ninth Symphony, Ravel's Scheherazade for voice and orchestra, and excerpts from his Daphnis and Chloe Ballet. Madame Olga Averino will be the soloist.

PAWTUCKET, R. I.
TIMES

DEC 2 - 1933

Boston Symphony Concert Tuesday

Beethoven's Third Symphony to Be Presented in Providence Theatre.

Next Tuesday evening at 8:15, the Boston Symphony Orchestra will open its Providence season of four concerts in the Metropolitan Theatre. Dr. Serge Koussevitsky will then conduct Beethoven's epic Third Symphony, known as the "Eroica" and inspired by his contemporary Napoleon. When Napoleon had himself crowned emperor, Beethoven, feeling that he had betrayed the cause of freedom, destroyed the dedication. But this monument to the great hero of the composer's imagination remains for the world to admire.

A score which Dr. Koussevitzky has introduced to America this season will also be heard on this program: Gabriel Pierne's "Divertissments on a Pastoral Theme." This piece which is in reality an entertaining set of variations has been played in New York and other cities as well as Boston. It contains a Viennese waltz, a blues, introduced by a saxophone solo; and a gigue.

The prelude to Moussorgsky's opera, "Khovantchina" will also be played. This score has been called a miniature tone poem, describing the coming of dawn over the Red Square in Moscow. The remaining number, concluding the first part of the program, will be Richard Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks."

The "Eroica" symphony was last given in Providence by this orchestra in the spring of 1930.

80

BALTIMORE, MD.
EVENING SUN
DEC 1 - 1933

Call For Admirers Of Jean Sibelius To Stand Up And Be Counted

To THE EDITOR OF THE EVENING SUN—*Sir*:

All music lovers who are interested in furthering their acquaintance with the works of an indisputably great—but seldom heard—composer, please note this opportunity.

Petitions to Dr. Koussevitzky, director of the Boston Symphony Orchestra, requesting him to present more of the major works of Jean Sibelius on his remaining visits here this season may be conveniently signed by anyone interested at the following places: The bulletin board just inside the fine arts and music room, second floor, the Enoch Pratt Free Library, Cathedral street, and at the desk of the Peabody Institute Library, Mount Vernon Place.

To anyone who might neglect to sign because they suppose such a petition will have no effect upon Dr. Koussevitzky, let me say that his manager told me that Dr. Koussevitzky played Sibelius' Second Symphony at his last concert because he had received a number of individual requests for a Sibelius composition.

Baltimore, Nov. 26. P. S. HENSEL, JR.

Ourselves and Others

Dec

At the Symphony Concerts of today and tomorrow the illustrious pianist, Artur Schnabel, is guest. Dr. Koussevitzky has assembled the program accordingly:

Sinfonia Dialetica .... Lourié
Concerto in A major for Piano and Orchestra .... Mozart
Concerto, No. 3, in C minor for Piano and Orchestra .... Beethoven
Three Dances from the Ballet, "The Three-Cornered Hat" .... Falla

In New York Mozart and moderns divide Mr. Walter's program for the Philharmonic Concerts, viz.:

Symphony No. 39 in E-flat major (K. 543) .... Mozart
Concerto, No. 4, in D major for Violin with Orchestra .... Mozart
(Violinist: Albert Spalding)
Poem for Violin and Orchestra .... Chausson
Church Windows .... Respighi

In Philadelphia, the novel number is Mr. Eichheim's new piece of music from the Far East, "Bali," after the island whence it was drawn. The full program stands:

Suite of [illegible] from the Operas, "Iphigenia [illegible] Aulis," "Orpheus" and "Arm[illegible]" .... Gluck
Symphony in G minor .... Mozart
Bali .... Eichheim
Liebesnacht from the Opera, "Tristan and Isolde" .... Wagner

In Chicago, Mr. Stock is producing a new piece from Mr. Carpenter, by title—already used by Delius—"Sea Drift." In full the program is:

Symphony No. 8, in F Major .... Beethoven
Sea Drift .... Carpenter
La Folia, Variations for Violin and Orchestra .... Corelli
Concerto, No. 4, in D major for Violin with Orchestra .... Mozart
Two Dances, from the Suite, "From Foreign Lands" .... Moszkowski
(Violinist: Mr. Szigeti)

Programs to Hand

At the Symphony Concerts of next week Dr. Koussevitzky will return to the Ninth Symphony of Mahler, heard from him and the Boston Orchestra two years ago for the first times in America. Thereafter: Ravel's setting for voice and orchestra of three poems by Klingsor, "Scheherazade." They will now be sung by Mme. Olga Averino. To conclude: the familiar Second Suite from Ravel's ballet, "Daphnis and Chloë."

For the concert of the Symphony Orchestra next Thursday evening in Sanders Theater at Cambridge Dr. Koussevitzky proposes these pieces:

Serenade for Strings, "Eine Kleine Nachtmusik" .... Mozart
Symphony, No. 3, in F major .... Brahms
Divertissements on a Pastoral Theme .... Pierné
Norfolk Rhapsody .... Vaughan Williams
Prelude to the Opera, "Die Meistersinger" .... Wagner

Globe Dec 2

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Although the distinguishing feature of this week's Symphony concerts is the appearance of Artur Schnabel as soloist in two piano concertos, there is also some interesting music new to Boston—Arthur Lourie's "Dialectic Symphony." The program is ended with Three Dances from De Falla's ballet "The Three-Cornered Hat."

Mr Schnabel has chosen the A major concerto (K 488) of Mozart, and that in C minor, Op 37, of Beethoven [illegible] masterworks. Detailed praise [illegible] elaborate analysis of the playing [illegible] such a musician as Mr Schnabel make dry reading. One cannot help, however, but remark upon the subtle differentiation of style which he brought to each. Though the general mood and even certain sequences of notes in Beethoven's concerto are reminiscent of Mozart, the more turbulent manner of the mature Beethoven was here beginning to appear. Mr Schnabel treated this concerto in just the proper fashion, playing it neither too delicately, nor fervidly, as may properly be done with the master's later music. The slow movement, marvelous in itself, received a performance that defies description, one completely in accord with the nature of the musical substance. The final allegro aroused a flurry of handclapping and stamping that the Friday afternoon audience seldom bestows.

Unlike Mr Gieseking and Mr Petri, for example, Mr Schnabel does not concern himself with extreme delicacy of touch and articulation in Mozart, nor does he produce such a purling, fluid tone. His Mozart, though perfectly correct in style, is a little more solid, decidedly less subtle in nuance. For that reason one listener preferred his Beethoven. The latter, it seems, is in closer accord with his temperament. Mr Schnabel played to some of the finest orchestral accompaniments one has heard from Dr Koussevitzky.

Mr Lourie sent his "Dialectic Symphony" out into the world with a lengthy and abstruse apologia regarding the application of the science of dialectics to the art of music. Just what logic and reasoning have to do with the esthetic substance of one of the most emotional and elusive of arts is something for academicians to ponder about. At any rate, he sought to have various instruments of a large orchestra engage in a dialogue upon a question raised by Pascal. The latter, after ruminating upon the immensity of infinity and upon the Divine foresight that causes men to be born when and where they are born, boiled his musings down to this: "By what power have I been put in this time and place?"

Mr Lourie, said to be an intellectualist fond of subtle paradoxes, has in his writings combined some bits of sound philosophy with considerable obscure rhodomontade. He evidently frowns upon "program" music, but favors what he calls "dialectic" music; probably he does not consider his present piece in any sense "programmatic." Yet, since he has written a musical dialogue in which instruments reason out Pascal's question, he must, along the way, have conceived some definite progress of argument and some specific solution or point of disagreement. Does not this in itself constitute a sort of literary program? In absolute music, the notes must from extraneous ideas be as free as a juryman. "A paradox, a paradox, a most ingenious paradox."

The "Dialectic Symphony" is, nevertheless, interesting music, quite unlike, in style and mood, anything one has ever heard. Incidental dissonance and a multitude of varying rhythms proclaim it the product of a "modern." Although its form is said to be unconventional, repetition of outstanding melodic fragments gives it a suggestion of symmetry. Certain melodic and rhythmic devices Lourie has used are unconsciously associated in mind with the music of modern Yiddish operettas. Whether the work, after repeated hearings, will seem as fresh and vital as it did yesterday, remains with the future; it is certain, however, that none of the barren austerities of Lourie's "Liturgical Sonata" are present. In spite of the composer's indubitable originality, it is evident that he still is touched by the rays of the setting sun of Stravinsky.

De Falla's ballet music, so exuberant and so piquant in theme and instrumentation, was heard with pleasure. Dr Koussevitzky played it superbly. Revival of "Love, the Sorcerer," and "Nights in the Gardens of Spain" would be indeed welcome.

Mahler's great Ninth Symphony will be played next week. Olga Averino, soprano, will be heard in Ravel's "Scheherazade," a setting of three poems by Tristan Klingsor. Ravel's second "Daphne and Chloe" suite will also be heard.

C. W. D.

Post

DAY, DECEMBER 2,

SCHNABEL ENCHANTS SYMPHONY

Pianist Arouses Big Audience by Playing Beethoven's 3d

BY WARREN STOREY SMITH

The applause that followed Arthur Schnabel's performance of Beethoven's Third Pianoforte Concerto at the Symphony concert of yesterday afternoon was heartening.

When such playing of such music brings down the house all cannot be wrong with the world.

MASTER WORK BY MASTER

Generally this Concerto in C minor, unheard in Symphony Hall for a dozen years, is regarded with a certain condescension. In it Beethoven is seen on his way upward to the heights where sit enthroned and enshrined its successors in G major and E flat. Granted that the piece preserves certain 18th century conventions of form and style from which Beethoven was ultimately to free himself, it is still, when played as it was played yesterday, the utterance of a unique genius who could lend significance to common chords and stereotyped formulas.

In the Largo of this Concerto, however, Beethoven outstrips his generation and writes more as men were to write in the years to come. Brahms might have been proud to sign its chief theme with its curious and fleeting adumbration of the "Salut d' Amour" in Gounod's "Faust." From Mr. Schnabel, Dr. Koussevitzky and the orchestra, this poetic movement received yesterday a performance so rapt, devoted and inspired that the listener was made to feel as one present at the celebration of some sacred and solemn rite.

This was the climax of the concert, the climax even of many concerts. Before the Concerto had come, for the first time in Boston, a "Sinfonia Dialectica," by Dr. Koussevitzky's biographer, the mystical, over-cerebral Arthur Lurie. A singularly disjointed composition this, made up for the most part of strongly rhythmed melodic fragments naively reiterated, a piece that constantly threatened to fall apart and in time disappointed by not doing so more speedily, one that neither disturbed nor impressed, that came and went and in all likelihood will not come again.

A neatly turned, expressive and, in the Finale, occasionally over-fast performance of Mozart's familiar pianoforte Concerto in A major served as curtain raiser for the Concerto of Beethoven. The three dances from De Falla's ballet, "The Three-Cornered Hat," brought the afternoon to a lively and brilliant close.

Herald Dec 2

MUSIC

SYMPHONY CONCERT

By GEORGE S. McMANUS

Program: Lowrie, Sinfonia Dialectica; Mozart, concerto for pianoforte in A major (Koechel 488); Beethoven, concerto in C minor for pianoforte and orchestra; de Falla, three dances from "El Sombrero de Tres Picos"; ballet conductor, Dr. Serge Koussevitzky; soloist, Artur Schnabel.

Yesterday afternoon's concert by the Boston Symphony orchestra had the assistance of Artur Schnabel, pianist. Dr. Koussevitzky, returning from a short vacation, was warmly welcomed by audience and orchestra. The audience, which completely filled the hall, sat under the spell of some great music, beautifully performed. Dr. Koussevitzky and his orchestra collaborated with Mr. Schnabel in memorable readings of concertos by Mozart and Beethoven.

Mozart wrote two concertos for pianoforte—the A major played yesterday and the C minor—during one month in 1786, an achievement equal to his composition of the E flat, G minor and C major symphonies within a few weeks two years later. This A major concerto—there is another smaller one in the same key—is as much a study in euphony as is the E flat symphony. It has some of the same outward features, namely the absence of oboes and the prominence of Mozart's favorite wind instrument, the clarinet. A remarkable feature of this concerto is its slow movement of tender melancholy in F sharp minor,—Mozart's only work in that key. The finale presents a luxurious number of themes: Mozart has his own special way of treating concerto and other rondos, yet some of his effects have been echoed in works as widely removed as Till Eulenspiegel by Richard Strauss.

Announcement was made early in the season that Mr. Schnabel would play nothing but Beethoven on his present tour. Boston music lovers were glad he included a Mozart concerto yesterday. Throughout the work the pianist's presentation was beautifully proportioned. The first two movements were particularly successful in mood, the slow movement being given with a touching simplicity that probed its deepest moments. And in the Beethoven concerto Mr. Schnabel revealed qualities that make for a complete performance of a great work. The coda of the first movement had ethereal sonorities and the slow movement was, as with the Mozart concerto, of outstanding loveliness. In fact, Mr. Schnabel seemed unusually interested in sheer beauty of sound at yesterday's appearance. He made pedal effects in the slow movement based on the original Beethoven autograph. These effects seemed strange to some, beautiful to others. But strange or beautiful they are but outward evidence and of no more value than the tinkling cymbal unless the inner meaning be there. Mr. Schnabel's artistry made a deep impression and brought him great success. At the conclusion of the Beethoven concerto, Dr. Koussevitzky and his orchestra were joint recipients, with Mr. Schnabel, of prolonged and hearty applause.

In the orchestral parts of the two concertos, Dr. Koussevitzky showed himself an artist of sincere integrity. He did not accompany the concertos; tuttis, solo parts and accompaniment passages were welded into a unified whole such as is seldom heard, yet only in this way can the true spirit of the classical concerto be understood.

The concert could have ended with the Beethoven. We were given, as a closing number, three dances by de Falla, for good measure. Even after the Beethoven they were refreshing to a degree, both in material and interpretation. Skillfully made, these dances have a sensuous charm that is at once delightful and stimulating.

Lowrie's Sinfonia Dialectica opened the program. Fortunately the first few measures of the Mozart concerto completely eradicated the doleful and boring impressions made by Mr. Lowrie's composition.

Next week's program includes Mahler's Ninth Symphony, Ravel's Scheherazade for voice and orchestra, and excerpts from his Daphnis and Chloe Ballet. Madame Olga Averino will be the soloist.

PAWTUCKET, R. I.
TIMES
DEC 2 - 1933

Boston Symphony Concert Tuesday

Beethoven's Third Symphony to Be Presented in Providence Theatre.

Next Tuesday evening at 8:15, the Boston Symphony Orchestra will open its Providence season of four concerts in the Metropolitan Theatre. Dr. Serge Koussevitsky will then conduct Beethoven's epic Third Symphony, known as the "Eroica" and inspired by his contemporary Napoleon. When Napoleon had himself crowned emperor, Beethoven, feeling that he had betrayed the cause of freedom, destroyed the dedication. But this monument to the great hero of the composer's imagination remains for the world to admire.

A score which Dr. Koussevitzky has introduced to America this season will also be heard on this program: Gabriel Pierne's "Divertissments on a Pastoral Theme." This piece which is in reality an entertaining set of variations has been played in New York and other cities as well as Boston. It contains a Viennese waltz, a blues, introduced by a saxophone solo; and a gigue.

The prelude to Moussorgsky's opera, "Khovantchina" will also be played. This score has been called a miniature tone poem, describing the coming of dawn over the Red Square in Moscow. The remaining number, concluding the first part of the program, will be Richard Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks."

The "Eroica" symphony was last given in Providence by this orchestra in the spring of 1930.

MINNEAPOLIS, MINN.
TRIBUNE

DEC 3 - 1933

Tribute Paid Boston Critic, Retiring at 79

Philip Hale Praised for His Lucid, Honest Writings on Music.

By James Davies.

I HAVE frequently referred in this column to Philip Hale, oldest and most scholarly of American critics, who for a great many years has contributed to the progress of music in this country, and has illuminated many a dark hour for those who like to dip into the mysteries of musical knowledge. He has done this through his contributions to the Boston Herald and especially through the splendid program he has written for the Boston symphony orchestra concerts.

Why he should retire at the early age of 79 is his own particular business. It cannot be that he was tired, as one of his commentators has suggested, for his public documents read as fresh and youthful as they have ever done. But he has decided to retire and let somebody else bear whatever burdens there may be for critics.

I never knew Mr. Hale personally, but he was a doughty fighter in the world of music during the years I spent in college in Boston, one who at that time was regarded with not a little awe, tinged with an equal amount of fear, for on occasion he could and did write with severity, but let it be said in his honor always with the utmost honesty.

I have said Mr. Hale was scholarly and I repeat the statement with emphasis. He was not satisfied with the hair brush kind of commentary in his sympathy notes that are sometimes met with. He was in reality a musical scholar who followed the ways of scholarship in the preparation of his valuable notes.

LET me cite a single instance that came under my notice. A certain acquaintance who was preparing a learned disquisition on the music to Goethe's "Faust" did not find the assembling of his material particularly easy; but he finally, after exhausting all available sources, finish his article, which was published in a nationally known journal. It was good, he thought, and it read delightfully, but Mr. Hale had garnered as much and as important material for the Boston symphony in preparing a discussion on the Liszt Faust symphony.

It was not in the least necessary for him to carry his investigations so far, but this seems to have been the spirit of the true scholar, who, once he has started in pursuit of an objective never ceases until it is attained. Indeed those who have preserved Boston symphony notes, and have taken the trouble to study them, will find plenty of rich and varied intellectual food.

There have been and are stylists among American music critics who deserve to take rank with writers in any particular field, but there has been none who matched this man in the singular felicity of expression in which he couched his writings on any subject. He has only one rival in this particular moment, and in my opinion not even he can lay claim to Mr. Hale's enormous fund of musical knowledge.

He was a graduate of Yale university and was later admitted to the bar. He became an editorial writer and enjoyed considerable experience in the many activities a newspaper office affords. A lover of music from his youth up, he studied in America, also in Germany and in France, in which countries he acquired German thoroughness and not a little of the lucidity of expression characteristic of French writers. With these additions to an alert intellectual native equipment, combined with a saving sense of humor he became an honor to the writing profession of this country.

THE critical profession is proud of Philip Hale, proud of his accomplishments and of his qualities as an independent thinker. But don't let us misunderstand that statement. He was no dry as dust explorer into intellectual regions, not he, rather he possessed a certain blithesomeness that was re-echoed in his writings, learned as they indubitably were. Knowledge to him did not mean obscurity of thought, but rather thought clear and logical, expressed clearly and logically, that anyone might read and understand.

His convictions were positive and while it is true that posterity will not always accord him approval any more than some of his own generation have done, none will dare gainsay his integrity. All who take delight in a stubborn fight will appreciate his loyalty to the above convictions that lead him into many a gay little battle.

Even now we have a feeling that his antagonism to so-called German heaviness and sentimentality of style was somewhat out of place and suggests that his German reading was rather limited in spite of his German studies. There is in reality less sentimentality in German writing than may be found in our own, while the so-called "German ponderosity" is a term used by writers who know nothing at all about the matter and who quote, parrot-like, what somebody else has said.

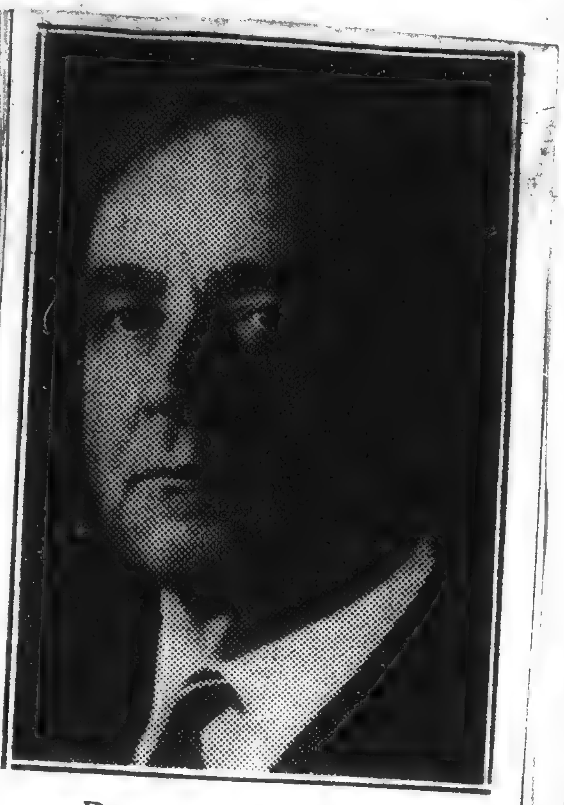
We may, however, honor this octogenarian's enthusiasm for anything and everything he deemed right. His insistence on the value of works by some composers as yet unknown to the world, his constant fight to give them a place in the musical world: Tschaikowsky, Franck, not a few of the French, Russian and American composers, who came into the limelight during his activities, have a great deal to thank him for.

It is significant that Hale was perhaps the only American critic whose influence extended beyond our own borders, unless we except Huneker, and to a lesser degree, Henderson and Krehbiel. There is not a great deal of inclination among our European brethren to yield very much to American writers on musical subjects, but Hale was accepted at his true value and that, measured in any scale, was exceedingly high.

From the northwest we wish Mr. Hale well and we trust he will enjoy many more years of valuable service to the cause of music. Musical criticism in the hands of such men has become an art employing the best in knowledge and ability to express that knowledge happily and lucidly.

PROVIDENCE, R. I.
JOURNAL

DEC 3 - 1933



Dr. Serge Koussevitzky

Noted conductor will lead Boston Symphony Orchestra in its first Providence concert this season Tuesday night in the Metropolitan Theatre.

As Music Goes

By Dr. W. Louis Chapman

NEXT Tuesday evening the Boston Symphony Orchestra will give its first concert of the season in the Metropolitan Theatre in a program of incomparable attractiveness—Beethoven for intrinsic greatness of symphonic magnitude, Pierne for pleasure of a great artistry, Moussorgsky for present day idioms of a worthy operatic orchestral progress, and Strauss for the pinnacle of orchestration and performance of a neat and engrossing legend.

To many the "Eroica" is the greatest of Beethoven's symphonies, to some of us it is the greatest of all symphonies. Considerations such as these are perhaps a matter of personal opinion, which is what the public wants, but are based upon analytical comparisons, which are exactly what musicians want. There is however no divergence in the opinion of musicologists that its workmanship, spontaniety of thematic material and genius of original thought is hardly surpassed. There are many portions of the symphony upon which one may hang a hat, genuine melodies or tunes, orchestral figures of surpassing beauty which if they might exist by themselves would endure.

There is enough thematic material in this work for a half dozen symphonies. If one should remove them from the rest of the composition there would be a veritable gallery of melodic gems. They are united into a composite whole by musical development which no other composer has ever been able to equal or even imitate. The personal interest of the composer and his reputed dedication to Napoleon may add a programmatic interest, but the music is absolute and is dependent upon no personal consideration or allusion of anecdote. The beginning, with the common chord and its application by extended anacrusis immediately insures the interest and establishes the solidity of this brilliant and ever-changing movement. Brahms uses exactly the same figure in several works, and it has become a classic explanation of the substantial methods of tonal revelation. Masterly working out, digression into nearby paths and the invocation of answering episodes, only enhance the interest in one of the greatest simplicities of musical composition. Even the most devoted modernists resort to this chord when they fear they have wearied by their aimless meanderings and cacophonic absurdities.

Beethoven's Greatness

Here Beethoven shows his greatness, here he leaves a pattern to which posterity has abundantly helped itself. Here he shows how much may be made out of little, and the present-day popularity of this symphony proves his prophetic vision. The most astute master of music may find profit in studying the "Eroica" if he keep this in mind, nor will he be disappointed at the new interests his study reveals. It will help him in his appreciation of the Brahms, it will cause him to return to the Mozart and Haydn of his youth and it will offer interesting comparisons with the voluminous and novel music of the present time. He will wonder at the possibilities of woodwind and strings, he will rejoice in the momentary flash of the flute and he will feel the tremendous thrill of the soaring orchestra in many throated exultation.

No epic poem can equal the beauties of this symphony, no elegiac pronouncement can surpass the solemnity of the "funeral march" nor can any writer design a more dignified and elegant fugue on the material medium of five lines and four spaces. It is a work such as this, the Fifth Symphony, the "Emperor Concerto" and the string quartet opus 59, that give Beethoven his high place in music.

The heroic proportions of this symphony and the obvious nobility of its music guarantees the title. Until one learns that it was the custom of the Greeks, whose tragedies Beethoven admired greatly, to turn to athletic sports after emotional stress as a mental change and uplift, the presence of a "funeral march" in this symphony seems incongruous. Its place in music as an interpretation of grief is incomparable. It may be that those who feel that the "Funeral March from Siegfried" is a more appealing revelation are influenced by the libretto and stage settings and miss these adjuncts in their contemplation of this mood of Beethoven. Or it may be that to others the more obvious [illegible] of Beethoven appeal to a nature which is affected by greater simplicity in structure as well as in by the closer association of melodic purpose.

"Funeral Marches" in music are not numerous. Besides that of Wagner, Chopin's from the sonata opus 35 in B-flat minor, the "Dead March in Saul" and Guilmant's for organ, there are not many. Its place in this symphony between two movements of the greatest elan and brio, like jet black between vivid yellow and purple, the effect is one of as great contrast as may be found in all music.

From this atmosphere of immeasurably deep grief, one is suddenly transported into an atmosphere of light and life. Were the opening passages of the "scherzo" less softly announced, were there any thought of the brusque or grotesque, the devotional character of the preceding movement would be destroyed. Nor should one attempt to invest this gaiety with too fanciful a meaning, for Beethoven has told us distinctly that music has its own allusions and interpretations and should, for the most part, be apparent without a libretto or program.

The onrushing and tumultuous "allegro" of the Finale may well be thought of as the apotheosis of the Hero. Here Beethoven would have us recall his fondness for "variations" founded on but two notes of the major triad in masterly musical imagination. Again the limpid charm of the flute compels admiration and glorifies a simple tune and boasts a florid cadenza, one of the few in musical literature until our own time. In this symphony Beethoven, without scenery, voices or program, has established an example of the ability of music to portray, in itself, nobility of character and intrinsic worth. Not before his time or since has there been such a work nor shall we look for another.

Strauss's "Till"

Richard Strauss's serio comic illustrates a highly modernistic phase of musical development. Its definiteness of purpose is indicated by the libretto or story with which it is identified and whose lines it follows closely. It will repay a study in which the hearer seeks to learn how music may be blended to represent a word thought and the means by which they may be brought about. With the screaming high-pitched clarinet we say "the precious rascal," muted horns in chromatic thirds sighs "poor Till" in musical commiseration; a merry hymn [illegible] and a massive and solid minor chord [illegible] repeated, shows the hopelessness of his reform. One hears no impact of steel upon the whirling arms of the windmill; there are [illegible] buzzing bees, but more subtle and suggestive ideas and suggestions.

In this stupendous work, which only orchestras of the highest technical attainments may essay, Strauss employs onrushing mass of strings, high pitched clarinets, muted horns and at times the most powerful volumes of enlarged brass choir. The orchestration is at times plaintive and delicate but for the most part sounding sonorities prevail. Sly merriment vies with pathos and Strauss is most skilful in his orchestral depiction of moods of pleasure and pain. He has succeeded in musical realism far beyond his fellows and in this more than any other of his works he has achieved the almost miraculous and opened a new chapter in the ever-progressing art of orchestration.

MINNEAPOLIS, MINN.
JOURNAL

DEC 3 - 1933

Boston to Hear New Whithorne Premiere

Emerson Whithorne's latest composition will have its world premiere this season with the Boston Symphony Orchestra, under the leadership of Dr. Serge Koussevitzky.

"Moon Trail" is a suite for symphonic orchestra in four movements— one, "Death Valley," with its tragedy and peace; two, "The Devil's Kitchen," which is a picture of Coso springs in the Owens valley; three, "Palos Verdes," a contrast from the angry picture of "The Devil's Kitchen" in beautiful hills, and ships moving on placid waters; four, "Surf at Malibu."

Eugene Goossens, director of the Cincinnati Symphony Orchestra, will give the world premiere of Whithorne's "First Symphony" January 12 in Cincinnati.

SAN FRANCISCO, CAL.
CHRONICLE

DEC 3 - 1933

Noted S. F. Pianist Chosen as Critic

George S. MacManus, pianist, formerly of San Francisco, has been chosen to succeed Philip Hale as music critic of the Boston Herald. Hale, nearly 80 years old, has retired. He is one of the most scholarly of American writers on music. His distinguished work as program annotator for the Boston Symphony Orchestra will be taken up by John N. Burke. MacManus formerly was a member of the faculty of the University of California.

NEW YORK TIMES

DEC 3 1933

The Boston Symphony Orchestra under Serge Koussevitzky will play Mahler's Ninth symphony, Ravel's "Scheherazade," three poems for voice and orchestra with Olga Averino as soloist and Ravel's "Daphnis and Chloë" ballet music (excerpts from the second suite) next Friday afternoon and Saturday evening in Boston.

MINNEAPOLIS, MINN.
TRIBUNE

DEC 3 - 1933

Tribute Paid Boston Critic, Retiring at 79

Philip Hale Praised for His Lucid, Honest Writings on Music.

By James Davies.

I HAVE frequently referred in this column to Philip Hale, oldest and most scholarly of American critics, who for a great many years has contributed to the progress of music in this country, and has illuminated many a dark hour for those who like to dip into the mysteries of musical knowledge. He has done this through his contributions to the Boston Herald and especially through the splendid program he has written for the Boston symphony orchestra concerts.

Why he should retire at the early age of 79 is his own particular business. It cannot be that he was tired, as one of his commentators has suggested, for his public documents read as fresh and youthful as they have ever done. But he has decided to retire and let somebody else bear whatever burdens there may be for critics.

I never knew Mr. Hale personally, but he was a doughty fighter in the world of music during the years I spent in college in Boston, one who at that time was regarded with not a little awe, tinged with an equal amount of fear, for on occasion he could and did write with severity, but let it be said in his honor always with the utmost honesty.

I have said Mr. Hale was scholarly and I repeat the statement with emphasis. He was not satisfied with the hair brush kind of commentary in his sympathy notes that are sometimes met with. He was in reality a musical scholar who followed the ways of scholarship in the preparation of his valuable notes.

LET me cite a single instance that came under my notice. A certain acquaintance who was preparing a learned disquisition on the music to Goethe's "Faust" did not find the assembling of his material particularly easy; but he finally, after exhausting all available sources, finish his article, which was published in a nationally known journal. It was good, he thought, and it read delightfully, but Mr. Hale had garnered as much and as important material for the Boston symphony in preparing a discussion on the Liszt Faust symphony.

It was not in the least necessary for him to carry his investigations so far, but this seems to have been the spirit of the true scholar, who, once he has started in pursuit of an objective never ceases until it is attained. Indeed those who have preserved Boston symphony notes, and have taken the trouble to study them, will find plenty of rich and varied intellectual food.

There have been and are stylists among American music critics who deserve to take rank with writers in any particular field, but there has been none who matched this man in the singular felicity of expression in which he couched his writings on any subject. He has only one rival in this particular moment, and in my opinion not even he can lay claim to Mr. Hale's enormous fund of musical knowledge.

He was a graduate of Yale university and was later admitted to the bar. He became an editorial writer and enjoyed considerable experience in the many activities a newspaper office affords. A lover of music from his youth up, he studied in America, also in Germany and in France, in which countries he acquired German thoroughness and not a little of the lucidity of expression characteristic of French writers. With these additions to an alert intellectual native equipment, combined with a saving sense of humor he became an honor to the writing profession of this country.

THE critical profession is proud of Philip Hale, proud of his accomplishments and of his qualities as an independent thinker. But don't let us misunderstand that statement. He was no dry as dust explorer into intellectual regions, not he, rather he possessed a certain blithesomeness that was re-echoed in his writings, learned as they indubitably were. Knowledge to him did not mean obscurity of thought, but rather thought clear and logical, expressed clearly and logically, that anyone might read and understand.

His convictions were positive and while it is true that posterity will not always accord him approval any more than some of his own generation have done, none will dare gainsay his integrity. All who take delight in a stubborn fight will appreciate his loyalty to the above convictions that lead him into many a gay little battle.

Even now we have a feeling that his antagonism to so-called German heaviness and sentimentality of style was somewhat out of place and suggests that his German reading was rather limited in spite of his German studies. There is in reality less sentimentality in German writing than may be found in our own, while the so-called "German ponderosity" is a term used by writers who know nothing at all about the matter and who quote, parrot-like, what somebody else has said.

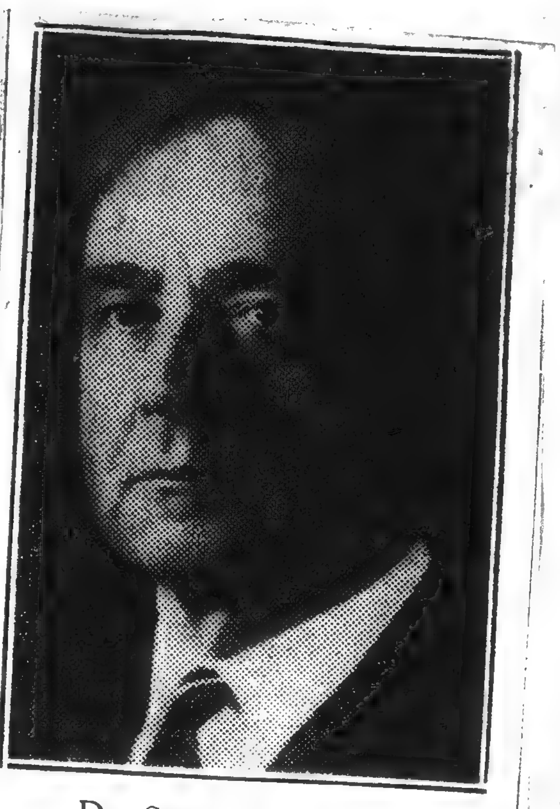
We may, however, honor this octogenarian's enthusiasm for anything and everything he deemed right. His insistence on the value of works by some composers as yet unknown to the world, his constant fight to give them a place in the musical world: Tschaikowsky, Franck, not a few of the French, Russian and American composers, who came into the limelight during his activities, have a great deal to thank him for.

It is significant that Hale was perhaps the only American critic whose influence extended beyond our own borders, unless we except Huneker, and to a lesser degree, Henderson and Krehbiel. There is not a great deal of inclination among our European brethren to yield very much to American writers on musical subjects, but Hale was accepted at his true value and that, measured in any scale, was exceedingly high.

From the northwest we wish Mr. Hale well and we trust he will enjoy many more years of valuable service to the cause of music. Musical criticism in the hands of such men has become an art employing the best in knowledge and ability to express that knowledge happily and lucidly.

PROVIDENCE, R. I.
JOURNAL

DEC 3 - 1933



Dr. Serge Koussevitzky

Noted conductor will lead Boston Symphony Orchestra in its first Providence concert this season Tuesday night in the Metropolitan Theatre.

As Music Goes

By Dr. W. Louis Chapman

NEXT Tuesday evening the Boston Symphony Orchestra will give its first concert of the season in the Metropolitan Theatre in a program of incomparable attractiveness—Beethoven for intrinsic greatness of symphonic magnitude, Pierne for pleasure of a great artistry, Moussorgsky for present day idioms of a worthy operatic orchestral progress, and Strauss for the pinnacle of orchestration and performance of a neat and engrossing legend.

To many the "Eroica" is the greatest of Beethoven's symphonies, to some of us it is the greatest of all symphonies. Considerations such as these are perhaps a matter of personal opinion, which is what the public wants, but are based upon analytical comparisons, which are exactly what musicians want. There is however no divergence in the opinion of musicologists that its workmanship, spontaniety of thematic material and genius of original thought is hardly surpassed. There are many portions of the symphony upon which one may hang a hat, genuine melodies or tunes, orchestral figures of surpassing beauty which if they might exist by themselves would endure.

There is enough thematic material in this work for a half dozen symphonies. If one should remove them from the rest of the composition there would be a veritable gallery of melodic gems. They are united into a composite whole by musical development which no other composer has ever been able to equal or even imitate. The personal interest of the composer and his reputed dedication to Napoleon may add a programmatic interest, but the music is absolute and is dependent upon no personal consideration or allusion of anecdote. The beginning, with the common chord and its application by extended anacrusis immediately insures the interest and establishes the solidity of this brilliant and ever-changing movement. Brahms uses exactly the same figure in several works, and it has become a classic explanation of the substantial methods of tonal revelation. Masterly working out, digression into nearby paths and the invocation of answering episodes, only enhance the interest in one of the greatest simplicities of musical composition. Even the most devoted modernists resort to this chord when they fear they have wearied by their aimless meanderings and cacophonic absurdities.

Beethoven's Greatness

Here Beethoven shows his greatness, here he leaves a pattern to which posterity has abundantly helped itself. Here he shows how much may be made out of little, and the present-day popularity of this symphony proves his prophetic vision. The most astute master of music may find profit in studying the "Eroica" if he keep this in mind, nor will he be disappointed at the new interests his study reveals. It will help him in his appreciation of the Brahms, it will cause him to return to the Mozart and Haydn of his youth and it will offer interesting comparisons with the voluminous and novel music of the present time. He will wonder at the possibilities of woodwind and strings, he will rejoice in the momentary flash of the flute and he will feel the tremendous thrill of the soaring orchestra in many throated exultation.

No epic poem can equal the beauties of this symphony, no elegiac pronouncement can surpass the solemnity of the "funeral march" nor can any writer design a more dignified and elegant fugue on the material medium of five lines and four spaces. It is a work such as this, the Fifth Symphony, the "Emperor Concerto", and the string quartet opus 59, that give Beethoven his high place in music.

The heroic proportions of this symphony and the obvious nobility of its music guarantees the title. Until one learns that it was the custom of the Greeks, whose tragedies Beethoven admired greatly, to turn to athletic sports after emotional stress as a mental change and uplift, the presence of a "funeral march" in this symphony seems incongruous. Its place in music as an interpretation of grief is incomparable. It may be that those who feel that the "Funeral March from Siegfried" is a more appealing revelation are influenced by the libretto and stage settings and miss these adjuncts in their contemplation of this mood of Beethoven. Or it may be that to others the more obvious intents of Beethoven appeal to a nature which is affected by greater simplicity in structure as well as in by the closer association of melodic purpose.

"Funeral Marches" in music are not numerous. Besides that of Wagner, Chopin's from the sonata opus 35 in B-flat minor, the "Dead March in Saul" and Guilmant's for organ, there are not many. Its place in this symphony, between two movements of the greatest elan and brio, like jet black between vivid yellow and purple, the effect is one of as great contrast as may be found in all music.

From this atmosphere of immeasurably deep grief, one is suddenly transported into an atmosphere of light and life. Were the opening passages of the "scherzo" less softly announced, were there any thought of the brusque or grotesque, the devotional character of the preceding movement would be destroyed. Nor should one attempt to invest this gaiety with too fanciful a meaning, for Beethoven has told us distinctly that music has its own allusions and interpretations and should, for the most part, be apparent without a libretto or program.

The onrushing and tumultuous "allegro" of the Finale may well be thought of as the apotheosis of the Hero. Here Beethoven would have us recall his fondness for "variations" founded on but two notes of the major triad in masterly musical imagination. Again the limpid charm of the flute compels admiration and glorifies a simple tune and boasts a florid cadenza, one of the few in musical literature until our own time. In this symphony Beethoven, without scenery, voices or program, has established an example of the ability of music to portray, in itself, nobility of character and intrinsic worth. Not before his time or since has there been such a work nor shall we look for another.

Strauss's "Till"

Richard Strauss's serio comic illustrates a highly modernistic phase of musical development. Its definiteness of purpose is indicated by the libretto or story with which it is identified and whose lines it follows closely. It will repay a study in which the hearer seeks to learn how music may be blended to represent a word thought and the means by which they may be brought about. With the screaming high-pitched clarinet we say "the precious rascal," muted horns in chromatic thirds sighs "poor Till" in musical commiseration; a merry hymn [illegible] and a massive and solid minor chord [illegible] repeated, shows the hopelessness of his reform. One hears no impact of steel upon the whirling arms of the windmill, there are no buzzing bees, but more subtle and suggestive ideas and suggestions.

In this stupendous work, which only orchestras of the highest technical attainments may essay, Strauss employs onrushing mass of strings, high pitched clarinets, muted horns and at times the most powerful volumes of enlarged brass choir. The orchestration is at times plaintive and delicate but for the most part sounding sonorities prevail. Sly merriment vies with pathos and Strauss is most skilful in his orchestral depiction of moods of pleasure and pain. He has succeeded in musical realism far beyond his fellows and in this more than any other of his works he has achieved the almost miraculous and opened a new chapter in the ever-progressing art of orchestration.

MINNEAPOLIS, MINN.
JOURNAL

DEC 3 - 1933

Boston to Hear New Whithorne Premiere

Emerson Whithorne's latest composition will have its world premiere this season with the Boston Symphony Orchestra, under the leadership of Dr. Serge Koussevitzky.

"Moon Trail" is a suite for symphonic orchestra in four movements— one, "Death Valley," with its tragedy and peace; two, "The Devil's Kitchen," which is a picture of Coso springs in the Owens valley; three, "Palos Verdes," a contrast from the angry picture of "The Devil's Kitchen" in beautiful hills, and ships moving on placid waters; four, "Surf at Malibu."

Eugene Goossens, director of the Cincinnati Symphony Orchestra, will give the world premiere of Whithorne's "First Symphony" January 12 in Cincinnati.

NEW YORK TIMES

DEC 3 1933

The Boston Symphony Orchestra under Serge Koussevitzky will play Mahler's Ninth symphony, Ravel's "Scheherazade," three poems for voice and orchestra with Olga Averino as soloist and Ravel's "Daphnis and Chloë" ballet music (excerpts from the second suite) next Friday afternoon and Saturday evening in Boston.

SAN FRANCISCO, CAL.
CHRONICLE

DEC 3 - 1933

Noted S. F. Pianist Chosen as Critic

George S. MacManus, pianist, formerly of San Francisco, has been chosen to succeed Philip Hale as music critic of the Boston Herald. Hale, nearly 80 years old, has retired. He is one of the most scholarly of American writers on music. His distinguished work as program annotator for the Boston Symphony Orchestra will be taken up by John N. Burke. MacManus formerly was a member of the faculty of the University of California.

8✓

PROVIDENCE, R. I.
JOURNAL

DEC 3 - 1933

Boston Symphony Orchestra Opens Series Tuesday Night

Beethoven's Third, the "Eroica," is on First Half of Program.—Marie Sundelius and Verdandi Male Chorus to Give Concert This Afternoon

The Boston Symphony Orchestra, with Dr. Serge Koussevitzky on the stand, opens its Providence series of four concerts Tuesday night in [illegible]ropolitan Theatre at 8:15 o'clo[illegible] [illegible]mphony will be Beethoven's Third, the "Eroica," which will occupy the first [illegible] the program. The second half [illegible] consist of Gabriel Pierne's "Divertissements on a Pastoral Theme," a series of variations including a Viennese waltz, "blues" and a "gigue;" the Prelude to Moussorgsky's opera, "Khovanstchina," and Strauss's tone poem, "Till Eulenspiegel's Merry Pranks."

Dr. W. Louis Chapman will give a lecture on the items and composers of the program this afternoon at 4 o'clock in the Providence Public Library. It is under the auspices of the Monday Morning Musical Club and is free to the public. In connection with the Boston Symphony series it is announced that Sir Henry Wood, the renowned Englishman, will be guest conductor at one of the concerts, possibly in January, if the custom of recent seasons is continued.

This afternoon at 3 o'clock in Infantry Hall a concert will be given under the auspices [illegible] Scandinavian Old People's Home. [illegible]sts are Marie Sundelius, sopra[illegible] Edith Gyllenberg-Waxberg at the [illegible], and the Verdandi Male Chorus, [illegible]ar Ekeberg, director. Announcements for the week follow:

TODAY

Concert, auspices [illegible]inavian Old People's Home; Ma[illegible] [illegible], soprano; Edith Gyllenberg-Waxberg, accompanist; Verdandi Male Chorus, Oscar Ekeberg, director; Infantry Hall, 3 p. m.

"Israel's Herde" "Shepherd of Israel") .... [illegible]niansky
"Tindrande Fagra Stjarna" ([illegible]) .... Widen
"Vandringssang" ("Hiking Song") .... Korling
Chorus
"Sondag" ("Su[illegible]) .... [illegible]rnefeldt
"Sno" ("Snow") .... Torsleff
"Karin Mansdotters [illegible]gvisa" ("[illegible]dle Song") .... Boivie
"Land Du Valsignade" ("Thou B[illegible] Land") .... Althen
M[illegible] [illegible]delius
"On the Sea" .... Dudley Buck
"The Silent Waterlily" .... Abt
"Dear Land of Home" .... Sibelius
Chorus
"Som Stjarnan."
"Tanker Du" .... Swedish folksongs
"Mustalainen" (Finnish folksong) .. Melarlin
"Zuni Indians Wooing," traditional, arr. by Troyer
"Chillden of the Moon" .... Warren
Mme. Sundelius
"Norrland" .... Stenhammar
"Stjarnsang" ("Song of the Stars") .... [illegible] Berg
Chorus

TUESDAY

Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, Metropolitan Theatre, 8:15 p. m.

Symphony No. 3 in E-flat major, "Eroica," opus. 55 .... Beethoven
I. Allegro con brio.
II. Marcia funebre: Adagio [illegible]
III. Scherzo: Allegro vivace; [illegible]
IV. Finale: Allegro molto.
"Divertissements on a Pastoral Theme," opus 49 .... Pierne
Prelude to "Khovanstchina" .... Moussorgsky
"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," in Rondo Form, opus 28 .... Strauss

---

PROVIDENCE, R. I.
NEWS-TRIBUNE

DEC 4 - 1933

Boston Symphony Orchestra Opens Here Tomorrow

The Boston Symphony orchestra will open its Providence season of four concerts in the Metropolitan theatre tomorrow evening. Dr. Serge Koussevitzky will conduct Beethoven's epic Third symphony, known as the "Eroica" and inspired by his contemporary, Napoleon. When Napoleon had himself crowned emperor, Beethoven, feeling that he had betrayed the cause of freedom, destroyed the dedication. But this monument to the great hero of the composer's imagination remains for the world to admire.

A score which Dr. Koussevitzky has introduced to America this season will also be heard on this program. Gabriel Pierne's divertisements on a pastoral theme. This piece, which is in reality an entertaining set of variations, has been played n New York and other cities as well as Boston. It contains a Viennese waltz; a blues, introduced by a saxophone solo; and a gigue.

The prelude to Moussorgsky's opera "Khovantchina" also will be played. This score has been called a miniature tone poem, describing the coming of dawn over the Red square in Moscow. The remaining number, concluding the first part of the program, will be Richard Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks."

PROVIDENCE, R. I.
JOURNAL

DEC 3 - 1933

Library Collection Has Symphony Scores

The Providence Public Library's music collection includes most of the music which is to be played by the Boston Symphony Orchestra at its concert Tuesday, the exception being Pierne's "Divertissements on a Pastoral Theme." The latter has been ordered and will be available as soon as received.

Beethoven's "Eroica" Symphony is one of the few available having all the orchestral parts. In addition there is a conductor's score and a miniature score, the latter being especially valuable to the studious listener. For the piano student there is a copy in the Analytic Symphony Series, edited by Goetschius, wherein the important themes are shown and the music itself is not too difficult for the average performer. There are some editions which do not indicate the themes, also arrangements for four-hand and for eight-hand playing, useful in class work.

For the prelude to "Khovanstchina," by Moussorgsky, there is a pianoforte version edited by Rimsky-Korsakov containing descriptive notes in English and in French. There is a version of Strauss's "Till Eulenspiegel's Lustige Streiche" for pianoforte solo by Otto Singer, also a miniature orchestral score.

In "Beethoven the Creator," by Rolland, will be found an outline of the "Eroica," illustrated by facsimiles of the title page and the opening bars of the "Funeral March." Theodore Thomas, in his "Talks About Beethoven's Symphonies," suggests the meaning of "Eroica," explaining it in terms of Greek tragedy of which Beethoven was known to be an admirer. A good summing up of the various interpretations is given in Uptons "Standard Symphonies."

Among other accounts may be mentioned "Stories of Symphonic Music," by Gilman; "Symphonies and Their Meaning," by Goepp; "Symphonic Broadcasts," by Downes; "The Concert-Goer's Library," by Newmarch, and biographies by Bekker, Rolland, Scheuffler and Thayer.

"Moussorgsky," by Montagu-Nathan, considers the historical events underlying the dramatic material of "Khovangtchina" and describes the opening scene of the opera. Another volume of interest is Calvocoressi's biography of Moussorgsky, having for its sub-title, "The Russian Musical Nationalist." Rosenfeld in his "Musical Portraits" devotes a chapter to Moussorgsky and to Richard Strauss as well.

"Modern Composers," by Pannain, is the latest word on Strauss. "Richard Strauss," by Finck, is a much more sympathetic account, intended for the "general reader."

With Wagner for The Pension Fund

Trans Dec 4

Although the audience at Symphony Hall yesterday afternoon was smaller than that which usually assembles for a Pension Fund Concert of the Boston Symphony Orchestra, it established a new high mark in the generosity of its applause. The two balconies and a fair portion of the main floor were filled; some of the higher-priced seats, however, were vacant. Yet those who came gave unstinted approval of the bounteous "all-Wagner" feast which was set before them.

"The Ride of the Valkyries" and the Overture to Tannhäuser" were the particular favorites of the afternoon. The obvious comment would be that the audience was merely running true to form by clapping the loudest for the music which produced the largest volume of sound. At the same time, these items were the most deserving of applause because they were brilliantly played, representing, as they did, conductor and musicians in their most eloquent manner. The turbulent Overture to "The Flying Dutchman," which began the program, was an exception to the case. It is not in the active repertory of the orchestra and Dr. Koussevitzky, understandably enough, has not found it responsive to the intimate and revealing attention which has made his interpretation of certain other Wagnerian excerpts so inspiring.

Dr. Koussevitzky's performance of the Prelude to "Lohengrin" frequently has been memorable. The accuracy and refinement of the Boston Symphony strings makes possible a peculiarly exalted mood—a reverent, spiritual atmosphere seldom approached by other orchestras. Dr. Koussevitzky also plays this music more slowly than most conductors, and yesterday he retarded his beat even beyond what is customary for him in the compositions of Wagner. It was as though the music were evoking an almost static spirituality which would become a permanent part of consciousness.

A similar concentration and restraint were observable in "A Siegfried Idyl," though here tempi and rhythm were more varied. "A Siegfried Idyl" is another of the Wagnerian scores in which Dr. Koussevitzky's performance rises to the higher level of interpretation and revelation. The program also contained portions of the music-drama, "The Twilight of the Gods," which were combined under the title, "Siegfried's Rhine Journey." The performance was notable for the tonal beauty of the strings and the purity of the woodwind voices. There were portions, however, which fell short of the usual Boston Symphony Orchestra standard. It was, in general, an afternoon to glorify the richness of tone and suavity of manner of which the Boston musicians are capable. Although in at least two instances ("The Ride of the Valkyries" and the Overture to "Tannhäuser") it provided the noble utterance which is frequently characteristio of the music of Wagner, it avoided confident and full-throated eloquence in favor of fine shading and painstaking care in phrasing.

N. M. J.

Trans

DECEMBER 4, 1933

ns --- Films

Week-End Record Of Concert-Halls

An Oncoming Flood of Carols, The Dialogued Symphony, Fiedler's Discovery

The musical managements, like the stores, have discovered that Christmas—sometimes known as the Feast of the Nativity—may be turned to pleasure and profit. Hence, as the day draws near, concerts of carols and other Christmas pieces; this December in Boston above the usual. To Jordan Hall on Friday evening, Dec. 22, and Saturday afternoon, Dec. 23, come The English Singers who excel in such concerts; draw from a wide repertory; are now the better for new women's voices. In the past in Boston they have ventured one or two such concerts and found an audience.

Over the way at Symphony Hall on Thursday evening, Dec. 21, the Handel and Haydn Society, persuaded once more by Mr. Stone to break from routine, will venture a similar concert with a diversified program and at prices no higher than a dollar. And all this in the face of the time-honored belief that so late in December, Christmas shopping is the only possible entertainment.

To some, however, no singing of Christmas carols and Christmas hymns so truly expresses the time as the "services" at Harvard, what with the reading of St. Luke's narrative of the Holy Night and the united singing of "Adeste, Fideles." (If only the University authorities might add the driving, swelling trumpets.) This December there will be three in the Memorial Church at 8.15 on Monday, Dec. 18, at 4.30 and 8.15 on Tuesday, Dec. 19. This year, in the absence of Dr. Davison, Mr. Woodworth will assemble the carols and conduct.

Lourié's Experiment

Heard for the first time in Boston at the Symphony Concert of Friday, repeated at the Symphony Concert of Saturday, Monsieur Lourié's "Sinfonia Dialectica" proved more engaging music than his "Liturgical Sonata" of 1931. Furthermore, both audiences received it more warmly than is their habit with experimental music via Paris, from either Russian or French hands. Possibly the rhythmical exhilaration that the "Sinfonia Dialectica" readily generates, kindled this unexpected response. For Monsieur Lourié has followed the earlier, or the middle, Stravinsky in incessant changes of meter; while Dr. Koussevitzky and the Symphony Orchestra are practised hands with the play of such changes upon the nerves of an audience. On the other hand, for some hearers, there was reason to doubt whether the performance, in spite of this rhythmical ardor, was as revealing as might be of the form and substance of Monsieur Lourié's piece.

After a first and a second performance of a novel number, such questioning is admittedly speculative—the more when the questioner knows the score only by report of the departmental analyst. None the less, Monsieur Lourié's title clearly indicated a certain form and a certain substance. "Most of the themes," said the Transcript's annotator—old and expert eye at score-reading—"have actual dialogue-form—a motiv or phrase in one instrument or group at once answered by another motiv or phrase in another group or color." It is interesting, he went on, "to trace the logical and organic growth of the music."

Now it may be that Monsieur Lourié, long addicted to cerebral and intricate composition, has written a "Sinfonia" that is more easily understood in print than in sound. Strauss himself has not escaped such error; while many a modernist is easy prey to it. Certainly to one hearer, listening with close attention, came little of the dialogued form or the dialogued substance. Perhaps his ear and mind twice went dull; perhaps the quick traffic of the concert-hall betrayed him. As it was, he could agree only that Monsieur Lourié had made an interesting and at moments impressive experiment in symphonic composition—an experiment that altogether justified performance; while about the nature and outcome of that experiment he was by no means clear.

At every turn, besides, the performance suggested a music too vitalized to exist merely on score-paper. True, Monsieur Lourié is by no means averse to propounding a theory and then writing a music to fit and exemplify it; but more than once the "Sinfonia Dialectica" seems born of imaginative as well as intellectual prompting. On the other hand the composer's citing of a paragraph from Pascal as the subject of his "spiritual meditation" while he was at work on the "Sinfonia" was hardly illuminating. For most of us, if we have any sensibility, the "spiritual" quality of a given music exhales from it and guide-posts are superfluous. Surely the interest and the impression of this experimental "Sinfonia" were from mind to mind and not from spirit to spirit. When an idea for composition was floating through Verdi's head, he liked to say that he would make some music about it. Monsieur Lourié might profitably "meditate" on this saying as well as Pascal's, and leave "spirituality" to care for itself.

82

PROVIDENCE, R. I.
JOURNAL

DEC 3 - 1933

Boston Symphony Orchestra Opens Series Tuesday Night

Beethoven's Third, the "Eroica," is on First Half of Program.—Marie Sundelius and Verdandi Male Chorus to Give Concert This Afternoon

The Boston Symphony Orchestra, with Dr. Serge Koussevitzky on the stand, opens its Providence series of four concerts Tuesday night in [illegible]ropolitan Theatre at 8:15 o'clo[illegible] [illegible]mphony will be Beethoven's Third, the "Eroica," which will occupy the first [illegible] the program. The second half [illegible] consist of Gabriel Pierne's "Divertissements on a Pastoral Theme," a series [illegible] variations including a Viennese waltz, "[illegible]" and a "gigue;" the Prelude to Moussorgsky's opera, "Khovanstchina," and Strauss's tone poem, "Till Eulenspiegel's Merry Pranks."

Dr. W. Louis Chapman will give a lecture on the items and composers of the program this afternoon at 4 o'clock in the Providence Public Library. It is under the auspices of the Monday Morning Musical Club and is free to the public. In connection with the Boston Symphony series it is announced that Sir Henry Wood, the renowned Englishman, will be guest conductor at one of the concerts, possibly in January, if the custom of recent seasons is continued.

This afternoon at 3 o'clock in Infantry Hall a concert will be given under the auspices of the [illegible]candinavian Old People's Home. [illegible]sts are Marie Sundelius, soprano; [illegible] Edith Gyllenberg-Waxberg at the [illegible], and the Verdandi Male Chorus, Oscar Ekeberg, director. Announcements for the week follow:

TODAY

Concert, auspices [illegible]dinavian Old People's Home: Ma[illegible] [illegible] soprano; Edith Gyllenberg-Waxberg, accompanist; Verdandi Male Chorus, Oscar Ekeberg, director; Infantry Hall, 3 p. m.

"Israel's Herde" ("Shepherd of Israel") ..... [illegible]rtniansky
"Tindrande Fagra Stjarna" ([illegible]) ..... Widen
"Vandringssang" ("Hiking Song") ..... Korling

Chorus

"Sondag" ("Sunday") ..... Jarnefeldt
"Sno" ("Snow") ..... Torsleff
"Karin Mansdotters [illegible]gvisa" ("[illegible]dle Song") ..... Boivie
"Land Du Valsignade" ("Thou B[illegible] Land") ..... Althen

Mme. Sundelius

"On the Sea" ..... Dudley Buck
"The Silent Waterlily" ..... Abt
"Dear Land of Home" ..... Sibelius

Chorus

"Som Stjarnan."
"Tanker Du" ..... Swedish folksongs
"Mustalainen" (Finnish folksong) .. Melartin
"Zuni Indians Wooing," traditional, arr. by Troyer
"Childen of the Moon" ..... Warren

Mme. Sundelius

"Norrland" ..... Stenhammar
"Stjarnsang" ("Song of the Stars") ..... [illegible] Berg

Chorus

TUESDAY

Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor. Metropolitan Theatre, 8:15 p. m.

Symphony No. 3 in E-flat major, "Eroica," opus 55 ..... Beethoven
I. Allegro con brio.
II. Marcia funebre: Adagio [illegible].
III. Scherzo: Allegro vivace; [illegible].
IV. Finale: Allegro molto.
"Divertissements on a Pastoral Theme," opus 49 ..... Pierne
Prelude to "Khovanstchina" ..... Moussorgsky
"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," in Rondo Form, opus 28 ..... Strauss

---

PROVIDENCE, R. I.
JOURNAL

DEC 3 - 1933

Library Collection Has Symphony Scores

The Providence Public Library's music collection includes most of the music which is to be played by the Boston Symphony Orchestra at its concert Tuesday the exception being Pierne's "Divertissements on a Pastoral Theme." The latter has been ordered and will be available as soon as received.

Beethoven's "Eroica" Symphony is one of the few available having all the orchestral parts. In addition there is a conductor's score and a miniature score, the latter being especially valuable to the studious listener. For the piano student there is a copy in the Analytic Symphony Series, edited by Goetschius, wherein the important themes are shown and the music itself is not too difficult for the average performer. There are some editions which do not indicate the themes, also arrangements for four-hand and for eight-hand playing, useful in class work.

For the prelude to "Khovanstchina," by Moussorgsky, there is a pianoforte version edited by Rimsky-Korsakov containing descriptive notes in English and in French. There is a version of Strauss's "Till Eulenspiegel's Lustige Streiche" for pianoforte solo by Otto Singer, also a miniature orchestral score.

In "Beethoven the Creator," by Rolland, will be found an outline of the "Eroica," illustrated by facsimiles of the title page and the opening bars of the "Funeral March." Theodore Thomas, in his "Talks About Beethoven's Symphonies," suggests the meaning of "Eroica," explaining it in terms of Greek tragedy of which Beethoven was known to be an admirer. A good summing up of the various interpretations is given in Uptons "Standard Symphonies."

Among other accounts may be mentioned "Stories of Symphonic Music," by Gilman; "Symphonies and Their Meaning," by Goepp; "Symphonic Broadcasts," by Downes; "The Concert-Goer's Library," by Newmarch, and biographies by Bekker, Rolland, Scheuffler and Thayer.

"Moussorgsky," by Montagu-Nathan, considers the historical events underlying the dramatic material of "Khovangtchina" and describes the opening scene of the opera. Another volume of interest is Calvocoressi's biography of Moussorgsky, having for its sub-title, "The Russian Musical Nationalist." Rosenfeld in his "Musical Portraits" devotes a chapter to Moussorgsky and to Richard Strauss as well.

"Modern Composers," by Pannain, is the latest word on Strauss. "Richard Strauss," by Finck, is a much more sympathetic account, intended for the "general reader."

PROVIDENCE, R. I.
NEWS-TRIBUNE

DEC 4 - 193[illegible]

Boston Symphony Orchestra Opens Here Tomorrow

The Boston Symphony orchestra will open its Providence season of four concerts in the Metropolitan theatre tomorrow evening. Dr. Serge Koussevitzky will conduct Beethoven's epic Third symphony, known as the "Eroica" and inspired by his contemporary, Napoleon. When Napoleon had himself crowned emperor, Beethoven, feeling that he had betrayed the cause of freedom, destroyed the dedication. But this monument to the great hero of the composer's imagination remains for the world to admire.

A score which Dr. Koussevitzky has introduced to America this season will also be heard on this program. Gabriel Pierne's divertisements on a pastoral theme. This piece, which is in reality an entertaining set of variations, has been played n New York and other cities as well as Boston. It contains a Viennese waltz; a blues, introduced by a saxophone solo; and a gigue.

The prelude to Moussorgsky's opera "Khovantchina" also will be played. This score has been called a miniature tone poem, describing the coming of dawn over the Red square in Moscow. The remaining number, concluding the first part of the program, will be Richard Strauss' humorous tone poem, "Till Eulenspiegel's Merry Pranks."

With Wagner for The Pension Fund

Trans Dec 4

ALTHOUGH the audience at Symphony Hall yesterday afternoon was smaller than that which usually assembles for a Pension Fund Concert of the Boston Symphony Orchestra, it established a new high mark in the generosity of its applause. The two balconies and a fair portion of the main floor were filled; some of the higher-priced seats, however, were vacant. Yet those who came gave unstinted approval of the bounteous "all-Wagner" feast which was set before them.

"The Ride of the Valkyries" and the Overture to Tannhäuser" were the particular favorites of the afternoon. The obvious comment would be that the audience was merely running true to form by clapping the loudest for the music which produced the largest volume of sound. At the same time, these items were the most deserving of applause because they were brilliantly played, representing, as they did, conductor and musicians in their most eloquent manner. The turbulent Overture to "The Flying Dutchman," which began the program, was an exception to the case. It is not in the active repertory of the orchestra and Dr. Koussevitzky, understandably enough, has not found it responsive to the intimate and revealing attention which has made his interpretation of certain ot[illegible] Wagnerian excer[illegible]s so inspiring.

Dr. Koussevitzky's performance of the Prelude to "Lohengrin" frequently has been memorable. The accuracy and refinement of the Boston Symphony strings makes possible a peculiarly exalted mood—a reverent, spiritual atmosphere seldom approached by other orchestras. Dr. Koussevitzky also plays this music more slowly than most conductors, and yesterday he retarded his beat even beyond what is customary for him in the compositions of Wagner. It was as though the music were evoking an almost static spirituality which would become a permanent part of consciousness.

A similar concentration and restraint were observable in "A Siegfried Idyl," though here tempi and rhythm were more varied. "A Siegfried Idyl" is another of the Wagnerian scores in which Dr. Koussevitzky's performance rises to the higher level of interpretation and revelation. The program also contained portions of the music-drama, "The Twilight of the Gods," which were combined under the title, "Siegfried's Rhine Journey." The performance was notable for the tonal beauty of the strings and the purity of the woodwind voices. There were portions, however, which fell short of the usual Boston Symphony Orchestra standard. It was, in general, an afternoon to glorify the richness of tone and [illegible] suavity of manner of which the Boston musicians are capable. Although in at least two instances ("The Ride of the Valkyries" and the Overture to "Tannhäuser") it provided the noble utterance which is frequently characteristio of the music of Wagner, it avoided confident and full-throated eloquence in favor of fine shading and painstaking care in phrasing.

N. M. J.

Trans

DECEMBER 4, 1933

ns --- Films

Week-End Record Of Concert-Halls

An Oncoming Flood of Carols, The Dialogued Symphony, Fiedler's Discovery

THE musical managements, like the stores, have discovered that Christmas—sometimes known as the Feast of the Nativity—may be turned to pleasure and profit. Hence, as the day draws near, concerts of carols and other Christmas pieces; this December in Boston above the usual. To Jordan Hall on Friday evening, Dec. 22, and Saturday afternoon, Dec. 23, come The English Singers who excel in such concerts; draw from a wide repertory; are now the better for new women's voices. In the past in Boston they have ventured one or two such concerts and found an audience.

Over the way at Symphony Hall on Thursday evening, Dec. 21, the Handel and Haydn Society, persuaded once more by Mr. Stone to break from routine, will venture a similar concert with a diversified program and at prices no higher than a dollar. And all this in the face of the time-honored belief that so late in December, Christmas shopping is the only possible entertainment.

To some, however, no singing of Christmas carols and Christmas hymns so truly expresses the time as the "services" at Harvard, what with the reading of St. Luke's narrative of the Holy Night and the united singing of "Adeste, Fideles." (If only the University authorities might add the driving, swelling trumpets.) This December there will be three in the Memorial Church at 8.15 on Monday, Dec. 18, at 4.30 and 8.15 on Tuesday, Dec. 19. This year, in the absence of Dr. Davison, Mr. Woodworth will assemble the carols and conduct.

Lourié's Experiment

Heard for the first time in Boston at the Symphony Concert of Friday, repeated at the Symphony Concert of Saturday, Monsieur Lourié's "Sinfonia Dialectica" proved more engaging music than his "Liturgical Sonata" of 1931. Furthermore, both audiences received it more warmly than is their habit with experimental music via Paris, from either Russian or French hands. Possibly the rhythmical exhilaration that the "Sinfonia Dialectica" readily generates, kindled this unexpected response. For Monsieur Lourié has followed the earlier, or the middle, Stravinsky in incessant changes of meter; while Dr. Koussevitzky and the Symphony Orchestra are practised hands with the play of such changes upon the nerves of an audience. On the other hand, for some hearers, there was reason to doubt whether the performance, in spite of this rhythmical ardor, was as revealing as might be of the form and substance of Monsieur Lourié's piece.

After a first and a second performance of a novel number, such questioning is admittedly speculative—the more when the questioner knows the score only by report of the departmental analyst. None the less, Monsieur Lourié's title clearly indicated a certain form and a certain substance. "Most of the themes," said the Transcript's annotator—old and expert eye at score-reading—"have actual dialogue-form—a motiv or phrase in one instrument or group at once answered by another motiv or phrase in another group or color." It is interesting, he went on, "to trace the logical and organic growth of the music."

Now it may be that Monsieur Lourié, long addicted to cerebral and intricate composition, has written a "Sinfonia" that is more easily understood in print than in sound. Strauss himself has not escaped such error; while many a modernist is easy prey to it. Certainly to one hearer, listening with close attention, came little of the dialogued form or the dialogued substance. Perhaps his ear and mind twice went dull; perhaps the quick traffic of the concert-hall betrayed him. As it was, he could agree only that Monsieur Lourié had made an interesting and at moments impressive experiment in symphonic composition—an experiment that altogether justified performance; while about the nature and outcome of that experiment he was by no means clear.

At every turn, besides, the performance suggested a music too vitalized to exist merely on score-paper. True, Monsieur Lourié is by no means averse to propounding a theory and then writing a music to fit and exemplify it; but more than once the "Sinfonia Dialectica" seems born of imaginative as well as intellectual prompting. On the other hand the composer's citing of a paragraph from Pascal as the subject of his "spiritual meditation" while he was at work on the "Sinfonia" was hardly illuminating. For most of us, if we have any sensibility, the "spiritual" quality of a given music exhales from it and guide-posts are superfluous. Surely the interest and the impression of this experimental "Sinfonia" were from mind to mind and not from spirit to spirit. When an idea for composition was floating through Verdi's head, he liked to say that he would make some music about it. Monsieur Lourié might profitably "meditate" on this saying as well as Pascal's, and leave "spirituality" to care for itself.

Post

DAY, DECEMBER 4,

SYMPHONY IN PENSION CONCERT

All Wagner List for First of Affairs for Fund

BY WARREN STOREY SMITH

Offering a programme drawn wholly from the music of Wagner, Dr. Koussevitzky and the Symphony Orchestra gave, yesterday afternoon at Symphony Hall, the first of the season's concerts in aid of the orchestra's Pension Fund, and, mirabile dictu, played to several rows of empty seats.

ENTHUSIASM IN AUDIENCE

The reason for this rare and unwelcome phenomenon was clear enough. The concert had been announced, then cancelled, and a bare week ago announced today. But for this circumstance, hard times or no hard times, the hall undoubtedly would have been filled. But the audience of yesterday, which for many concerts would be accounted a large one, developed a high degree of enthusiasm at the end of the first number on the programme, the Overture to "The Flying Dutchman," and maintained that enthusiasm until the end, with the result that, at the conclusion of every piece, Dr. Koussevitzky was obliged to have his players rise and bow in acknowledgement of the applause.

Not much given to experimenting in the matter of Wagnerian programmes, Dr. Koussevitzky offered yesterday a list of stock excerpts from the operas and music-dramas, plus the "Siegfried Idyl."

Connects Excerpts

For the first time here, if memory serves, he conducted yesterday the triple fragment that includes Siegfried's ascent and gaining of Brunnhilde's rock in "Siegfried," passes to the music that paints the coming of dawn in the first act of "Gotterdammerung," includes a few pages of the subsequent duet between Siegfried and Brunnhilde, and ends with the musical description of Siegfried's journey down the Rhine. Oddly enough, the programme yesterday specified only the Rhine-Journey, and the uninitiated listener must have felt the first part of the music singularly undescriptive of such adventure. For the rest, there were the overtures to "The Flying Dutchman," as above mentioned, and to "Tannhauser," the Prelude to "Lohengrin" and the "Ride of the Valkyries."

The "Idyl" Notable

The most notable performance of the afternoon was that of the "Siegfried Idyl." The rare eloquence which Dr. Koussevitzky and his men consistently achieved here was often present in the playing of the other numbers; in particular, Dr. Koussevitzky proved himself sympathetic to the joint excerpt from "Siegfried" and "Gotterdammerung," although it was to be wished that the trombones had had a rounder, more organ-like tone when they made their celebrated entrance in the Rhine-Journey. The Wagnerian purist might also have objected that brass and percussion were over-strenuous in the two overtures, that the "Ride of the Valkyries" was hurried, and the "Lohengrin" Prelude dragged.

Yet, in each case, Dr. Koussevitzky's departure from tradition gained an undeniable effect, and an effect which his audience of yesterday plainly relished.

LT'S YULE TREE

---

ounted to $375.

Globe MUSIC Dec 4

SYMPHONY HALL

Boston Symphony Orchestra

Music by Richard Wagner filled the program of the special concert which Dr Koussevitzky conducted yesterday afternoon for the benefit of the Boston Symphony Orchestra's Pension Fund. This fund is used to care for retired members of the orchestra. The audience was very large and demonstrative of its pleasure.

The overture to "The Flying Dutchman" was followed by the prelude to "Lohengrin," four excerpts from "The Ring of the Nibelungen," "The Ride of the Valkyries" from "The Valkyries," "Siegfried's Ascent of Brunnhilde's Rock," from "Siegfried," and the orchestral portions of "The Dusk of the Gods" called "Daybreak and Siegfried's Rhine Journey." There were also "A Siegfried Idyll" and the overture to "Tannhauser."

Richard Wagner was a favored son of the gods, one of a few musical colossi, the greatest composer of music dramas whom the world has known. All this has been said before. It will be said again, for in this careless, hurried day, when the general sense of esthetic values is sadly out of balance, it is well to reconsider the worth of great men of the past. Apart from the vast number of innovations which Wagner introduced into the technique of writing for orchestra, an achievement which still inspires wonder, he had an incredibly fertile gift for inventing musical themes.

Consider the eight fragments heard yesterday, only a very small part of Wagner's greatest music. Here are to be found melody after melody, harmonic sequences in profusion, differing in character and substance, yet all bearing the imprint of Wagner's inimitable style. All these express a wide variety of emotions and ideas, from the most subtle to the most elemental; nearly all bear that indefinable validity, the sense of a distinctive and completed utterance that proclaims them creations of genius. Wagner srowed the breadth of his imagination when he penned "The Flying Dutchman," whose best parts are in essence as truly Wagnerian as anything he wrote later.

In the years that followed he developed these powers as an athlete develops already sound muscles. "Tristan" and all that followed reveal Wagner's creative powers at their full, working through a unified and refined style. The progress of this growth is shown plainly in the music that Dr Koussevitzky read so marvelously yesterday.

It is beyond understanding how any, who really comprehend the immensity of Wagner's genius, can speak of him patronizingly, as do certain of the musical intelligentsia today. Surely their enthusiasm for all that is up-to-the-minute has distorted their perspective of the past.

Only an everemphasis of the brass instruments marred Dr Koussevitzky's interpretations. Otherwise the performances were of the splendor that can come but from one of the finest orchestras in the world. C. W. D.

Experience Indicated

"My dad must have got into all sorts of mischief when he was a boy."

"What makes you think so?"

"He knows exactly what questions to ask me when he wants to find out what I've been doing."—Border Cities Star.

Herald Dec 4

MUSIC

Boston Symphony Concert

By GEORGE S. McMANUS

Wagner Program: Overture to "The Flying Dutchman," prelude to "Lohengrin," Siegfried's Rhine Journey from "The Dusk of the Gods," The Ride of the Valkyries, A Siegfried Idyll, overture to "Tannhaeuser."

Yesterday's concert for the benefit of the pension fund of the Boston Symphony orchestra, brought a large audience to Symphony hall, though not large enough for such a cause. There were many new, but too few familiar faces to be seen. Perhaps the regular subscribers generously bought tickets and sent friends who usually find it impossible to attend. We would not misjudge them.

At all events, there was no lack of enthusiasm during the concert, and, particularly, after The Ride of the Valkyries, the prelude to "Lohengrin" and the overture to "Tannhaueser," the end of which has been described by one of the most ardent Wagner enthusiasts, as "successful bad music." Dr. Koussevitzky was recalled many times and never failed to share the warm applause with his orchestra.

There were great moments in the overture to "The Flying Dutchman," which was given a highly dramatic interpretation, and there were moments of exceptional beauty in the Siegfried Idyll. It would, however, be obviously unfair to all concerned, to say that yesterday's concert came up to the magnificent achievements we expect from the Boston Symphony orchestra. Weather conditions were not auspicious for orchestral instruments, but there were too many lapses from our orchestra's impeccable intonation and too many evidences that the concert had been inadequately rehearsed. The "Lohengrin" prelude was ragged and taken at a pace that in no way increased its effectiveness. There was arid, as well as beautiful, playing, in Siegfried's Rhine Journey and, in other numbers, passages where an unusual lack of balance between the choirs was only too evident, the strings being more than once completely overpowered by the brasses.

When shall the Boston Symphony orchestra, with its crowded schedule, find time to rehearse extra concerts? That we do not know. We do know that our appreciation of this great orchestra and its great leader would be worthless if we should fail to mention yesterday's shortcomings.

al big screen production.

Hold Benefit Concert Today at Symphony ---Music Notes

Post Dec 4

BY WARREN STOREY SMITH

"Off again, on again" is the history of the Symphony Orchestra's pension fund concert, originally announced for this afternoon, then postponed and finally restored to the original date. As previously reported, the programme, made wholly from the music of Wagner, includes the Overtures to "The Flying Dutchman" and "Tannhauser," the Prelude to "Lohengrin," the "Siegfried Idyl," the "Ride of the Valkyries" and the three-part excerpt that begins with Siegfried's ascent of Brunnhilde's rock in "Siegfried," touches upon the scene between Siegfried and Brunnhilde in "The Dusk of the Gods" and ends with Siegfried's passage down the Rhine from that music-drama.

* * * *

It is good to hear that Dr. Koussevitzky will repeat, at the Symphony concerts of this week, Mahler's Ninth Symphony, a tremendously impressive work by a still over-neglected and underestimated composer, to which he had the distinction of giving the American premiere two seasons ago. We also owe to Dr. Koussevitzky the first Bostonian hearings of Mahler's beautiful "Song of the Earth," and he has promised us at some unspecified date the American premiere of the Sixth, so-called "Tragic" Symphony. There still remain unplayed in this city the Third, Fourth, Seventh and Eighth Symphonies, while the Second and Fifth have not been heard here in years.

* * * *

Though not from Symphony Hall, the report comes that another world premiere, to take place at the Symphony Concerts during the present season, will be that of the American composer, Emerson Whithorne's Suite, "Moon Trail," the four divisions of which are, respectively, entitled "Death Valley," "The Devil's Kitchen," "Palos Verdes" and "Surf at Malibu." Promising subject matter, at least.

Dec 5

the morning after

Boston Symphony

Tonight at eight-fifteen the Boston Symphony Orchestra will open its Providence season of four concerts in the Metropolitan Theatre. Dr. Serge Koussevitsky will conduct Beethoven's epic Third symphony, known as the "Eroica" and inspired by his contemporary, Napoleon.

A score which Dr. Koussevitsky has introduced to America this season will also be heard on this program: Gabriel Pierne's Divertisments on a Pastoral Theme. This piece, which is in reality an entertaining set of variations has been played in New York and other cities as well as Boston. It contains a Viennese waltz, a "blues" which is introduced by a saxophone solo with a symphony orchestra.

The Prelude to Moussorgsky's opera, "Khovantchina", will also be heard. This score has been called a miniature tone poem, describing the coming of dawn over the Red Square in Moscow. Concluding the first part of the program will be Richard Strauss' mumerous tone poem, "Till Eulenspiegel's Merry Pranks".

Tickets for the concert at the usual student rate were placed on sale yesterday afternoon in room 3, at "36 Prospect". The few remaining tickets may be obtained there or by consulting Professor Coolidge. We have every reason to believe that the concert will be a pleasing one, considering the great variety of musical types offered in the program.

Post

DAY, DECEMBER 4,

SYMPHONY IN PENSION CONCERT

All Wagner List for First of Affairs for Fund

BY WARREN STOREY SMITH

Offering a programme drawn wholly from the music of Wagner, Dr. Koussevitzky and the Symphony Orchestra gave, yesterday afternoon at Symphony Hall, the first of the season's concerts in aid of the orchestra's Pension Fund, and, mirabile dictu, played to several rows of empty seats.

ENTHUSIASM IN AUDIENCE

The reason for this rare and unwelcome phenomenon was clear enough. The concert had been announced, then cancelled, and a bare week ago announced today. But for this circumstance, hard times or no hard times, the hall undoubtedly would have been filled. But the audience of yesterday, which for many concerts would be accounted a large one, developed a high degree of enthusiasm at the end of the first number on the programme, the Overture to "The Flying Dutchman," and maintained that enthusiasm until the end, with the result that, at the conclusion of every piece, Dr. Koussevitzky was obliged to have his players rise and bow in acknowledgement of the applause.

Not much given to experimenting in the matter of Wagnerian programmes, Dr. Koussevitzky offered yesterday a list of stock excerpts from the operas and music-dramas, plus the "Siegfried Idyl."

Connects Excerpts

For the first time here, if memory serves, he conducted yesterday the triple fragment that includes Siegfried's ascent and gaining of Brunnhilde's rock in "Siegfried," passes to the music that paints the coming of dawn in the first act of "Gotterdammerung," includes a few pages of the subsequent duet between Siegfried and Brunnhilde, and ends with the musical description of Siegfried's journey down the Rhine. Oddly enough, the programme yesterday specified only the Rhine-Journey, and the uninitiated listener must have felt the first part of the music singularly undescriptive of such adventure. For the rest, there were the overtures to "The Flying Dutchman," as above mentioned, and to "Tannhauser," the Prelude to "Lohengrin" and the "Ride of the Valkyries."

The "Idyl" Notable

The most notable performance of the afternoon was that of the "Siegfried Idyl." The rare eloquence which Dr. Koussevitzky and his men consistently achieved here was often present in the playing of the other numbers; in particular, Dr. Koussevitzky proved himself sympathetic to the joint excerpt from "Siegfried" and "Gotterdammerung," although it was to be wished that the trombones had had a rounder, more organ-like tone when they made their celebrated entrance in the Rhine-Journey. The Wagnerian purist might also have objected that brass and percussion were over-strenuous in the two overtures, that the "Ride of the Valkyries" was hurried, and the "Lohengrin" Prelude dragged.

Yet, in each case, Dr. Koussevitzky's departure from tradition gained an undeniable effect, and an effect which his audience of yesterday plainly relished.

LT'S YULE TREE

---

to $375.

Globe MUSIC Dec 4

SYMPHONY HALL

Boston Symphony Orchestra

Music by Richard Wagner filled the program of the special concert which Dr Koussevitzky conducted yesterday afternoon for the benefit of the Boston Symphony Orchestra's Pension Fund. This fund is used to care for retired members of the orchestra. The audience was very large and demonstrative of its pleasure.

The overture to "The Flying Dutchman" was followed by the prelude to "Lohengrin," four excerpts from "The Ring of the Nibelungen," "The Ride of the Valkyries" from "The Valkyries," "Siegfried's Ascent of Brunnhilde's Rock," from "Siegfried," and the orchestral portions of "The Dusk of the Gods" called "Daybreak and Siegfried's Rhine Journey." There were also "A Siegfried Idyll" and the overture to "Tannhauser."

Richard Wagner was a favored son of the gods, one of a few musical colossi, the greatest composer of music dramas whom the world has known. All this has been said before. It will be said again, for in this careless, hurried day, when the general sense of esthetic values is sadly out of balance, it is well to reconsider the worth of great men of the past. Apart from the vast number of innovations which Wagner introduced into the technique of writing for orchestra, an achievement which still inspires wonder, he had an incredibly fertile gift for inventing musical themes.

Consider the eight fragments heard yesterday, only a very small part of Wagner's greatest music. Here are to be found melody after melody, harmonic sequences in profusion, differing in character and substance, yet all bearing the imprint of Wagner's inimitable style. All these express a wide variety of emotions and ideas, from the most subtle to the most elemental; nearly all bear that indefinable validity, the sense of a distinctive and completed utterance that proclaims them creations of genius. Wagner srowed the breadth of his imagination when he penned "The Flying Dutchman," whose best parts are in essence as truly Wagnerian as anything he wrote later.

In the years that followed he developed these powers as an athlete develops already sound muscles. "Tristan" and all that followed reveal Wagner's creative powers at their full, working through a unified and refined style. The progress of this growth is shown plainly in the music that Dr Koussevitzky read so marvelously yesterday.

It is beyond understanding how any, who really comprehend the immensity of Wagner's genius, can speak of him patronizingly, as do certain of the musical intelligentsia today. Surely their enthusiasm for all that is up-to-the-minute has distorted their perspective of the past.

Only an overemphasis of the brass instruments marred Dr Koussevitzky's interpretations. Otherwise the performances were of the splendor that can come but from one of the finest orchestras in the world.

C. W. D.

Experience Indicated

"My dad must have got into all sorts of mischief when he was a boy."

"What makes you think so?"

"He knows exactly what questions to ask me when he wants to find out what I've been doing."—Border Cities Star.

Herald Dec 4

MUSIC

Boston Symphony Concert

By GEORGE S. McMANUS

Wagner Program: Overture to "The Flying Dutchman," prelude to "Lohengrin," Siegfried's Rhine Journey from "The Dusk of the Gods," The Ride of the Valkyries, A Siegfried Idyll, overture to "Tannhaeuser."

Yesterday's concert for the benefit of the pension fund of the Boston Symphony orchestra, brought a large audience to Symphony hall, though not large enough for such a cause. There were many new, but too few familiar faces to be seen. Perhaps the regular subscribers generously bought tickets and sent friends who usually find it impossible to attend. We would not misjudge them.

At all events, there was no lack of enthusiasm during the concert, and, particularly, after The Ride of the Valkyries, the prelude to "Lohengrin" and the overture to "Tannhaeuser," the end of which has been described by one of the most ardent Wagner enthusiasts, as "successful bad music." Dr. Koussevitzky was recalled many times and never failed to share the warm applause with his orchestra.

There were great moments in the overture to "The Flying Dutchman," which was given a highly dramatic interpretation, and there were moments of exceptional beauty in the Siegfried Idyll. It would, however, be obviously unfair to all concerned, to say that yesterday's concert came up to the magnificent achievements we expect from the Boston Symphony orchestra. Weather conditions were not auspicious for orchestral instruments, but there were too many lapses from our orchestra's impeccable intonation and too many evidences that the concert had been inadequately rehearsed. The "Lohengrin" prelude was ragged and taken at a pace that in no way increased its effectiveness. There was arid, as well as beautiful, playing, in Siegfried's Rhine Journey and, in other numbers, passages where an unusual lack of balance between the choirs was only too evident, the strings being more than once completely overpowered by the brasses.

When shall the Boston Symphony orchestra, with its crowded schedule, find time to rehearse extra concerts? That we do not know. We do know that our appreciation of this great orchestra and its great leader would be worthless if we should fail to mention yesterday's shortcomings.

---

al big screen production.

Hold Benefit Concert Today at Symphony ---Music Notes

Post. — Dec. 4

BY WARREN STOREY SMITH

"Off again, on again" is the history of the Symphony Orchestra's pension fund concert, originally announced for this afternoon, then postponed and finally restored to the original date. As previously reported, the programme, made wholly from the music of Wagner, includes the Overtures to "The Flying Dutchman" and "Tannhauser," the Prelude to "Lohengrin," the "Siegfried Idyl," the "Ride of the Valkyries" and the three-part excerpt that begins with Siegfried's ascent of Brunnhilde's rock in "Siegfried," touches upon the scene between Siegfried and Brunnhilde in "The Dusk of the Gods" and ends with Siegfried's passage down the Rhine from that music-drama.

* * * *

It is good to hear that Dr. Koussevitzky will repeat, at the Symphony concerts of this week, Mahler's Ninth Symphony, a tremendously impressive work by a still over-neglected and underestimated composer, to which he had the distinction of giving the American premiere two seasons ago. We also owe to Dr. Koussevitzky the first Bostonian hearings of Mahler's beautiful "Song of the Earth," and he has promised us at some unspecified date the American premiere of the Sixth, so-called "Tragic" Symphony. There still remain unplayed in this city the Third, Fourth, Seventh and Eighth Symphonies, while the Second and Fifth have not been heard here in years.

* * * *

Though not from Symphony Hall, the report comes that another world premiere, to take place at the Symphony Concerts during the present season, will be that of the American composer, Emerson Whithorne's Suite, "Moon Trail," the four divisions of which are, respectively, entitled "Death Valley," "The Devil's Kitchen," "Palos Verdes" and "Surf at Malibu." Promising subject matter, at least.

Dec 5

the morning after

Boston Symphony

Tonight at eight-fifteen the Boston Symphony Orchestra will open its Providence season of four concerts in the Metropolitan Theatre. Dr. Serge Koussevitsky will conduct Beethoven's epic Third symphony, known as the "Eroica" and inspired by his contemporary, Napoleon.

A score which Dr. Koussevitsky has introduced to America this season will also be heard on this program: Gabriel Pierne's Divertisments on a Pastoral Theme. This piece, which is in reality an entertaining set of variations has been played in New York and other cities as well as Boston. It contains a Viennese waltz, a "blues" which is introduced by a saxophone solo with a symphony orchestra.

The Prelude to Moussorgsky's opera, "Khovantchina", will also be heard. This score has been called a miniature tone poem, describing the coming of dawn over the Red Square in Moscow. Concluding the first part of the program will be Richard Strauss' mumerous tone poem, "Till Eulenspiegel's Merry Pranks".

Tickets for the concert at the usual student rate were placed on sale yesterday afternoon in room 3, at "36 Prospect". The few remaining tickets may be obtained there or by consulting Professor Coolidge. We have every reason to believe that the concert will be a pleasing one, considering the great variety of musical types offered in the program.

ILY HERALD, WEDNESDAY, DECE

Dec 6

the morning after

Boston Symphony

The Boston Symphony Orchestra gave the first concert of the current Providence season last night at the Metropolitan Theatre, Dr. Serge Koussevitsky conducting. We may best characterize this program as intensely interesting and pleasing from every angle. The numbers presented were of a wide variety, even more diverse than is usually the case. Most of the types of orchestral music were played, ranging from a Beethoven symphony through the modern French work of Piere to the highly descriptive music of Moussorgsky and Strauss. The program in general and each of the numbers in particular were pleasing and resulted in a very finished concert.

The symphony of the evening was the Third of Beethoven, in E-flat major, commonly called the "Eroica". Every student of the music appreciation courses has studied this work, so it is not necessary to give in detail the description of the various movements Indeed, it would be scarcely possible to give a story for the work that would suit every one, for there are as many ideas as to the structure as there are interpreters. In general, however, the story is that of the Emperor Napoleon Bonaparte, the idol of Beethoven as well as several other composers. The symphony is distinguished for its second movement, a funeral march. In addition there is a most pleasing third movement which calls into play some lighter effects, and which was played exceptionally well last evening.

The second part of the program, opening with Pierne's "Divertisement on a Pastoral Theme", was composed of works in a more modern style. Indeed, the piece just mentioned was composed in 1931 and is so modern as to include a saxophone solo. In this number the Orchestra approached as close to modern jazz as it is possible for a symphony orchestra to get. That statement may seem over-drawn, but those of us who heard the concert must admit that there were sections of this number that sounded strangely like the modern orchestrations for such groups as Whiteman's and Westfall's. But don't get the idea that I mean to imply that Dr. Koussevitsky is making a dance band of his orchestra. Far from it. He simply presented a modern piece.

The prelude to the opera "Khovonstchina" by Moussorgsky was as finely drawn a number as one could wish to hear. Descriptive of the sunrise over the Red Square in Moscow, this number leaves us with a glow, and a sense of peace. It is the sort of number of which one would buy a victrola record to be able to enjoy it again and again.

In the last piece, Dr. Koussevitsky showed a neat sense of humor by balancing the first work, the symphony based on Napoleon, with a light airy thing based on a practical joker. Richard Strauss himself did not think it wise to name all the "jokes" perpetrated by the hero of the piece, but he left to our own imaginations the enjoyable task of deciding just what the merry fellow was doing at any given moment. The story finally ends with the hanging of the poor chap, a deed completed only after several attempts. Anyhow, the name of the piece is "Till Eulenspiegel's Merry Pranks, after the old-fashioned roguish manner—in rondo form".

Brown Symphony

Just a word as a reminder that our own Orchestra will present a concert in Faunce House tomorrow evening. Tickets are reasonably priced, and there is no reason why a good proportion of the audience should not be Brown men.

J. E. F., Jr.

PLAN FOR

BALTIMORE, MD.
POST

DEC 5 - 1933

For the Attention Of Music Lovers

All music lovers who are interested in furthering their acquaintance with the works of an indisputably great—but seldom heard—composer, please note this opportunity.

Petitions to Dr. Koussevitzky, director of the Boston Symphony Orchestra, requesting him to present more of the major works of Jean Sibelius on his remaining visits here this season may be conveniently signed by anyone interested at the following places: The bulletin board just inside the Fine Arts and Music Room, second floor, the Enoch Pratt Library, Cathedral St., and at the desk of the Peabody Institute Library, Mt. Vernon Place.

To anyone who might neglect to sign because they supposed such a petition will have no effect upon Dr. Koussevitzky, let me say that his manager told me that Dr. Koussevitzky played Sibelius' Second Symphony at his last concert because he had received a number of individual requests for a Sibelius composition.

P. S. HENSEL JR.
2922 Presstman St.

CLEVELAND, OHIO
NEWS

DEC 6 - 1933

Emerson Whithorne

LOOKS like a great season ahead for the local composer, Emerson Whithorne. One of his compositions will have a world premiere by the Cincinnati orchestra, another by the Boston Symphony orchestra and now comes word that his "Saturday's Child," for soprano, tenor and a chamber orchestra will be performed Dec. 15 at Budapest, under the direction of Lajos Shuk. This was heard once in Paris under Walter Strarum.

WORCESTER, MASS.
GAZETTE

DEC 5 - 1933

CHILDREN TO ATTEND SYMPHONY CONCERT

Two children in the Saturday and Sunday night classes at the Recreation Center, sponsored by the Council of Jewish Women, will be guests of the council at a Civic Music association concert Monday at which the Boston Symphony orchestra will play. The children will be chosen for their ability and interest in music.

The center's largest attendance for the year was 240, which number attended a boy and girl social Saturday. Eighty children already have made use of the branch library which has been at the center for two weeks through a loan of books by the Public library.

Minnie Shapiro is chairman of the Sunday night class council. Other officers are: Secretary, Ruth Sobel; treasurer, Lillian Graffin; members-at-large, Sonia Mowshovitz, Sylvia Boorky, Evedyn Freedman, Betty Colbert, Shirley Grace and Blanche Ostrow.

PROVIDENCE, R. I.
NEWS-TRIBUNE
DEC 6 - 1933

MUSIC

THE BOSTON SYMPHONY

Dr. Serge Koussevitzky and his Boston Symphony Orchestra had further proof last night of the welcome which Providence always has for them. As soon as the brilliant maestro advanced from the wings toward the podium, he was greeted with applause which lasted for some minutes, and to which he was graciously responsive.

The concert was the first he has given in the Metropolitan Theatre, which is capable of holding a far larger audience than either of the two houses used for these concerts previously. To that fact, or perhaps to the prohibition celebrations, was due the number of empty seats—a phenomenon never before witnessed by this writer. But even if there were some empty seats, the number actually occupied was probably greater than the seating capacity of the other auditoria alluded to.

* * *

The program was varied, but notable in these days for the absence of any truly modern music, since Richard Strauss and his "Till Eulenspiegel" are now established as classicist by the younger generations. There were, however, two compositions which were new to Providence, these being "Divertissements on a Pastoral Theme," by Pierne, a work of great ingenuity and much charm, and the "Prelude to Khovanstchina" by Moussorgsky, whom most able critics today rate as the most gifted of all the Russian composers. He ended a life sadly marred by bad habits without having accomplished anything like all he might have done according to so great an authority as Rimsky Korsakov. But he accomplished a great deal nevertheless, and the opera of which we heard the prelude last night is not the least worthy of praise.

* * *

Dr. Koussevitzky opened with the famous "Eroica" symphony, that work which Beethoven himself preferred among all the immortal nine. It is, as all music lovers are expected to know, a work inspired by Beethoven's conception of Napoleon, the life-story of a hero. At least, so it is generally interpreted. But like the equally famous Fifth Symphony, it is susceptible of many another interpretation, and for ourselves we prefer to regard it as absolute music into the enjoyment of which we may enter without trying to translate its content into any terminology of realistic experience. Nevertheless it is true that when we recall really great performances of it, notably two by Toscanini, we find ourselves rising to the heroic mood. That was not the mood of Dr. Koussevitzky's performance last night; there was neither the customary color nor sense of adventure in the opening movement, and the funeral march, though lovely and impressive for its purely classic reading, was lacking in majesty. And majesty was the heart of Beethoven's genius. The last two movements were far more spirited, solely, we think, because the conductor and his men had become warmed up to their own best work. Which makes us wonder why it was chosen to occupy first place on the program. We must hear Dr. Koussevitzky play it again.

* * *

Of the two compositions which we heard for the first time in Providence, that of Moussorgsky made the more indelible impression. It was most subtly and beautifully timed, with all that virtuosity of which Dr. Koussevitzky is so brilliant an exemplar, especially when playing Slavic music. There was here a matchless tone and a fascinating phrasing that enthralled us. Behind it all was the deep tragic sense which seems to inhere in the finest Slavic genius. It came after the Pierne pastoral like a dramatic lyric by Browning after a poem by Sir John Suckling. Indeed there was in the pastoral not a little which reminded us of those accomplishments of the poets of the restoration who were equally at home with Chloe in a glade and Bess in a scullery. It was altogether delightful.

* * *

As for "Till," Dr. Koussevitzky gave that interpretation which has become so familiar to us, a subtle and insinuating one which, as has been said here before, is more akin to the humor of Anatole France than to the robust, rollicking and boisterous Teutonic story of Till's merry pranks. Through the whole concert, the various choirs of instruments were superbly satisfactory.

PAWTUCKET, R. I.
TIMES

DEC 6 1933

Boston Symphony Concerts Opened

First Offering of Season in Providence Applauded by Large Audience.

A program of which the principal number was the great Beethoven symphony, the "Eroica," opened the Boston Symphony orchestra series for the season last night in the Metropolitan Theatre. In new surroundings, with a list of selections worthy of the orchestra's highest traditions, this initial offering of a season by Dr. Serge Koussevitzky has many aspects of extraordinary interest, and it is gratifying to note that the audience of fine proportions registered not merely approval but unrestrained enthusiasm throughout the evening.

Rhode Island music lovers have heard this great band of players year after year in old Infantry Hall, in the Albee Theatre, and now at the Metropolitan. The verdict necessarily is that no matter where it plays it remains as great as ever. Its illustrious conductor, Dr. Koussevitzky, one of the most famous of its long line of eminent conductors, is always the consummate artist, and the individual artists, all musicians of fine abilities, are unaffected by the circumstances of time or place. It was the great ensemble to which its hearers have become accustomed, an aggregation of players of which Boston and the whole nation have a full right to be proud.

The symphony, of course, was interpreted with the skill and intelligence to be expected of Dr. Koussevitzky, and played with sympathy and surpassing beauty by the orchestra. The towering genius of Beethoven is evident through it all, and it remains, as it has been since it was produced by the master, one of the great musical compositions of all time.

The other numbers on a finely arranged program were Pierne's "Divertissement on a Pastoral Theme," the "Prelude" to Moussorgsky's "Khovantschina" and "Till Eulenspiegel's Merry Pranks," of Strauss.

The orchestra and its director were given a splendid ovation before the opening number and Dr. Koussevitzky was unable to begin the concert for some moments, until the enthusiastic applause had ended.

LOWELL, MASS.
COURIER-CITIZEN

DEC 6 1933

Paul Althouse and Elsa Alsen are to sing with the Boston Symphony orchestra later in the season in Wagner excerpts. Elsa Alsen has been heard in our local Community Concert course and Mr. Althouse is engaged for the final concert in this season's series.

ILY HERALD, WEDNESDAY, DECEM

Dec 6

the morning after

Boston Symphony

The Boston Symphony Orchestra gave the first concert of the current Providence season last night at the Metropolitan Theatre, Dr. Serge Koussevitsky conducting. We may best characterize this program as intensely interesting and pleasing from every angle. The numbers presented were of a wide variety, even more diverse than is usually the case. Most of the types of orchestral music were played, ranging from a Beethoven symphony through the modern French work of Piere to the highly descriptive music of Moussorgsky and Strauss. The program in general and each of the numbers in particular were pleasing and resulted in a very finished concert.

The symphony of the evening was the Third of Beethoven, in E-flat major, commonly called the "Eroica". Every student of the music appreciation courses has studied this work, so it is not necessary to give in detail the description of the various movements Indeed, it would be scarcely possible to give a story for the work that would suit every one, for there are as many ideas as to the structure as there are interpreters. In general, however, the story is that of the Emperor Napoleon Bonaparte, the idol of Beethoven as well as several other composers. The symphony is distinguished for its second movement, a funeral march. In addition there is a most pleasing third movement which calls into play some lighter effects, and which was played exceptionally well last evening.

The second part of the program, opening with Pierne's "Divertisement on a Pastoral Theme", was composed of works in a more modern style. Indeed, the piece just mentioned was composed in 1931 and is so modern as to include a saxophone solo. In this number the Orchestra approached as close to modern jazz as it is possible for a symphony orchestra to get. That statement may seem over-drawn, but those of us who heard the concert must admit that there were sections of this number that sounded strangely like the modern orchestrations for such groups as Whiteman's and Westfall's. But don't get the idea that I mean to imply that Dr. Koussevitsky is making a dance band of his orchestra. Far from it. He simply presented a modern piece.

The prelude to the opera "Khovonstchina" by Moussorgsky was as finely drawn a number as one could wish to hear. Descriptive of the sunrise over the Red Square in Moscow, this number leaves us with a glow, and a sense of peace. It is the sort of number of which one would buy a victrola record to be able to enjoy it again and again.

In the last piece, Dr. Koussevitsky showed a neat sense of humor by balancing the first work, the symphony based on Napoleon, with a light airy thing based on a practical joker. Richard Strauss himself did not think it wise to name all the "jokes" perpetrated by the hero of the piece, but he left to our own imaginations the enjoyable task of deciding just what the merry fellow was doing at any given moment. The story finally ends with the hanging of the poor chap, a deed completed only after several attempts. Anyhow, the name of the piece is "Till Eulenspiegel's Merry Pranks, after the old-fashioned roguish manner—in rondo form".

Brown Symphony

Just a word as a reminder that our own Orchestra will present a concert in Faunce House tomorrow evening. Tickets are reasonably priced, and there is no reason why a good proportion of the audience should not be Brown men.

J. E. F., Jr.

BALTIMORE, MD.
POST

DEC 5 - 1933

For the Attention Of Music Lovers

All music lovers who are interested in furthering their acquaintance with the works of an indisputably great—but seldom heard—composer, please note this opportunity.

Petitions to Dr. Koussevitzky, director of the Boston Symphony Orchestra, requesting him to present more of the major works of Jean Sibelius on his remaining visits here this season may be conveniently signed by anyone interested at the following places: The bulletin board just inside the Fine Arts and Music Room, second floor, the Enoch Pratt Library, Cathedral St., and at the desk of the Peabody Institute Library, Mt. Vernon Place.

To anyone who might neglect to sign because they supposed such a petition will have no effect upon Dr. Koussevitzky, let me say that his manager told me that Dr. Koussevitzky played Sibelius' Second Symphony at his last concert because he had received a number of individual requests for a Sibelius composition.

P. S. HENSEL JR.
2922 Presstman St.

CLEVELAND, OHIO
NEWS

DEC

Emerson Whithorne

LOOKS like a great season ahead for the local composer, Emerson Whithorne. One of his compositions will have a world premiere by the Cincinnati orchestra, another by the Boston Symphony orchestra and now comes word that his "Saturday's Child," for soprano, tenor and a chamber orchestra will be performed Dec. 15 at Budapest, under the direction of Lajos Shuk. This was heard once in Paris under Walter Strarum.

WORCESTER, MASS.
GAZETTE

DEC 5 - 1933

CHILDREN TO ATTEND SYMPHONY CONCERT

Two children in the Saturday and Sunday night classes at the Recreation Center, sponsored by the Council of Jewish Women, will be guests of the council at a Civic Music association concert Monday at which the Boston Symphony orchestra will play. The children will be chosen for their ability and interest in music.

The center's largest attendance for the year was 240, which number attended a boy and girl social Saturday. Eighty children already have made use of the branch library which has been at the center for two weeks through a loan of books by the Public library.

Minnie Shapiro is chairman of the Sunday night class council. Other officers are: Secretary, Ruth Sobel; treasurer, Lillian Graffin; members-at-large, Sonia Mowshovitz, Sylvia Boorky, Evedyn Freedman, Betty Colbert, Shirley Grace and Blanche Ostrow.

PROVIDENCE, R. I.
NEWS-TRIBUNE

6 - 1933

MUSIC

THE BOSTON SYMPHONY

Dr. Serge Koussevitzky and his Boston Symphony Orchestra had further proof last night of the welcome which Providence always has for them. As soon as the brilliant maestro advanced from the wings toward the podium, he was greeted with applause which lasted for some minutes, and to which he was graciously responsive.

The concert was the first he has given in the Metropolitan Theatre, which is capable of holding a far larger audience than either of the two houses used for these concerts previously. To that fact, or perhaps to the prohibition celebrations, was due the number of empty seats—a phenomenon never before witnessed by this writer. But even if there were some empty seats, the number actually occupied was probably greater than the seating capacity of the other auditoria alluded to.

* * *

The program was varied, but notable in these days for the absence of any truly modern music, since Richard Strauss and his "Till Eulenspiegel" are now established as classicist by the younger generations. There were, however, two compositions which were new to Providence, these being "Divertissements on a Pastoral Theme," by Pierne, a work of great ingenuity and much charm, and the "Prelude to Khovanstchina" by Moussorgsky, whom most able critics today rate as the most gifted of all the Russian composers. He ended a life sadly marred by bad habits without having accomplished anything like all he might have done according to so great an authority as Rimsky Korsakov. But he accomplished a great deal nevertheless, and the opera of which we heard the prelude last night is not the least worthy of praise.

* * *

Dr. Koussevitzky opened with the famous "Eroica" symphony, that work which Beethoven himself preferred among all the immortal nine. It is, as all music lovers are expected to know, a work inspired by Beethoven's conception of Napoleon, the life-story of a hero. At least, so it is generally interpreted. But like the equally famous Fifth Symphony, it is susceptible of many another interpretation, and for ourselves we prefer to regard it as absolute music into the enjoyment of which we may enter without trying to translate its content into any terminology of realistic experience. Nevertheless it is true that when we recall really great performances of it, notably two by Toscanini, we find ourselves rising to the heroic mood. That was not the mood of Dr. Koussevitzky's performance last night; there was neither the customary color nor sense of adventure in the opening movement, and the funeral march, though lovely and impressive for its purely classic reading, was lacking in majesty. And majesty was the heart of Beethoven's genius. The last two movements were far more spirited, solely, we think, because the conductor and his men had become warmed up to their own best work. Which makes us wonder why it was chosen to occupy first place on the program. We must hear Dr. Koussevitzky play it again.

* * *

Of the two compositions which we heard for the first time in Providence, that of Moussorgsky made the more indelible impression. It was most subtly and beautifully timed, with all that virtuosity of which Dr. Koussevitzky is so brilliant an exemplar, especially when playing Slavic music. There was here a matchless tone and a fascinating phrasing that enthralled us. Behind it all was the deep tragic sense which seems to inhere in the finest Slavic genius. It came after the Pierne pastoral like a dramatic lyric by Browning after a poem by Sir John Suckling. Indeed there was in the pastoral not a little which reminded us of those accomplishments of the poets of the restoration who were equally at home with Chloe in a glade and Bess in a scullery. It was altogether delightful.

* * *

As for "Till," Dr. Koussevitzky gave that interpretation which has become so familiar to us, a subtle and insinuating one which, as has been said here before, is more akin to the humor of Anatole France than to the robust, rollicking and boisterous Teutonic story of Till's merry pranks. Through the whole concert, the various choirs of instruments were superbly satisfactory.

PAWTUCKET, R. I.
TIMES

DEC 6 1933

Boston Symphony Concerts Opened

First Offering of Season in Providence Applauded by Large Audience.

A program of which the principal number was the great Beethoven symphony, the "Eroica," opened the Boston Symphony orchestra series for the season last night in the Metropolitan Theatre. In new sursoundings, with a list of selections worthy of the orchestra's highest traditions, this initial offering of a season by Dr. Serge Koussevitzky had many aspects of extraordinary interest, and it is gratifying to note that the audience of fine proportions registered not merely approval but unrestrained enthusiasm throughout the evening.

Rhode Island music lovers have heard this great band of players year after year in old Infantry Hall, in the Albee Theatre, and now at the Metropolitan. The verdict necessarily is that no matter where it plays it remains as great as ever. Its illustrious conductor, Dr. Koussevitzky, one of the most famous of its long line of eminent conductors, is always the consummate artist, and the individual artists, all musicians of fine abilities, are unaffected by the circumstances of time or place. It was the great ensemble to which its hearers have become accustomed, an aggregation of players of which Boston and the whole nation have a full right to be proud.

The symphony, of course, was interpreted with the skill and intelligence to be expected of Dr. Koussevitzky, and played with sympathy and surpassing beauty by the orchestra. The towering genius of Beethoven is evident through it all, and it remains, as it has been since it was produced by the master, one of the great musical compositions of all time.

The other numbers on a finely arranged program were Pierne's "Divertissement on a Pastoral Theme," the "Prelude" to Moussorgsky's "Khovantschina" and "Till Eulenspiegel's Merry Pranks," of Strauss.

The orchestra and its director were given a splendid ovation before the opening number and Dr. Koussevitzky was unable to begin the concert for some moments, until the enthusiastic applause had ended.

LOWELL, MASS.
COURIER-CITIZEN

6 1933

Paul Althouse and Elsa Alsen are to sing with the Boston Symphony orchestra later in the season in Wagner excerpts. Elsa Alsen has been heard in our local Community Concert course and Mr. Althouse is engaged for the final concert in this season's series.

Dec 6 Providence Journal

IN TERMS OF MUSIC, *Comment in Season*

Boston Symphony Orchestra Gives First of Its Season's Concerts Here Under Direction of Dr. Serge Koussevitzsky at Metropolitan Theatre

The Boston Symphony Orchestra, under the magnetic leadership of Dr. Serge Koussevitzsky gave the first of its season's concerts in the Metropolitan Theatre last night.

It has always seemed that the last musical impression, being more fresh in the recollection, was the most vivid. Upon a recent appearance of the world famous orchestra in this theatre which is still new to us, many voices offered the ignoble sentiment "What other orchestra can ever equal this?" At that time this writer ventured the suggestion that there need be no concern regarding the volume or artistic subtleties of the Boston Symphony Orchestra. This prediction was amply justified by the concert of last night. It cannot be said that past appearances of the Boston Symphony Orchestra have ever been lacking in those splendid qualities which make it one of the finest orchestras of the world. Nor is this the time or place in which to proclaim those qualities which make it superior to any other orchestra we hear, or to place in high relief those soloists who by reason of superlative richness of tone quality or brilliance of technical dexterity deserve special claim to virtuosity.

The transference of this orchestra to another theatre has not made it materially better, but it may have made us more appreciative of its superb qualities. We have basked for so long in the refulgence of orchestral perfection that we have grown accustomed to it and we have welcomed another which, although it differs somewhat in kind, is nevertheless a glory of similar grandeur.

The way of this orchestra with this symphony, Beethoven's Thirce, was as one would expect. Under Dr. Koussevitzsky's watchful direction the melodic beauties of this beautiful and noble work were unfolded with consummate artistry and musical character. From the first impressive and commanding fortes of the symphony to the upbuilding of the last massive chords of the work, the gem-like beauties of Beethoven's masterpiece received glowing and faithful interpretation. Attention is directed to the delicate nuance of the 'cellos as soft and appealing as the sighing of the wind, as they revealed the exquisite variants of the major theme of the symphony. The flute was rich in its individual timbre and voice in its occasional utterances. One almost said "this flute" for this writer knows none other like it in the entire range of orchestral offerings. This voice is one of those which makes this orchestra doubly famous. Nor do we hear any string section which surpasses this of last night, in points of tonal richness, refinement of nuance, delicacy of expression and vitality of musical life and light.

Classicists of the past generation might well rejoice in the freshness and eloquence of musical speech released by this incomparable orchestra at Dr. Koussevitzsky's hands; those of the present may well adopt this rendition as authoritative and as satisfying all possible requirements of orchestral coloration and exposition.

Never has this writer heard Dr. Koussevitzsky so poetic and persuasive with his Beethoven, never the orchestra more at one with him in classic interpretation.

After the chaste nobility of Beethoven, hardly anything would sound as well; all else would necessarily be at some disadvantage by contrast, yet, as revealed by this potent and eloquent orchestra, Pierne's "Divertissements Upon a Pastoral Theme" came as a classic novelty which quite captivated the audience. The long and involved theme beautifully announced by Louis Speyer's English horn, which we have learned to know and love so well, commanded instant attention and admiration.

This was followed by the string orchestra in massive legato and followed by pleasing variations in free transcription. This yielded to the brass choir with crisp trumpets from a magnificent long crescendo and terminated in an extremely jazzy saltarello full of rhythmic verve and brio. Fascinating oddities of orchestration such as the piccolo against sustained bassoons added interest as did an extremely eloquent saxophone in solo utterance which proved amply the tonal and artistic possibilities of this much-maligned and misrepresented instrument. After this wealth of orchestration and tonal brilliance Mussorgsky left but little with us save the exquisite pianissimo of Mr. Boettcher's French horn.

The final number of almost unbelievable orchestral complexities with its maze of melodious contrapunal intricacies furnished a show piece of unparalleled magnificence. Grace of melodic line vied with infinite variety of tone color, with many pointings of solo instruments. Mr. Burgin's beautiful violin in glittering cadenza, and strophes for flute, clarinet, cor Anglais and flute added the tonal interest. This work will perpetuate the story of poor Till far more than the mere legend. It will also glorify the distinguished composer and every orchestra which plays it.

It is a great musical satisfaction to hear this difficult work played with such brio and artistic comprehension. Each of the groups sounded as one instrument in perfection of ensemble: clarity of articulation and richness of tone color combined to make this rendition memorable, a splendid tribute to the best days of a great contemporaneous composer and one who has set an example to the musical world for individuality of thought and novelty of orchestration.

Dr. Koussevitzsky was very cordially received, took at least a dozen bows before beginning the concert and was repeatedly recalled after each number by the large and applausive audience. We note with interest and much approval a recent thawing-out of our audiences, which hitherto have not been any too warm in their reception of musical greatness. Surely the musical magnificences of this superb concert were enough to evoke enthusiastic emotion in the most stolid.

The program:

Symphony No. 3 in E-flat major, "Eroica," opus 55 .... Beethoven
- I. Allegro con brio.
- II. Marcia funebre: Adagio assai.
- III. Scherzo: Allegro vivace: Trio
- IV. Finale: Allegro molto.

"Divertissements on a Pastoral Theme" opus 49 .... Pierne
Prelude to "Khovanstchina" .... Moussorgsky
"Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish Manner," in Rondo Form, opus 28 .... Strauss

DR. W. LOUIS CHAPMAN.

Beauty

For the Symphony Concerts of next week, on Dec. 15-16, Dr. Koussevitzky now announces the first performances in this country of Markevitch's new orchestral "Hymn," deferred from November for lack of orchestral parts. Only one of the three pieces so labelled will be played, because of the close resemblance between them. Markevitch, almost needless to recall, is the young Russo-Parisian, whose imaginary ballet, "Rebus," produced a cold fury of contempt or a quietly reasoned admiration at Symphony Hall last spring.

Trans Dec 8

Conductor

Respectfully Inscribed to Serge Koussevitzky

NO MORTAL this, who stark against the light,
Enthralls the tides of music's shoreless seas,
The high-priest's ecstasy, the storm-king's might
Are one with all he knows, he one with these.

In shadowed caverns of the night he seeks
To read the lucent dreams whereby men live,
And paces lonely on the mountain peaks
To find the ultimate the gods may give.

Then like a Merlin, versed in ancient lore,
He conjures up an incandescent fire
Wherein the ghosts of dying voices soar
In song renascent of an old desire.

Ringed with the scorifying sound he stands,
A Titan welding beauty with his hands.

TRISTRAM LIVINGSTONE

...CLIPPING FR...
SAN ANTONIO, TEXAS
NEWS

RADIO Day By Day

ANOTHER series of winter broadcasts by the Boston Symphony orchestra has been placed on the Saturday night schedule of WJZ-NBC. The season will open Dec. 23 and continue through March 31.

Besides these broadcasts, a Sunday group of symphony programs is to be inaugurated on WJZ-NBC a week from Sunday evening, at 6. Guest conductors and soloists will be used. At the baton for the opening program will be Bruno Walter, with Jascha Heifetz as the guest violinist.

Programs to Hand

From Dr. Koussevitzky for the Symphony Concerts of next week:

Suite, "Moon Trails" .... Whithorne
(First Performances)
Rhapsody for Violoncello and Orchestra, "Solomon" .... Bloch
(Violoncellist: Mr. Bedetti)
Introduction and Hymn .... Markevitch
(First Times in America)
Symphony, No. 5, in C minor .... Beethoven

About Markevitch's "Hymn" a note appears elsewhere on this page. . . . No music by Mr. Whithorne has hitherto been heard at these concerts. The incoming Suite translates into tones impressions of the arid "Death Valley" and the steaming "Devil's Kitchen" in California; the green hills along the southern California coast; the beach and surf at Malibu in Hawaii. Mr. Bloch's "Solomon" ("Schelomo") evokes the great king and the great age of Jewry; now comes deservedly to fifth and sixth performances in Boston

From Dr. Koussevitzky for the supplementary concert of the Symphony Orchestra on Monday evening, Dec. 18:

Overture, "Leonora," No. 3........ Beethoven
Concerto, No. 1, in D minor for Piano and Orchestra .... Brahms
(Pianist: Leonard Shure)
Nocturnes: "Clouds"--"Fêtes" ...... Debussy
Suite, No. 2, from the Ballet, "Daphnis and Chloë" .... Ravel

Mr. Shure is a former assistant to Artur Schnabel, now settled in Cambridge as pianist and teacher.

Master-Songs to Be Revived from Rav

The Cycle, 'Scheherazade,' Singer and Orchestra at Symphony Hall

Dec 7 Trans

IT IS nearly ten years since "Scheherazade," three poems by Tristan Klingsor, set for soprano voice and orchestra by Maurice Ravel, were first heard at the Symphony Concerts. Then Mr. Monteux was conductor and Mme. Janacoupolos the singer. Almost six years ago when the composer was guest of the Symphony Orchestra, they were heard ane. with an unsuitable singer who need not be recalled. Dr. Koussevitzky has long wished to return to them. Tomorrow and Saturday he has found the room. This time, the singer will be Mme. Averino, whose temperament and tones are sensitive to subtle music. Only a month ago she was in new flower at the concert of Schönberg's music in Cambridge.

In the special Ravel number of the Parisian magazine "La Revue Musicale," Monsieur Arthur Hoerée, in an article, "Les Mélodies et l'Œuvre Lyrique," likens "Scheherazade" to "a decorative panel into the making of which has gone the most exquisite craftsmanship." The first poem, "Asia," after a few introductory lines unrolls a picture of the gorgeous, cruel East. In translation by Hermann Klein:

. . . Fain would I now set forth in yon swift little schooner
Gently rocking in harbor this eve
With aspect strange and very lonely,
Which at tomorrow's dawn her red sails will unfurl
Like a gigantic bird of night in a golden sky.
Fain would I now set forth towards the islands of flowers
Listening the while as chants the wilful sea
The theme of some old magic spell.
Fain would I see Damascus and the cities of Persia with minarets so light high in the air
Fain would I see soft silken turbans twined
O'er dusky faces with glistening teeth;
Fain would I see dark eyes burning with love,
Their pupils shining and sparkling with joy,
Their skins a yellow of the ripest orange;
Fain would I see the dress with rich velvet folds,
The garment with long fringes bordered.
Fain would I see the calumets tight held in mouths
Hidden by beards grown long and snowy;
Fain would I see sour looking merchants with eyes askew;
The cadis, too, and the great viziers
Who have but to raise up their finger an inch
To grant either life or death, perchance, just as they will.
Fain would I see Persia, India, ay even China,—
Stout mandarins who loll under umbrellas,
Princesses sweet with tiny hands,—
And learned men loudly debating
Over poetry and the charms of beauty;
I would linger awhile at a palace enchanted
And, like some foreign travelling sage,
Contemplate at my ease old landscapes
Done in colors on lovely textures framed with pine,

With someone in the midst of an orchard, alone;
Fain would I see the murderous wretches who smile
Whilst the headsman chops off innocent heads
With scimitar deadly of true Eastern shape.—
Fain would I see poor beggars and rich queens;
Fain would I see the rose and trace of blood;
Fain would I see men die of love or else of hate. . . .

Monsieur Hoerée comments in free English paraphrase: "The sails of the fairy schooner scintillate from a thousand massed strings; in gently animated waves flutes and clarinets suggest Persian minarets. But the bark retards its course to view the 'dark eyes burning with love,' while the penetrating melody seems one of tender regard. The violins sing of the sumptuousness of rich velvet garments; the brass proclaims the 'life or death' dealt out by the viziers. A harp glissando turns the kaleidoscope, and a most resplendent China becomes at once the matter in hand for flutes, harp and celesta. Flutes and violas marvel at the enchanted palace; clarinets in low register, muted horns and tam-tam deal with the smiling assassins A gradual ascent brings the deep passion which mounts to an intense desire to 'see men die of love or of hate. . . .' But the bark has come to the end of its voyage. The fairy harmonies of the beginning invite the dreamer to tell his tale of dreams. . . ."

In the second and shorter poem, "The Magic Flute," we hear the voice of a handmaiden whose master is asleep; while she listens to the distant sound of her lover's flute—with muted strings as foundation:

. . . And when I draw near to the casement high
Then each note, as 'twould seem, doth hither fly
From the flute to touch my face
In mysterious embrace.

Says Monsieur Hoerée: "The voice mingles with the play of high-pitched instruments, in a savory counterpoint for two parts, as plastic as it is musical: for each note of the flute seems like a mysterious kiss on the cheek of the beloved."

In "Heedless," the third poem, likewise brief, a passing youth, strange, comely, singing, catches the eye and ear of a gazing girl who forthwith salutes and desires him. But he goes his way, indifferent. "The cantilena of wood-winds," notes Monsieur Hoerée, "which floats over slow strings evokes the seductiveness of this song. The 'false music' [that the youth sings] finds exact expression in the imprecision of two gracile intervals; a wanton melodic turn releases the profound melancholy of the parting. . . . Despite the unequal proportions, the different backgrounds, these three poems of 'Scheherazade' form a homogeneous whole, in curve like a long decrescendo. We have here the perfect type of songs with orchestra."

A. H. M.

At Cambridge

What began as a hope and a prediction in respect to the Cambridge concerts of the Boston Symphony Orchestra became last evening a firm conviction. Earlier in the season, it appeared that thos who held tickets to the Thursday series in Sanders Theater would comprise a particularly fortunate class of listeners. Their good luck in these earlier concerts has been exemplified not only by Dr. Koussevitzky's choice of programs but by the mettle and spirit of the orchestra as well. Consequently, the mildly gracious response of last evening's audience was, to one visitor at least, a little disappointing.

The program contained five pieces in all, including one work of formal dimensions—the Third Symphony of Brahms, and an early classic—Mozart's "Eine Kleine Nachtmusik," serenade for string orchestra. It also listed a novelty—Pierné's "Divertissements on a Pastoral Theme"; a familiar repertory piece—the Prelude to Wagner's music-drama, "The Mastersingers of Nuremberg," and one of the finest examples of contemporary British music—the "Norfolk Rhapsody," No. 1, of Vaughan Williams. This is not to say that quantity stood for quality; on the contrary, every item served both individually for merit and collectively for contrast. That this arrangement provided abundant satisfaction was evident in the general listening attitude, which was attentive. Indeed, the applause for the Symphony of Brahms recalled Dr. Koussevitzky to the stage for the familiar bow of acknowledgement with the standing orchestra; and the brisk clapping followed the Prelude to "The Mastersingers." Yet, on the whole, the response was surprisingly moderate in view of the enthusiasm which the musicians have aroused upor other occasions by a similar readiness of spirit and manner under Dr. Koussevitzky's baton.

In Mozart's little Serenade, Dr. Koussevitzky immediately established an amiable mood which extended far beyond the opening piece and which cast an atmosphere of elegance and cheerfulness about the entire program. Setting the measures in motion, he let them proceed by their own undulating momentum. The nimble strings touched with glint and sheen the meeting and parting strands of melody. The inherent airiness of the music evoked an independent and detached life.

There is a persistent and finally prevailing theme of sombreness in Brahms's Third Symphony, Dr. Koussevitzky, however, emphasized in the opening movement its ever-present implications of noble aspiration and heroic achievement. He encouraged the broad melodies, the positive accents, the upsurging moods, the confident declamations of the individual choirs, the sonorous chorus of the entire orchestra. He shaped the "Andante" and "Allegretto" as interludes dealing in momentary fancies, half-sad, half-bright; gravely romantic reflections. He urged the earnest 'cellos to assert their stern advice. Again in the final movement, he summoned the heroic manner, yet it now indicated less the brightness of aspiration than the authority of experience, turning toward solemn, inward truths. So closely intermingled are the cheerful and melancholy overtones in this music that their relative values will appear in a slightly different light in every performance. How interesting the thought—and how it insures the immortality of the piece—that neither conductor nor audience will ever find them twice the same!

Pierné's "Divertissements" were as engaging as when previously heard in Symphony Hall. The audience expressed a lively pleasure in the good humor which pervaded them, the skill, with which the orchestral assignment were made, and especially the ingenuity of the saxophone solo, which was played by Mr. Tapley. The "Norfolk Rhapsody" of Williams exhaled a salty folk-song atmosphere which lingered in the memory long after the beautifully sustained final note.

N. M. J.

Ourselves and Others

For the Symphony Concerts of today and tomorrow Dr. Koussevitzky has assembled this program:

Symphony, No. 9 ....Mahler
Three Poems for Voice and Orchestra,
"Scheherazade" ....Ravel
(Singer: Olga Averino)
Suite, No. 2, from the Ballet, "Daphnis and Chloë" ....Ravel

At the concerts of the Philharmonic Society in New York, Mr. Walter will traverse a "unified" French program, viz.:

Danced Poem, "The Peri" ....Dukas
Concerto in G major for Piano and Orchestra ....Ravel
(Pianist: Harold Bauer)
Fantastic Symphony ....Berlioz

In turn in Philadelphia, Mr. Ormandy, conducting as guest, has arrayed a "unified" Russian program, viz.:

Overture to the Opera, "Russian and Ludmilla" ....Glinka
Classical Symphony ....Prokofiev
Suite from the Opera, "Love of Three Oranges" ....Prokofiev
Symphony, No. 5, in E minor ....Chaikovsky

In Chicago, Mr. Schnabel, now nearing the end of his American tour, will be assisting pianist to Mr. Stock and his orchestra in the following program:

Symphony, No. 2, in C major....R. Schumann
Humoresque in the Form of Variations. G. Schumann
Overture to the Opera, "Euryanthe" ..Weber
Concerto, No. 4, in G major for Piano and Orchestra ....Beethoven

---

SPRINGFIELD, MASS.
EVE. UNION
DEC 8 - 1933

Announcer and commentator for the Boston Symphony series to start Dec. 23 will be Arthur F. Edes, one-time WBZ announcer and more recently with WEEI. In the early days Edes was "E F. A." He started in radio with WBZ nearly nine years ago and had the distinction of having presided at the first Boston Symphony broadcast in 1926.

BALTMORE, MD.
SUN
DEC 9 - 1933

Who Wants More Sibelius?—**Those** in favor of having Dr. Koussevitzky direct more symphonies by Sibelius at forthcoming concerts of the Boston Symphony Orchestra may so signify by signing petitions placed for that purpose by a group of music lovers on the bulletin board of the Pratt Library (inside the fine arts and music room) and at the desk of the Peabody Institute Library. Those who have so placed the petition state that the Silbelius' Second Symphony was played at the last Boston Symphony concert here because the director had received a number of individual requests for it.

Dec 9, 1933 Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Music by Gustave Mahler and Maurice Ravel, two composers as disparate in style and temperament as can be imagined, occupies the program of the Symphony concerts this week. Just which piece was most superbly performed yesterday is difficult to say, for all were overwhelming. Ravel and Mahler each bring out different aspects of Dr Koussevitzky's interpretive capacities. The former, surely, could wish for no more brilliant playing of his scores than the conductor achieved yesterday. Mahler's Symphony, long and prolix, is just the sort of piece that needs the ministrations of a Koussevitzky. The conductor seems to have studied this score assiduously, for by subtle variations in dynamic emphasis and by careful moulding of phrases, he has given it a distinct outline of structure. Were this symphony to be played perfunctorily, the chances are that its deficiencies and not its finest qualities would be most perceptible.

The symphony had not been heard in Boston since 1931, when Dr Koussevitzky first performed it in the United States. Though written in the grandiose manner of the late 19th Century, of which Mahler was a spiritual child, it is great music in spite of its faults of repetition and turgidity. Great because its material is substantial, and great because Mahler, with unmistakable sincerity and the technical command of a master, poured into it the mingled feelings of his troubled heart. Though Mahler was prone to being windy, he was not guilty, in this work, of spinning out thematic material of small quantity and dubious worth.

Outwardly a ruthless tyrant of opera house and concert hall, Mahler was inwardly a sensitive soul, cruelly tormented by mundane affairs. During his last years he thought much of death, literally sick in mind and spirit This inward state is revealed in the Ninth Symphony and in "The Song of the Earth." The weariness of a man longing for peace can be felt throughout the first movement and the concluding adagio. Indeed, the muted brasses sigh out under the strings, shortly after the beginning of the andante, a motive that strikingly recalls the composer's musings, at the end of "The Song of the Earth," upon a pleasant land beyond death where "the distant skies are shining blue, eternally." Even the obstreperous rollicking of the scherzo, upon a country dance tune is soon interrupted by black melanchoy. The Rondo burlesque is a perfect frenzy of jangled nerves.

Yet like Wagner when he wrote "Tristan," Mahler the artist was able to preserve sufficient intellectual balance to express himself clearly.

Olga Averino, a Russian born soprano, sang the three poems, "Asia," "The Enchanted Flute" and The Indifferent One," of Tristan Klingsor, that Ravel put together in the suite which he called 'Scheherezade." This type of music, langorous and sensuous, is well suited to her clear though not exceptionally ample voice and to her personal style of singing. No fault, save perhaps that of indistinct enunciation of the French text, could be found with her work. She was heard to much better advantage than at the Boston Symphony's performance of Beethoven's Ninth Symphony here last Winter.

Ravel momentarily dropped his seeming pose of cool impersonality when he wrote "Scheherezade," 30 years ago. Klingsor's poems evidently made a deep impression upon him, and he, in turn, created a musical setting that depicts graphically the substance of the texts. For once Ravel became sentimental and did not require sheer sonority to compensate for lack of genuine warmth of feeling.

The plangencies of the "Daphnis and Chloe" suite ended the concert in an outburst of magnificent tone. One was left speculating as to whether, in the future, Ravel may not be regarded after Rimsky-Korsakov as the most consummate writer for orchestra of his time.

Emerson Whithorne's new "Moon Trails" will have a first performance at the Symphony concerts next week, and Igor Markevitch's "Introduction and Hymn" will be heard for the first time in this country. Bloch's rhapsody "Solomon" for cello and orchestra, and Beethoven's Fifth Symphony, will also be played.

C. W. D.

Post

SATURDAY, DECEMBER 9,

SYMPHONY IN MAHLER AND RAVEL

Great Ninth Heard Again—Soprano as Soloist

BY WARREN STOREY SMITH

Mahler and Ravel, composers whose only meeting ground is orchestral mastery, shared the Symphony Concert of yesterday. Their mating proved a happy experiment.

MAHLER'S NINTH

From Mahler came the Ninth Symphony, introduced to America by Dr. Koussevitzky at a pair of Symphony concerts in the autumn of 1931 and heard soon after at a Monday evening concert, while Ravel was represented by his "Scheherazade" for soprano and orchestra and the Second Suite from his ballet, "Daphnis and Chloe." In the "Scheherazade," Mme. Olga Averino was the soloist.

A fourth hearing of Mahler's Symphony naturally made for clearer appraisal of this remarkable work. The most moving and impressive portion of the symphony seemed yesterday to be, not the final Adagio that would wrest from the grave its secrets, but the opening Andante, which even more in its resignations than in its protests is music of a heart-shaking, heartbreaking sadness. The Scherzo, with its rustic gaiety and vigor, pleased as before.

An Act of Devotion

Again it was easy to be stirred by the ironical third movement that is said to have expressed Mahler's aversion to the futile hurly-burly of New York city, where the Symphony was sketched. But somehow added familiarity with the Adagio discovered a suggestion of pious commonplace in the theme in which Mahler intended to portray an other-worldly serenity. But that many found this movement beautiful and uplifting was plain enough from comment in the lobby, and the performance of it, like that of the Symphony as a whole, represented an act of devotion on the part of Dr. Koussevitzky.

While thinking him for the opportunity once more to hear his Ninth Symphony, is it out of place to suggest that there are five completed symphonies of Mahler that Boston does not know, and others that it has not heard in years?

Although her voice in the first of the "Scheherazade" songs lacked a little of the body and richness necessary for so opulently scored a music, Mme. Averino may be said to have sung the work notably. In the second song her tones were often of an exquisite beauty, while in all three she displayed a rare degree of sensibility and imagination and a musicianship none too common among the vocal sisterhood. Her singing aroused merited enthusiasm. Deservedly, too, Mr. Laurent was singled out for his performance of the obbligato in "La Flute Enchantee." Musically the third song now falls a little flat; the other two keep their romantic and pictorial quality.

It was likewise the greater Ravel who wrote the measures that depict the coming of dawn in "Daphnis." But even the brilliance of yesterday's performance could not banish the feeling that the final dance is inflated, but also diluted Rimsky-Korsakov.

SATURDAY, DECEMBER 9, 1933

MUSIC

SYMPHONY CONCERT

By GEORGE S. McMANUS

Program: Mahler, Symphony No. 9; Ravel, "Sheherazade." Three poems for voice and orchestra to the verse by Tristan Klingsor; Ravel, "Daphnis et Chloe" Ballet: Orchestral excerpts (second suite) soloist, Olga Averino

Yesterday's concert by the Boston Symphony Orchestra under the leadership of Dr. Serge Koussevitzky, was played in superlative fashion to an audience which filled the hall.

Gustav Mahler's Ninth Symphony filled the first half of the program. It is a work which can best be described as unhappy, for nowhere does the composer lift his thought entirely free from the mental gloom that pervaded his life during the period in which it was written. Despite a few discreet cuts, this symphony lasted about an hour in yesterday's performance,—not long for Mahler.

Steeped in the classics, Mahler failed to make his own the inherently dramatic qualities of the classical symphonic pace. His ideas are too fragmentary and he has the same difficulty as Bruckner in getting them under way. Philip Hale pertinently described him as "a composer of magnificent intentions which were seldom fully realized." His ideas fail to keep step with his vision. His handling of the orchestra, like his inventive talent, is not always original. But there is much that is truly beautiful, and less than usual of the banal, in this Ninth Symphony. Dr. Koussevitzky's reading of it was so convincing, so ardent, that one willingly believed in it as a greater, more profound work than it really is. One's belief in it was dispelled only after coming out of the glamour built around it by yesterday's remarkable presentation.

Ravel's Sheherazade" and the second suite of orchestral excerpts from his "Daphnis et Chloe" Ballet completed the program.

For the three songs—Asie, La Flute Enchantec, and L'Indifferent—which make up Ravel's Sheherazade, Madame Olga Averino was the soloist, an admirable choice. Madame Averino is a singer for whom the complexities of modern vocal scores have no terrors. Here is an artist whose imagination is exquisitely attuned to a beautiful voice and a rare musicianship. The songs themselves, are in one sense of the word, ineffective vocal writing; yet so surely were they paralleled with the exotic beauties of the accompaniment, that the singer won for herself applause that bordered on an ovation. To this the orchestra and its leader joined their hearty appreciation.

The orchestral excerpts from Ravel's "Daphnis et Chloe" Ballet finished the concert. They were played with that amazing virtuosity which is a unique feature of the Boston Symphony. Dr. Koussevitzky was in his element. No point in these beautiful scores missed fire. It was exciting and wonderful playing.

BUFFALO, N. Y.
COURIER EXPRESS
DEC 10 1933

FAMOUS BOSTON SYMPHONY WILL RETURN TO AIR

Arrangements made by NBC to broadcast all Saturday concerts at home

Weekly concerts by the Boston Symphony Orchestra, conducted ~~by~~ Dr. ~~Serge~~ Koussevitzky, will be broadcast again this winter, the National Broadcasting Company announces. The radio season will open December 23d and run until March 31, 1934, except three Saturdays while the orchestra is on tour. Throughout that period all the regular Saturday evening performances in Symphony Hall, Boston, will be broadcast complete by an NBC-WJZ network, beginning at 8.30 p. m.

This world famous musical organization was the first really permanent orchestra in America, according to an authority, having performed regularly in full concert series since 1881. In the fall of 1932 NBC made arrangements to broadcast that winter's concerts to the nation, a radio contribution to music lovers by NBC comparable with its broadcasts of grand opera from the Metropolitan.

Koussevitzky, famous both as a conductor and musician, came to the Boston Symphony in 1924. He was born in Tver, Russia, in 1874, and at twelve became chief d'orchestre in the theatre there. Two years later he went to Moscow to study, then toured Europe for ten years and formed his own orchestra in 1909.

Every summer he conducts a special concert series of his own at the Paris Opera House and in the fall returns armed with new and unique scores for the Boston Symphony. This coming season is its tenth under Dr. Kousevitzky's leadership.

Her.

MUSIC

Dec. 23, 1933

SYMPHONY CONCERT

By GEORGE S. McMANUS

Rimsky-Korsakov program: "Sadko," a Musical Picture, op. 5; "Night on Mount Triglaff," act III of the opera-ballet "Mlada," arranged in concert form; Symphonic Suite, "Scheherazade."

Symphony hall was filled yesterday afternoon with an audience eager to hear the Rimsky-Korsakov program which Dr. Koussevitzky had arranged in commemoration of the 25th anniversary of the composer's death. The Boston Symphony orchestra and its leader were equally eager to do justice to the program.

A good deal of interest centred on the "Night on the Mount Trilaff" music, which is the third act of Rimsky-Korsakov's "Mlada," an opera-ballet. Here curious Wagnerian influences crop up, even in the matter of orchestration. Naturally, the best parts of the work are those in which Korsakov has retained his unique individuality. He seems to have been touched, more than in passing, by the Wagner of the "Ring," "Tannhaeuser," and even "Tristan." There are times when the work makes its way hesitatingly; when one speculates as to the effectiveness of the concert version. However, the beauty of the work came to just expression in the expert, imaginative and devoted treatment given it by Dr. Koussevitzky.

The program opened with an excellent performance of the composer's "Sadko," which is a perfect illustration of his remarkably clear and brilliant tone-painting. The simplicity of his phrasing is united to an orchestral idiom that reflects the fantastic quality of the tales which held so much interest for Korsakov.

And then we had "Scheherazade"! It would be difficult to imagine a reading of this work more arresting than that given by Dr. Koussevitzky with the Boston Symphony. It was a thrilling performance, replete with exciting dynamic contrasts. dulcet longings and intense passion. Of the many "Scheherazade" interpretations we have heard, this will leave the most interesting and permanent impression. A rich outpouring of applause was the reward of Dr. Koussevitzky and his artists.

Tonight's repetition of the Rimsky-Korsakov concert will be broadcast. Philip Hale, the esteemed critic, will be heard in explanatory remarks. These broadcasts—we believe there are to be 10—will carry to radio audiences a realization of the remarkable music the Boston Symphony brings weekly to its regular public.

Next week's concerts will be all-Wagner programs and will include the Bacchanale from "Tannhaeuser" and the first act of "Die Walkure." There is no chorus in the first act, which presents but three characters: Siegmund, Sieglinde and Hunding. The soloists will be Paul Althouse, tenor; Elsa Alsen, soprano and Fred Patton, bass.

Announcement is made in this week's programs that subscriptions to the remaining four concerts of the Boston Symphony's Beethoven cycle are available. What better gift could come to music lover, young or old, than a chance to hear these concerts?

Jan. 7 there will be a concert by the Boston Symphony for the benefit of the pension fund. Dr. Koussevitzky will conduct and Jascha Heifetz will be the soloist, playing Elgar's seldom-heard violin concerto.

N. Y. EVENING POST

NOV 11 1933

Music : By Oscar Thompson

On the Retirement of Philip Hale and the Boston Critic's Lasting Influence on America's Music.

PHILIP HALE has retired. The public, the musical profession in all of its branches and every practitioner of his own art of criticism, will salute the Boston veteran as he puts aside the pen that has done such valiant and persuasive service in the cause that has remained dearest to his heart. His first vocation was the law, where his intellectual capacities might have carried him far, if Euterpe had not sounded a clearer call. An accomplished organist, a choral conductor acquainted with the practical problems of preparation and performance, his musical grounding in Berlin, Munich, Stuttgart and Paris under Rheinberger, Urban, Raif, Guilmant, Haupt, Faiszt and Bargiel was such as to qualify him for the career of a musical executant.

But Philip Hale's destiny, as he soon saw it, was the destiny of the printed word, not the pedal or the podium. Today, with his eightieth birthday less than four months away, he may look back, if he so chooses, over the organists and the conductors of choral societies whose careers in America have run parallel to his and ask with no want of modesty whether there has been one among them of such widespread influence in the shaping of America's musical consciousness and musical progress as he in his chosen sphere.

Boston's Great Critic

THERE can be no measuring-rod for the achievements of such a career. The musical thought of an entire people owes something—we believe, much—to the newspaper criticisms, the magazine articles, the book studies, and most of all the program annotations of Boston's most celebrated musical writer. When he is gone, he will have left a heritage in the Boston Symphony annotations that will be consulted by musical scholars, time out of mind. Mr. Hale may smile at our merely middle-aged enthusiasm, but we propose him, here and now, as an immortal in the academy of arts and public benefactions, and this in spite of the circumstance that he is very much alive!

If those who control the destinies of the Boston Symphony are wise, they will continue to use the Hale annotations on various standard works as long as the factual content is unaltered by later information. They are unrivaled for their scholarship, their exhaustive scope, their illuminating detail, their skillful organization, their lucid and inviting style. Themselves a collation from many sources, their reliability and their completeness have caused the Boston Symphony program books to be regarded, in turn, as source volumes over a period of many years. Mr. Hale has been a newspaper critic since 1890, a program annotator since 1901. He retires the dean of deans in both branches of the literature that is concerned with the tonal art. His pen has never lost its trenchant wit, its broad tolerance, its swift and keen analysis. The Boston Herald, like the Boston Symphony, has shone with an additional luster by reason of his long identification with its fortunes.

Poe Tale Set to Music

Boston Symphony Orchestra in Tcherepnin and Other Compositions Next Week

EDGAR ALLAN POE'S "The Masque of the Red Death," one of his later stories, in which he displays his remarkable skill in piling up the horrors leading to the climax of the "Red Death" that had devastated the country and for which there was no cure, is the subject of the latest of Tcherepnin's compositions, which will be heard here for the first time at the first concert of the season of the Boston Symphony Orchestra in Carnegie Hall Wednesday evening. The other numbers on the program will be Ravel's "Le Tombeau de Couperin" and Sibelius's Symphony No. 2 in D major.

The second Carnegie Hall concert will be next Saturday afternoon and the program will be Pierne's Divertissements on a Pastoral Theme, Vaughan Williams's Norfolk Rhapsody, Handel's Concerto Grosso in D major and Tchaikovsky's Fourth Symphony. At the Friday night concert in the Brooklyn Academy of Music the Pierne number will be given and Vaughan Williams's Norfolk Rhapsody Strauss's "Till Eulenspiegel's Merry Pranks" and Beethoven's "Eroica" Symphony. All the concerts will be conducted by Serge Koussevitzky.

---

10 Post Dec 23

RIMSKY MUSIC BY SYMPHONY

Silver Anniversary of Composer's Death Observed

BY WARREN STOREY SMITH

That the best music of even a good composer can be considerably better than his second best was freshly demonstrated at the Symphony concert of yesterday afternoon when Dr. Koussevitzky placed the "Scheherazade" of Rimsky-Korsakov after that composer's musical picture "Sadko" and the "Night on Mount Triglav" from his opera "Mlada."

GOOD HOLIDAY FARE

The reason for this feast of Rimsky was two-fold. Not previously had the Symphony Orchestra marked the 25th anniversary of the Russian composer's death, which befell last June, and Rimsky-Korsakov's music, whether best or second best, makes excellent holiday fare.

Of the two pieces that preceded the more familiar "Scheherazade," "Sadko" is the better known. The excerpt from "Mlada" had been played at a pair of Symphony Concerts but once before, and that was exactly 12 years ago during the reign of Mr. Monteux. "Sadko" which as some will recall made an effective ballet for Mr. Diaghilev's ever-to-be-lamented Ballet Russe is neither deeply engrossing nor wildly exciting, but it is pleasing and pictorial, mildly stirring in its more enlivening measures. And the musical stuff of which it is made is often rich and lustrous.

Singular Orchestral Dress

The various fantastic apparitions that make the third act of the opera ballet "Mlada" are envisioned in a series of tonal frescoes that while not lacking in pictorial or imaginative quality would be more graphic and suggestive if scene and action could lend them support. In short, here is one more example of stage music that fails of full effectiveness when torn from its rightful environment. Heard in the concert room, and especially in so opulent a performance of as that of yesterday, this "Night on Mount Triglav" impresses chiefly by reason of its gorgeous and often singular orchestral dress.

Especially noteworthy is the use of flutes, alto flute and piccolos. It is also amusing to discover in one passage the origin of the infernal dance in Stravinsky's "Fire Bird."

Calls for Strange Instruments

In "Mlada" Rimsky departed from his usual custom and scored lavishly, calling to his aid certain instruments not to be met with every day in the week such as the deeper flute, the shriller clarinets and even a set of Pan's pipes and a lyre. By comparison the orchestra of "Scheherazade" is modest indeed. But the never-failing effectiveness of this earlier score made the "Mlada" music seem in retrospect fussily overlanden.

From the first Dr. Koussevitzky evinced a peculiar sympathy for "Scheherazade." Indeed it might be said that we of Boston had never suspected the full possibilities of the work until he revealed them to us. The performance yesterday was again brilliant and impassioned, and it evoked a storm of applause.

88

Globe

23, 1933 Dec

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky has dedicated the Symphony concerts this week to the memory of his countryman, Nicholas Rimsky-Korsakov, who died just six months more than 25 years ago. The program, therefore, is composed of the following three compositions by the great Russian teacher and master of instrumentation: "Sadko," a tone poem written in 1867; excerpts from th ethird act of the opera "Mlada," which Rimsky put together for concert performance under the title, "Night on Mt Triglaff," created between 1889 and 18[illegible], and the symphonic suite, "Scheherezade," put on paper in 1881.

Only once before, and that a decade ago, has the "Night on Mt Triglaff" been heard here. The story is a wild—to the Western mind, incoherent—mingling of realistic tragedy and sheer fantasy, concerned with princely greed for a neighboring province, love, murder, seduction and the gathering at night upon a cloud-wrapped, bleak mountain of sundry benign and evil humans and gods. Even Eugene O'Neill might find it hard to put as much as that into one play.

The opera was composed by Rimsky 20 years after a director of the Russian Imperial Theatres had suggested that Rimsky and three other Russian musicians unite their talents in a combined ballet, opera and stage spectacle upon the subject. The project was abandoned and Rimsky thought no more of his part until a friend reminded him of it in 1889. Then, after a visit that Summer to the Paris Exposition, where he heard certain exotic instruments, which he determined to use in the score, he began to compose "Mlada."

Though all three works show the genius of Rimsky at various points in his career they do not reveal steady growth as do, for example, the operas that Richard Wagner wrote at comparable periods in his life. "Scheherezade," the second in chronological order, is in all respects the best. A product, seemingly, of a musician in the prime of his powers, its themes are more distinguished, its instrumental garb more respendent. Its general form—the suite—makes for increased concentration of material and compactness of shape.

Here and there in "Night on Mount Triglaff" may be observed the influence of Richard Wagner. Rimsky's employment of woodwind in this work suggests that Stravinsky found an idea or two for his "Rite of Spring." The picture that "Scheherezade" paints, however, is more vivid than that of either "Sadko" or "Night on Mount Triglaff."

Rimsky's development of modern instrumentation is well known. His general style is probably unique, for most of the time he leaned to dramatic or at least to delineative music. He was not concerned with philosophy, with pouring out his heart, in the manner of the Germans of the 19th Century, nor, on the other hand, did he favor literal "program" music. His artistic purpose lay somewhere in between. He did not indulge in musical "realism" or in the evanescent impressionism of Frenchmen such as Debussy. Rimsky was, primarily, a first rate musical story-teller. No matter how personal his style, he revealed little of his inner self.

Like a fine liqueur, a little of his music goes a long way, for it is rich. An entire program proves cloying. Needless to say Dr Koussevitzky found these scores perfectly suited to his gifts of interpretation. Hardly a detail of beautiful phrasing or of dynamic shading escaped him. The concert yesterday was literally one of dazzling scintillating orchestral colors, the afternoon one of tonal magnificence.

Next week Dr Koussevitzky will present the entire first act of Wagner's "The Valkyries," with the following soloists: Elso Alsen, soprano; Paul Althouse, tenor, and Fred Patton, bass. The program will begin with the "Bacchanale" from "Tannhaeuser."

C. W. D.

Dec 19
Herald

MUSIC

MONDAY EVENING SYMPHONY

Dr. Koussevitzky chose a particularly good program for the third concert of the Monday evening series. The audience was quick to respond and applauded enthusiastically for each number. The program was as follows:

Beethoven.....Overture to "Leonore" No. 3
Brahms..Concerto for piano No. 1 in D minor
(soloist, Leonard Shure)
Debussy....................Two Nocturnes
Ravel............"Daphnis and et Chloe"
(second suite)

It would be hard to find a program of more general interest and, even, excitement than the above. And by no means the least exciting was the third Leonore overture. It shows how quickly and completely Beethoven could shift from composing symphonies and chamber works to the writing of dramatic music. It is no less astounding than a poet or a novelist turning playwright. It requires such an altered point of view to write successful dramatic music that only a versatile genius like Beethoven or Mozart can master the art easily. And when one hears so moving and thrilling a performance as that of the Boston Symphony orchestra and Dr. Koussevitzky, it is increasingly amazing how an audience can put up with opera orchestras and their halting and sketchy playing that one so often hears.

Mr. Leonard Shure is a young pianist of impressive talents. What is more he brings to this difficult concerto of Brahms a maturity of intellect that one might not expect from so young an artist. In addition he has all the enthusiasm one could wish for and a technical equipment of considerable dimensions. Mr. Shure performed this long and intensely emotional and spiritual concerto with at times remarkable poetic fervor.

The concert ended, one might almost assert, as all concerts should end; that is, brilliantly. The Ravel is throughout brilliant, in orchestration, in rhythm and in color. Yet, curiously, it does not sound as "modern" as the nocturnes of Debussy that preceded it. Debussy's rhythms, if they are not bold, are subtler and more various than Ravel's. Naturally he was not writing for a ballet, as Ravel was, but at the same time his music has rhythmic quality that Ravel did not touch, also a far subtler imagination. This is not to say that Debussy's nocturnes are necessarily greater music than Ravel's "Daphnis," but merely to point out that as works of somewhat the same type and period they remain remarkably contrasted pieces. A textbook mind might lump these two composers together, yet they could hardly be more radically different.

A. W. W.

THIRD MONDAY OF SYMPHONY

Leonard Shure, Pianist, Assisting Artist

Post Dec 19

BY WARREN STOREY SMITH

Assisting the Symphony Orchestra last evening in the third concert of its Monday series was Leonard Shure, 23-year-old American pianist, now established hereabouts, as teacher and performer, after eight years' sojourn in Germany. Since Mr. Shure has been both student of and assistant to Artur Schnabel it is not surprising that he should have chosen to make his Symphony Hall debût in the First Concerto of Brahms or that he should have played this essentially serious work with a forcefulness and power, a deep earnestness and conviction that recalled his musical mentor. That Mr. Shure's performance of this exacting music showed no trace of immaturity, evinced no lapse from complete co-ordination and control may not be said. But at least there was no reason to regret his choice, and had he selected a showier, more outwardly rewarding composition, his reception by the audience could not have been warmer.

For the rest, the concert offered Beethoven's Third "Leonore" Overture, Debussy's Nocturnes, "Clouds" and "Festivals" and the Second Suite from Ravel's "Daphnis and Chloe." Dr. Koussevitzky and the orchestra have a way of surpassing themselves at these Monday concerts and that of last evening furnished no exception to the rule.

MUSIC

Globe Dec 19

SYMPHONY HALL

Boston Symphony Orchestra

Leonard Shure, a young American pianist lately returned from eight years of study and concert work in Germany, played for the first time last evening with the Boston Symphony Orchestra. He was heard in the D minor concerto of Brahms, a formidable work and one full of difficulties. For this third Symphony concert of the Monday series Dr Koussevitzky also selected Beethoven's third "Leonore" overture, the nocturnes "Clouds" and "Festivals" of Debussy, and the second suite from Ravel's ballet, "Daphnis and Chloe."

Mr Shure gave evidence of his exceptional talent at the age of 4. Study with Karl Reckzeh in Chicago followed; until his 15th year Mr Shure appeared publicly in this country. Then, in 1925, he went to Germany to study under Artur Schnabel, remaining with that master until 1928. Last night's performance, according to record, was his first public appearance in this city.

The resourceful technique of hand that enables him to overcome the many problems of execution in the D minor concerto is notable; yet even more impressive is Mr Shure's mature intellect. He really "interpreted" the work, and drew out all of Brahms' musical thought, even in the solid, austere first movement. The poetry of the slow movement was not slighted, nor the spicy Hungarian flavor of the Rondo obscured. A few passing deficiencies, such as undersounding the bass early in the first movement, a fleeting discrepancy in tempo with that of the orchestra during the adagio, did not mar the general excellence of his playing. Though he has yet to pass his 24th birthday. Mr Shure is a pianist of the first rank.

The program was especially satisfying, well varied and splendidly played. Dr Koussevitzky, save for certain fluctuations of tempo in the concerto, where none is indicated in the score, was at his best. C. W. D.

THIS CLIPPING FROM
WORCESTER, MASS.
GAZETTE
DEC 11 1933

MEMBERSHIP LIST TO CLOSE TONIGHT

The membership list for the 1933-34 concert series of the Civic Music association will close after tonight's concert by the Boston Symphony orchestra at the ~~Auditorium~~. Reopening of the subscribers' list two weeks ago has resulted in the addition of more than 100 adult and 50 student members to the association.

Admission to tonight's concert and those for the remainder of the season will be restricted to members, and to guests residing more than 40 miles outside of Worcester. After tonight the membership list will not again be open until next Spring.

Dr. Serge Koussevitzky will conduct tonight's program which will include Tschaikowsky's Fifth Symphony, "Eine Kleine Nacht Musik," by Mozart, and Ravel's "Daphne and Clemmnis."

Monitor Dec 12

Boston Symphony on Air

Russian recognition, though fairly new to the United States, may be rather "old hat" to musical Bostonians who have enjoyed a form of "Russian recognition" ever since Dr. Serge Koussevitzky came to American shores in 1924 to lead the Boston Symphony Orchestra. And now comes word that weekly concerts by the Boston Symphony will once again be radiocast this winter, beginning Dec. 23. This season is the fifty-third of the orchestra, the tenth year under Dr. Koussevitzky, and the second under radio auspices.

Fittingly enough, Dr. Koussevitzky has chosen an all-Rimsky-Korsakoff program for his first radio program, in which the chief item will probably be the "Schéhérazade" Suite. The concerts coming directly from Symphony Hall, Boston, will be heard complete over an NBC-WJZ network from 8:30 to 10:15 p. m. approximately, eastern time. On three Saturdays, Jan. 6, Feb. 3 and March 3, the concerts will not be radiocast as the orchestra will be on tour. The series will close March 31.

THIS CLIPPING FROM
WORCESTER, MASS.
POST
DEC 12 1933

Boston Symphony Concert Halted By Heavy Winds

Unusual Interruption at Auditorium Suspends Performance

By E. GWYN THOMAS

High winds, during the concert given by the Boston Symphony Orchestra opening the Worcester Civic Music Association's new season in the Memorial Auditorium last night, caused the suspension of the program and an unscheduled "intermission" of about 15 minutes, marring an otherwise delightful evening.

The episode occurred just as Dr. Serge Koussevitzky took up his baton for th[illegible] work of the evening, the "Prelude" to Moussorgsky's opera, "Khovanstchina." There came a noise representing nothing so much as off-stage thunder in an amateur drama. The noise died down and the "Prelude," a composition which calls for delicate shading at the introduction, began. However, the disturbance became so severe that Dr. Koussevitzky gave up with a despairing shrug of the shoulders.

Lifts Skylights

It was announced later that skylights on the roof of the building had become unfastened under pressure of high winds, causing the noise. The program was resumed and continued without further interruption.

The gracefulness of the Mozart "Eine Kleine Nachtmusik," a serenade for string orchestra, the quality of tone, the beauty of phrasing and the musicianship of the orchestra and its virile conductor, was appreciated by the audience and won reward in generous applause.

Beginning the "Prelude" for the second time, Dr. Koussevitzky drew forth the sweep and dignity of the composition, ending in a thrilling climax that brought the audience to full acknowledgement of the greatness of the orchestra.

To many the collective artistry of the orchestra and its conductor was best evidenced in the exciting and exotic reading of "Daphnis et Chloe," second suite of orchestral excerpts from the ballet by Ravel. Here was a work that tested the technical ability of the individual musician and was conducted with an electrifying verve by the conductor. It was exuberantly intoxicating and a revelation in descriptive music.

Tchaikovsky

To lovers of true symphony music the Tchaikovsky "Fifth Symphony" in E Minor furnished the big thrill of the evening. The wealth of melody, the intensely emotional expression contained in the music, were exquisitely brought in the spirit and superb proportion of the reading.

The beauty and melody of the second movement, "Andante Cantabile," was breathtaking. The "Valse" was charming in its tonal unity and the thrilling "Finale" majestic and sparkling in turn, resulted in a definite pause before the salvos of applause became to beat. This was an indication of the supreme enjoyment of the evening and Dr. Koussevitzky brought the orchestra to its feet to share the ovation.

It was a performance that redounded to the glory of the orchestra and its leader.

THIS CLIPPING FROM
DULUTH, MINN.
HERALD
DEC 13 1933

* * *

When the Boston Symphony orchestra begins its second series of concerts over a National Broadcasting company network on Saturday, Dec. 23, Arthur F. Edes will again be at the microphone as announcer and commentator.

Concise, straightforward and intelligent, Edes' introductions add substantially to the enjoyment of the music and to the brief addresses by Dr. Koussevitzky, conductor of the symphony.

Arthur F. Edes is one of radio's real pioneers. More than eight years ago, nine years next month, to be exact, he started his long term of microphone affiliation at WBZ, NBC Boston affiliate.

Edes, whose identification tag in those days was "EFA," his initials in reverse order, became program director of WBZ before forsaking that station in September, 1925, for WEEI.

Edes holds the distinction of having presided at the microphone during the Boston Symphony's first radio program in 1926, which was broadcast over WEEI and WCSH.

WORCESTER, MASS.
GAZETTE

DEC 12 1933

Boston Symphony Opens Season's Civic Concerts

The Civic Music series raised the curtain on another season's concerts last night at the Auditorium, where the Boston Symphony orchestra, playing under the baton of the famed Dr. Serge Koussevitzky, gave a brilliant concert for the largest civic music audience to date.

The orchestra made its first Worcester appearance within the period of a rather short memory and it upheld all the traditions and all the standards which made it a greatly talked about institution, especially in the music capitals of America which it toured last year. A few more cities will have the advantage of hearing Doctor Koussevitzky's players again this season.

The composers who have tried to catch the music of the wind and put it down in notes had all failed, it would seem, to have taken account of last night's gale.

Gale Adds Discordant Note

The program had opened with Mozart's "Cina Kleine Nachtmusik," a serenade for strings, a delightful flowing bit of music which was well received. The full orchestra had assembled for the prelude to the opera "Khovanstchina," by Moussorgsky. A rumble was heard back stage. Doctor Koussevitzky waited. The rumble rose and fell. Still he waited. The audience was getting uneasy. One could hear the rumble back under the rear balcony.

At last the conductor lifted his baton, and the music went on. But the rumble also went on, now louder, now falling but still rumbling. Finally Doctor Koussevitzky rapped his stand and walked off the stage. Then Hamilton B. Wood appeared on the stage and informed the audience that the gale had ripped loose a skylight over the stage and that it would soon be battened down securely, eliminating the rumble from the symphonic effort.

Ravel's "Daphne and Chloe" ballet closed the first half of the program.

Tchaikovsky's Symphony

The main and best work of the evening was done in Tchaikovsky's E Minor Symphony. Through all four movements the orchestra played splendidly, ever responsive to rapid changes in tempo, in tone and in volume, to a conductor who labored mightily as he went through the major work of his Russian compatriot.

Dr. Koussevitzky has several peculiarities as a conductor, not in the quality of his music, but in the technique of his direction. He conducts rather easily, if the first part of the program is any criterion, working up gradually to the high points of his program.

If you sit behind him you may see only that he keeps his tempo with the baton in his right hand and that he moves his music up and down with pointed directions with his left, when necessity arises. But if you see him from the side directing a major piece like the Tchaikovsky symphony you will be sure he talks continually to his players, pleading, cajoling, commanding—with a skill which has brought the Boston organization to a high point of music excellence.

The large audience pleaded, too, for more, but nothing follows a symphony.

Last night's concert was an auspicious opening for the series. The large audience was indicative of the growing interest in Worcester of the civic music movement, which by now must have impressed the musically inclined with the assurance that it is undoubtedly here to stay.

W. E. H.

PHILIP HALE TO BROADCAST

From Symphony Hall comes the news that Philip Hale, for many years music editor of The Boston Herald, and author of the Boston Symphony Orchestra program books since 1901, will broadcast with the orchestra when it goes on the air for the first time this season on the evening of Dec. 23. The broadcast will come from Symphony hall and the concert will be one of the regular series.

Herald Dec. 14

Trans Dec 13

An illustrious violinist and an illustrious pianist will soon return to Boston. . . . On Sunday afternoon, Jan. 7, in Symphony Hall, Mr. Heifetz will join Dr. Koussevitzky and the Symphony Orchestra in a concert for its Pension Fund. . . . On Saturday afternoon, Jan. 13, in Jordan Hall, Miss Hess will play for the first time in Boston this season.

Impending Joys in The Concert-Halls

Trans Dec 14/33

The New Hymn of Markevitch, Whithorne en Voyage, Ravel Again?

TWO new pieces will begin the Symphony Concerts of tomorrow and Saturday. First stands an Introduction and Hymn by Igor Markevitch, announced for performance early last month, deferred because of lacking but necessary orchestral parts. Mr Markevitch—almost needless to recall—is the Russo-Parisian modernist, whose "Rebus," music to an imaginary ballet, distressed some and impressed others when Dr. Koussevitzky included it, last April, in concerts at both Boston and New York. Out of it spoke a youthful composer, born into a modernist time, accepting naturally its notions of music, absorbing as naturally its procedures, into both infusing a fertility and vitality of his own. He continues as such in the Introduction and Hymn now to be heard.

"Both pieces," writes A. H. M., "are detached from an 'Introduction and Three Hymns' produced in Paris last spring. The Introduction and Second Hymn move at slow pace; while the First and the Third Hymn are fast and keenly rhythmed. Similarities of mood between the Introduction and the Second Hymn, between the First and the Third Hymn persuaded Dr. Koussevitzky to play only one of the two pairs. He chose accordingly the Introduction and the First Hymn. The Introduction is rather short, with comparatively rhapsodic solo-passages for woodwinds throughout its course. The First Hymn is closely packed with modern counterpoint, moving in many high-powered rhythms simultaneously heard, using, besides, the devices of the most modern harmony. It proceeds in direct line of cumulative effect to the climax in full brass. Whether one likes the Hymn or not, it suggests in the reading a tonic, stimulating music."

Enter Mr. Whithorne

The second new piece is "Moon Trail," suite for orchestra by Emerson Whithorne, American composer now gaining place for the first time in the Symphony Concerts. He is at the end of his forties: dwells and works in New York; has written much music in many forms and moods. More or less of it is published. More or less has been variously played. By report he "stands between radicals and conservatives"; mixes "cosmopolitanism" and "Americanism"; writes "utility music" without a blush. His own predilections, as set forth in an article printed in Modern Music, run to "eternal" rather than "unstable things"; to "inspiration" rather than "cerebral commotion"; to "simplicity" rather than "complexity," but not to "a simplicity bordering on the banal."

Californian Panorama

Residence and travel in California three years ago touched Mr. Whithorne's imagination and generated the suite now in hand at Symphony Hall. Visiting a desert region of steaming clay and mounds of volcanic débris, he saw in imagination "the moon, a lone huntress, following this trail through the ages, witnessing earth's upheavals and man's tragedies in these strange places. For the purposes of composition he found contrast in the green hills of the coast; climax in the battling elements through the surf at Malibu, a rocky shore not far from Santa Monica. Accordingly he made this program for the four divisions of the Suite:

I. Death Valley—Over its fiery sands caravans have trailed to Death's lone hunting ground. Through the ages whirlwinds have done their twisting dervish dance across its burning floor. Thirsting and seared, brave men have sunk down to mingle their bones with these hungry sands—Death Valley.

II. The Devil's Kitchen—Great cinder-heaps tossed up by angry Gods; scalding jets of hissing steam shot out of boiling caldrons of liquid clay; one vast desert of loneliness where the wild jackass wanders complaining the long night through. Here the Devil's minions stir the pot and mix the brew, in this, the Devil's Kitchen.

III. Palos Verdes—High above the Pacific the verdant hills drowse in the heat of a summer afternoon. Emerald oaks cast rich shadows down velvet slopes. As in a dream tall ships move below across the mirror of placid waters.

IV. Surf at Malibu—Booming and roaring, the surf pounds out its mighty rhythm. Piled high on the shore by the western winds, it plays a Titans game of destruction. And through the clash of storms and wind and sea we hear Neptune's gusty laughter.

More Ravel?

Gossip goes that in the course of the season Dr. Koussevitzky and Mr. Sanromá will return to the Piano-Concerto of Ravel, first heard at Symphony Hall in the spring of 1932. Then the performance was hastily prepared; did neither the composer, the conductor, nor the pianist full justice. In itself the piece deserves to be newly studied and newly played—the more as it has steadily gained merit and vogue on both sides of the sea. In London and Paris it is now established and be-praised item in the current repertory. In New York, last week, Mr. Bauer forsook his classic Germans and recalled his Parisian years to play the piano-part with Mr. Walter and the Philharmonic Society.

The pianist distinguished himself; the audience rose to him and to the concerto; most of the reviews took the music for what it is—at beginning and end a game of skill, wit and fancy; relieved midway by an interlude of poetized sentiment. To be engaging and entertaining, as Ravel undoubtedly is throughout the Concerto, are as clear titles as thought or passion to place in well rounded and well diversified symphony concerts.

For Rimsky

At the Symphony Concerts of next week Dr. Koussevitzky and the orchestra will mark the twenty-fifth anniversary of the death of Rimsky-Korsakov by a program drawn wholly from his music. It will begin with the early "Fairy Tale"; continue with the little-known "Night on Mount Triglav," from the opera, "Mlada"; end with the familiar "Scheherazade."

---

program.

For The Holidays

Trans Dec 15

Music and Dance

IN a year of innovation at Symphony Hall it considers also the children. For them it has put together a new entertainment, by title "Morning Varieties," first to be seen and heard on Saturday, Dec. 30, at eleven o'clock. To begin Mr. Fiedler and the little orchestra that he calls the Sinfonietta playing the overture to the opera, "Mignon," dances from Chaikovsky's "Nutcracker" ballet, Handel's Largo, "The Flight of the Bumble Bee." For middle numbers, dances by Hans Wiener and his troupe—the waltzes, "Wine, Woman and Song"; a fairy pantomime, "The Princess and the Frog King," the amusing "Circus," other numbers. To conclude: the film of the Three Little Pigs and the Big Bad Wolf." . . . As likely as not there will be as many adults as children in the audience; but only the children will receive souvenirs.

90

a good start in

MUSIC

Globe Dec 16

SYMPHONY HALL

Boston Symphony Orchestra

With his symphonic suite "Moon Trails," played from manuscript for the first time anywhere, Emerson Whithorne, the contemporary American composer, makes an initial appearance upon a Boston Symphony program this week. Igor Markevitch's "Introduction and Hymn" are given first performances in America, and Jean Bedetti appears as cello soloist in Ernest Bloch's Hebrew Rhapsody "Solomon." Yet, in the face of all this, Beethoven literally and figuratively speaks the last word through the majesty of his C-minor Symphony.

In so far as imaginative power and emotion are concerned, Mr Whithorne's "Moon Trails" proved by far the more important of the new music. Sketched during a visit to California three years ago and orchestrated in New York last Winter, this symphonic suite endeavors to depict the scenic details of Death Valley, the Devil's Kitchen, the idyllic peace of the green heights of Palos Verdes above the rolling Pacific, and the roar of the surf upon the beach at Malibu. Yet on his own word, Mr Whithorne intended to make these "far more than nature pictures, rather man's struggle and suffering in nature's mighty laboratory."

Created by a man of strong esthetic convictions contrary to those now in vogue in the smarest musical society, this score is decidedly interesting, well written for orchestra and worthy of repetition. Not only are Mr Whithorne's thoughts conveyed more or less graphically, but there is beauty of tone and timbre for its own sake. And beauty is always welcome nowadays to the groping wanderer through the intricacies of contemporary musical geometry. It makes no great difference that occasionally Mr Whithorne echoes celebrated composers of the past. He was present to receive personally the plaudits of a pleased audience.

Mr Bedetti played the solo portions of Bloch's magnificent Rhapsody as if inspired. Perhaps he was, for this score is one of the most notable of the first quarter of the present century. Bloch speaks his own musical tongue, one distinguished by fastidiousness of style and variety of instrumental color. Into this rhapsody he poured the proverbially intense feeling of his race. Though the work is prolix, every note rings with sincerity. Dr Koussevitzky's reading of the orchestral part was likewise remarkable.

Igor Markevitch, who has turned 21 since his "Rebus" shattered the relative peace of Symphony Hall last April, wrote an "Introduction and Three Hymns," which were first heard in Paris last Spring. Dr Koussevitzky has elected to play only the Introduction and the first Hymn this week. They are plenty. No one can justifiably assail Markevitch's precocious grasp of his trade. But beyond technical competence there is little in this score worthy of note. Esthetic substance, warmth of feeling are sacrificed to the writing of strictly "absolute" music in a bare, cold style. Beginning quietly, the two pieces rise steadily in a crescendo that finds a climax at the end of the Hymn. Whatever melody there is in the Introduction has utterly faded from one's memory; nothing remains but an impression of nervous bustle and of complex, tangled counterpoint.

The memory of Rimsky-Korsakov, now dead 25 years, will be honored at the Boston Symphony concerts next week by a program devoted to his works.

C. W. D.

FIRST OF POP CONCERTS AT COPLEY-PLAZA TOMORROW

A series of Pop concerts, the first of which is to be presented tomorrow afternoon from 4:30 to 6 o'clock, will be offered at the Copley-Plaza every Sunday afternoon during the Winter, it was announced yesterday. The management invites music lovers to attend.

Meyer Davis' Concert Orchestra has arranged a variety of programs, which include the works of the old masters as well as the best of the moderns. Soloists of national repute will be heard occasionally, and it is planned to give young American composers an opportunity to offer their best works to Copley-Plaza patrons.

MUSIC

Herald Dec 16

SYMPHONY CONCERT

The Boston Symphony Ochestra, Dr. Serge Koussevitzky, conductor, gave the ninth concert of the Friday afternoon and Saturday evening series in Symphony Hall yesterday afternoon. The program was as follows:

Whithorne
Moon Trail, Suite (first performance)
Markevitch .... Introduction and Hymn (first performance in America)
Block .....Schelomo, Hebrew Rhapsody for cello and orchestra, Soloist: Jean Bedetti
Beethoven .... Symphony No. 5 in C minor

Mr. Whithorne writes better music than program explanations of that music. His suite is evidently supposed (from the description on the score) to be a sort of spiritual travelogue to some of the most sensational scenes in nature. The music is intended to suggest such spots as Death Valley and the surf at Malibu in California. But in truth the music is far more suggestive without the appended interpretations. It is original music, in that it does not give conventional program expression to the scenes to be described. For example the third part of the suite, the "verdant hills drowsing in the heat of a summer afternoon," is no regulation pastoral intermezzo. Nor is the "Surf at Malibu" typical sea music. Mr. Whithorne has used a large orchestra and used it freely in his own way, and the result is program music of singular charm. Mr. Whithorne was present in the audience and received considerable applause.

Markevitch's Introduction and Hymn is a disappointment for at least one who had some faith in the "darling of the Paris salons." Whatever there was of cleverness and wit in "Rebus" has been haughtily suppressed in this newer work. The introduction is incredibly thin, without any rythmic interest to sustain it. The hymn is jerky and confused rather than articulate. The music of this "new" Markevitch belong to the "back-to-the-child-and-the-savage" movement, so well exemplified in the drawings of Jean cocteau in one of that artistic weather-vane's numerous styles. In the case of Markevitch the fairy tale has been reversed: the darling has become the ugly duckling.

In a backhanded way it was a triumph for Dr. Koussevitzky and the orchestra to be able to give an effective reading to the Introduction and Hymn. Dr. Koussevitzky's interpretation of the Whithorne Suite was highly impressive; and it is a good sample of the orchestra's virtuosity that it could at once shift from Markevitch to the more sonorous quality required by Bloch in his Hebrew Rhapsody. Mr. Bedetti played the solo part admirably without overdoing the voluptuous nature of the music. He played with intense feeling and yet effortlessly and without any exhibitionism.

This Rhapsody of Bloch is certainly one of the finest things he has ever composed. In it there is a really national feeling and without any impression of straining for the definite effect. That, in its ecstacy of national mood, it goes on too long, few will disagree. It is a piece that broods and is filled with an opulant melancholy; an introspective piece and hence too heavy to maintain the atmosphere without some fatigue.

The concert ended with Beethoven's fifth, sending the audience away relieved from the sensation of argument and trial that went automatically with the performance of new works. The orchestra played it with all the animation and precision which has become customary with the Boston Symphony. Dr. Koussevitzky's reading of it was in no sense stereotyped; some may have found it provocative. The concert next week will commemorate the 25th anniversary of Rimsky-Korsakov's death.

A. W. W.

Post Dec 16

NEW WORKS AND OLD BY SYMPHONY

Beethoven's Fifth Stands Out After New Stuff

BY WARREN STOREY SMITH

The hero of the Symphony concert of yesterday afternoon was one Ludwig van Beethoven, whose Fifth Symphony put to rout the preceding pieces from the contemporary hands of Emerson Whithorne, Igor Markevitch and Ernest Bloch.

COMPOSER PRESENT

Mr. Whithorne's name appeared yesterday for the first time on a programme of the Boston Symphony Orchestra. The piece by which it was represented was a suite, "Moon Trail," inspired by scenes in the American Southwest and West, dedicated to Dr. Koussevitzky, and then played for the first time anywhere. Separately the four movements of the suite bear the titles, "Death Valley," "The Devil's Kitchen," "Palos Verdes" and "Surf at Malibu."

Here is suggestive matter for music, but Mr. Whithorne has hardly made the most of it. His music, to be sure, does not wholly lack graphic and pictorial quality, but it has little interest and validity in its own right. And there's the rub. In such diverse examples of musical landscape as Mendelssohn's "Fingal's Cave" Overture, "By the Shores of Sorrento" in Strauss' early "Aus Italien," or the movement, "Under the Pines," in d'Indy's "Summer Day on the Mountains," the music itself would appeal and impress were no title provided. The title there is gloss, but not a crutch; with Mr. Whithorne's pieces it is otherwise. The composer, who was present, was warmly received yesterday.

"Introduction and Hymn"

After the youthful Markevitch's witty "Rebus" of last season his "Introduction and Hymn," played yesterday for the first time in America, proved a disappointment. The "Introduction," with its severe simplicity, was promising, but the singularly titled Hymn seemed at first hearing to suffer from a poly-rhythmic complexity that served merely to create an impression of clutter and confusion. The first few measures were, in fact, stimulating. After that monotony resulted.

From Bloch came the Rhapsody for 'cello and orchestra, "Schelomo," or "Solomon," with Mr. Bedetti as solo 'cellist. Though the fault seemed not to lie in the performance, this music was less effective yesterday than when last heard here, as though the years had robbed it of some of its one-time fervor and magnificence and had left chiefly a residue of gloom. As heard yesterday this Hebrew Rhapsody might almost have borne the title "Jeremiah." Mr. Bedetti was recalled many times.

Beethoven Good to Hear

After so much frustration the forthright music of Beethoven was good to hear. Happily Dr. Koussevitzky has overcome his one-time tendency to turn the Andante con moto into an Adagio espressivo.

If only he would state the germinal motive of the first movement with more of deliberate emphasis and less of agitation, there would be nothing but the highest praise to write of his and the orchestra's present version of the Symphony.

The audience heard this familiar masterpiece gladly.

BOSTON SYMPHONY ORCHESTRA

The second concert this season by the Boston Symphony Orchestra will be given on Friday evening, January 5. HENRY LEE HIGGINSON organized the Boston Symphony Orchestra in 1881, with GEORG HENSCHEL as conductor, and seventy players. The reception of its first concert by public and press was friendly, and in three years Mr. (later SIR GEORGE HENSCHEL) welded out of the individual musicians a fine ensemble, which he passed on to WILHELM GERICKE. Since then for fifty years the Boston Symphony Orchestra has been one of the most distinguished musical organizations in America. Under the great Dr. KARL MUCK the Orchestra reached a degree of perfection noted the world over, which made the tragedy of the war period of hatred and persecution especially bitter. Today SERGE KOUSSEVITZKY, double-bass virtuoso, is leading the Orchestra to new heights of perfection. His highly individual interpretations and his adventurous championing of new composers have frightened only those conservatives who are afraid of brilliance. His reduction in the number of soloists is in the tradition of Dr. MUCK, who first forbade singers to come out with an accompanist and temporarily turn the concert into a recital. "KOUSSEVITZKY is the soloist," as more than one critic has noted, and indeed it is he who has supplanted these ladies and gentlemen. It is a great liberation in favor of balanced programs and a fuller repertory.

From Ardmore, Pa., and from New London, Ct., music lovers traveled to the Institute on December 8 to hear ROSA PONSELLE. The golden voice of this American prima donna thrilled a huge audience that called for encore after encore. No singer in recent years has received a greater ovation from an Institute audience.

90

MUSIC

Globe Dec 16

SYMPHONY HALL

Boston Symphony Orchestra

With his symphonic suite "Moon Trails," played from manuscript for the first time anywhere, Emerson Whithorne, the contemporary American composer, makes an initial appearance upon a Boston Symphony program this week. Igor Markevitch's "Introduction and Hymn" are given first performances in America, and Jean Bedetti appears as cello soloist in Ernest Bloch's Hebrew Rhapsody "Solomon." Yet, in the face of all this, Beethoven literally and figuratively speaks the last word through the majesty of his C-minor Symphony.

In so far as imaginative power and emotion are concerned, Mr Whithorne's "Moon Trails" proved by far the more important of the new music. Sketched during a visit to California three years ago and orchestrated in New York last Winter, this symphonic suite endeavors to depict the scenic details of Death Valley, the Devil's Kitchen, the idyllic peace of the green heights of Palos Verdes above the rolling Pacific, and the roar of the surf upon the beach at Malibu. Yet on his own word, Mr Whithorne intended to make these "far more than nature pictures, rather man's struggle and suffering in nature's mighty laboratory."

Created by a man of strong esthetic convictions contrary to those now in vogue in the smarest musical society, this score is decidedly interesting, well written for orchestra and worthy of repetition. Not only are Mr Whithorne's thoughts conveyed more or less graphically, but there is beauty of tone and timbre for its own sake. And beauty is always welcome nowadays to the groping wanderer through the intricacies of contemporary musical geometry. It makes no great difference that occasionally Mr Whithorne echoes celebrated composers of the past. He was present to receive personally the plaudits of a pleased audience.

Mr Bedetti played the solo portions of Bloch's magnificent Rhapsody as if inspired. Perhaps he was, for this score is one of the most notable of the first quarter of the present century. Bloch speaks his own musical tongue, one distinguished by fastidiousness of style and variety of instrumental color. Into this rhapsody he poured the proverbially intense feeling of his race. Though the work is prolix, every note rings with sincerity. Dr Koussevitzky's reading of the orchestral part was likewise remarkable.

Igor Markevitch, who has turned 21 since his "Rebus" shattered the relative peace of Symphony Hall last April, wrote an "Introduction and Three Hymns," which were first heard in Paris last Spring. Dr Koussevitzky has elected to play only the Introduction and the first Hymn this week. They are plenty. No one can justifiably assail Markevitch's precocious grasp of his trade. But beyond technical competence there is little in this score worthy of note. Esthetic substance, warmth of feeling are sacrificed to the writing of strictly "absolute" music in a bare, cold style. Beginning quietly, the two pieces rise steadily in a crescendo that finds a climax at the end of the Hymn. Whatever melody there is in the Introduction has utterly faded from one's memory; nothing remains but an impression of nervous bustle and of complex, tangled counterpoint.

The memory of Rimsky-Korsakov, now dead 25 years, will be honored at the Boston Symphony concerts next week by a program devoted to his works.

C. W. D.

FIRST OF POP CONCERTS AT COPLEY-PLAZA TOMORROW

A series of Pop concerts, the first of which is to be presented tomorrow afternoon from 4:30 to 6 o'clock, will be offered at the Copley-Plaza every Sunday afternoon during the Winter, it was announced yesterday. The management invites music lovers to attend.

Meyer Davis' Concert Orchestra has arranged a variety of programs, which include the works of the old masters as well as the best of the moderns. Soloists of national repute will be heard occasionally, and it is planned to give young American composers an opportunity to offer their best works to Copley-Plaza patrons.

MUSIC

Herald Dec 16

SYMPHONY CONCERT

The Boston Symphony Ochestra, Dr. Serge Koussevitzky, conductor, gave the ninth concert of the Friday afternoon and Saturday evening series in Symphony Hall yesterday afternoon. The program was as follows:

Whithorne
Moon Trail, Suite (first performance)
Markevitch .... Introduction and Hymn
(first performance in America)
Block .....Schelomo, Hebrew Rhapsody for cello and orchestra, Soloist: Jean Bedetti
Beethoven .... Symphony No. 5 in C minor

Mr. Whithorne writes better music than program explanations of that music. His suite is evidently supposed (from the description on the score) to be a sort of spiritual travelogue to some of the most sensational scenes in nature. The music is intended to suggest such spots as Death Valley and the surf at Malibu in California. But in truth the music is far more suggestive without the appended interpretations. It is original music, in that it does not give conventional program expression to the scenes to be described. For example the third part of the suite, the "verdant hills drowsing in the heat of a summer afternoon," is no regulation pastoral intermezzo. Nor is the "Surf at Malibu" typical sea music. Mr. Whithorne has used a large orchestra and used it freely in his own way, and the result is program music of singular charm. Mr. Whithorne was present in the audience and received considerable applause.

Markevitch's Introduction and Hymn is a disappointment for at least one who had some faith in the "darling of the Paris salons." Whatever there was of cleverness and wit in "Rebus" has been haughtily suppressed in this newer work. The introduction is incredibly thin, without any rythmic interest to sustain it. The hymn is jerky and confused rather than articulate. The music of this "new" Markevitch belong to the "back-to-the-child-and-the-savage" movement, so well exemplified in the drawings of Jean cocteau in one of that artistic weather-vane's numerous styles. In the case of Markevitch the fairy tale has been reversed: the darling has become the ugly duckling.

In a backhanded way it was a triumph for Dr. Koussevitzky and the orchestra to be able to give an effective reading to the Introduction and Hymn. Dr. Koussevitzky's interpretation of the Whithorne Suite was highly impressive; and it is a good sample of the orchestra's virtuosity that it could at once shift from Markevitch to the more sonorous quality required by Bloch in his Hebrew Rhapsody. Mr. Bedetti played the solo part admirably without overdoing the voluptuous nature of the music. He played with intense feeling and yet effortlessly and without any exhibitionism.

This Rhapsody of Bloch is certainly one of the finest things he has ever composed. In it there is a really national feeling and without any impression of straining for the definite effect. That, in its ecstacy of national mood, it goes on too long, few will disagree. It is a piece that broods and is filled with an opulant melancholy; an introspective piece and hence too heavy to maintain the atmosphere without some fatigue.

The concert ended with Beethoven's fifth, sending the audience away relieved from the sensation of argument and trial that went automatically with the performance of new works. The orchestra played it with all the animation and precision which has become customary with the Boston Symphony. Dr. Koussevitzky's reading of it was in no sense stereotyped; some may have found it provocative. The concert next week will commemorate the 25th anniversary of Rimsky-Korsakov's death.

A. W. W.

Post Dec 16

NEW WORKS AND OLD BY SYMPHONY

Beethoven's Fifth Stands Out After New Stuff

BY WARREN STOREY SMITH

The hero of the Symphony concert of yesterday afternoon was one Ludwig van Beethoven, whose Fifth Symphony put to rout the preceding pieces from the contemporary hands of Emerson Whithorne, Igor Markevitch and Ernest Bloch.

COMPOSER PRESENT

Mr. Whithorne's name appeared yesterday for the first time on a programme of the Boston Symphony Orchestra. The piece by which it was represented was a suite, "Moon Trail," inspired by scenes in the American Southwest and West, dedicated to Dr. Koussevitzky, and then played for the first time anywhere. Separately the four movements of the suite bear the titles, "Death Valley," "The Devil's Kitchen," "Palos Verdes" and "Surf at Malibu."

Here is suggestive matter for music, but Mr. Whithorne has hardly made the most of it. His music, to be sure, does not wholly lack graphic and pictorial quality, but it has little interest and validity in its own right. And there's the rub. In such diverse examples of musical landscape as Mendelssohn's "Fingal's Cave" Overture, "By the Shores of Sorrento" in Strauss' early "Aus Italien," or the movement, "Under the Pines," in d'Indy's "Summer Day on the Mountains," the music itself would appeal and impress were no title provided. The title there is gloss, but not a crutch; with Mr. Whithorne's pieces it is otherwise. The composer, who was present, was warmly received yesterday.

"Introduction and Hymn"

After the youthful Markevitch's witty "Rebus" of last season his "Introduction and Hymn," played yesterday for the first time in America, proved a disappointment. The "Introduction," with its severe simplicity, was promising, but the singularly titled Hymn seemed at first hearing to suffer from a poly-rhythmic complexity that served merely to create an impression of clutter and confusion. The first few measures were, in fact, stimulating. After that monotony resulted.

From Bloch came the Rhapsody for 'cello and orchestra, "Schelomo," or "Solomon," with Mr. Bedetti as solo 'cellist. Though the fault seems not to lie in the performance, this music was less effective yesterday than when last heard here, as though the years had robbed it of some of its one-time fervor and magnificence and had left chiefly a residue of gloom. As heard yesterday this Hebrew Rhapsody might almost have borne the title "Jeremiah." Mr. Bedetti was recalled many times.

Beethoven Good to Hear

After so much frustration the forthright music of Beethoven was good to hear. Happily Dr. Koussevitzky has overcome his one-time tendency to turn the Andante con moto into an Adagio espressivo.

If only he would state the germinal motive of the first movement with more of deliberate emphasis and less of agitation, there would be nothing but the highest praise to write of his and the orchestra's present version of the Symphony.

The audience heard this familiar masterpiece gladly.

BOSTON SYMPHONY ORCHESTRA

The second concert this season by the Boston Symphony Orchestra will be given on Friday evening, January 5. Henry Lee Higginson organized the Boston Symphony Orchestra in 1881, with Georg Henschel as conductor, and seventy players. The reception of its first concert by public and press was friendly, and in three years Mr. (later Sir George Henschel) welded out of the individual musicians a fine ensemble, which he passed on to Wilhelm Gericke. Since then for fifty years the Boston Symphony Orchestra has been one of the most distinguished musical organizations in America. Under the great Dr. Karl Muck the Orchestra reached a degree of perfection noted the world over, which made the tragedy of the war period of hatred and persecution especially bitter. Today Serge Koussevitzky, double-bass virtuoso, is leading the Orchestra to new heights of perfection. His highly individual interpretations and his adventurous championing of new composers have frightened only those conservatives who are afraid of brilliance. His reduction in the number of soloists is in the tradition of Dr. Muck, who first forbade singers to come out with an accompanist and temporarily turn the concert into a recital. "Koussevitzky is the soloist," as more than one critic has noted, and indeed it is he who has supplanted these ladies and gentlemen. It is a great liberation in favor of balanced programs and a fuller repertory.

From Ardmore, Pa., and from New London, Ct., music lovers traveled to the Institute on December 8 to hear Rosa Ponselle. The golden voice of this American prima donna thrilled a huge audience that called for encore after encore. No singer in recent years has received a greater ovation from an Institute audience.

91

NEW YORK TIMES

DEC 17 1933

REMINISCENCES OF ARBOS

Spanish Conductor on 70th Birthday Recalls Long and Vivid Career

By OLIN DOWNES.

ON the 24th of December Enrique Fernandez Arbos celebrates his seventieth birthday. As violin virtuoso, teacher and conductor he has been signally honored in many lands, and it is significant that, in spite of revolution, every succeeding government or Cabinet in Spain has been well disposed toward the activities of Arbos and of the Symphonic Orchestra of Madrid, which, with intervening tours and appearances as "guest" leader in many lands, he has conducted since 1904.

Arbos first appeared before an American orchestra when he became concertmaster of the Boston Symphony in 1904. He was one of the guest conductors of the New York Symphony Orchestra in the last season of its existence. Since that time he has appeared as guest conductor with most of the leading American orchestras. These appearances have conspicuously advanced his experience and reputation. Yet it may be said in no place has his career exerted so great an influence in music as in his native land.

* * *

Born in Madrid Dec. 24, 1863, the descendant of generations of musicians, he was precociously gifted. He had had experience as conductor with various European orchestras when he accepted the position of head of the Orquesta Sinfonica in 1904, but his appearances as leader in other lands than Spain have never severed this close association with the orchestra of Madrid, and with that body he has toured all parts of his own country.

This writer accompanied Mr. Arbos on laps of his tour several years ago in Spain, and the experience was unforgetable. There is nothing like the tour of this orchestra in America, either as regards the functions of conductor and orchestra, or the attitude of the public. The orchestra gathers together, apparently without warning, in the Spring, and is off to its first stopping place. It performed Beethoven's Ninth symphony one evening in Barcelona before an audience of 6,000-odd. It played in bull rings and theatres and civic edifices of all sorts and denominations, according to the district, and the size of the city. Its audiences gathered in apparently the same hit-or-miss fashion as the orchestra traveled. The players might be dead from an eighteen-hour trip on a train. They would bundle off, hold a hurried rehearsal, go to the theatre at 9 P. M. and gave a concert that lasted till 12. Then on the train again, and a night journey, and an afternoon concert in one place and an evening concert in another near by.

The orchestra was not subsidized. Conductor and men divided proceeds of the concerts according to the terms of a gentlemen's agreement.

As a matter of fact, no concert is remembered that had less than a crowded house, and this obtained whether the theatre was large or small. Those theatres, those audiences, in some little, baked, dreaming Spanish town, were things to be remembered—the wild enthusiasm over the symphony of César Franck or the Fifth symphony of Beethoven; the fluttering of fans to a light opera overture by Jiminez, and other Spanish music, sparkling, riant, but music which Arbos, in most cases, refused to attempt to transplant for his audiences over seas.

* * *

Sights and sounds of the route are indelible in the memory: the Spanish roads that wound over flat plains and the occasional muleteer with his animal and baskinets; the old cities and Roman aqueducts; the antique gate of Toledo. The way the Spaniards played Schubert: they might be tired, there might be a ragged attack; the orchestra was nevertheless astonishingly alive, brilliant, eloquent, for the men loved their music and they loved their leader, who also loved them and music, and was a conductor without pretensions, who cherished within him the sacred flame, and understood his men, and lived and worked and was exhausted with them.

Hearing recently of approaching festivities and honors to be extended Señor Arbos in his own land, this commentator wrote and asked for some reminiscences, which will later be put in finished literary form as part of a book of the conductor's memoirs. A few of these reminiscences, in Mr. Arbos's own words, follow:

"In order to give an idea in limited space of the evolution of symphonic music and that of the public in Spain, I shall recall a few instances from my experience.

"I shall copy the program of the orchestra of the year 1888 under the direction of Breton. Like others, it is very characteristic of the period, for it was selected by popular vote and gives an exact idea of the dominating niveau. The votes amounted to 1,180:

Overture to "The Merry Wives of Windsor"	Nicolai
Minuetto	Solzoni
Melodia—Momento musical	Schubert
Polonaise de Struensee	Meyerbeer
Fantasia Morisca	Chapi
Overture of Cleopatra	Mancinelli
Variations of the sonata in A	Beethoven
March of the Torches, No. 3	Meyerbeer

"The following may be accepted as a summary of the transformation that was effected. First I introduced Bach. I recall that when we played the Brandenburg concerto in G major for three violins, three violas, three violoncellos and three basses, two encores were clamored for. A voice from the public shouted 'Gracias a Dios! This is music!' I also played all the orchestral compositions by Brahms, Schumann and those by Strauss, from 'Don Juan' to 'Heldenleben.' I followed with the French school, 'L'Après-midi d'un faune' (hissed), 'L'apprenti sórcier' (very poorly received), the symphony by César Franck, and gradually I introduced all modern music, and 'L'oiseau de feu,' by Stravinsky was played at Madrid before we had seen the Ballet Russe. Also all the Russian school, like the poems by Scriabin. A later program follows:

First Part.	
"Iberia"	Debussy
Second Part.	
"Sacre du printemps	Stravinsky
Third Part.	
"Ma mere l'oye"	Ravel
"Daphnis et Cloe"	Ravel

* * *

"Together with this, the essential part of my effort has been to impose on the Spanish public its own composers. Indeed, I was honored to be the first to present many names enjoying today universal fame—Granados, Albeniz, Falla, Espla, Turina, Conrado del Campo, Halffter and others.

"Such has been our work in Madrid, and, as we shall see, I succeeded in extending it all over Spain. It occurred to me to travel in a manner which may not be comprehended in many countries—namely, to launch myself on adventure and the orchestra with me. I intended because of its great importance to go first to Barcelona, and although everybody tried to dissuade me, I had confidence in its public, which I had known already from my activity as a violinist, soloist and member of a quartet. An emissary was sent to this town on the Mediterranean in order to obtain subscriptions to a series of concerts. The evening before our planned departure we received the intelligence that nobody—absolutely nobody—had subscribed. The orchestra decided that under such conditions the planned trip had to be abandoned. I decided that I would leave on the following day and that everybody who cared to could join me. The unanimous response was that the orchestra would join me if there were a certain guarantee of money. I did then what Hernan Cortez had done when burning his ships behind him: I told my musicians that there was a fat quantity waiting for us, while in reality wasn't a centimo.

"The night of the first concert the audience was very small. I don't know how rumor got around, but after each intermission the audience increased, and we finished the concert with the hall almost entirely full. It was a tremendous success. Five more concerts followed, and after each I was made to come down from the stage, and the public, women and men, the latter with their heads uncovered, accompanied me through the streets to my hotel.

"The curious thing is that in the smaller places, where an orchestra was heard for the first time, music which one would think would provoke a success like the symphonies by Tchaikovsky, the overture "1812," &c., left the public cold. But Bach, Beethoven or Wagner aroused their emotion and enthusiasm. Prejudice and snobbism is entirely strange to this public of mine in shirtsleeves and sandals, consisting almost entirely of toilers of the field. When they applauded, they did it standing. Some cried, and I remember having overheard one night a comment made by a peasant to his friend: '... Caramba! And to think that after having listened to such music we have to harness now our mules and till the earth.'

"In some villages, like, for instance, Burriana, where no theatres existed, we had to play in an orange warehouse adorned with flowers. Or we had to play in the bull ring. There was not a hotel, and the orchestra was lodged with different families in the village.

"I remember that once when there was a bull-fight in the afternoon and our concert had been scheduled the same evening, the first part of the festive activity was not up to popular standard. As the public is very independent and employs very excessive forms of showing its criterion, they intended to burn the bull ring. There was lots of noise, and the gendarmerie was called out. An hour later we were to play 'Parsifal' with the Choral Society of San Sebastian. Indeed, I was very much afraid of the state of mind of the public, but the people who had carried on as described in the afternoon listened with such deep feeling that there was in the bull ring an atmosphere which can only be compared to that inspired by religion in a church.

* * *

Concert-Chronicle

Old Order Changes Trans Dec 18

THE RESCUE of the program-books of the Symphony Orchestra from senile decay goes on apace. Last spring when music of Markevitch appeared for the first time in them, he and it received barely a page. Last week, when his "Introduction and Hymn" came to hearing adequate, informing and interesting description of composer and piece was spread over six pages. The other novel number, Mr. Whithorne's Suite, "Moon Trail," was as intelligently and generously treated. Gone is the old crabbedness when a new work by a living, "modern" composer was in hand.

Others, still debatable and disliked, now receive becoming justice. In 1931, when Mahler's Ninth Symphony was produced for the first time in America, the program-book contained little or no description. Two weeks ago the whole course of the music was set out clearly. Deservedly the name of the new editor, who has made these betterments, Mr. J. N. Burk, now appears on the title-page. With him for the moderns and the editor emeritus for the "standard repertory," the program-books bid fair to regain their former quality and place.

From Saturday

With audiences, if not with reviewers, Markevitch and his music make their way. At the end of the "Introduction and Hymn" on Saturday came quick, widespread, warm applause, enough to recall Dr. Koussevitzky twice and to salute the standing orchestra, which had overcome exactions that not half their hearers suspected. . . . At both concerts Mr. Whithorne and his new Suite, "Moon Trail," were no less well received. . . . Long and hearty applause called the composer from his modest place. But, as modestly, he would go no farther than the head of the aisle to return thanks to both conductor and audience . . . The more adept listeners also noted that Dr. Koussevitzky now takes the slow movement of Beethoven's Fifth Symphony at a quicker pace than of old, agreeing at last to the "Andante" that Beethoven wrote over it as direction.

Dr. Koussevitzky And the Classics

Trans. Dec. 19

IT was indeed a program of classics that Dr. Koussevitzky prepared for last evening's concert of the Boston Symphony Orchestra: Beethoven, Brahms, Debussy, Ravel, each in an accepted masterpiece. From Beethoven there was the third overture to "Leonore," from Debussy two of the "Nocturnes"—"Clouds" and "Festivals"——from Ravel the second suite from "Daphnis and Chloé," and from Brahms the First Concerto for Piano and Orchestra in D minor with Leonard Shure as soloist.

Mr. Shure is still a young man of twenty-three who has already gone far as pianist. A pupil of Schnabel, it can be heard that he is the "greatest" of the great man's pupils Be that as it may, by his performance of last evening he gives promise of becoming a pianist of the first water. Brahms's concerto is hardly one with which to win easy popular acclaim. Yet the signs of approval continued loud and long after the concerto last evening. In fact memory would have to go back a long time to recall an occasion which brought forth an equal amount of applause. For this young man technic has evidently long since become "mere technic." Difficulties he tosses off without taking thought over them or seemingly being aware of their existence. Technic has for him become a tool which he may use when and as he wishes. His tone is resonant and firm and at times keen-edged rather than of great sensuous charm. It is a tone for the noble things of music rather than for its sentiments and sentimentalities.

It was as a pianist dealing with the noble things of music that Mr. Shure prevailed last evening. The breadths and largenesses of Brahms's first movement appeared to create no problems for him. The somewhat ponderous ideas which it contains he proclaimed with a greater sureness than many a pianist would display with a lesser matter. The Adagio came contemplatively, quietly, with all due reserve. The more active rhythms of the last movement heightened the whole scheme of expressive effects. All in all, here is a young pianist who may well bear watching.

As for the orchestral pieces, with them once again Dr. Koussevitzky wrought the magic which it is his wont. The drama of the accused and betrayed Florestan, of the faithful Leonore—and of the thrilling trumpet signals—was once more tellingly unfolded. The subtleties and the languors, the shifting traceries and the gentle dreams of Debussy's "Clouds," the hard brilliance and the gorgeousness, the processional pomp of his "Festivals" again stood entrancingly revealed. And the colorful story of Daphnis and Chloé miming the adventure of Pan and Syrinx, with its preliminary music of a drowsy but glittering dawn, with its arabesques from Pan's flute, with its wild concluding general dance, was once more persuasively told. Last evening it seemed as if never before had the conductor reached an equal climax. Rhythms burned and seared, tensions increased until they were ready to snap, wildness—ordered wildness reigned everywhere.—Once more an audience rose to it. A. H. M.

Into Boston Ears Strange Russian Opera

92

Concert-Version of An Act Of Rimsky's "Mlada" At Symphony Hall

ONCE MORE Dr. Koussevitzky remembers an anniversary. Twenty-five years ago last June Rimsky-Korsakov died at Petersburg. Tomorrow and Saturday the conductor will fill the tenth pair of Symphony Concerts with his music. The program for both begins with the familiar tone-poem, "Sadko"—the legend of the minstrel who fell into the depths of the sea and there by his playing laid spell on the Sea-King's court. It ends with the more familiar and displayful suite, "Scheherazade." Between stands "Night on Mount Tryglav," Rimsky's version for the concert-hall of the third act of his opera-ballet, "Mlada." Only once before has it been heard in Symphony Hall, in 1921 from Mr. Monteux. Seldom has a piece of music had a more curious history. Seldom as well has there been so curious a concoction as this selfsame "Mlada." At one and the same time it is opera, ballet, pantomime and spectacle. The third act, moreover, exists in the concert-form into which Rimsky shaped it before the whole opera was produced.

By word of Rimsky-Korsakov's autobiography, "My Musical Life," it was in the winter of 1869-70 that Gedeonov, then director of the Russian Imperial Theaters, "had conceived the idea of producing a work which should combine ballet, opera and spectacle. For this purpose he had written the program of a stage-performance in four acts on a subject borrowed from the Elba Slavs, and had commissioned V. A. Krylov to work up the text. 'Mlada,' with its mixture of fantasy and every-day reality, was a most grateful subject for musical treatment. Gedeonov asked Cui, Borodin, Musorgsky and myself to compose the music for it. Moreover, Minkus, the official ballet-composer of the Imperial Theaters, was to compose the incidental ballet music." Cui was to do the first act and Borodin the last; while Musorgsky and Rimsky-Korsakov were to divide the two middle acts between them. Before the work had progressed far, Gedeonov left his post and the "Mlada affair dropped into oblivion." Musorgsky's "A Night on Bald Mountain," recently heard at the Symphony Concerts, was originally a part of this project. Borodin incorporated parts of what he had written into his opera "Prince Igor."

At the second anniversary of Borodin's death Liadov again brought up the matter of "Mlada," suggesting to Rimsky that he himself work up this material into an opera. The composer at once replied, "'Yes, you are right. I shall set out forthwith to work on this opera-ballet.' Gradually musical ideas came to me and a few days later there was no doubt that I was composing 'Mlada.'" During the following summer (1889) the composer attended the Paris Exposition. Here certain Oriental performances brought out the possibilities of "Mlada" so forcefully, that Rimsky at once began setting ideas on paper. By fall the whole had been sketched. The "Fairy Opera-Ballet, Mlada," in four acts was the result.

The "Night on Mount Tryglav," virtually the third act, is sure to be more fully understood, if it is heard against the background of the rest of the opera. The action passes in the ninth or tenth century in the town of Rhêtra near the River Elbe. The cast of characters includes ordinary mortals (Mstivoi, Prince of Rhêtra, his daughter, Woislava; Yaromir, Prince of Arcône, the High Priest of the temple of Radegast at Rhêtra, Loumir, a Czech singer), divinities (Moréna, infernal goddess, Chernobog, the Black God, Kastschei, the Immortal, whom Stravinsky also used in his "Fire-Bird," Topletz, god of inundations), shades of the departed (Mlada, Cleopatra).

Act I.—Mstivoi, Prince of Rhêtra, reminds Woislava of her promise to seduce Yaromir, Prince of Arcône, since it is highly desirable that Rhêtra possess Arcône. But Woislava is haunted by the shade of Mlada, who has been the betrothed of Yaromir, and whom she has killed at the instigation of her father. She invokes the infernal goddess, Moréna, for aid in winning the love of Yaromir, in return selling herself to Moréna. Yaromir comes in from the hunt, offers his booty to Woislava, whom he finds endowed with new graces (the work of Moréna). He soon falls violently in love with her.

Yaromir, fallen asleep, dreams a dream. The chorus of the Spirits of Light sing to him of pure, constant love, assuring him of their watchfulness over him. First he sees himself in the garden of Arcône with Mlada, then declaring his love. Next he dreams of the nuptial ceremony at which he is to be united with Mlada; discovers there particular friends, Mstivoi and Woislava; sees Woislava present the marriage ring to Mlada, sees her fall dying into his arms, while her soul taking flight in the form of a little star. He awakes from his dream: "'Tis Moréno who took you."

Act II.—Festival of Koupala in the temple of Radegast at Rhêtra. This is a great spectacle. In the carnival crowd one sees Lithuanian warriors, Gypsies, Hindus, a family from Novgorod and a Moor from the Caliphat, merchants, vendors and many others. They pray to Radegast for the success of their several ventures. The princes enter. Mstivoi bids several groups dance for the pleasure of Woislava and Yaromir. The shade of Mlada appears, places itself between the two, prevents them from embracing, disappears. Twice this apparition is repeated. Mlada beckons Yaromir to follow her. He obeys. While the prince renews the festivities with redoubled splendor, Woislava calls upon Moréna for aid in this new peril.

Act III.—To be heard at Symphony Hall—The scenes on Mount Tryglav are the answer to Woislava's prayer to Moréna. Once more the Princess would win Yaromir. We are in a wooded, rocky gorge on the mountain. In the distance the peak is covered with snow and glaciers. Thick clouds obscure the scene. As they break the night is clear but without moonlight. The souls of the departed enter from all sides, eventually fill the stage. They dance a Rondo Fantastique, a slow, light, gliding dance. When they group themselves at the two sides of the stage, a new moon appears in the sky. As it mounts higher and higher, illuminating the mountain top, the shade of Mlada appears at the tip of the peak, transfigured by its rays.

Scene 2.—The shade of Mlada beckons Yaromir to follow her:

> "It is I, dear betrothed!
> It is I; here in our domain
> The domain of souls."

During this scene, the shade of Mlada remains at a distance, inaccessible to Yaromir, while he sings of his love for her ('cellos in concert version).

The Shade answers:

> "Human passion, its wickedness, have broken my live, so young! Alas, one has torn me from thee. But thou art always dear to me. I will know how to defend thee. Always!"

The interchange between the two continues through an Allegretto amoroso. Yaromir tries to reach out to Mlada but she stops him with an imperious gesture. She vanishes. Trying to follow her, Yaromir falls to the ground. There is the noise of subterranean thunder. The shades flee in fright. The moon grows red.

Scene 3.—Chenobog, Kastschei (here the skeleton-man), Moréna, Sabbath of infernal spirits. The music becomes orgiactic. Spirits sorcerers, the black and red mob dance an "Infernal Round." Suddenly stops. Chernobog, in the form of a goat, arises from the ground. Behind him are Kastschei and Moréna. The dance is resumed with renewed frenzy. Moréna appeals to Chernobog for help for Woislava in her pursuit of Yaromir. In answer Chernobog conjures up

Scene 4.—The sumptuous court of Cleopatra. Chernobog, Moréna and Kastschei place themselves beside the couches. The soul of Yaromir, in a long white shroud, immobile like a statue, is seen at one side. The soul of Mlada flies toward it, stands behind it, as if to protect it. There are dances to the accompaniment of "Pan's pipes," small clarinets, lyres, other exotic instruments. Cleopatra herself dances a voluptuous dance intended to lure Yaromir. (String unisons, rhapsodic, declamatory). The soul of Yaromir begins to come to life, but acts hesitantly. The shade of Mlada covers its face with its hands and begins to weep. In the orchestra a cock crows. Once more subterranean thunder; clouds.

Scene 5.—Morning. Yaromir alone. The music is that of the beginning of the act. One hears the murmuring of leaves and the warbling of birds. Yaromir recalls his dream. As a ray of sunlight falls upon him he calls upon a priest of Radegast to explain to him the mysteries of what he has experienced, to answer his questionings about Woislava and Mlada.

Act IV—Return to the festival at Radegast. Yaromir enters and tells his dream. Woslava confesses her crime, but pleads her love for Yaromir, urges the union of Arcône with Rhêtra. He scorns her. The forces of Light are triumphant over those of Darkness. The sixth scene shows the destruction of the temple, a tempest, the inundation of Mstivoi's land. Finally, on the heights above the calmed waters Yaromir and Mlada embrace, receive the blessing of the goddess of Light.

For the most part in "Mlada" Rimsky uses an orchestra of Wagnerian dimensions. During his visit to the Paris Exposition, he heard in a Hungarian safé an instrument named "Pan's Pipes." At an Algerian café he was impressed by sudden blows struck upon a large drum at the dancer's approach. He borrowed both for the scene in "Mlada" at Cleopatra's court; to them added lyres and two small clarinets. "All in all," he writes in his Autobiography, "my orchestral contrivances hit the mark."

In a preface to the score Rimsky describes the pipes as "a wind instrument which consists of a series of copper tubes. It is played glissando." The score then indicates the series of tones to which it is tuned. "The sound is similar to that of a piccolo." Rimsky also uses "lyres" which are tuned (as harps can be) to a diminished seventh chord. Another unusual instrument is a tympanum piccolo—a small kettle-drum tuned to the D-flat immediately above middle C, a very high note for a kettle-drum. . . . The music of the concert-version closely follows the action of Act III. At times one hears in it the composer of "Scheherazade." It is possible also from the vantage point of this score to look back at Wagner and forward to Stravinsky.

A.H. M.

Ourselves and Others

Trans Dec 22

At the Symphony Concerts today and tomorrow, Dr. Koussevitzky will note the twenty-fifth anniversary of the death of Rimsky-Korsakov by a program filled with his music. The three pieces are:

Tone-Poem, "Sadko" (1867)
"Night on Mount Tryglav." Concert Version of the Third Act of the Opera-Ballet, "Mlada" (1893)
Symphonic Suite, "Scheherazade" (1887)

In New York, Carl Lange, assistant conductor of the Philharmonic Society, has taken over its concerts between the departure last week of Mr. Walter and the arrival next month of Mr. Toscanini. Conductor and orchestra are heard in these numbers:

Sinfonia, No. 3, for String Orchestra, C. P. E. Bach
Pastoral Symphony.........Vaughan Williams
Choreographic Poem, "The Waltz".......Ravel
Suite from the Opera, "Christmas Eve," Rimsky-Korsakov

In Philadelphia, Mr. Stokowski has set his hand to that difficult matter, the assembling of a Christmas program. Here it is:

Fantasia, for Double String Orchestra on a Theme by Tally's.........Vaughan Williams
Trumpet Prelude.........................Purcell
Pastoral Symphony from the Oratorio, "Messiah" ....Handel
Choral Prelude, "Nun komm der Heiland" Bach
Fantasia on Christmas Carols for Orchestra, Chorus and Baritone Voice.Vaughan Williams
Symphony, No. 2, in C major........Schumann

In Chicago, Mr. Stock and his orchestra go their tranquil way with this program:

Ballet-Music from the Opera, "Nuschi-Nuschi" ....Hindemith
Symphony, No. 6, in F major ("The Pastoral") ....Beethoven
Poem of Ecstasy........ ....Skriabin
Dances from the Ballet, "Feramors".Rubinstein

Programs to Hand

At the Symphony Concerts of next week for the first time in the fifty-three years of the orchestra, an entire act of an opera will be sung and played, without settings, costumes or action. Dr. Koussevitzky's choice has lighted upon the first act of Wagner's "Die Walküre," independent, for the most part, of visualized action. In it Else Alsen will sing the music of Sieglinde; Paul Althouse, that of Siegmund; Fred Patton, the brief interjections of Hunding. To begin the concert, the Bacchanale from the Paris version of "Tannhäuser."

At the concert of the Symphony Orchestra on Sunday afternoon, Jan. 7, for the increase of its Pension Fund, Mr. Heifitz will play the solo-part in Elgar's Concerto for Violin, hitherto unheard either at the Symphony Concerts or from the violinist. The full program stands:

Prelude to the Opera, "Die Meistersinger," Wagner
Concerto for Violin and Orchestra........Elgar
Three Hungarian Dances.............Brahms
Bolero .... Ravel

CHICAGO, ILL.
NEWS
[illegible] 2 1933

MUSIC VIEWS

By EUGENE STINSON

MR. STOCK gave us a sort of Christmas program last night, with no Christmas music on it. There were Hindemith's "Nusch-Nuschi" dances, Beethoven's "Pastoral" symphony," Scriabin's "The Poem of Ecstasy" and the music, which Mr. Stock has begun to make occasional to the holidays, from Rubinstein's "Feramors."

Ever since Mr. Koussevitzky brought his Boston Symphony orchestra here early in the season, I have wished to make a comparison. It is true that visiting orchestras enliven our keenness as to what is possible to the symphonic scope and that the spirit of competition, which is so salutary an element in all life, sometimes leaves the Chicago Symphony public downcast, if only because we know too little of the outside world correctly to place our own orchestra in the general scheme where it belongs.

Its season is now well enough advanced to show us that this year Mr. Stock's orchestra has lost nothing that was valuable to it, and that its gains, if some there be, lie in the direction of a more vigorous and concentrated utilization of these values.

There is no use sidestepping the fact that the Boston Symphony orchestra and the Philadelphia orchestra rejoice in a degree of fine, conscious and stimulating grade of workmanship which it is beyond our orchestra's ability—but also its aim—to attain. Mr. Koussevitzky and Mr. Stokowski bring from their men an intensity and perfection of performance which Mr. Stock does not elicit and which he even seems not to wish for.

The work of these visiting conductors is stirring on this account, and in careless moments I, like others, have found myself envying their respective publics. It is not wise, however, to consider what might be gained, without also considering what might be lost, were Mr. Stock to turn overnight into one or another of the conducting idols of the radio public, and, when they come here, of Chicago.

We know too little of either man to be able to judge of them with safety. We know only their best, which is all any intelligent man would offer unfamiliar publics on the road. We do not know how either of them conduct Beethoven or Brahms, who are two of the test composers, and who have been signally absent, I believe, in the four programs Mr. Stokowski and Mr. Koussevitzky have conducted here between them. We know that Mr. Stokowski conducts Debussy with immeasurably more imagination and taste than Mr. Stock. We know that Mr. Koussevitzky conducts Tschaikowsky with more flair and more eloquence. I doubt that either is so versatile, however, and I would wager anything I own that each is less flexible in his talent than the conductor of our own orchestra.

For what Mr. Stock's avoidance of virtuosity really portends is his interest in music rather than in the performance of music. In a way this is a handicap, which I shall discuss later. But fundamentally this is an asset which, year in and year out, no other quality or talent could compensate the lack of. Mr. Stock has now and again permitted all of us to be bored at his concerts. Judging very seriously, I have concluded that I should rather be bored by Mr. Stock than to be disappointed in either Mr. Koussevitzky or Mr. Stokowski.

How, then, could Mr. Stock offset his lack of showmanship? I think he could offset it by abandoning his sometimes unfortunate conciliatory attitude to the public. I think he ought to stop taking away with one hand, in one part of the program, what he grants with and in the other. I think he should never be less than bold in challenging the taste of the public, and never less than sincere in upholding his own.

I think his programs run too frequently to hodge-podge, and far too seldom to concentration upon a single man, a single period, a single aim, in all the manifold and bounteous history of a beautiful and expressive art. In standing for everything in music, Mr. Stock runs the risk of seeming to stand for nothing. And in standing for opposites in one and the same concert he merely mystifies the ignorant and disappoints the enlightened.

But that does not mean he is not a great man and a great conductor. I find him an infallible musician, and the worst experience I can have in Orchestra hall is to hear him conduct a masterpiece I know he loves, and to realize that he is worrying because it has not been sufficiently rehearsed and is keeping his attention less upon its significance and his own reaction to it than on the aid he must render his players. But when everything goes smoothly, Mr. Stock is the most honest musician, where workmanship is concerned, I have ever heard, and from him I hear less performance, but more music, than from any conductor I remember.

MUSICAL AMERICA
N.Y. DEC 25 1933

DECEMBER 25
1933

DR. SERGE KOUSSEVITZKY

The Distinguished Russian Conductor Is Now Celebrating His Tenth Season as Baton Chief of the Boston Symphony. During That Time He Has Broken a Lance for Much New Music, but What Is More Important, He Has Been Able to Restore the Boston Symphony to Its Old-Time Place as One of the Pre-eminent Orchestras of the World

---

Front Views and Profiles

By June Provines

Critic—
Executive—
Actor—
Booth—
South Americans

IT is of interest to music lovers, perhaps, that Boston's **Philip Hale**, probably the best known program annotater in the country, is in town. Mr. Hale writes the program notes for the Boston Symphony orchestra, including, naturally, those in the program when that orchestra played here Monday. Past 80, Mr. Hale, white-haired, slight of build, with a clear blue eye, is spending most of the time quietly with his sister on Burton place. One of the few visitors he has received is **Carleton Smith**, the young Chicagoan who combines teaching economics at De Paul university with lecturing on music. Despite the fact that Mr. Hale says he finds talking about music disagreeable ("Next to listening to it the next most disagreeable thing is talking about it" is what he actually said), he talked at some length. . . . There is a "lot of rot in Bach," who, he says, repeated many things he had written according to a formula. . . . Mozart, he thinks, was perhaps the greatest of musical geniuses. . . . Walt Whitman wrote the best line ever written in English about music, "All music is what awakes from you when you are reminded by the instrument." . . . **Ernest Newman of the London Times** is the greatest living writer about music. . . . Music critic himself for years, he adds that "musical criticism isn't worth a damn."

* *

Concert-Chronicle

Schnabel's Return

THE New York Herald Tribune, which enjoys the confidence of Artur Schnabel announces the pianist's return to the United States for a longer tour through the second half of next season. In the course of it he will play two concertos at the Symphony Concerts in Boston. It appears that "he has expressed admiration for the major Symphony Orchestras of the East and for the Boston Symphony in paritcular. When he was rehearsing with it in 1931, he remembered, he was almost impelled to stop playing to listen to the orchestra itself." He was impressed also by the St. Louis Symphony Orchestra under Mr. Golschmann.

For his own concerts next season, he intends to divide two programs between Schubert, Mozart and Beethoven. Each will contain a sonata from Schubert, another from Mozart. To the first he will add Beethoven's far-flung Variations on a Waltz of Diabelli; to the second the so-called "Hammerklavier Sonata," Op. 106. Since Mr. Schnabel drew no small audience last November to his one concert in Boston, he and his managers might safely risk two in this second and longer tour. Mr. Schnabel, finally thought well of the young American pianists who sought his advice; noted their preference for Mozart and Beethoven as compared with Liszt and Grieg; found audiences like-minded and uncommonly responsive.

At Acme

Though it is three days afterward, this chronicle returns briefly and unabashed to the Symphony Concert of Saturday evening, because throughout conductor and orchestra gained and sustained the highest pitch of performance, thus far, in the musical year. Whether they were playing "Sadko," "Scheherazade" or the concert-piece from "Mlada," they joined the utmost technical skill with tone, accent and color to full understanding and feeling for the music in hand; so conveyed it to their audience; so attained the ultimate goal of performance. The more the pity that the preoccupations of Christmas reduced here and there the usual audience. In recollection of the scenes from "Mlada," there is time also to repeat Mr. Gilman's vivid sentence about Rimsky-Korsakov, apropos the almost simultaneous hearing in New York of the suite from his opera "Christmas Eve";

> Rimsky the spinner of orchestral tales and legends, the master of tonal wonders and enchantments, unique and irrestistible.

EMINENT BOSTONIANS

To the Editor of The Herald:

A friend has sent me an editorial from The Boston Herald on former and present Bostonians who have made the city notable. I do not object to any of the names in your list, although one or two of them are unfamiliar to me, but I think you have overlooked some men who should fairly be included. First of all, I would have chosen the great explorer, Admiral Richard E. Byrd. I would also add as a banker Daniel G. Wing. Each of these was born outside of Massachusetts, but they have made their reputations while residents of Boston. Cardinal O'Connell obviously should be in the classification.

I would put in Dr. George B. Magrath, whose reputation also is national, and Starling Burgess, the yacht designer; Elihu Thomson, the telephone pioneer, and Dr. Harvey Cushing, even if he is no longer a Bostonian. I would suggest two or three so-called "institutions" to those which you mentioned. I would say that the Boston Symphony orchestra, the Pop concerts, the Christmas eve carols on Beacon Hill, Ford Hall, the Old South Forum, Boston Common and the Gardner Art Museum would be adornments to any city, American or European. J. W. PERKINS.

Chicago, Dec. 24.

Concert-Chronicle

Dec 24

For the Scientists

THIS AFTERNOON at four o'clock in Symphony Hall, the Symphony Orchestra will give a closed concert for the pleasure of the members of the American Association for the Advancement of Science, their hosts and other guests. Dr. Koussevitzky will conduct. The program, to run no longer than a hour. traverses:

Suite for String Orchestra..... ....Corelli
Prelude to the Opera, "Khovantschina," Musorgsky
Nocturne, "Festivals"... ....Debussy
Symphony, No. 5, in C minor........Beethoven

From Symphony Hall

After much work on the part of the librarian, Mr. Rogers, a complete score, as Wagner wrote it, for the first act of "Die Walküre" has been assembled at Symphony Hall. Note for note and instrument for instrument, it will be heard at the Symphony Concerts next Friday and Saturday with Miss Alsen and Messrs. Althouse and Patton for singers. Few opera houses do as much for their Wagner.

Next week the Symphony Orchestra will revisit New York for concerts on Thursday evening and Saturday afternoon. The novel pieces to be included in Dr. Koussevitzky's programs are Markevitch's "Introduction and Hymn" and the orchestral version of the third act of Rimsky-Korsakov's "Mlada." Both have been recently played at Symphony Hall.

MUSICAL AMERICA NY
DEC 25 1933

DECEMBER 25
1933

DR.
SERGE
KOUSSEVITZKY

The Distinguished Russian Conductor Is Now Celebrating His Tenth Season as Baton Chief of the Boston Symphony. During That Time He Has Broken a Lance for Much New Music, but What Is More Important, He Has Been Able to Restore the Boston Symphony to Its Old-Time Place as One of the Pre-eminent Orchestras of the World

---

Front Views and Profiles

By June Provines

Chicago Daily Tribune Dec 23 33

Critic—
Executive—
Actor—
Booth—
South Americans

IT is of interest to music lovers, perhaps, that Boston's **Philip Hale**, probably the best known program annotater in the country, is in town. Mr. Hale writes the program notes for the Boston Symphony orchestra, including, naturally, those in the program when that orchestra played here Monday. Past 80, Mr. Hale, white-haired, slight of build, with a clear blue eye, is spending most of the time quietly with his sister on Burton place. One of the few visitors he has received is Carleton Smith, the young Chicagoan who combines teaching economics at De Paul university with lecturing on music. Despite the fact that Mr. Hale says he finds talking about music disagreeable ("Next to listening to it the next most disagreeable thing is talking about it" is what he actually said), he talked at some length. . . . There is a "lot of rot in Bach," who, he says, repeated many things he had written according to a formula. . . . Mozart, he thinks, was perhaps the greatest of musical geniuses. . . . Walt Whitman wrote the best line ever written in English about music, "All music is what awakes from you when you are reminded by the instrument." . . . Ernest Newman of the London Times is the greatest living writer about music. . . . Music critic himself for years, he adds that "musical criticism isn't worth a damn."

* *

Concert-Chronicle

Schnabel's Return Tran Dec 26

THE New York Herald Tribune, which enjoys the confidence of Artur Schnabel announces the pianist's return to the United States for a longer tour through the second half of next season. In the course of it he will play two concertos at the Symphony Concerts in Boston. It appears that "he has expressed admiration for the major Symphony Orchestras of the East and for the Boston Symphony in paritcular. When he was rehearsing with it in 1931, he remembered, he was almost impelled to stop playing to listen to the orchestra itself." He was impressed also by the St. Louis Symphony Orchestra under Mr. Golschmann.

For his own concerts next season, he intends to divide two programs between Schubert, Mozart and Beethoven. Each will contain a sonata from Schubert, another from Mozart. To the first he will add Beethoven's far-flung Variations on a Waltz of Diabelli; to the second the so-called "Hammerklavier Sonata," Op. 106. Since Mr. Schnabel drew no small audience last November to his one concert in Boston, he and his managers might safely risk two in this second and longer tour. Mr. Schnabel, finally thought well of the young American pianists who sought his advice; noted their preference for Mozart and Beethoven as compared with Liszt and Grieg; found audiences like-minded and uncommonly responsive.

At Acme

Though it is three days afterward, this chronicle returns briefly and unabashed to the Symphony Concert of Saturday evening, because throughout conductor and orchestra gained and sustained the highest pitch of performance, thus far, in the musical year. Whether they were playing "Sadko," "Scheherazade" or the concert-piece from "Mlada," they joined the utmost technical skill with tone, accent and color to full understanding and feeling for the music in hand; so conveyed it to their audience; so attained the ultimate goal of performance. The more the pity that the preoccupations of Christmas reduced here and there the usual audience. In recollection of the scenes from "Mlada," there is time also to repeat Mr. Gilman's vivid sentence about Rimsky-Korsakov, apropos the almost simultaneous hearing in New York of the suite from his opera "Christmas Eve":

> Rimsky the spinner of orchestral tales and legends, the master of tonal wonders and enchantments, unique and irrestistible.

EMINENT BOSTONIANS

To the Editor of The Herald:

A friend has sent me an editorial from The Boston Herald on former and present Bostonians who have made the city notable. I do not object to any of the names in your list, although one or two of them are unfamiliar to me, but I think you have overlooked some men who should fairly be included. First of all, I would have chosen the great explorer, Admiral Richard E. Byrd. I would also add as a banker Daniel G. Wing. Each of these was born outside of Massachusetts, but they have made their reputations while residents of Boston. Cardinal O'Connell obviously should be in the classification.

I would put in Dr. George B. Magrath, whose reputation also is national, and Starling Burgess, the yacht designer; Elihu Thomson, the telephone pioneer, and Dr. Harvey Cushing, even if he is no longer a Bostonian. I would suggest two or three so-called "institutions" to those which you mentioned. I would say that the Boston Symphony orchestra, the Pop concerts, the Christmas eve carols on Beacon Hill, Ford Hall, the Old South Forum, Boston Common and the Gardner Art Museum would be adornments to any city, American or European. J. W. PERKINS.

Chicago, Dec. 24. Herald Dec 27

135

Concert-Chronicle

Trans Dec 27

For the Scientists

THIS AFTERNOON at four o'clock in Symphony Hall, the Symphony Orchestra will give a closed concert for the pleasure of the members of the American Association for the Advancement of Science, their hosts and other guests. Dr. Koussevitzky will conduct. The program, to run no longer than a hour, traverses:

Suite for String Orchestra..................Corelli
Prelude to the Opera, "Khovantschina," Musorgsky
Nocturne, "Festivals"..................Debussy
Symphony, No. 5, in C minor........Beethoven

From Symphony Hall

After much work on the part of the librarian, Mr. Rogers, a complete score, as Wagner wrote it, for the first act of "Die Walküre" has been assembled at Symphony Hall. Note for note and instrument for instrument, it will be heard at the Symphony Concerts next Friday and Saturday with Miss Alsen and Messrs. Althouse and Patton for singers. Few opera houses do as much for their Wagner.

Next week the Symphony Orchestra will revisit New York for concerts on Thursday evening and Saturday afternoon. The novel pieces to be included in Dr. Koussevitzky's programs are Markevitch's "Introduction and Hymn" and the orchestral version of the third act of Rimsky-Korsakov's "Mlada." Both have been recently played at Symphony Hall.

Trans 64

DECEMBER 28, 1933

--- Films

New Adventure This Week At Symphony Hall

With Singers and Orchestra, Whole Act of Wagner's "Die Walkuere"

IN his later operas Wagner wrote an intrinsically symphonic music, though it was to be heard in the theater and not in the concert-hall. In opera houses, an operatic orchestra plays it—always in America, usually in Europe, inferior to a symphony orchestra of the first rank. Nor are conductors in opera houses, however able and sensitive, often to be compared with the higher placed conductors of symphony concerts. Consequently the increasing transfer of long scenes or whole acts of Wagner's music-dramas from the theater to the concert-room. There they are heard without settings, costumes or stage-action; but there also the orchestral part sounds as it seldom does in the theater; while with it the voice-parts are blended in unusual fusion.

In the United States many cities with notable orchestras and conductors go operaless or receive only occasional visits from touring companies mediocre or worse. Even Boston, nominally a capital of music, has known no opera worthy of the name since the winter of 1931. In such condition is valid reason for an occasional pair of Symphony Concerts filled with an act from one or another of Wagner's music-dramas, or from other operas in which the orchestral part is more than accompaniment and can be transferred significantly to the concert-hall. Hence the decision of Dr. Koussevitzky to include operatic acts or scenes in the present series of Symphony Concerts. Next Friday and Saturday, he, the Symphony Orchestra, Mme. Alsen, Mr. Althouse and Mr. Patton will be heard at Symphony Hall in the first act of Wagner's "Die Walküre" from the first measure of the prelude through the final measures of the ecstatic close. Within the longest memories there has been no such pair of Symphony Concerts.

A daily newspaper lacks room to unfold in words, as graphically as may be, the long and surcharged course of this first act of "Die Walküre." It can, however, set in background for this considerable excerpt from the music-drama in which Wagner's mature genius first declared itself. It may also find material in an article that Mr. Lawrence Gilman, the master-writer about Wagner in the American press, contributed some years ago to The New York Herald Tribune.

How is one to account [Mr. Gilman wrote] for the transformation of the Wagner of "Lohengrin" into the Wagner of "Das Rheingold," with an interval of only five years between the two works. What happened to that unparalleled brain between 1848 and 1853? Some miraculous unfolding, is all that one can answer—a miracle as baffling as that which confronts us when we turn from Beethoven's Second Symphony to his Third.

Similarly, what was it that turned the composer of "Das Rheingold" into the composer of "Die Walküre"? The two works were separated by only one month's interval. Wagner completed the instrumentation of "Rheingold" on May 28, 1854; on June 28 he began the composition on "Die Walküre." He rose from the completion of "Rheingold" an authentic but immature genius of astonishing originality—a genius with faculties incompletely developed and applied. Thirty-one days later he sat down to "Die Walküre," and the first measures that he wrote disclosed a consummate master writing with absolute certainty of styl and fullness of power, and producing, at top speed, music that is among the greatest that he or any one else has given us. He was to continue at the top of his form for another quarter of a century—"Siegfried," "Tristan," Meistersinger," Götterdämmerung," "Parsifal," were all ahead of him. But in nothing that he was afterward to write in those marvelous scores did he transcend the greatest things in "Die Walküre."

The endless miracle of "Die Walküre" is the godlike energy and stride and power of the tone-poet whom this score reveals. The puny, bandy-legged neurasthenic, moaning over his bodily ills and his poverty, and ceaselessly passing the hat, becomes in this music a Titan of art, riding the storms like his own cloud-sweeping Donner, a brother of wind and flame, with all the spring in his voice and the ancient mysteries of destiny and death shadowing his eyes.

More wonderful still, his vision and his expressional capacity have become so deepened and enhanced that they have unlocked for his imagination every secret of the human heart. That is the new and the distinguishing feature of "Die Walküre," as we reach it in our advancing journey through Wagner's works. We have left behind us the fresh wonder-world of "Rheingold," with its non-human heights and depths, and have re-entered the greater world of men and women, with their human ecstasies and woes. It was an old world to Wagner—he had known it in his "Tannhäuser" and "Lohengrin." But he comes back to it here with his understanding and his powers immeasurably increased. He is now the consummate master, the effortless craftsman, superbly confident and at ease. There is no demand upon his expressional capacity to which it is unequal. In Meredith's words, he "can spring imagination with a phrase."

Turn where you will in the score of "Die Walküre" [Mr. Gilman continues] and you will find mastery of tonal speech. Nowhere does the music falter or weaken in its obedience to the tone poet's will. Its gamut is immense; yet everywhere within that horizon-leaping range the music speaks the mind and heart of its begetter with uncanny fulness and precision and subduing eloquence. . . . It is this that makes "Die Walküre" the first of his scores in which his powers as a musician are completely adequate to the task that his imagination as dramatist and poet has set for them. It is easy to imagine him returning in after years to the subject of one of his earlier operas and giving it an immeasurably more potent setting. Indeed, he did precisely that when, as the matured composer of "Tristan und Isolde," he returned to the "Tannhäuser" that he had completed fifteen years before and charged its first two scenes with all the eloquence of his ripened art. Imagine the drama of "Tannhäuser" recomposed throughout by the author of "Tristan"!

But a revised "Walküre" is unthinkable. Setting aside one lyric peccadillo twenty measures long, there is nothing in the whole course of the tremendous work that it is easy to think of as differently conceived and uttered. And this is the first of Wagner's scores of which that could be said. It marked the beginning of his period of complete command over the stuff of his imagination and the materials of his art. Thenceforward his speech was commensurate with his emotion, his vision, his will "Die Walküre," then, reveals to us, for the first time, the greater Wagner. He is now the manipulator of a technique absolutely sure, endlessly resourceful; and he is the master of an expressional instrument so sensitive, so delicate, yet so puissant, that it can denote the drooping of an eyelid or the heartbreak of a god.

HARTFORD, CONN.
TIMES

DEC 30 1933

WAGENAAR DESCRIBES SYMPHONIC PROGRAM

Critic Analyzes Numbers To Be Given at Bushnell.

Paying suitable tribute to the genius of Serge Koussevitsky and his Boston Symphony orchestra, and setting forth the program to be given by that famous organization here Wednesday evening on the occasion of the third concert in the Bushnell symphonic series as outstanding in every particular, Bernard Wagenaar, composer and critic, gave a clear and concise analysis of the various numbers to be given by the Bostonians during the course of his third Hartford lecture of the season, last evening, in the Colonial room at the Bushnell Memorial.

The program to be given by Dr. Koussevitsky includes "Second Symphony in D major" by Jean Sibelius, "Concerto Grosso Opus 6 No. 5" (for strings) by Handel, the "Prelude" to Moussorgsky's opera "Khovantschina, and Richard Strauss' fantastic symphonic poem "Till Euleenspiegel."

The lecture was illustrated by means of piano scales and it was regretted that a recording of the Sibelius "Symphony" could not be obtained. In addition to his analysis Mr. Wagenaar continued his talks on the development of musical structure, which he began here in November on the occasion of his first lecture, just previous to the concert of the Philadelphia symphony orchestra Mr. Wagenaar traced the thematic development of the various works to be heard by means of illustrations which he played on the piano.

Subsequent lectures by Mr. Wagenaar will take up for discussion the concerts to be given here in February by the Cleveland symphony orchestra and in March by the New York Philharmonic symphony orchestra under the leadership of the famous Arturo Toscanini.

SAN FRANCISCO, CAL.
CHRONICLE

DEC 31 1933

BOSTON GUEST CONDUCTORS

Sir Henry Wood of England and Arnold Schonberg, Austrian modernist composer, will be guest conductors of the Boston Symphony this month.

HARTFORD, CONN.
COURANT

DEC 30 1933

Symphony Is Topic Of Wagenaar

Program of Boston Orchestra at Bushnell January 3 Is Discussed in Lecture

The program to be given by the Boston Symphony Orchestra, conducted by Dr. Serge Koussevitsky, as the third concert in the Bushnell Memorial series on January 3, was discussed by Bernard Wagenaar in the second of his pre-concert lectures in the Colonial Room of Bushnell Hall Friday night.

Mr. Wagenaar pointed out that the program is particularly well suited to the orchestra which is to play it, in that the works emphasize the choirs of strings which are especially fine in the Boston Symphony ensemble.

The program will open with the Concerto Grosso, Op. 6, No. 5, by Handel, followed by the prelude to Moussorgsky's opera "Khovantschina," Strauss' "Til Eulenspiegel," and concluding with Sibelius's Second Symphony in D Major.

Mr. Wagenaar pointed out the fact that the fifth concerto is especially Handelian in character, perhaps more so than any of the other eleven which the opus comprises.

The fairy tale-like coloring of the "Khovantschina" prelude was also pointed out and illustrated on the pianoforte, as well as the peculiar Russian flavor from the repeated use and favor shown to fourths.

Strauss Work Lauded.

Mr. Wagenaar enthusiastically described the "tonal photography" of the symphonic poem "Til Eulenspiegel," which he likened to a motion picture in the way that the composer has been able to paint with extreme concreteness and vividness the merry pranks of the legendary German rogue. He maintained that the opening phrases of the music, with their connotation of "Many years ago," was without parallel for evoking the fairy tale mood and almost literal statement of the first words that begin a myriad German tales.

The merger of classical form and modern expression in the Sibelius D Major symphony No. 2 was emphasized by the lecturer, who said that the composer is in his opinion considerably underrated and between the devil and the deep sea, in that he is not academic enough to satisfy those who favor traditional symphonic composition, and not modern enough for those who insist on complete assumption of the contemporary movements in music.

The combination of warm romantic mood, pastoral and liturgical feelings in the score was described and explained.

All four works were illustrated on pianoforte only, as records were not available for gramophone rendition as at the last lecture.

Mr. Wagenaar continued his discussion of the structural form of musical composition, continuing from his explanation of three part song forms given in the previous talk. Last night he took up the rondo form, illustrating the three major embodiments from the works of Mozart, Beethoven, and Chopin, and pointing out how the rondo is the basic and elementary form of which the sonata, symphony, concerto, etc., are developments.

NEW YORK SUN

DEC 30 1933

The Boston Symphony Orchestra will make its second visit to New York this season to give concerts in Carnegie Hall next Thursday evening, January 4, at 8:45, and Saturday afternoon, January 6, at 2:30. At each concert Serge Koussevitzky will present Ravel's setting for voice and orchestra of "Sheherazade," poems of Tristan Klingsor entitled "Asie," "La Flute Enchantee" and "L'Indifferent." Olga Averino, soprano, will take the solo part.

On the Thursday evening program there will be the first New York performance of "Introduction and Hymn," the latest score of Igor Markevitch, the twenty-one-year-old Russian composer. This piece had its first performance in Paris last summer, and was recently introduced in Boston by this orchestra. The program will open with Mozart's "Eine Kleine Nachtmusik," for string orchestra, and close with Strauss's tone poem, "Ein Heldenleben."

The Saturday afternoon program will open with music from the third act of Rimsky-Korsakov's fairy opera, "Mlada," arranged in concert form. It is entitled, "Night on Mount Triglaff." The closing number will be Beethoven's Fifth Symphony in C minor.

N. Y. Herald-Tribune

1933

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, pays its second visit of the season here this week, giving concerts at Carnegie Hall Thursday night and Saturday afternoon, and Friday night at the Brooklyn Academy of Music. In the Thursday program Mr. Koussevitzky will introduce here an "Introduction and Hymn" by the twenty-year-old Russian composer Igor Markevitch, whose "Rebus" made a mixed impression when first presented here by the same orchestra last April. The "Introduction and Hymn" was first played last summer in Paris, where the composer makes his home, and was first played in this country by the Boston Symphony in its home concerts of December 15 and 16.

Olga Averino, Russian soprano, who is known here as a recitalist, will sing Ravel's "Shehérazade," a setting for voice and orchestra of three poems by Tristan Klingsor. The whole work, composed in 1903, is not unknown here, although it has not been frequently performed. Mozart's "Eine klenie Nachtmusik" and Strauss's "Ein Heldenleben" will be the other numbers.

"Shéhérazade" will be repeated Saturday afternoon, when the program will begin with an unfamiliar Rimsky-Korsakoff number, "Night on Mount Triglav," from the suite taken from his opera "Mlada." The other number is Beethoven's fifth symphony.

The Brooklyn program includes besides "Shéhérazade" Ravel's second suite from his ballet "Daphnis et Ehloé" and Brahms's Third Symphony.

N. Y. Herald-Tribune

DEC 31 1933

Arnold Schönberg will make his first appearance as a conductor in America with the Boston Symphony Orchestra in its concerts of Thursday, January 11, in Cambridge, and Friday and Saturday, January 12 and 13, in Symphony Hall. His program, representing various periods of his creative activity, includes "Verklärte Nacht," "Begleitungsmusik für ein Lichtspiel" (incidental music for a motion picture film), five orchestra pieces and his transcription of a Bach prelude and fugue.

HARTFORD, CONN.
COURANT

DEC 31 1933

SERGE KOUSSEVITZKY—Bronze sculpture by Mme. Natalie Koussevitzky, wife of the famous conductor, who will lead the Boston Symphony Orchestra at Bushnell Memorial Wednesday evening.

MUSIC

Herald Dec 31

MORNING VARIETIES

Yesterday morning in Symphony hall the first of the "Morning Varieties" was presented before a capacity audience. Arthur Fiedler was the master of ceremonies and conducted a small orchestra of Symphony players. He was assisted on the stage by Hans Wiener and his group of dancers. In addition the Silly Symphony, "The Three Little Pigs," was shown. The musical program was as follows:

Thomas..............Overture to "Mignon"
Strauss .... Waltz, Wine, Woman and Song
Tchaikowsky ....Nutcracker suite
Schubert .... Ballet no the Moment Musical
Handel .... Largo
Fucik ....Ballet, the Circus
Rimsky-Korsakov
The Flight of the Bumblebee
The Princess and the Frog King,
Dance ballet and play

There is no reason why Mr. Fiedler's experiment should not take the place of the long lost children's concerts of Mr. Schelling and indeed go them one better. People had to be turned away from the hall yesterday, which fact can not be entirely due to the little pigs. Evidently there are many who like to hear the popular classics of music and see some graceful ballet dancing. If Mr. Fiedler would sneak in by the back door some more dignified and less hackneyed music, these concerts should fill a much needed educational place. Mr. Fiedler is right, however, not to emphasize that aspect of his program and is wise to include a silly symphony at the end.

Something may well be accomplished merely by accustoming children to come to hear music in Symphony hall, so that they may learn that music is not necessarily a grim duty to be seldom performed. But surely there are better overtures than "Mignon" that can be played without frightening away clients who are afraid of becoming profound, "foreheads villainously low," Mr. Huxley called them. The accompanying dances by the Hans Wiener group are a good idea, but one that should not be overdone. Mr. Fiedler conducts without delay or explanation, letting the audience find its place in the dark and thereby teaching it to be prompt. Finally, here is children's entertainment given in a straightforward way. Let us hope the next concert will be equally popular and somewhat more educational with the same gratifying absence of pose.

A. W. W.

Dec 31 **BOSTON SUNDAY POST**

Two Guest Conductors Listed for Symphony---Music Notes of Week

BY WARREN STOREY SMITH

With the Christmas season over, Dr. Koussevitzky's annual mid-winter holiday is close at hand. This week he and the orchestra journey to Hartford, Brooklyn and New York; next Sunday they will be back in Symphony Hall for the second of the season's Pension Fund Concerts at which Jascha Heifetz is to be the soloist. Then comes the fortnight's respite for Dr. Koussevitzky and the appearance at Symphony Hall of two guests conductors.

* * * *

The first of these guest conductors this season wil be Arnold Schoenberg, the distinguished Austrian composer now sojourning in our midst. Cambridge will hear him first, in Sanders Theatre on Thursday evening, Jan. 11. He will conduct in Boston at the concerts of Friday afternoon and Saturday evening, Jan. 12 and 13. Mr. Schoenberg has appeared here as composer to be honored and in New York he has made his debut as lecturer, but these three concerts will constitute his first hearing in this country as orchestral conductor.

* * * *

On all three occasions Mr. Schoenberg will conduct the same programme, one made entirely from his own music, as is altogether fitting. There will be those, however, who will demur at Mr. Schoenberg's own choice of his works to be heard. Despite his reputation and the great importance of his influence upon the music-making of the first decades of the 20th century, comparatively little of Mr. Schoenberg's more characteristic music has been made known to us here in Boston. There was hope in certain quarters that these concerts which he is to conduct would provide the opportunity to gain acquaintance with the new variations, which his admirers declare to be a triumph of the composer's musical orchestral pieces, heard here under Dr. Muck 19 years ago and never repeated. At that time four of the five were considered the last word in cacophony. It would have been interesting to hear how they sound today as played under the baton of their composer.

* * * *

But Mr. Schoenberg, coming as guest conductor, evidently wishes to avoid any possible distress on the part of his hearers. And so he is playing the music of his younger days, not that of his maturity, music written when the romantic impulse had not yet given way to the workings of a more than commonly complex musical intellect. His transcription for full orchestra of Bach's Organ Prelude and Fugue in E-flat and his Tristanesque sextet for strings, "Verklaerte Nacht" (Transfigure Night"), both already known here, together with the symphonic poem "Pelleas and Melisande," then to have its first Boston performances, will make Mr. Schoenberg's programme.

* * * *

This "Pelleas and Melisande" is Opus 5 of the published works of Schoenberg and belongs to approximately the same period as the "Verklaerte Nacht," which is Opus 4 and the redoubtable "Gurrelieder." It was first performed, as was the "Verklaerte Nacht," in Vienna in the first decade of the century at the instigation of Gustav Mahler, who took a great interest in Schoenberg and his work. In 1911 Schoenberg went to Berlin and was long identified with the musical life of that city; now he has joined the many eminent musicians who have turned their backs upon Germany.

* * * *

Although the dates of the concerts, which he is to conduct on Jan. 19 and 20, seem still rather far in the future, it should here be noted that the second of this midwinter season's guest conductors will be Sir Henry Wood, one of England's outstanding musicians and known particularly to the world at large through his directing of the London Promenade Concerts.

and Rhode Island

MUSIC

Dec 30 Herald

SYMPHONY CONCERT

By GEORGE S. McMANUS

Wagner program: Bachanale ("Der Venusberg") from Tannhaeuser; Act 1, "Die Walkuere, music drama in three acts. (First performance at these concerts). Soloists—Siegmund: Paul Althouse, tenor; Sieglinde Elsa Alsen, soprano; Hunding: Fred Patton, bass.

An experiment of import and of great interest, was that made by Dr. Koussevitzky at yesterday's concert of the Boston Symphony Orchestra. It required courage and imagination to break through conventions and present the entire first act of Wagner's "Die Walkuere" at a regular symphony concert; and it required great devotion on the part of the codnuctor to bring it, in a limited time, to a performance of such finish. Yesterday's presentation gave concrete evidence that every moment of rehearsal had been used to advantage and that the whole concept had been dominated by definite ideals on the part of Dr. Koussevitzy.

There is a good deal to be said for, and something against, the idea of concert presentations of Wagner operas. At all events it leaves no one indifferent. When an artist's innovations no longer cause discussions, or even decided differences of opinion, he is in danger of being soon forgotten. Those who were dissatisfied with the single act of "Die Walkuere" as a concert number, were surely not in the majority. It naturally slows down the potency of Wagner's music to have the characters appear in concert garb and on their best concert behavior.

The listener who is well versed in the work, misses the scenery and finds the singers' placement on the stage inhibiting. On the other hand, the listener who allows these hindrances to completely prevent his enjoyment of Wagner's score, is esthetically in swaddling clothes. Wagner's idea is not completely expressed in concert performances, no matter how fine, but no one pretends that it is. That Boston is eager to hear Wagnerian opera was demonstrated by the way in which a large audience drank in every bit of yesterday's opera offering and remained at the end to give voice to more than normal enthusiasm.

Yesterday's arrangement of the orchestra was different than usual, but it certainly seemed justified by the results obtained. When the singers are placed on the stage with the orchestra, instead of on a higher level as would be the case in opera, extra care must be used in matters of tonal balance. In just these points Dr. Koussevitzky accomplished the unusual.

Never did one choir overbalance another; never did the sound become thick or noisy. We venture to say that singers never had an easier time in getting their voices through the orchestral texture of Wagner than they did yesterday with the Boston Symphony. The result was a performance without shouting and without useless strain.

"Die Walkuere" is an opera that ever belonged to the greatest achievements of Dr. Karl Muck. To have heard him conduct it at the Berlin Opera, in bygone days, was to receive ineradicable impressions. The Koussevitzky reading is individual and is marked by great beauty, unusual ardor and a forceful refinement. There are many today who thank Dr. Koussevitzky and his orchestra, whose co-operation was nothing less than remarkable, for the chance to hear an entire act of a Wagner opera, instead of the dismembering of different acts, as is usual on Wagner programs.

The soloists deserve praise for their diction. To single out any one for particular commendation would scarcely be a compliment, for they interpreted their respective roles so as to cause us to forget Elsa Alsen, Paul Althouse and Fred Patton and to centre our attention on Sieglinde, Siegmund and Hunding. An ovation was the reward of conductor, soloists and orchestra.

The concert commenced with a brilliant performance of the Bacchanale from "Tannhaeuser."

The next regular concert of the Boston Symphony will be Jan. 12. The program will be devoted to the works of Arnold Schoenberg, who will conduct.

ALL the world loves a baby! Don't miss the beautiful Baby Calendar for 1934 which will be given free with The Sunday Herald. It is printed in rich rotogravure and is suitable for framing.

95

HARTFORD, CONN.
COURANT

SERGE KOUSSEVITZKY—Bronze sculpture by Mme. Natalie Koussevitzky, wife of the famous conductor, who will lead the Boston Symphony Orchestra at Bushnell Memorial Wednesday evening.

MUSIC

Herald Dec 31

MORNING VARIETIES

Yesterday morning in Symphony hall the first of the "Morning Varieties" was presented before a capacity audience. Arthur Fiedler was the master of ceremonies and conducted a small orchestra of Symphony players. He was assisted on the stage by Hans Wiener and his group of dancers. In addition the Silly Symphony, "The Three Little Pigs," was shown. The musical program was as follows:

Thomas	Overture to "Mignon"
Strauss	Waltz, Wine, Woman and Song
Tchaikowsky	Nutcracker suite
Schubert	Ballet no the Moment Musical
Handel	Largo
Fleck	Ballet, the Circus
Rimsky-Korsakov	The Flight of the Bumblebee

The Princess and the Frog King,
Dance ballet and play

There is no reason why Mr. Fiedler's experiment should not take the place of the long lost children's concerts of Mr. Schelling and indeed go them one better. People had to be turned away from the hall yesterday, which fact can not be entirely due to the little pigs. Evidently there are many who like to hear the popular classics of music and see some graceful ballet dancing. If Mr. Fiedler would sneak in by the back door some more dignified and less hackneyed music, these concerts should fill a much needed educational place. Mr. Fiedler is right, however, not to emphasize that aspect of his program and is wise to include a silly symphony at the end.

Something may well be accomplished merely by accustoming children to come to hear music in Symphony hall, so that they may learn that music is not necessarily a grim duty to be seldom performed. But surely there are better overtures than "Mignon" that can be played without frightening away clients who are afraid of becoming profound, "foreheads villainously low," Mr. Huxley called them. The accompanying dances by the Hans Wiener group are a good idea, but one that should not be overdone. Mr. Fiedler conducts without delay or explanation, letting the audience find its place in the dark and thereby teaching it to be prompt. Finally, here is children's entertainment given in a straightforward way. Let us hope the next concert will be equally popular and somewhat more educational with the same gratifying absence of pose.

A. W. W.

Post

BOSTON SUNDAY POST

Two Guest Conductors Listed for Symphony---Music Notes of Week

BY WARREN STOREY SMITH

With the Christmas season over, Dr. Koussevitzky's annual mid-winter holiday is close at hand. This week he and the orchestra journey to Hartford, Brooklyn and New York; next Sunday they will be back in Symphony Hall for the second of the season's Pension Fund Concerts at which Jascha Heifetz is to be the soloist. Then comes the fortnight's respite for Dr. Koussevitzky and the appearance at Symphony Hall of two guests conductors.

* * * *

The first of these guest conductors this season wil be Arnold Schoenberg, the distinguished Austrian composer now sojourning in our midst. Cambridge will hear him first, in Sanders Theatre on Thursday evening, Jan. 11. He will conduct in Boston at the concerts of Friday afternoon and Saturday evening, Jan. 12 and 13. Mr. Schoenberg has appeared here as composer to be honored and in New York he has made his debut as lecturer, but these three concerts will constitute his first hearing in this country as orchestral conductor.

* * * *

On all three occasions Mr. Schoenberg will conduct the same programme, one made entirely from his own music, as is altogether fitting. There will be those, however, who will demur at Mr. Schoenberg's own choice of his works to be heard. Despite his reputation and the great importance of his influence upon the music-making of the first decades of the 20th century, comparatively little of Mr. Schoenberg's more characteristic music has been made known to us here in Boston. There was hope in certain quarters that these concerts which he is to conduct would provide the opportunity to gain acquaintance with the new variations, which his admirers declare to be a triumph of the composer's musical orchestral pieces, heard here under Dr. Muck 19 years ago and never repeated. At that time four of the five were conconsidered the last word in cacophony. It would have been interesting to hear how they sound today as played under the baton of their composer.

* * * *

But Mr. Schoenberg, coming as guest conductor, evidently wishes to avoid any possible distress on the part of his hearers. And so he is playing the music of his younger days, not that of his maturity, music written when the romantic impulse had not yet given way to the workings of a more than commonly complex musical intellect. His transcription for full orchestra of Bach's Organ Prelude and Fugue in E-flat and his Tristanesque sextet for strings, "Verklaerte Nacht" (Transfigure Night"), both already known here, together with the symphonic poem "Pelleas and Melisande," then to have its first Boston performances, will make Mr. Schoenberg's programme.

* * * *

This "Pelleas and Melisande" is Opus 5 of the published works of Schoenberg and belongs to approximately the same period as the "Verklaerte Nacht," which is Opus 4 and the redoubtable "Gurrelieder." It was first performed, as was the "Verklaerte Nacht," in Vienna in the first decade of the century at the instigation of Gustav Mahler, who took a great interest in Schoenberg and his work. In 1911 Schoenberg went to Berlin and was long identified with the musical life of that city; now he has joined the many eminent musicians who have turned their backs upon Germany.

* * * *

Although the dates of the concerts, which he is to conduct on Jan. 19 and 20, seem still rather far in the future, it should here be noted that the second of this midwinter season's guest conductors will be Sir Henry Wood, one of England's outstanding musicians and known particularly to the world at large through his directing of the London Promenade Concerts.

and Rhode Island White

MUSIC

Herald

SYMPHONY CONCERT

By GEORGE S. McMANUS

Wagner program: Bachanale ("Der Venusberg") from Tannhaeuser; Act 1, "Die Walkuere, music drama in three acts. (First performance at these concerts). Soloists—Siegmund: Paul Althouse, tenor; Sieglinde Elsa Alsen, soprano; Hunding: Fred Patton, bass.

An experiment of import and of great interest, was that made by Dr. Koussevitzky at yesterday's concert of the Boston Symphony Orchestra. It required courage and imagination to break through conventions and present the entire first act of Wagner's "Die Walkuere" at a regular symphony concert; and it required great devotion on the part of the codnuctor to bring it, in a limited time, to a performance of such finish. Yesterday's presentation gave concrete evidence that every moment of rehearsal had been used to advantage and that the whole concept had been dominated by definite ideals on the part of Dr. Koussevitzy.

There is a good deal to be said for, and something against, the idea of concert presentations of Wagner operas. At all events it leaves no one indifferent. When an artist's innovations no longer cause discussions, or even decided differences of opinion, he is in danger of being soon forgotten. Those who were dissatisfied with the single act of "Die Walkuere" as a concert number, were surely not in the majority. It naturally slows down the potency of Wagner's music to have the characters appear in concert garb and on their best concert behavior.

The listener who is well versed in the work, misses the scenery and finds the singers' placement on the stage inhibiting. On the other hand, the listener who allows these hindrances to completely prevent his enjoyment of Wagner's score, is esthetically in swaddling clothes. Wagner's idea is not completely expressed in concert performances, no matter how fine, but no one pretends that it is. That Boston is eager to hear Wagnerian opera was demonstrated by the way in which a large audience drank in every bit of yesterday's opera offering and remained at the end to give voice to more than normal enthusiasm.

Yesterday's arrangement of the orchestra was different than usual, but it certainly seemed justified by the results obtained. When the singers are placed on the stage with the orchestra, instead of on a higher level as would be the case in opera, extra care must be used in matters of tonal balance. In just these points Dr. Koussevitzky accomplished the unusual.

Never did one choir overbalance another; never did the sound become thick or noisy. We venture to say that singers never had an easier time in getting their voices through the orchestral texture of Wagner than they did yesterday with the Boston Symphony. The result was a performance without shouting and without useless strain.

"Die Walkuere" is an opera that ever belonged to the greatest achievements of Dr. Karl Muck. To have heard him conduct it at the Berlin Opera, in bygone days, was to receive ineradicable impressions. The Koussevitzky reading is individual and is marked by great beauty, unusual ardor and a forceful refinement. There are many today who thank Dr. Koussevitzky and his orchestra, whose co-operation was nothing less than remarkable, for the chance to hear an entire act of a Wagner opera, instead of the dismembering of different acts, as is usual on Wagner programs.

The soloists deserve praise for their diction. To single out any one for particular commendation would scarcely be a compliment, for they interpreted their respective roles so as to cause us to forget Elsa Alsen, Paul Althouse and Fred Patton and to centre our attention on Sieglinde, Siegmund and Hunding. An ovation was the reward of conductor, soloists and orchestra.

The concert commenced with a brilliant performance of the Bacchanale from "Tannhaeuser."

The next regular concert of the Boston Symphony will be Jan. 12. The program will be devoted to the works of Arnold Schoenberg, who will conduct.

ALL the world loves a baby! Don't miss the beautiful Baby Calendar for 1934 which will be given free with The Sunday Herald. It is printed in rich rotogravure and is suitable for framing.

Brooklyn, N. Y. Eagle

9b

DEC 31 1933

A Rimsky Revival

By EDWARD CUSHING

A Concert Version of the Third Act of the Opera Ballet 'Mlada' Will Be Played Here by Mr., Koussewitsky and the Bostonians

Well over a quarter of a century ago, at a concert of the Russian Symphony Orchestra conducted by Modest Altschuler, New York heard its first and, if I am not mistaken, its last performance of Rimsky-Korsakow's "A Night on Mount Triglav," which Mr. Koussewitsky and the Bostonians are to play for us at their Carnegie Hall matinee on Saturday of this week. One does not easily understand the neglect of the piece during this long interval: Rimsky has been anything but unpopular here, and "A Night on Mount Triglav" is as representative of his admired characteristics as any of his more familiar works. It is possible that the piece, a concert hall arrangement of the third act of the opera-ballet "Mlada," was played here during the season of 1921-22, when Pierre Monteux introduced it into the repertory of the Boston Orchestra, but the records available to me offer no confimation of this, and I proceed on the supposition that the work is unknown to a generation of concert goers here who will need to be informed that it stands on a level with Rimsky's best work—stands, indeed, in certain respects, on a higher level than even "Scheherazade," for example, and far above such relatively inferior productions as the suites arranged from other of Rimsky's operas, "Christmas Eve Revels," "Sadko," "The Tale of the Tsar Saltan" and "The Tsar's Bride." One finds M. Callovressi, writing of Rimsky's operas, and placing "Mlada" at the top of the list, out of admiration for the music of the third act; and other authorities have expressed an equally high opinion of the work.

* * *

The history of "Mlada" is curious and interesting. Gedeonov, director of the Petrograd opera and a playwright of some reputation, conceived it as an opera ballet upon which five composers were invited to collaborate: Ludwig Mincus was to write the ballet music, and Borodin, Cui, Moussorgsky and Rimsky were each to set an act of the text, which Gedeonov supplied. Borodin and Moussorgsky complied; but the project was ultimately abandoned for reasons of economy. Borodin incorporated much of the music he had written in "Prince Igor," and more was issued, after his death, as a "Finale From Mlada," edited by Rimsky. Moussorgsky, to whom the composition of a witches' Sabbath had been assigned, had adapted to this purpose the orchestral piece, "A Night on Bare Mountain," familiar to us in Rimsky's version. It is not recorded that Rimsky engaged to fulfill his agreement with Gedeonov before the collapse of the plan; Liadow is said to have urged him—presumably at a later date—to use Gedeonov's text for an opera entirely his own, but it was not until '88 that he finally decided to do so.

The determining factor was probably supplied by his discovery among Borodin's effects of the "Mlada" fragment already referred to, which he edited for publication. Rimsky set to work in September of '88 and by Christmas of the following year the opera was completed. The music of the third act was performed at an orchestral concert the same Winter, but the opera itself did not see the stage until '92. Its production then was a failure; nor did it ever subsequently achieve a permanent place in the Russian repertory. But Rimsky salvaged the best pages of the score in a suite of dances published by Beliaeff in '95, and in his concert version of the third act, "A Night on Mount Triglav," printed by the same firm seven years later. Portions of "A Night on Mount Triglav" later found their way into a score compiled at the instigation of Serge Diaghilew for a ballet on the subject of Gauthier's "One of Cleopatra's Nights."

* * *

The action of Gedeonov's libretto for "Mlada" is thus summarized in Montagu-Nathan's excellent book Rimsky-Korsakow:

"Mstivoi, Prince of Phetra, having designs on the neighboring principality of Arkonsk, has caused his daughter, Voislava, to present to Mlada, bride of Yaromir, its ruler, a poisoned ring. Not caring to depend on her own charms for the captivation of the bereaved Yaromir, now expected as a visitor to her father's court, Voislava invokes the aid of the infernal goddess Morena. . . . Yaromir conceives a passion for Voislava, which survives even a dream in which the cause of his bride's death is revealed, but so surely as he attempts to embrace his consoler, the Shade of Mlada intervenes and ultimately succeeds in carrying him off. Returning he kills Voislava, whose soul descends to Hades with Morena."

The third act of "Mlada" depicts the revels of infernal spirits, the retinue of Chernobog, the Black King, on the slopes of Mount Triglav, and the temptation of Yaromir, led to this place by the spirit of Mlada, by a vision of Cleopatra (the scene, quite differently conceived, for which, in the first projected version of the opera, Moussorgsky adapted his "Night on Bald Mountain"). The published score of the concert version is prefaced by the following argument:

"The stage is filled with thick clouds. Darkness. The clouds gradually scatter and finally completely vanish. Shooting stars. A clear moonless night. A gorge by Mount Triglav. The shadows of the deceased fly together from all sides and begin a fantastic round dance. The gorge is illuminated by the rising full moon, in the rays of which the shadow of Princess Mlada appears, leading Yaromir on. . . . The dead interrupt their round dance. Carried away by his passionate impulse, Yaromir attempts to approach Mlada. The latter's shadow vanishes, Yaromir disappearing in its wake. The moon grows ruddy. Subterranean thunder; the souls disperse in terror. Flight of night birds. Evil spirits, werewolves, specters and witches appear; snakes and toads creep from the rocks of the gorge. The spirits of darkness play and dance. Out of the hellish round dance Chernobog, the Black God, appears, in the guise of a he-goat, with his retinue. With an incantation he conjures up the souls of Yaromir and the Egyptian Queen Cleopatra. It is pitch dark. The stage is transformed into a gorgeous Egyptian hall. Cleopatra, surrounded by dancers and female slaves, reclines on a sumptuous couch of purple. Cleopatra passionately lures on Yaromir; the latter's soul grows animated; Mlada's shadow covers her face with her hands and weeps. A cock crows. Everything disappears in an instant. Darkness of night; thunder; stillness. The clouds scatter, day breaks. The southern slope of Mount Triglav, covered with woods. Yaromir is asleep. Nature awakens; leaves rustle and birds twitter. A ray of the rising sun falls on Yaromir. Full day."

Seven movements comprise the score, which is played through without pause: Introduction; Round Dance of the Spirits; Entrance of Mlada and Yaromir; Infernal Round Dance of Chernobog and the Spirits of Evil; Apparition of Cleopatra; Morning—Yaromir Alone.

* * *

The subject matter, obviously, is characteristic; so too is the score. But "A Night on Mount Triglav" is nevertheless built on a scale which Rimsky seldom attempted; in proportions and style it is more truly symphonic than anything we find in the earlier or the later operas. The harmonization too is richer, more complex, more subtle. Shortly before Rimsky set to work on "Mlada" he had heard for the first time Wagner's Ring of the Nibelungs; the experience matured and inspired him, and its effects are obvious in the music of the opera he subsequently composed; and though listening to "A Night on Mount Triglav" we can still agree with the critic who remarked that "Rimsky's music consists of color rather than expression," we recognize that here at least the approach to music of expression is made. "A Night on Mount Triglav" is in many respects an extraordinary score, and not least in this.

MUSIC

Globe Dec 30

SYMPHONY HALL

Boston Symphony Orchestra

The first act of Richard Wagner's music-drama, "The Valkyries," the second work of the cycle, "The Ring of the Niebelungen," is heard in concert performance at the Symphony concerts this week. This portion of the score is presented on this occasion with no "cuts." Dr Koussevitzky has thus set a commendable precedent, for previously an entire act of a Wagner music-drama had never been heard at these concerts. Indeed, according to Mr Hale's invaluable index in the history of the Boston Symphony Orchestra by M. A. De Wolfe Howe, of this work only "Wotan's Farewell and Magic Fire Music" and "The Ride of the Valkyries" have been offered on a "regular" program. Though not wishing to appear greedy, one may, in a burst of enthusiasm over the marvelous performance yesterday, suggest that the third act would be welcomed at future Boston Symphony concerts.

Elsa Alsen, a soprano of the Metropolitan Opera, assumed the music of Sieglinde, and Paul Althouse—American tenor returning this year to the Metropolitan after several years of absence—that of Siegmund. Fred Patton, bass, was heard as Hunding. Though Dr Koussevitzky began the program with the "Bacchanale," which Wagner wrote for the notorious Paris performance of "Tannhaeuser" in 1861, the concert was unusually short, being over at 4:05.

While fingering dusty volumes of mediocre and bad literature which hysterically set forth the marvels of Richard Wagner's art work, one has often wondered what impelled so many souls to write such stuff. Most of them, whose work collectively forms a large bulk now forgotten, must surely have been sincere. Yet the reason is not obscure.

His music is not only irresistible to an imaginative and perceptive listener, but prompts one to write and speak most extravagantly of Wagner's genius. And out of extravagance come incoherence and absurdity. An appraisal as cool and deliberate as the brain which created this music is required to detail accurately all the many sides of Wagner's genius. To no other man has it been granted to write such orchestral scores at once glorious for mere sound and marvelous for the profundity and the variety of the moods and feelings, the incidents and the aspects of character which those of Wagner make manifest. In his "Ring" and all that followed, Wagner was, figuratively, both a musical dramatist and psychological novelist. His intricate symphonic scores not only express in the vocal and instrumental parts what is happening upon the stage, how the characters feel, and reveal the motives for their actions, but, especially in the orchestra, supply a sort of author's commentary upon all.

Wagner was not born a mature genius. He had, by hard work, study and the experience of years, to develop his powers. "The Valkyries" is an integral step in that development, both reflective of what he had previously composed and prophetic of the greater art-works to come. Yet, to our 20th century ears, even this work with its obvious flaws surpasses nearly everything written by other "dramatic" composers.

Richard the Incomparable has had no equal in the past, and he may not be excelled in his field in the future. Beethoven, Sibelius and Brahms, to set down inevitable examples, may be as great, but their music is different. That difference, of course, is the point. The passing of years generates some peculiar—and oftentimes ridiculous—changes of opinion. The attitude of a certain group of callous and purblind contemporaries who patronize Wagner is typical. But in comparison to his soul-shaking utterance, the esthetic dabblings of Markevitch and the latter-day Stravinsky are small tonal potatoes.

All three soloists yesterday achieved remarkably fine performances, Mme Alsen and Mr Althouse particularly. These musicians have penetrated the secret of good Wagner singing. They sing and do not shout or cackle. They know how to obtain rounded phrases and how to bring out the tonal beauty and the textual import of Wagner's "word-tone-speech." Dr Koussevitzky's reading of the "Tannhaeuser" Bacchanale was rather heavy and disappointing, but otherwise his conducting revealed him at his thrilling and gorgeous best. The performance was of a quality which, ironically, will probably never be heard in any opera house.

There are no concerts next week, since the orchestra goes to New York. Two weeks hence, Arnold Schoenberg will be guest conductor in a program of his own music.

C. W. D.

Post

DAY, DECEMBER 30,

SYMPHONY PERFORMS 'WALKUERE'

First Act of Opera Given With Voice Parts

BY WARREN STOREY SMITH

Music that ranks with the greatest, and 80 years old, made its first appearance yesterday on the programme of a Symphony Concert, a fact not so surprising when it is explained that this music was the first act of Wagner's "Die Walkuere."

MUSIC SPEAKS FOR ITSELF

Wagner in concert form has long been a controversial issue. By token of yesterday's performance under Dr. Koussevitzky, with Elsa Alsen, Paul Althouse and Fred Patton for the singers, the reasons why this music should be so presented considerably outweigh the reasons why it should not. What would have been the effect of yesterday's performance upon one who did not know the music-drama on the stage cannot here be set forth.

But the listener who knew the opera in the form which Wagner intended probably had little difficulty in recalling at will scene and situation. And often there was no need for such exercise of the imagination. For the most part the music spoke for itself, and even with an eloquence and a graphicness of delineation that is seldom attained in the opera house.

All in the Orchestra

For this two explanations may be offered. In the first place the orchestral performance was immeasurably superior to that generally encountered in the theatre. In this, his first real opportunity here Dr. Koussevitzky placed himself among the greatest living exponents of Wagner's music. And what opera house could provide the equal of the orchestra which yesterday stormed or sang upon the stage of Symphony Hall?

A second explanation is one that reflects a little upon Wagner's practicality as music-dramatist. There are places in the second act of this "Valkyrie," as elsewhere in the works of Wagner, where the extensive musical commentary makes for irritating halts in the action. Take for example the conclusion of the meal in Hunding's hut when Siegmund, Sieglinde and Hunding must sit for so long silent and immovable. Yesterday the musical revelation of their several and sometimes conflicting thoughts could in rare degree be enjoyed and appreciated for its own sake.

Althouse Is Siegmund

Thus, indeed, two aspects of Wagner's unparalleled genius stood forth in uncommonly sharp relief; his unfailing mastery of the orchestra and his unequalled power to mirror in tone each mood and sentiment.

Yesterday's performance, had also its vocal virtues. Mr. Althouse, in far better voice than Boston has lately known him, sang Siegmund's music with rare sensibility and insight, with remarkably clear enunciation and with an admirable feeling for rhythm.

Miss Alsen's Sieglinde

Miss Alsen, too, excelled her earlier Bostonian appearances, and from initial surprise to final ecstacy and excitement Sieglinde's measures received full justice at her hands. Mr. Patton, lacking the advantages of costume, was yet a sufficient Hunding, tempering his native rudeness with a grudging show of the hospitality that his code required.

All but 10 minutes of yesterday's concert fell to this act of "Walkuere." Before it came the Bacchanale from the Paris version of "Tannhauser" in a performance chiefly remarkable for its treatment of the sensuous languors of the closing section. It may be added that the audience rose to this Wagner concert with unmistakable enthusiasm. May the future bring more of its ilk.

1934

97

THIS CLIPPING FROM
HARTFORD, CONN.
COURANT

JA[illegible] 7 - 1934

Music

There is so little time between the end of any musical event and the "deadline" for reviews going to press for the morning editions, that any comments except those bearing immediately on the performance in hand, must be foregone.

Therefore, to say anything of expository or "by the [illegible]" interest, it is necessary to have recourse to some such department as this.

Not only the paucity of time, but also the laws of "news" make it incumbent upon the reviewer to give first consideration to performers and performance. Then, if there is still space left—and a column fills with the rapidity of a pousse-cafe glass under a rainspout—and the hands of the clock have not completed the 11 to 12 oclock circumference, he may now consider the more academic phases of the concert or recital—the music itself.

There is room for considerable debate upon which is more important, the music or its performance, and which therefore should be given first consideration. For the reviewer however, this debate does not exist—as has been said the performance constitutes the "news," except upon rarest occasions, and the exigencies of time and space therefore necessitate a department such as this to serve as an orphanage for academic considerations of music.

—

The program note on the Prelude to Mouussorgsky's "Khovantschina," played here by the Boston Symphony Orchestra last week says that the music "illustrates the coming of dawn over the Red Square in the Kremlin in Moscow." According to Riesemann who is probably the outstanding authority on this composer, Moussorgsky calls the Prelude "Dawn on the Moskva River."

Topographically this is a distinction without a difference, as the river practically borders the Square. To the average reader of this program note, and unfamiliar with Moscow, there must be considerable difference in connotation which might well confuse his comprehension of the piece.

"Dawn over Red Square' suggests a city scene, while "Dawn on the Moskva River" suggests something more bucolic and hence more idyllic—a rather marked difference in mood, which is the essential quality of a tone poem such as this.

What makes the point really worthy of consideration is that this Prelude and the prelude to the last scene in "Khovantschina" are probably the two finest tone-poems which Moussorgsky composed and seems a shame to approach them without accurate knowledge of their topical content.

Structurally the opening Prelude consists of five melodic variations, equally varied in harmony, rhythm and figures, on a theme of highly national character. The form of melodic variations is thoroughly familiar to Russians through their folksongs. When sung by several singers in succession no two stanzas are usually alike. Each singer attempts to introduce into his stanza as many variations in melody as possible, partly from a virtuoso desire for embellishment, and partly to suit his own voice and mood. Thus the song loses all rigidity and takes on a living quality capable of varying in every movement.

Moussorgsky made most effective use of this peculiarity of Russian folksong as a means of musical expression, and nowhere with more consummate skill than in the opening prelude to "Khovantschina." It is always the same landscape, yet it seems to change constantly under the different light of the approaching dawn. The effect is entirely parallel to those attained by the Impressionists with their lily ponds and haycocks—subtle, sensitive interplay and interchange of light and atmosphere over one subject—and expressed in this case by the melodic variations o nthe opening folk theme.

It is not, of course a representation of sunrise, as the piece utterly lacks the "pomp and circumstance" with which this phenomenon is customarily brought off in musical scene painting. It is the light and mood of dawn intimately and poetically expressed, and with infinite delicacy, from which one can learn the charm of the Russian landscape as well as Moussorgsky's fine achievement in the art of musical landscape-painting.

Sibelius, whose Second Symphony in D major also appeared on the Boston orchestra's program, has few more fervent supporters than Dr Koussevitsky. Evidently the admiration is mutual, as the Finnish composer has promised the conductor that he will be the first to perform the score for the Eighth Symphony, now long in composition. The score was promised several years ago but what with one thing and another, has not yet been completed, apparently.

"Two years ago," said Dr. Koussevitsky Wednesday evening, "away back in 1932, I received a cable from Sibelius saying 'The Symphony is finished'—but even yet I have not seen it, nor do I know when I shall."

HARTFORD, CONN.
TIMES

JAN 8 - 1934

Symphony Concert Suggestions.

To the Editor of The Times:

The recent concert of the Boston symphony orchestra was much enjoyed by those attending. Nevertheless, there are a few observations which might be made as to the concerts given in Hartford by various orchestras. As we do not have a local symphony orchestra and are obliged to depend upon out of town organizations it is most important that we should have programs based upon standard composers such as Beethoven, Haydn, Tschaikowsky, Mozart, and Brahms. This week we heard a symphony of Sibelius, who does not rank in the class with the other composers mentioned.

In former days the programs began usually with an overture, which opened the evening in a pleasing manner. Nowadays overtures do not appear on the programs of Hartford concerts . Another change which is by no means satisfactory is the playing of the symphony at the close of the program. The close attention given by the audience to the earlier numbers has by this time caused more or less fatigue so that the symphony, the heavest number on the program, cannot be so well appreciated.

Perhaps it is not too much to expect that these suggestions may be given some consideration by those who have charge of arranging and selecting program for symphony concerts in Hartford.

MUSIC LOVER.

West Hartford, Jan. 5.

PAWTUCKET, R
TIMES

JAN 1 3 1934

Boston Symphony Concert Tuesday

Sir Henry Wood, Guest Conductor, Plans Special Numbers.

Sir Henry Wood, the celebrated conductor of Queen's Hall, London, will make the first appearance of his visit to America when he conducts the Boston Symphony Orchestra as guest at the second symphony concert of the season in Providence Metropolitan Theatre next Tuesday evening at 8:15. Sir Henry has been a prime factor in the development of musical performance in England for many years. He has been the conductor of the Promenade concerts since they were founded in Queen's Hall, London, in 1895. At these and at the series by the Queen's Hall orchestra, he has introduced to his country important new music of the last 40 years. He will also lead the concerts in Symphony Hall, Boston, on Friday afternoon and Saturday evening.

For his Providence program, Sir Henry Wood announces two English scores of special interest; a suite which he has arranged drawn from the dramatic works of Henry Purcell, the 17th century composer, and Sir Edward Elgar's "Enigma" Variations. In these Variations upon a theme which is not definitely disclosed, Elgar characterizes his various friends, none of whom are mentioned by name. Also upon the program is a little known Rondino of Beethoven, for eight wind instruments, and the Andante from the first Cassation of Mozart, for strings. These pieces belong to the youthful days of the two composers. Richard Strauss' Tone Poem, "Don Juan," and Lalo's Norwegian Rhapsody complete the program.

NATIONAL WANT-AD WEEK JAN. 14 TO 21

PROVIDENCE, R. I.
JOURNAL

JAN [illegible]

Two Leading Musical Events Scheduled for Current Week

Providence Festival Chorus Presents Annual Mid-Winter Concert This Afternoon.—Boston Symphony Concert Tuesday Night

The annual mid-winter concert by the Providence Festival Chorus at the Metropolitan Theatre this afternoon and the Boston Symphony concert on Tuesday night in the same auditorium bring two of the important musical events of the season into the same week. The Festival Chorus concert is discussed elsewhere in today's Journal.

The Symphony's program, the second of the season, is of unique interest not only for the fact that it will be conducted by a distinguished visitor, Sir Henry Wood, but for its content. In it will be found an array of works that are in the main unfamiliar to most concert-goers. Sir Henry is noted for the freshness and vitality of his programs, of which this one may be taken as an example. He has been a prime factor in the development of musical performances in England for many years. Conductor of the Promenade Concerts since they were founded in Queen's Hall, London, in 1895, of the Queen's Hall Orchestra series and other concerts, he has introduced to his country most of the important new music in the last 40 years.

He will be making the first public appearance of his present visit to this country Tuesday night and will later in the week conduct the orchestra in Boston, taking the place of Dr. Koussevitsky during the latter's customary mid-season vacation. The program for Tuesday and other announcements of the week follow:

TUESDAY

Boston Symphony Orchestra, Sir Henry Wood, guest conductor, Metropolitan Theatre, 8:15 o'clock.

Suite, arranged for orchestra by Sir Henry Wood .... Purcell
Rondino (for eight wind instruments) .... Beethoven
Andante from Cassation No. 1 for strings .... Mozart
"Enigma" Variations on an Original Theme, opus 36 .... Elgar
1. "C. A. E." L'istesso tempo
II. "H. D. S.-P." Allegro
III. "R. B. T." Allegretto
IV. "W. M. B." Allegro di molto
V. "R. P. A." Moderato
VI. "Ysobel" Andantino
VIII. "Troyte" Presto
VIIII. "W. N." Allegretto
IX. "Nimrod" Moderato
X. "Dorabella—Intermezzo." Allegro
XI. "G. R. S." Allegro di molto
XII. "B. G. N." Andante
XIII. "X. X. X.—Romanza" Moderato
XIV. "E. D. U.—Finale"
"Don Juan," Symphonic Poem .... Strauss
"Norwegian Rhapsody" .... Lalo

THIS CLIPPING FROM
BALTIMORE, MD
AMERICAN

JA[illegible]

Star Of Opera Will Sing Here With Symphony

When Rose Bampton, prima donna contralto of the Metropolitan Grand Opera Company, makes her Baltimore debut on January 24, as soloist with the National Symphony Orchestra at the Lyric, she will sing three numbers. Her first offering will be an aria from Gluck's "Orfeo." This will be followed by an aria from Rossini's "Cenerentela." In the latter part of the program she will sing the famous Aria de Lia from Debussy's "L'Enfant Prodigue."

The concert will be directed by Dr. Hans Kindler, and the orchestral works will include a Mozart symphony and numbers by Beethoven, Richard Strauss and Tschaikowsky.

The second of the series of three concerts by the Boston Symphony Orchestra under Dr. Serge Koussevitzky will be given at the Lyric on January 31.

PROVIDENCE, R. I.
JOURNAL

JA[illegible]

FESTIVAL CHORUS WILL SING TODAY

Advent of 11th Season Will Be Celebrated with 20th Major Presentation.

ROYAL DADMUN IS SOLOIST

Musical Event Under Sponsorship of Stephen O. Metcalf to Be Held in Metropolitan Theatre at 3:15

The Providence Festival Chorus will celebrate the advent of its 11th season and its 20th major presentation this afternoon when, with Royal Dadmun, eminent American baritone, as its guest soloist, it offers its annual winter concert at 3:15 in the Metropolitan Theatre under the patronage of Stephen O. Metcalf.

Comprising approximately 300 voices the chorus will be directed by John B. Archer in a program of English, Russian and sacred numbers by noted composers.

Box Office Open at 10 A. M.

It was stated at the Metropolitan Theatre box office last night that reservations will be accepted, by telephone or otherwise, up to 2 o'clock this afternoon, which will be the deadline for holding seats. After that all tickets will be on general sale. To accommodate music lovers who may desire to take advantage of the reservation facilities the box office will be opened at 10 o'clock this morning. The telephone number, unlisted in the current directory, is Gaspee 9165. Seats are available at 25 cents and 50 cents, a scale made possible by Mr. Metcalf's sponsorship.

Today's soloist, Mr. Dadmun, has appeared with the Boston Symphony, the New York Philharmonic, the Philadelphia and Minneapolis Symphony Orchestras, the Mendelssohn Choir of Toronto and the New York Oratorio Society. He is to have three groups of numbers in today's concert. Among the composers whose works he will sing are Rachmaninoff, Leoncavallo, Koenemann, Edouard Grieg and Roger Quilter.

Walter R. Morris will sing an obbligato

[illegible] Column 4

solo during that part of the program devoted to the Russian pieces.

Ruth Burt Sampson is to accompany Mr. Dadmun and George Faulkner will be the chorus accompanist.

[illegible]
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

JAN 1 6 1934

SAYS MANY SO-CALLED FOLK SONGS ARE FAKES

BOSTON, Jan. 16—Many so-called folk songs are fakes, Sir Henry Joseph Wood, famed conductor of the New Queen's hall orchestra in London, believes.

In an interview, the chubby-cheeked and van-dyked Sir Henry, who is to be guest conductor of the Boston Symphony orchestra week, obs[illegible] a chuckle:

"There is too much pious regard by some people for anything suspected of being a folk song. I think a good many of them must have resulted from some drunk leaning on a beer barrel and singing a bad, bad tune badly. Then someone came along looking for a folk song, said, 'How lovely!' and saved the thing."

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JAN 1[illegible] 1934

Sir Henry Wood

Eminent British musician will be guest conductor of the Boston Symphony Orchestra at concert in the Metropolitan Theatre Tuesday night.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

Boston Symphony Music at Library

Of the music to be played by the Boston Symphony Orchestra at its concert Tuesday evening the Providence Public Library has Elgar's "Enigma" Variations and Strauss's symphonic tone poem, "Don Juan." Both are arranged for piano playing, the first by the composer himself, the second by Otto Singer. The other selections on the program have been ordered and will be available as soon as received. Descriptive notes on some of these selections, Purcell's Orchestral Suite, the "Enigma" Variations and "Don Juan," may be found in such books as "The Concert-Goer's Library of Descriptive Notes," by Rosa Newmarch; "Stories of Symphonic Music," by Gilman, and "Symphonies and Their Meaning," by Goepp.

There is an interesting interview with Sir Henry Wood, the guest conductor, to be found in "The Etude" for December, 1927, entitled "Roads to Success in Music," in which he stresses his early activities and the many years of preparatory training as factors in the success of his later achievements.

The music collection includes several of the selections to be sung by the Providence Festival Chorus at its concert today. They are as follows: The sacred choruses, "By Babylon's Wave," by Gounod, and "Sing Unto God," by Handel; the choruses in the English group of songs, "Turn Back O Man," "The Blue Bird" and "Swansea Town," and "Kalinka" of the Russian group.

Of the songs which the soloist, Royal Dadmun, will sing the following are listed: "Invocation of Orpheus," Peri; "Eros," Grieg; the two by Rachmaninoff, "O Thous Billowy Harvest Field," and "As Fair Is She as Noonday Light," and the Prologue from "Pagliacci."

At the beginning of the year 1934 the library finds it has a music collection comprising 14,794 pieces of music and 2221 volumes of musical literature ready to serve its community. A piece of music may be explained to mean one separate score, or it may mean a collection containing a number of selections. It has been largely through the interest and support of public spirited musicians that the library has so steadily built up this collection.

Valuable gifts of music have been generously given to it, these gifts sometimes representing the entire libraries of discriminating musicians. That the musical people of Providence appreciate this music and the service its library offers, is evidenced by the fact that during the year 1933 music scores were borrowed 10,363 times and musical books 2559 times.

98

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

98

JAN 14 1934

As Music Goes

BY DR. W. LOUIS CHAPMAN

The Boston Symphony Orchestra's program for Tuesday night is unusual in its number of works that are not well known to this or, we think, to any public. The offering of these novelties, for such as they are, teaches that there is a great deal of very good music, even of the classics, which is seldom heard. The well read musician could name a large number of works very well worth the hearing which are seldom if ever heard in these times. And occasionally some stranger, more from erudition than from courage, astonishes us with a program such as this. Sir Thomas Beecham did this very thing on his memorable visit to this city. In addition to seldom heard works he brought classic renditions of the "old masters" which were good to hear and which gave pause. In like manner one considers this choice of program by one from across the seas which may be representative of a school of thought with which we are not too familiar.

It is but natural that a conductor's programs would reflect his inner thoughts or that the ways of his orchestra should take paths which would lead them into divert green pastures. On one hand we find a tendency toward what some are pleased to call modernism, on the other we may hear much of a music that is glittering in its attractiveness yet leaves nothing for contemplation and reflection. Occasionally a bored or irritated public will burst into flame which burns feebly for a while and then dies out for lack of fuel. Yet it is the public which is to be pleased, and the "one that pays the public has the right to name the tune." Nor has this public ever sought to dictate what programs should be. Its suggestions have always been mild, and most humble. Music critics are for the most part kindly disposed towards those who would fain offer incongruous atonalities and physical monstrosities in place of good "old English roast beef." It is rare for one to come down flat-footed and dub music very bad and unwholesome or to suggest that form of musical ration which he thinks is suited to his public.

In the same way the public listens, applauds and retires quietly to think it over, and if it rebels against its musical fare, it grieves silently without moan or cry.

A Modern Idea

In pictorial art we are now taught that angles are more graceful and beautiful than curves and that the human figure is best portrayed by odds and ends of cubes arranged in masses to suit the mood of the artist. Incongruity and incoherence are the watchwords of some of our linear thinkers. We have very much the same thing in music. There is a cult or group which would substitute discord for melody, erratic cavortings for stately measure, and noise for music.

But Sir Henry Wood does not bring us any such program. No loyal Briton could resist the urge to bring to us music which was English in character. He might have done us a real service and brought a program of British composers—there have been enough of them and we should know more of what is being done on the "Tight Little Island." Yet he brings us Purcell, of the time of Handel, and Scarlatti and the admired Elgar of our own time and thought. He does not prescribe what we ought to have, but what will interest and please us. He is no severe tutor, yet he exposes our ignorance, for we do not know any too much about Purcell or Elgar.

The Elgar of "Gerontius," "Caractacus" and "The Apostles" is well worth a long sermon. What little the old fogies know about Elgar was gained from the performances by the Arion Club of these magnificent oratorios. His originality of musical thought, his expert handling of the modern orchestra and his wealth of musical invention place him among the very great living composers. It is because we have not heard his works oftener that we do not know him better. To Sir Henry Wood for the "Enigma Variations" and to Heifetz, now playing the masterly Elgar violin concerto, are due our thanks for this fleeting glimpse of true musical greatness.

Musical Intelligence

How many of us could recognize our friends in musical allusion or description is not easy to tell. How well it worked when the experiment was made in England has not yet been revealed unto us. It must have been a very closely knit circle of musicians and a very highly educated coterie at that to recognize character as interpreted in music. As far as musical intelligence, or even literary appreciation goes, it is not easy to conjecture how many of us would know our best friends were they described in prose or verse. It has been said, however, that the English public is far better informed in matters musical than we are. Until very recently the English press has surpassed us in the quality of its musical criticism, and even now one welcomes as authoritative the dicta of Ernest Newman and Fox-Strangways. Yet it would not be easy to find among American composers compositions which equal these oratorios of Elgar or the epoch-making works of Vaughan Williams, Bantock, Holst, Bridge, Bax and the brilliantly cometic William Turner Walton.

Yes, we must pause a long time before we may claim musical supremacy. We must leave our smug satisfaction and acknowledge our faults before the record of these great musicians. Should defence of this postulate arise it must be remembered that many composers who reside in this country are Americans in domicile only, being foreigners in race and language, whereas most of the English musicians are distinctly British in race, language and tradition. There is a thoroughness and genuineness in the sincerity of much of this music which we lack because of the lower standards of musical education which prevail here. This does not mean that we do not make good music in this country but it cannot be denied that, save for some of the latest developments of modernistic idioms we have not made nearly as much nor as good as the English.

A good many years ago an English orchestra gave two concerts here through the enterprise of the lamented Warren Fales. With two or three exceptions this orchestra was composed of native born Englishmen. Can America duplicate such an orchestra? Or can it furnish forth many symphony orchestras in which a majority of its members can understand the English language? Or its conductors speak it?

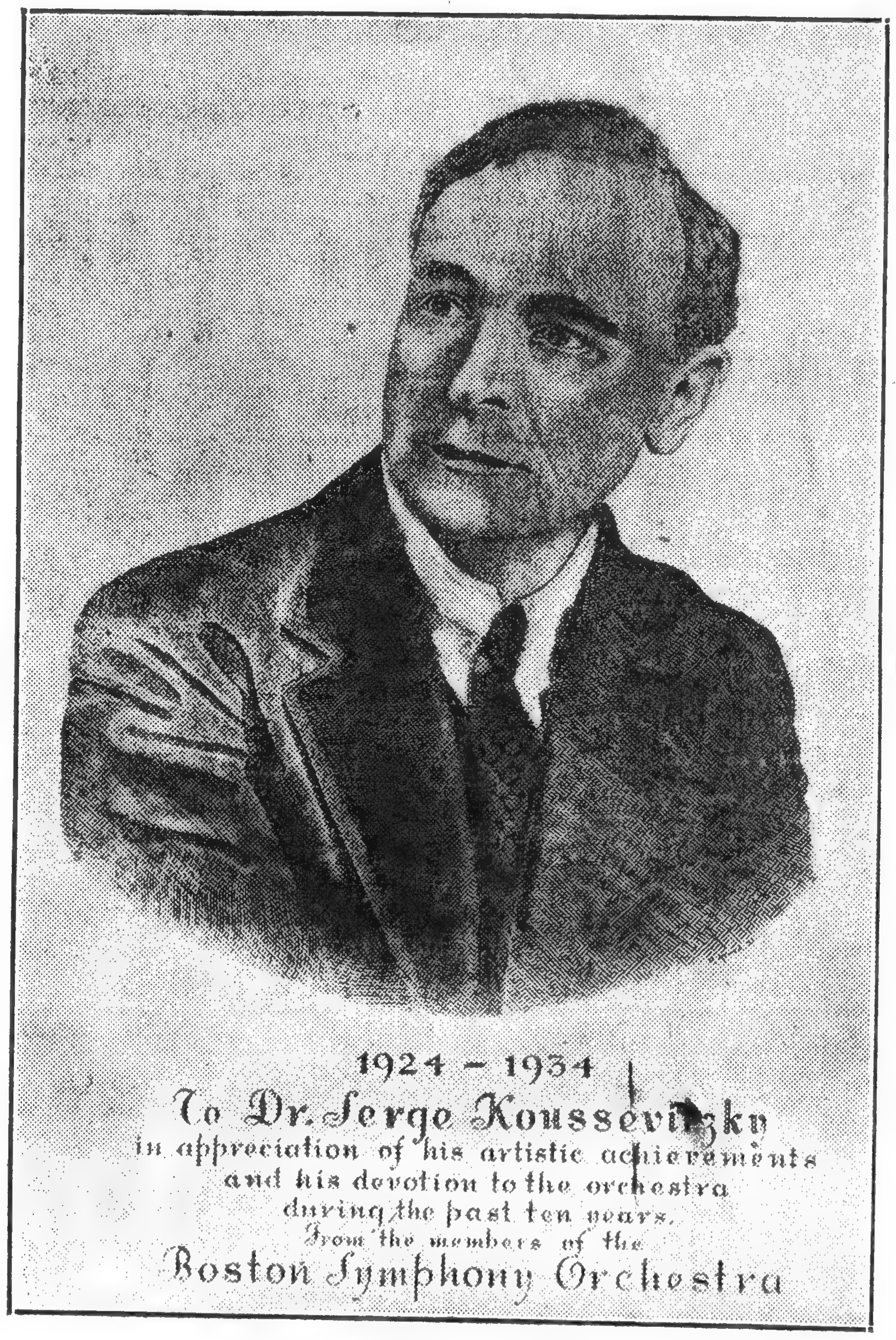
So we welcome the great Sir Henry Wood—would that he had brought more of the music which is close to his heart. We admire his catholicity of musical taste, we appreciate his prominent position in English music and we shall accept as authoritative his interpretation of his friend's music. Without knowing him we may predict that his work will be safe and sane and that he will add to our fund of musical information and musical pleasure.

SIR HENRY WOOD, who is seen here saying good-bye to his daughter in London, has waited fifty years for an invitation to conduct the Boston Symphony Orchestra, and yesterday he left for America to fulfil that ambition. "I cannot tell you what great pride it will give me," he said to the "Daily Express" Liverpool Correspondent. "When I was a little boy I was taken to hear the Boston Symphony Orchestra. It fired me with two ambitions—to become a musician and to conduct that particular orchestra. At last the invitation has come."

BOSTON EVENING TRANSCRIPT, TUESDAY,

nd Players === Music

The Tie That Binds

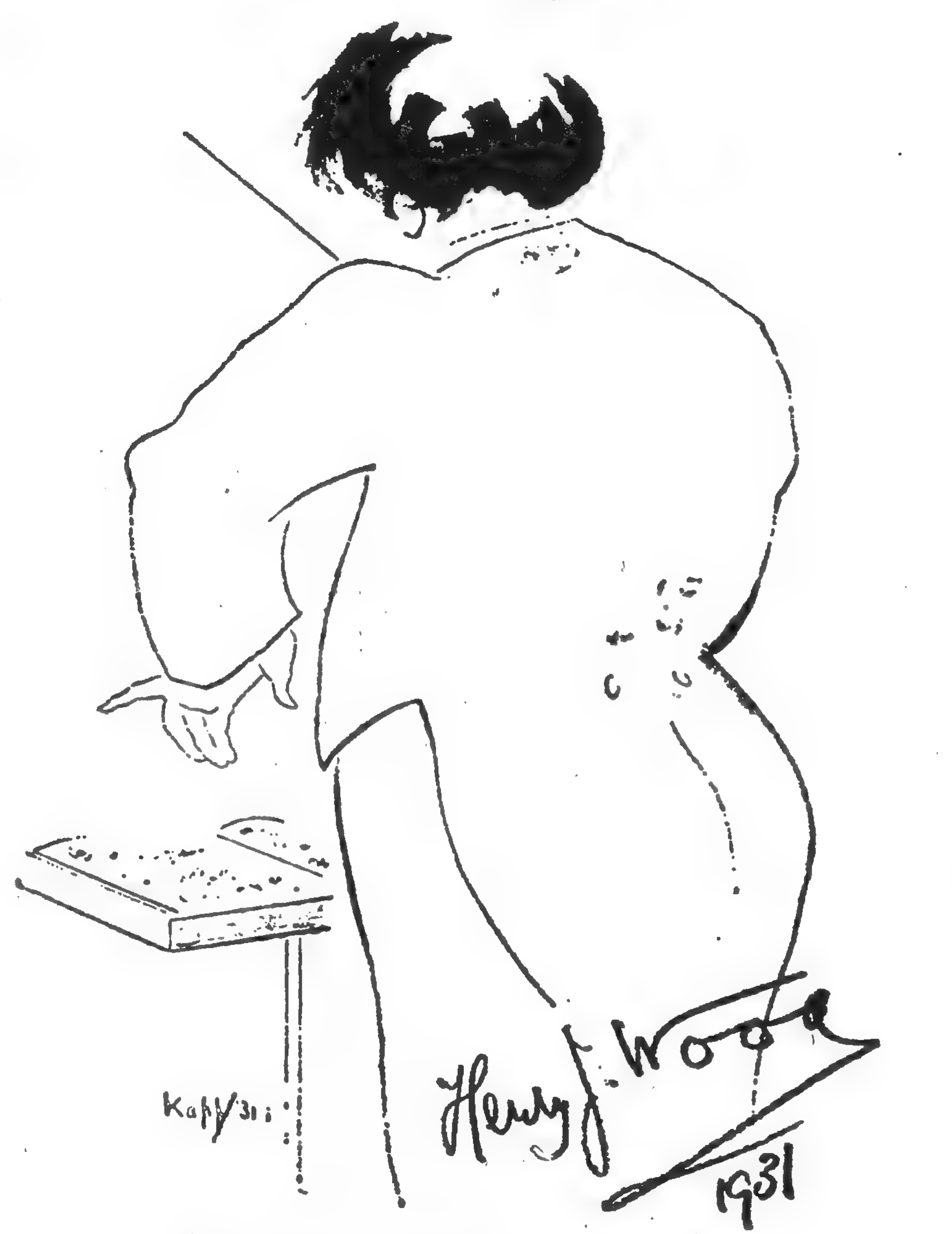


1924 – 1934
To Dr. Serge Koussevitzky
in appreciation of his artistic achievements
and his devotion to the orchestra
during the past ten years.
From the members of the
Boston Symphony Orchestra

Koussevitzky in Silver

Plaque Given to the Conductor by the Members of the Boston Symphony Orchestra, at a Recent "Family Dinner," to Mark Ten Years of Work Together

"Reverse English"



Sir Henry Wood Conducting

As the Audience at the Symphony Concert Today Saw the Noted Guest
(Sketch Reproduced by Courtesy of the British Broadcasting Corporation)

Sir Henry Wood, Incoming Guest

From "The Proms" in London To Symphony Hall, Other Prospects

As guest-conductor through the second week of Dr. Koussevitzky's holiday, Sir Henry Wood began rehearsals yesterday with the Symphony Orchestra; goes with it this evening for a concert in Providence; resumes rehearsals in Boston; awaits the "subscription audiences" of Friday and Saturday at Symphony Hall. His long career and high place in London, his "Prom" concerts there every August, September and October, have made him known to many Bostonians. At Symphony Hall they will see the same stout, energetic figure, the keen eyed, bearded face, the flower in buttonhole that they have known at the Queen's Hall overseas. As it is, a note about Sir Henry's present and past, his ways with his work and his ideas about it is in order. To hand is an article that his friend, Sir Hugh Allen, contributed a few years ago to the London Observer. From it come the following paragraphs:

"There is no gainsaying: Henry Wood is the Proms. Far and wide the mention of his name brings the Proms to the mind. The sixty programs of the series reveal him and stand for the confession of his musical faith. He says you must know your classics, and he plays them annually in great array. Beethoven, Mozart, Haydn, and Schubert are always there; Bach comes more and more into his own; Handel is no longer neglected. And on this foundation of certainties he builds a robust constitution which can easily and happily digest his Strauss, Skriabin, Stravinsky, Bartók, those other complexities of sounds into which modern composers so readily fall. Nor will he allow British music to be neglected, and sees to it that the elder generation is represented equally with the more recent Vaughan Williams, Holst, and Bax.

"As to the younger generation of composers, there is an ever-increasing number of these who rise up and call him blessed for the work he does for them and what he does for their works, and for the help and encouragement he gives them while they are learning to walk. And then there are the executive artists who have been baptized into the Proms and have started their careers with the stimulating feeling that they have taken their first jump under the searching eye of a most exacting but kindly conductor. Sir Henry has always believed that everyone who is to make good must go through the mill. He is a fine example of that process himself; and he sees to it that all the people who come into his sphere of operations shall undergo this salutary discipline. For orchestra, singers, players, and audiences alike, the Proms are the mill where the grinding is done, and the flour is of the finest and very nourishing.

"How comes it that Wood has made for himself such a position in this country as a conductor? He started with the most serious handicap. He is a real Britisher, born and bred in this country. He learned all his music in England; and has practised his profession unremittingly in England for England. No one has exercised a finer influence on his time and generation or given himself so unsparingly to its service. More than anyone before him, he has come into touch with our music in every part of the kingdom, and has felt the pulse of our musical life. He has never visited any society or organization that he did not leave it the better for the contact. And the reason for all this is that he learned his job by actual experience and never took anything at second-hand, and so has some practical solution for every problem that presents itself.

"Sir Henry's life is an example of self-help and hard work, and his motto 'Thorough.' The effect of a life so lived is that everybody trusts him, for they know he will deliver the goods. When Sir Henry calls a rehearsal for ten o'clock, you may set your watch by the first beat he makes—and everybody is there! If he promises a composer that his work shall be rehearsed at 11.10 he will hear it rehearsed then. If he has arranged that a composer shall rehearse his own works at that hour, provided the composer is there himself at that time, it will be done to the minute. This quality of reliability is not always found with the artistic temperament, but Wood has it 'in excelsis.'

"This reliability, an immense range of musical sympathy, and a commanding personality are the factors in the hold that he has obtained on the English mind. They have helped to make the notable successes he has achieved and the records he has established. Nothing is left to chance with him. He is a veritable glutton for work. No point of organization is too trivial for his attention, no phrase-mark unimportant. And behind it all and through it all are warmth, imagination and a noble view of his calling. He has had an unrivaled experience in his art and has covered more ground than one can measure. He has filled life to the brim. He has led us a long way and for a long time, and we are all devoted to him."

Globe Jan 16

SIR HENRY WOOD TO CONDUCT HERE FOR DR KOUSSEVITZKY

After Rehearsal, Famous London Leader Takes Time Out to Appraise Things Musical

"You have a magnificent orchestra in the Boston Symphony, and I think Dr Koussevitzky has done remarkable work," said Sir Henry Wood as he emerged from the conductor's retiring room in Symphony Hall yesterday afternoon. He had just completed the first rehearsal of a program which he will conduct at the regular subscription concerts here next Friday and Saturday. He is to appear as guest during Dr Koussevitzky's annual two weeks' vacation.

"You know, I visited Boston years ago, in Gericke's time, just to hear two concerts by the Boston Symphony. It was all a part of the musical education my father planned for me. This, however, is the first time I have conducted here."

Seating his short, stocky figure upon a lounge, Sir Henry talked affably, eagerly, for nearly an hour. But first he had to speak his admiration for the scenic beauties of our North Shore, which he visited Sunday.

An Organist at 10

"I have never seen anything like it except, perhaps, at Oslo, in Norway."

Born Henry Joseph Wood in London, 63 years ago, he was knighted in 1911. For about 40 years he has been one of England's most prominent musicians. His parents were musical and from them he received his first instruction in the tonal art. At 10 he was a church organist. The thorough training he received qualified him for manifold activities in the art, but conducting has been his chief work. For a time he taught singing. Beginning his career as conductor with opera companies, it was not long before his ability brought him before the musical public of London. In 1895 he founded what have ever since been known as the "Promenade" concerts. They may roughly be compared to our "Pops."

A profound believer in putting before the public the best in symphonic literature, Sir Henry is also a very practical man. He weaned his audiences from lighter music to the more substantial masterpieces.

"We had to do this gradually," he said, smiling. "If we had begun with the sort of program which I am to conduct here this week, we would have been obliged to shut up. As it was, the first 10 years were difficult But now the "Proms" public will subscribe, weeks in advance, to a series of eight concerts virtually devoted to the music of Bach. I am proud of this."

SIR HENRY WOOD

"They need a little light French cooking."

Pays Tribute to Radio

"The foundation of this general admiration for Bach was laid about 10 years ago, when the boys of some of our public schools (we should call them private schools over here) were required to take part in a performance of the B minor Mass. It was amusing, at first, to see those boys of Eton and Harrow going about with vocal scores under their arms."

Sir Henry looked a little old-fashioned in appearance, dressed in a black suit and high black boots, with a bow tie at the top of a stiffly starched shirtfront, and a small stud, relieving the expanse of gleaming linen. But his animation and easy manner of speaking, together with his interest in such a modern aspect of life as the radio, belie his graying beard.

"I believe very much in the wireless (the English term for radio)—as a medium of bringing to many the best in music. But they ought to realize that music by wireless is not quite the real thing.

Favors Women in Orchestras

Sir Henry spoke of the radio orchestra which he leads, that of the British Broadcasting Company veering to the subject of women as orchestral players.

"There are 16 women in this orchestra. I favor the idea, for in my opinion men play better when there are women playing with them. Women, generally speaking, are especially adept with the woodwind instruments. I don't care so much to hear them play the horn or the trombone, for example."

"You have some very interesting American composers over here, such as Howard Hanson and John Alden Carpenter. American composers ought not, however, to be too greatly influenced from outside.

To Leave Here Jan 28

"We have some promising young men in England, too, especially William Walton, who is very clever without being eccentric. So many young men try to be too original, instead of regarding themselves as a logical outgrowth of what has gone before. But British composers ought to be careful not to make their music sound too much like 'roast beef.' They need a little light French cooking."

Sir Henry was pleased to hear, after these observations, that Walton's music has met with particular approval here in Boston.

Sir Henry will also conduct the Boston Symphony in Providence this evening. He will remain in the United States until Jan 28. His last scheduled appearance is a radio concert in New York.

THIS CLIPPING FROM
N. Y. TELEGRAPH

18 1934

Tin Pan Alley Solace
'Many Folk Songs Fakes'

BOSTON, Jan. 17.—Here's solace for the American composer struggling as a product of American soil.

Musical bigwigs at home and from abroad have been laying down the law that he must study folksong—Indian, Negro, old English of Colonial vintage—soak himself in it and write like it. He has been told to see what the famous Vaughan Williams and others have done for England by grace of folksong study.

Americans have been told by Englishmen that the path to writing characteristically American music was by taking inspiration from the old English folksongs brought over by the early Colonists.

This was set down as so much bother and bosh by Sir. Henry Joseph Wood today in an interview after rehearsing the Boston Symphony Orchestra which he will lead as guest conductor Friday and Saturday.

Asked what he would say to American composers on the subject of basing their works on folksong inspiration, Sir Henry replied with a jovial toss of his bushy head and Van Dyked chubby-cheeked visage:

"There is too much pious regard by some people for anything suspected of being a folksong. Many so-called folksongs are fakes. I think a good many of them must have resulted from some drunk leaning on a beer barrel and singing a bad tune badly. Then someone came along looking for a folksong, said, 'How lovely!' and saved the thing."

NEW ORLEANS, LA.
TIMES-PICAYUNE

JAN 19 1934

"Schoenberg, composer and orchestra conductor, was unable to lead the Boston Symphony because of a strained back." So that's what that sort of music does for a fellow! But who's surprised?

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

JAN 21 1934

◆ ◆ ◆

A representative gathering of society attended the concert presented by the Boston Symphony Orchestra at the Metropolitan Theatre on Tuesday evening. As usual, a number of dinner parties preceded the concert.

Concert-Chronicle

New to Boston Trans Jan 18

FOR his concerts on Friday and Saturday as guest-conductor of the Symphony Orchestra, Sir Henry Wood has chosen numbers which bear witness to his catholic taste, his regard for native English music, his ability to build a program in which rarely played pieces predominate. His loyalty to the music of his own land brings to this program the seventeenth-century Purcell (who has often been proclaimed the greatest musician England ever produced) with a suite assembled and re-scored by the conductor from an opera, two sonatas and incidental music to forgotten Restoration plays. The program brings also the "Enigma Variations" of Elgar, the elder master among living English composers. They are seldom heard in America. Novel to the Symphony Concerts are a Rondino for wind instruments by Beethoven and an Andante from a Cassation by Mozart; while Lalo's "Norwegian Rhapsody" has been played at Symphony Hall only at widely spaced intervals and not at all recently—1888, 1891, 1919. Only one repertory piece stands upon this program, Strauss's tone-poem, "Don Juan."

The Suite assembled by Sir Henry out of Purcell's works runs in five numbers:

1. Prelude, Molto maestoso, said originally to have preceded Act Third of the opera, "Dioclesian," but in the edition of the Purcell Society it introduces the chorus, "Behold, O Mighty'st of Gods," in the mask, in the Fifth Act of that opera. Sir Henry scores it for moderately full orchestra, including glockenspiel and organ.

2. Minuet, from the incidental music to Elkanah Settle's tragedy, "Distressed Innocence, or The Princess of Persia." It is exceedingly simple and short—only sixteen measures. Sir Henry opposes two oboes and two bassoons to the string choir in dialogue.

3. Largo, from the Fifth Sonata for two violins, viol de gamba and thorough bass. Sir Henry sets it for organ and strings.

4. "Song of the Birds" from the mask in Thomas Shadwell's adaptation of Shakspeare's "Timon of Athens." Immediately after the overture, two of Cupid's followers, George and Jacob, sing as a duet:

> "Hark! how the songsters of the grove
> Sing anthems to the God of Love.
> Hark! How each amorous wingèd pair
> With Love's great praises fills the air,
> On every side the charming sound
> Does from the hollow woods rebound."

There is an obbligato of two flutes in the original. Appropriating them, the arranged score employs three flutes, two clarinets, two horns, glockenspiel and strings.

5. Finale. Vivace from the First Sonata. This is again scored for the whole ensemble. Sir Henry's Suite is still in manuscript. It is dated Nov. 7, 1909.

Beethoven's Rondino needs only a brief note. Though it was published after his death, it belongs to his youth at Bonn before he went in his later twenties to live at Vienna. Presumably it was intended as "table-music" for the entertainment of the Elector of Cologne (who also kept his state at Bonn) Max Franz, youngest son of the Empress, Maria Theresa. It is written for two oboes, two clarinets, two horns and two bassoons. The principal theme is heard at the beginning from the first horn. In orthodox rondo-fashion, there are several short contrasts between repetitions of this theme.

Mozart's Andante is from The First Cassation, No. 63 in Köchel's catalogue. A Cassation, be it said, is a piece of instrumental music in several movements, popular in the eighteenth century, usually intended to be played in the open air. In some respects it resembles other forms of the time, the Serenade and the Divertimento. The movements of the complete Cassation from which Sir Henry takes the Andante are (1) Marcia, (2) Allegro, (3) Andante, (4) Minuet, (5) Adagio, (6) Minuet, (7) Finale: Allegro Assai. The largest number of instruments used in any of these divisions are two oboes, two horns and strings. The Andante, which is in exceedingly simple two-part form, is scored for strings alone. It was written in Mozart's fourteenth year. A. H. M.

Post Jan 20

8**

SIR HENRY CONDUCTS SYMPHONY

Wins Orchestra as Well as Audience as Master

BY WARREN STOREY SMITH

Yesterday, for the second time since Dr. Koussevitzky became conductor of the Symphony Orchestra, a guest conductor, who was altogether a worthy substitute, stood in his place. Before it was Sir Thomas Beecham. Yesterday it was again a Britisher, Sir Henry Wood.

A MASTER CONDUCTOR

It does no good to cry over spilt milk, but there must have been many who sat before Sir Henry Wood yesterday who recalled with regret his inability to accept the invitation extended him in 1918 to become the immediate successor of Dr. Muck. By every sign Sir Henry won yesterday's audience as he had so plainly won the orchestra itself. A man wholly without show or ostentation in manner, he is nevertheless thorough master of the art that he has so long and so notably practised. He plays upon the orchestra as upon an instrument, surely and resourcefully and always musically.

There have been performances in Symphony Hall of Strauss' "Don Juan" more tumultuously passionate, more incandescent perhaps, than that of yesterday. Yet it is difficult to recall one in which Strauss' score has seemed so beautiful as sheer sound or so superbly fashioned. Any suspicion that the work was ageing was silenced. The music had assumed classic contours. Here was a masterpiece in which form and expression were in perfect equipoise. Thus to hear Strauss in these questioning days was salutary.

Elgar's Music Revealed

As for the performance of Elgar's "Enigma" variations which, to general acclaim, had ended the first part of the concert, it is enough merely to say that never before in Symphony Hall had the music been completely revealed. Ernest Newman has long been telling us that English music, particularly Elgar's, should be conducted by an Englishman. And no doubt he is right. There are Anglo-Saxon traits, a peculiar sentiment, a certain kind of strength, that a conductor of an alien race may not exactly sense. Especially memorable yesterday were the performances of those two most appealing variations, "Nimrod" and "Dorabella." A most excellent composition this, marred only by a suggestion of obviousness at the end. Restraint becomes the Anglo-Saxon better than exuberance.

This same racial sympathy was observable in Sir Henry's conducting in the orchestral suite which he himself has skillfully fashioned from the dramatic and chamber music of a much earlier Englishman, the 17th century Purcell, a composer of whom most of us all know too little. What strength and solidity there was in the Prelude from the incidental music to the play "Dioclesian," what touching beauty in the Largo from the fifth Sonata for strings, what charm or vigor, as the case might be, in the three remaining movements.

Two Novelties

There were two other novelties in this programme of six brief pieces, itself a welcome change from the more usual order of things. Of these one was an early, sufficiently agreeable but far from important Rondino for eight wind instruments by Beethoven, the other a wholly delightful Andante for strings from a Cassation composed by Mozart in Italy at the age of 14.

Lalo's Norwegian Rhapsody, last heard at the Symphony Concerts in 1919, brought the end, in a performance that glorified a not too impressive music, that again set in relief the virtues of a band and conductor most fortunately joined.

Globe MUSIC Jan 20

SYMPHONY HALL

Boston Symphony Orchestra

Sir Henry Wood, the eminent British conductor, appears as guest leader of the Boston Symphony Orchestra this week in the absence of Dr Koussevitzky upon the latter part of his annual vacation. Though his name is inseparably associated with the Queen's Hall "Promenade" Symphony concerts in London—a British musical institution, which he founded nearly 40 years ago and has carried on ever since—Sir Henry has had long and varied experience as conductor of choral and operatic music, as well as a teacher of singing. A man of 63, short and stocky, he would have looked on the podium yesterday—had his clothing been disheveled and his hair and beard longer—strikingly like the famous drawings of Brahms conducting. (Yet there the similarity ends, for the mighty Johannes was no great shakes when it came to directing an orchestra.)

Sir Henry elected to play a curiously assorted program of six items, one which looked over-long on paper but which was not more than the length of an average Symphony concert. The first was a charming suite by Henry Purcell, the 17th century Englishman, drawn from music he had written to contemporary stage pieces and from purely instrumental works. This was orchestrated, a little too heavily here and there, by Sir Henry himself in 1909. The suite was played for the first time in Boston, as were a youthful—though posthumously published—rondino for eight wind instruments, by Beethoven, and an andante for strings from a "Cassation" that Mozart composed in Italy when he was 14. The more substantial items were Sir Edward Elgar's "Enigma Variations," by which this contemporary Englishman, whom Sir Henry Wood greatly admires, may possibly be most widely known among musicians; Richard Strauss' still verdant symphonic poem. "Don Juan," and Lalo's "Norwegian Rhapsody," a synthetic and stale compound out of a musical chemist's dusty laboratory.

From the first, Sir Henry confirmed accounts which have come from Europe of his authority as an orchestral drill-master and a musician intent upon polish of detail. An initial glimpse of his wide, practical beat with baton swinging boldly almost at arm's length, a beat which he retained even in passages of most involved counterpoint and phrasing, conveyed an idea of the magnetism and force which have in part won him the European reputation he enjoys.

He mentioned to the present writer, during an interview earlier in the week that he likes "drama in music." His interpretations yesterday reflected this conviction, though even in "Don Juan" the drama was that of a man whose intellect is always master of his temperament. The ultimate degree of gorgeousness of tone and of subtle nuance, together with the emotional flights usually to be observed in Boston Symphony concerts were replaced yesterday by steady rhythmic swing and an emanation of thorough intellectual grasp of the scores. Strauss' venerable hero went through his amorous adventures with gusto; he did not, however, reveal high blood-pressure. Save for a tendency to transform an andante into an adagio, there was nothing in Sir Henry's conducting to which even the most prejudiced listener might reasonably take exception.

Sir Henry was more shrewd than some might at first suspect, in placing the pretty little pieces of Beethoven and Mozart upon his list. Simple as these may seem, they require fastidious manipulation of the instruments involved. In their fashion, they are distinctly "virtuoso" pieces.

The audience and the members of the orchestra alike bestowed on Sir Henry applause of utmost cordiality, applause that suitably rewarded the work of one of the most prominent musicans of our time.

Next week Dr Koussevitzky will play Stravinsky's ballet music for strings, "Apollon Musagete"; Roy Harris' new "symphony; 1933," and the Fifth Symphony of Sibelius.

C. W. D.

Read the Want pages in tomorrow's Globe. To get the best results from your Want and Classified advertisements, use the daily and Sunday Globe.

Concert-Chronicle

Jan 22 Trans

Sir Henry Takes Leave

THE audience of Saturday evening at the Symphony Concert lagged not at all behind the audience of Friday afternoon in warm welcome to Sir Henry Wood, in apparent pleasure in program and performance. Between conductor and orchestra flowed also a constant stream of amenities. The whole week's visit indeed, could hardly have been more fortunate. Sir Henry and Lady Wood go from Boston, which they have thoroughly explored, to New York, where he has engagements to keep in radio studios. Between Schönberg in Cambridge and Sir Henry in Boston the former standard for guests at the Symphony Concerts seems regained.

Incidents and Prospects

When the Symphony Orchestra goes on tour southward during the week of Jan. 29, Mr. Sanromá will be heard in various cities in Professor Hill's Concertino for piano. Later in the season Dr. Koussevitzky will find room for it at Symphony Hall. Hitherto it has been played only at Cambridge and New Haven.

---

adv. Jan 21

America First—

Concerning the Va

Schoenberg and His Little Known Musi

By Moses Smith

BOSTON Symphony Orchestra audiences had looked for ward with great eagerness to the recent prospect of watchin Arnold Schoenberg conduct a program of his own music. A sudden muscular strain prevented him from leading the or chestra before the Friday and Saturday listeners, and caused his symphonic poem, "Pelleas and Melisande," previously unplayed here, to be omitted from performance.

This was a major tragedy of our musical season. It must have caused Schoenberg keen disapment, for he had enjoyed rehearsing these excellent musicians. There was some balm for him, it is true, in the fact that he had already conducted the same program, as scheduled, at Cambridge. He was greeted there with the greatest warmth by the Harvard University audience, while his music moved deeply all within earshot.

The situation had its ironical aspect. For when you examined the scheduled program, which included the symphonic poem, the string sextet, "Verklaerte Nacht," and the brilliant transcription of a Bach organ prelude and fugue in E-flat, you found none of the works by which Schoenberg has become famous (or infamous, according to the point of view) for having caused a revolution in the language of tone.

* * *

"VERKLAERTE NACHT" was composed in 1899, when Schoenberg was 25 years old. A romantic poem by Richard Dehmel inspired the composer to write music in the style with which he and almost all other young composers were in ardent sympathy—the emotional, chromatic, sensuous style of Richard Wagner. Three years later he wrote "Pelleas and Melisande," developing that same style to even greater richness. Although these creations bore the unmistakable label of post-Wagnerianism, they also bore witness to the creative genius of Schoenberg, and attracted the attention of cognoscenti to a new master. Hearing them today (I was fortunate enough to hear "Pelleas" by bits in rehearsal) the listener is impressed with the beauty of these compositions in their own right.

But for Schoenberg they marked a close to his first period of composing. He felt himself within bonds. In such a style he could say no more, for there was nothing more for him to say. That is why he began to make a new tool, a new style, a new language. The years that followed saw him creating this new language, breaking from the past, step by step—the string quartet of 1904 and 1905, the chamber symphony of 1906, and the second string quartet of 1907-1908. In the last movement of this second quartet (which we heard early this season) the bonds were definitely broken. Schoenberg was free.

* * *

WHAT were the bonds? To describe them without recourse to the technical language of music is impossible. In brief, Schoenberg renounced the sacred principle of tonality. He broke down the seven tone scale—major and minor—with its insistence on the keynote as the most important, and other tones more or less important, according to their relations to one another. Schoenberg embraced, instead, the chromatic scale of twelve notes, all equal and independent.

The first effect was that the very meaning of melody was changed, for what is melodic in the twelve-tone system may be sheer nonsense to ears accustomed only to the traditional seven-tone scale. Secondly, inasmuch as Schoenberg used melodies simultaneously with the freedom of his predecessors, he obtained dissonances dreadful to a race nurtured on the old harmony and counterpoint.

If this seems abstruse, consider the actual reception accorded Schoenberg's first compositions in the new manner. His first quartet required forty rehearsals for performance in Vienna in 1907; and at the concert Schoenberg became involved in a heated wrangle with a member of the audience who insisted on whistling at the music. At subsequent performances of the chamber symphony and the second quartet disturbances increased, and there was wild disorder in the audience. (It is safe to predict there will be no such scene when the chamber symphony is played in Boston next month by Arthur Fiedler and his Boston Sinfonietta.) As Schoenberg's style developed inexorably, the audience became more riotous. In fact, it became necessary to form a society to insure the performance of the compositions before invited guests, so that the music might be heard free from interruption and disturbance.

* * *

Thus comes the paradox that a man who has been called "one of the most universal spirits in the history of music" should sing his lays to deaf ears. Thus the paradox that a man whose pupils revere him, the very music of whose pupils is acclaimed as the work of genius, a man to whom the very greatest masters of our day have paid direct or indirect tribute—that this man should be, so far as his revolutionary music is concerned, unknown to the general public.

* * *

LET us listen now to the great Maurice Ravel: "Never be afraid of imitating. As for me, I joined the Shoenberg school when I wrote my 'Poems of Mallarme' and especially my 'Chansons Madecasses' . . . If these didn't become entirely Schoenbergian it is because I am less afraid, in music, of the element of charm, which he (Schoenberg) avoids to the point of asceticism, to the point of martyrdom"

* * *

SCHOENBERG had originally announced, for his Boston symphony programs, instead of the symphonic poem, two of his more recent and controversial works—the Five Orchestral Pieces of 1909, which Karl Muck once introduced to a scandalized audience, and the "Music Accompanying a Cinema Scene," of 1930. The only American performances of the latter work have been in Havana, Cuba, and at the Hollywood Bowl, both times under the direction of Nicolas Slonimsky, brilliant Boston musician and champion of the neglected music of our time.

Why did Schoenberg change his mind, and apparently settle on a "safe" program? It is inconceivable that the change was due to outside pressure—either from Symphony Hall or any other source. Is it not more likely that the reason is to be found in this epilogue from one of his admirers, Erwin Stein:

"For there is hardly any other way of becoming really familiar with the music of Schoenberg than by studying his works, by studying all of them, in the order of their creation."

Perhaps Schoenberg wanted to start the educating process now!

Aaron Richmond presents
3 Performances Only-Mail Orders No
REPERTORY HUNT. AVE. FEB. 2-
FRI.-SAT.. EVES.; SAT. MAT.

OBSCURED TEXT

101

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

JAN 1934

Sir Henry Wood.

There was opportunity last Fri afternoon to hear the Boston S phony orchestra under the direc as guest-conductor of Sir He Wood, who for some 40 years directed the Promenade concerts Queen's hall in London and of also the orchestra of the Natio Broadcasting Co. In appeara he is somewhat short and sto suggesting perhaps the roast of Old England, or, as some has pointed out, the picture Brahms. But once in action th was nothing stodgy about his terpretation of the music in ha His own arrangement of a S from the theatre music of Pur was capitally done. The little R dino of early Beethoven and Andante of the young Mozart w heard at these concerts for the f time, one being expressively pla by a group of the wood-winds horns. Judging from comm heard during the intermission finer interpretation of Elgar's "En ma" Variations has ever b heard in Symphony hall. The co poser is the conductor's friend a fellow Britisher. Naturally brought to his reading of the sc more than ordinary sympathy knowledge. It was a vivid pres tation of the series of musical p traits, in which contrasts w sharply marked in which the m nificent orchestra gave of its b under Sir Henry's leadership. If, is the report, the visiting cond tor was less successful with Strauss "Don Juan" than Dr. Ko sevitzky, to a listener who has happened to hear the Koussevitz version, Sir Henry infused it w no little tonal life and color. T Lalo Norwegian Rhapsody, for hi one imagines, was piece from routine repertory, pleasing, but especially distinctive. Let it be sa that, unless this observer is mista en, Sir Henry took the audien by surprise. Clearly he is pra ticed and resourceful conductor, a not by any means lacking in te perament. By the audience he w warmly received. And no less co dially by the members of the chestra who evidently has sens his merits. Half-way across t platform after acknowledging plaudits, he would break into amusing little trot before he disa peared from view. At the close the program there was doubti that the general verdict was th the visiting conductor had ma

---

BALTIMORE, MD.
SUN

JAN 25 1934

SCREEN
—and—
MUSIC

By DONALD KIRKLEY

YEARS or so this write

The Greatest Symphonist—

SERGE KOUSSEVITZKY, conductor of Boston Symphony Orchestra, evide ly does not share the opinion of so Sibelius enthusiasts that Baltim can stand more than one of that co poser's symphonies in a season. A hearing the November concert h Philip S. Hensel, Jr., circulated a tition wherein Mr. Koussevitzky asked for more of the same. petition, with thirty-nine signatu was duly forwarded to Boston.

In reply, the conductor wrote art as follows: "Although I shall e able to include a symphony ibelius in our program on Janu (having played the Second at st concert in Baltimore), I ha planned to give our Baltimore ence the beautiful and rarely p ormed masterpiece, Verklarte Nac y Arnold Schonberg." Elsewhere the letter Mr. Koussevitzky refer to Siekk Sibelius as "the great symphonist of our day."

—o—

Maria Olszewska—

CONSIDERED BY SOME as the greatest co tralto of the day, Maria Olszewska w make her first concert appearance Baltimore tomorrow at the 4 o'clo recital of the Peabody Conservatory Music. She attracted wide attenti last season when she sang *Bragaene* "Tristan und Isolde" with the Metr politan Opera Company, and is no in her second season with that group.

BALTIMORE, MD.
NEWS

FEB 1 - 1934

oston Symphony Orchestra Delights In Lyric Concert

a purveyor of words and ideas are times when such com ties seem exasperatingly inade , especially when attempting t down in cold type some sug on of the achievements of a r orchestra.

ch is the predictment confront s now, when desirous of mak ublic proclamation of the Bos Symphony Orchestra's distin ed performance at the Lyric evening.

r the evening's opening Dr. Koussevitsky chose to con his men in Arnold Schonberg's klaerte Nacht," that notable g sextet which has been gthened in the orchestral score full orchestra of strings.

MODERN IN MOOD

ting from the last year of the teenth Century, it is complete today in mood and form, and pite of the highly emotional er of its program this is never ed to dominate the cool, clear of the moonlight illuminating night that forms the setting he passage of a pair of trou lovers.

thin our various limitations of , time and vocabulary, it is ble only to suggest something e subtlety and art of the or ration, in varied and original onies, in effective use of d strings and harmonics, in g shape to the woman's plaint the man's ssurance, in bing passages momentarily ging to mind the frustrated sy of "Tristan und Isolde."

e first violin, played by R. Burgin, contributed to make a whole that seemed shorter than its measured 35 minutes.

SYMPATHETIC ARDOR

Dr. Koussevitsky conducted with that sympathetic understanding and ardor of re-creation which is the special gift of leaders worthy of their position, making use of an equally vivid and imaginative point of view for his reading of Rimsky-Korsakov's Symphonic Suite 'Scheherazade."

An effect of the familiar delights of this composition is not unlike a return to some well-beloved town, where each step brings some remembered charm, and, approaching every corner, one anticipates what is beyond, to find the scene no less lovely, yet differing perhaps in light and shadow, or revealing some detail of beauty unnoticed before.

Last night's was such an experience of panoramic pleasure.

OVATION FOR PIANIST

The concertino for piano and orchestra, by Edward Burlingame Hill, was given an excellent performance by the young Spanish-American pianist, Jesus Maria Sanroma, technically impeccable, synchronizing splendidly with the orchestra, and he was recalled repeatedly.

The piece is, of course, a worthy and adult work, entirely deserving of respectful attention, but its lesser merits were so inevitably cast into the shade by its brilliant neighbors that we are desirous of another hearing for less biased judgment.

H. A. F. P.

BALTIMORE, MD.
POST

FEB 1 - 1934

oston Symphony Orchestra Catches Fancy of Music Lovers

By WARREN WILMER BROWN

at the Boston Symphony Orchestra has caught the fancy of the element of Baltimore's present music-loving public in a degree that ises to give it a vogue equal to that it enjoyed in the days of its aled supremacy prior to the World War is indicated by the attend- record of the current season.

e audience at its second Lyric concert last night was much larger at the first; it was a smart and beautifully dressed audience, too, here is this to be said of an orchestra that provides such rarely ful performances: It is by no s dependent exclusively upon onable approval. Rather, its l is to all, irrespective of class, appreciate lofty standards of al interpretation. The Boston hony is still a magnificent er of orchestral tradition.

its program last night was not tisfying as that of the first rt, Dr. Koussevitky is at least thanked for introducing to more a novelty whose first ng stimulated an eager desire loser acquaintance.* This was nberg's early "*Verklaerte t*" (Op. 4), an arrangement tring orchestra of a piece originally written for string sextet. It is of symphonic poem dimensions and has a program derived from a German poem of rather transcendental mysticism by Richard Dehmel.

The first impression was indeed deep and, I think, enduring. The composition reflects an expert, and, as was to be expected, even in such early Schoenberg, an arresting original touch. It is a thing of quite ravishing melodic loveliness, and, despite the fact that its content and instrumentation pay such slight regard to convention, its texture is closely enough woven, its ideas are carried out with sufficient coherence and clarity, to classify it as a work of art whose craftsmanship is above suspicion. Schoenberg was 25 when he wrote it; one realizes the inevitability of changing viewpoint and style caused by the impact of devastating world forces released during the ensuing 35 years. No genius as sensitive as this Viennese (who, ironically enough, is now living in New England) could possibly escape the effect of these forces. But what a pity that he lost the inspiring vision of beauty, the particular phase of spiritual ecstasy, of his *"Verklaerte Nacht"!*

The succeeding number was also a premiere, but not one that created an insistent demand for a quick repetition. It was a concertino for full orchestra and piano by E. B. Hill, chairman of the division of music at Harvard. While ably enough written, it struck me as being trivial in material and generally lacking in the requirements that make for endurance. The piano part introduced a young Spanish American, J. M. Sanroma, as a sort of obligato soloist. He played with crisp and facile technique and clear vibrant tone, though it was rather disconcerting to note how keenly he eyed the director for his cues.

The performance of the closing number, Rimsky-Korsakov's "Scheherazade," was sufficient in itself to proclaim the insight, the reserve and general technical command of Director Koussevitzky. It was a reading that actually made one forget, for the time, that this has become one of the most hackneyed works of the contemporary repertoire and that, for all its dazzling orchestration, its fascinating groupings and separate episodes, it nevertheless abounds in inescapable banalities.

BALTIMORE, MD.
SUN

FEB 1 - 1934

Boston Symphony Concert

Orchestra Under Guidance Of Serge Koussevitzky At Lyric

THOSE PASSAGES of exquisite beauty which occur from time to time in Arnold's Schönberg's "Verklárte Nacht" were for many persons the high spots of the concert given by the Boston Symphony Orchestra at the Lyric last night under the guidance of Serge Koussevitzky. Originally a string sextet, it was played in an arrangement for strings only. It is a musical interpretation of a strange poem by Richard Dehmel, called "Weib und die Welt," a poem wherein the ordinary materials, love and moonlight, are used in a very unusual way. Now and then, in his tone poetry. Schönberg catches exactly the moods of his model, and sometimes he transcends them, producing images of unearthly beauty or vivid, sensual impressions.

The composition has its duller moments, and is perhaps, in the opinion of some who heard it, a bit too long for the material employed. But, written at 25, as his first attempt outside the field of chamber music, it clearly foreshadows the ability of the composer in the orchestral domain and contains some love music not often rivaled by his contemporaries. The final tone picture, suggesting happiness and peace under a cold, radiant moon., s one which many will treasure in memory as one of the most beautiful in modern music. It must be heard; it cannot be described in words.

—o—

THE SECOND offering was a new concertino for piano and orchestra by Edward Burlingame Hill, another contemporary composer, who has something to do with Harvard. This was a brief piece, lasting ten minutes or so, and it served to introduce Jesus Maria Sanroma, pianist, to Baltimore. The concertino is of the same American school which contains George Gershwin. It is haunted by the specter of jazz, although it is a restrained, polite specter fettered by that scholarly orchestration which might be expected of a Harvard man. On the other hand, the chief quality of the piece was liveliness, and the brisk central theme is developed with considerable ingenuity and some fetching fireworks. Mr. Sanroma played the piano portion of the score with assurance and a pleasant brightness, and the concertino as a whole added a vivid spot of color to the program.

—o—

THE "SCHEHERAZADE" symphonic suite of Rimsky-Korsakoff, with which the program came to an end, has been performed so frequently of late that it has become almost too familiar. Its popularity, however, remains unchallenged, and its inclusion in last night's program was justified by the well-nigh flawless reading given by Mr. Koussevitzky and his men. The six solid pages of program notes, by the way, formed an exhaustive and enlightening exposition of the piece, and should have been an invaluable aid to those hearing the work for the first time. D. K.

Brooklyn, N. Y. Eagle

FEB 2 - 1934

Music of the Day

By EDWARD CUSHING

The Boston Orchestra at the Academy; A Season of Russian Opera Opens at the Casino; Toscanini and 'Tristan' and Harriet Cohen

Edward Burlingame Hill's Concertino for piano and orchestra, Op. 36, which will be heard in Manhattan on Saturday afternoon, was introduced in Brooklyn last night at the third of the Boston orchestra's Academy of Music concerts. One regrets the necessity of reporting it an unimportant piece—brief and qualitatively as well as quantitatively negligible. Mr. Hill has never produced anything entitling him to a place in the first rank even of Bostonian composers, but he has written a number of things which have merited the performances they have achieved. So much cannot be said of the Concertino. There is humor in the piece—its single merit aside from its neat construction—but of a sort to remind the listener that Mr. Hill is and has been these many years at home in academic precincts. Translated into an anecdote and related to one of the composer's classes it would produce only the most mirthless of polite smiles, for there is little less really funny than gentility in a skittish mood. Of the three sections of the Concertino, the first and least developed is the best; the last, the most extensive, the worst, because in it Mr. Hill employs—rather gingerly—an idiom of the psychological bases of which he has no faintest understanding—the idiom of jazz. That Mr. Koussewitsky and Jesus Maria Sanroma, the soloist (to whom this score is dedicated), should pay the Concertino in Boston, where Mr. Hill has many friends and admirers, is understandable; that they should import it to New York is another matter.

The concertino was preceded by Schoenberg's string rhapsody, "Verklaerte Nacht," and followed, after the intermission, by Tschaikowsky's F minor symphony. It was good to hear "Verklaerte Nacht"—the piece is a strange and curiously impressive example of romantic art in decadence, about to pass into the phase of symbolism. One cannot intellectually approve it, yet one finds it eloquent and moving, the expression of an essentially neurotic but communicable emotionalism. My impression of the performance was that it might have been much better; the groups of players were not perfectly co-ordinated under Mr. Koussewitsky's direction; the conductor himself seemed less than secure in his grasp of the score. But the tone of the Boston strings was magical in its transparency and luster.

Comment on the symphony and its performance is scarcely required; Mr. Koussewitsky and the Boston Orchestra have played the Tschaikowsky fourth many times at the Academy, and never less than brilliantly.

NEW YORK MIRROR

FEB 3

MUSIC

A New Symphony.

BOSTON SYMPHONY ORCHESTRA,
Dr. Serge Koussevitzky, conducting.
Carnegie Hall, 8:40 p. m.

THE PROGRAM:

"Apollon Musagete" (Apollo, Leader of the Muses)....Stravinsky
Symphony: 1933..........Roy Harris
(First performance in New York)
Symphony No. 4 in E minor (Opus 98)..................Brahms

Mr. Koussevitzky brought a new symphony from Boston to embellish his program in Carnegie Hall last night. Mr. Harris, the composer, is familiar to us as a contriver of the more musical forms of modern chamber music, less so as a creator of the complex structure of a symphonic mood.

Hearing this symphony for the first time last night, I was impressed in the first movement by a gawky, somewhat undisciplined strength, an heroic urge which spanned by its very intensity the gaps and pitfalls of an inept technique.

There can be no doubt, I believe, of Mr. Harris' innate ability and the reality of his musical vision; there can be grave doubt, I also believe, that he has learned to carve out a rugged contour to express the sweep and immensities of his imageries. The andante and the final maestoso, for instance, are too prettily embroidered to merit the underlying sturdiness which is evident.

Much of the music is severe and sparse, a quality which, no doubt, is an individual expression of Mr. Harris himself.

The Stravinsky score is not one of the Russian's major efforts. Its insipid amiabilities would be more acceptable, probably, with the visual choreographic accompaniment devised by Mr. Balanchin. As music alone, its continued sweetness palls. The music calls for strings only and was first heard at the

OBSCURED TEXT

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

AN 1934

Sir Henry Wood.

There was opportunity last Fri afternoon to hear the Boston S phony orchestra under the direc as guest-conductor of Sir He Wood, who for some 40 years directed the Promenade concert Queen's hall in London and of also the orchestra of the Natic Broadcasting Co. In appeara he is somewhat short and stoc suggesting perhaps the roast of Old England, or, as some has pointed out, the picture Brahms. But once in action th was nothing stodgy about his terpretation of the music in ha His own arrangement of a S from the theatre music of Pur was capitally done. The little R dino of early Beethoven and Andante of the young Mozart w heard at these concerts for the f time, one being expressively pla by a group of the wood-winds horns. Judging from comm heard during the intermission finer interpretation of Elgar's "En ma" Variations has ever b heard in Symphony hall. The co poser is the conductor's friend a fellow Britisher. Naturally brought to his reading of the sc more than ordinary sympathy knowledge. It was a vivid pres tation of the series of musical p traits, in which contrasts w sharply marked in which the ma nificent orchestra gave of its b under Sir Henry's leadership. If, is the report, the visiting cond tor was less successful with Strauss "Don Juan" than Dr. Ko sevitzky, to a listener who has happened to hear the Koussevitz version, Sir Henry infused it w no little tonal life and color. T Lalo Norwegian Rhapsody, for hi one imagines, was piece from routine repertory, pleasing, but especially distinctive. Let it be sa that, unless this observer is mista en, Sir Henry took the audien by surprise. Clearly he is pra ticed and resourceful conductor, a not by any means lacking in te perament. By the audience he w warmly received. And no less co dially by the members of the chestra who evidently has sens his merits. Half-way across t platform after acknowledging t plaudits, he would break into amusing little trot before he disa peared from view. At the close the program there was doubti that the general verdict was th the visiting conductor had ma good.

J.

---

5 1934

SCREEN
—and—
MUSIC

By DONALD KIRKLEY

YEARS or so this write

The Greatest Symphonist—

SERGE KOUSSEVITZKY, conductor of Boston Symphony Orchestra, evide ly does not share the opinion of so Sibelius enthusiasts that Baltim can stand more than one of that co poser's symphonies in a season. A hearing the November concert h Philip S. Hensel, Jr., circulated a tition wherein Mr. Koussevitzky asked for more of the same. petition, with thirty-nine signatu was duly forwarded to Boston.

In reply, the conductor wrote part as follows: "Although I shall be able to include a symphony Sibelius in our program on Janu (having played the Second at st concert in Baltimore), I ha planned to give our Baltimore dience the beautiful and rarely pe rmed masterpiece, Verklarte Nacl y Arnold Schonberg." Elsewhere the letter Mr. Koussevitzky referr to Siekk Sibelius as "the great symphonist of our day."

—o—

Maria Olszewska—

CONSIDERED BY SOME as the greatest co tralto of the day, Maria Olszewska w make her first concert appearance Baltimore tomorrow at the 4 o'clo recital of the Peabody Conservatory Music. She attracted wide attentio last season when she sang *Bragaene* i "Tristan und Isolde" with the Metro politan Opera Company, and is no in her second season with that group.

BALTIMORE, MD.
NEWS

FEB 1 - 1934

oston Symphony Orchestra Delights In Lyric Concert

a purveyor of words and ideas are times when such com ties seem exasperatingly inade e, especially when attempting t down in cold type some sug on of the achievements of a r orchestra.

ch is the predictment confront s now, when desirous of mak ublic proclamation of the Bos Symphony Orchestra's distin ed performance at the Lyric evening.

r the evening's opening Dr. e Koussevitsky chose to con his men in Arnold Schonberg's klaerte Nacht," that notable g sextet which has been gthened in the orchestral score full orchestra of strings.

MODERN IN MOOD

ting from the last year of the teenth Century, it is complete today in mood and form, and pite of the highly emotional er of its program this is never ed to dominate the cool, clear of the moonlight illuminating night that forms the setting he passage of a pair of trou lovers.

thin our various limitations of e, time and vocabulary, it is ble only to suggest something e subtlety and art of the or ration, in varied and original onies, in effective use of d strings and harmonics, in g shape to the woman's plaint the man's assurance, in bing passages momentarily ging to mind the frustrated sy of "Tristan und Isolde."

e first violin, played by R. Burgin, contributed to make a whole that seemed shorter than its measured 35 minutes.

SYMPATHETIC ARDOR

Dr. Koussevitsky conducted with that sympathetic understanding and ardor of re-creation which is the special gift of leaders worthy of their position, making use of an equally vivid and imaginative point of view for his reading of Rimsky-Korsakov's Symphonic Suite 'Scheherazade."

An effect of the familiar delights of this composition is not unlike a return to some well-beloved town, where each step brings some remembered charm, and, approaching every corner, one anticipates what is beyond, to find the scene no less lovely, yet differing perhaps in light and shadow, or revealing some detail of beauty unnoticed before.

Last night's was such an experience of panoramic pleasure.

OVATION FOR PIANIST

The concertino for piano and orchestra, by Edward Burlingame Hill, was given an excellent performance by the young Spanish-American pianist, Jesus Maria Sanroma, technically impeccable, synchronizing splendidly with the orchestra, and he was recalled repeatedly.

The piece is, of course, a worthy and adult work, entirely deserving of respectful attention, but its lesser merits were so inevitably cast into the shade by its brilliant neighbors that we are desirous of another hearing for less biased judgment.

H. A. F. P.

BALTIMORE, MD.
POST

FEB 1 - 1934

oston Symphony Orchestra Catches Fancy of Music Lovers

By WARREN WILMER BROWN

at the Boston Symphony Orchestra has caught the fancy of the element of Baltimore's present music-loving public in a degree that ises to give it a vogue equal to that it enjoyed in the days of its aled supremacy prior to the World War is indicated by the attend- record of the current season.

e audience at its second Lyric concert last night was much larger at the first; it was a smart and beautifully dressed audience, too, here is this to be said of an orchestra that provides such rarely ful performances: It is by no* s dependent exclusively upon onable approval. Rather, its l is to all, irrespective of class, appreciate lofty standards of al interpretation. The Boston hony is still a magnificent er of orchestral tradition.

its program last night was not atisfying as that of the first rt, Dr. Koussevitky is at least e thanked for introducing to more a novelty whose first ng stimulated an eager desire loser acquaintance. This was enberg's early "*Verklaerte t*" (Op. 4), an arrangement tring orchestra of a piece originally written for string sextet. It is of symphonic poem dimensions and has a program derived from a German poem of rather transcendental mysticism by Richard Dehmel.

The first impression was indeed deep and, I think, enduring. The composition reflects an expert, and, as was to be expected, even in such early Schoenberg, an arresting original touch. It is a thing of quite ravishing melodic loveliness, and, despite the fact that its content and instrumentation pay such slight regard to convention, its texture is closely enough woven, its ideas are carried out with sufficient coherence and clarity, to classify it as a work of art whose craftsmanship is above suspicion. Schoenberg was 25 when he wrote it; one realizes the inevitability of changing viewpoint and style caused by the impact of devastating world forces released during the ensuing 35 years. No genius as sensitive as this Viennese (who, ironically enough, is now living in New England) could possibly escape the effect of these forces. But what a pity that he lost the inspiring vision of beauty, the particular phase of spiritual ecstasy, of his *"Verklaerte Nacht"!*

The succeeding number was also a premiere, but not one that created an insistent demand for a quick repetition. It was a concertino for full orchestra and piano by E. B. Hill, chairman of the division of music at Harvard. While ably enough written, it struck me as being trivial in material and generally lacking in the requirements that make for endurance. The piano part introduced a young Spanish American, J. M. Sanroma, as a sort of obligato soloist. He played with crisp and facile technique and clear vibrant tone, though it was rather disconcerting to note how keenly he eyed the director for his cues.

The performance of the closing number, Rimsky-Korsakov's "Scheherazade," was sufficient in itself to proclaim the insight, the reserve and general technical command of Director Koussevitzky. It was a reading that actually made one forget, for the time, that this has become one of the most hackneyed works of the contemporary repertoire and that, for all its dazzling orchestration, its fascinating groupings and separate episodes, it nevertheless abounds in inescapable banalities.

BALTIMORE, MD.
SUN

FEB 1 - 1934

Boston Symphony Concert

Orchestra Under Guidance Of Serge Koussevitzky At Lyric

THOSE PASSAGES of exquisite beauty which occur from time to time in Arnold's Schönberg's "Verklárte Nacht" were for many persons the high spots of the concert given by the Boston Symphony Orchestra at the Lyric last night under the guidance of Serge Koussevitzky. Originally a string sextet, it was played in an arrangement for strings only. It is a musical interpretation of a strange poem by Richard Dehmel, called "Weib und die Welt," a poem wherein the ordinary materials, love and moonlight, are used in a very unusual way. Now and then, in his tone poetry, Schönberg catches exactly the moods of his model, and sometimes he transcends them, producing images of unearthly beauty or vivid, sensual impressions.

The composition has its duller moments, and is perhaps, in the opinion of some who heard it, a bit too long for the material employed. But, written at 25, as his first attempt outside the field of chamber music, it clearly foreshadows the ability of the composer in the orchestral domain and contains some love music not often rivaled by his contemporaries. The final tone picture, suggesting happiness and peace under a cold, radiant moon., s one which many will treasure in memory as one of the most beautiful in modern music. It must be heard; it cannot be described in words.

—o—

THE SECOND offering was a new concertino for piano and orchestra by Edward Burlingame Hill, another contemporary composer, who has something to do with Harvard. This was a brief piece, lasting ten minutes or so, and it served to introduce Jesus Maria Sanroma, pianist, to Baltimore. The concertino is of the same American school which contains George Gershwin. It is haunted by the specter of jazz, although it is a restrained, polite specter fettered by that scholarly orchestration which might be expected of a Harvard man. On the other hand, the chief quality of the piece was liveliness, and the brisk central theme is developed with considerable ingenuity and some fetching fireworks. Mr. Sanroma played the piano portion of the score with assurance and a pleasant brightness, and the concertino as a whole added a vivid spot of color to the program.

—o—

THE "SCHEHERAZADE" symphonic suite of Rimsky-Korsakoff, with which the program came to an end, has been performed so frequently of late that it has become almost too familiar. Its popularity, however, remains unchallenged, and its inclusion in last night's program was justified by the well-nigh flawless reading given by Mr. Koussevitzky and his men. The six solid pages of program notes, by the way, formed an exhaustive and enlightening exposition of the piece, and should have been an invaluable aid to those hearing the work for the first time. D. K.

Brooklyn, N. Y. Eagle

FEB 2 - 1934

Music of the Day

By EDWARD CUSHING

The Boston Orchestra at the Academy; A Season of Russian Opera Opens at the Casino; Toscanini and 'Tristan' and Harriet Cohen

Edward Burlingame Hill's Concertino for piano and orchestra, Op. 36, which will be heard in Manhattan on Saturday afternoon, was introduced in Brooklyn last night at the third of the Boston orchestra's Academy of Music concerts. One regrets the necessity of reporting it an unimportant piece—brief and qualitatively as well as quantitatively negligible. Mr. Hill has never produced anything entitling him to a place in the first rank even of Bostonian composers, but he has written a number of things which have merited the performances they have achieved. So much cannot be said of the Concertino. There is humor in the piece—its single merit aside from its neat construction—but of a sort to remind the listener that Mr. Hill is and has been these many years at home in academic precincts. Translated into an anecdote and related to one of the composer's classes it would produce only the most mirthless of polite smiles, for there is little less really funny than gentility in a skittish mood. Of the three sections of the Concertino, the first and least developed is the best; the last, the most extensive, the worst, because in it Mr. Hill employs—rather gingerly—an idiom of the psychological bases of which he has no faintest understanding—the idiom of jazz. That Mr. Koussewitsky and Jesus Maria Sanroma, the soloist (to whom this score is dedicated), should pay the Concertino in Boston, where Mr. Hill has many friends and admirers, is understandable; that they should import it to New York is another matter.

The concertino was preceded by Schoenberg's string rhapsody, "Verklaerte Nacht," and followed, after the intermission, by Tschaikowsky's F minor symphony. It was good to hear "Verklaerte Nacht"—the piece is a strange and curiously impressive example of romantic art in decadence, about to pass into the phase of symbolism. One cannot intellectually approve it, yet one finds it eloquent and moving, the expression of an essentially neurotic but communicable emotionalism. My impression of the performance was that it might have been much better; the groups of players were not perfectly co-ordinated under Mr. Koussewitsky's direction; the conductor himself seemed less than secure in his grasp of the score. But the tone of the Boston strings was magical in its transparency and luster.

Comment on the symphony and its performance is scarcely required; Mr. Koussewitsky and the Boston Orchestra have played the Tschaikowsky fourth many times at the Academy, and never less than brilliantly.

NEW YORK MIRROR

FEB 3

MUSIC

A New Symphony.

BOSTON SYMPHONY ORCHESTRA,
Dr. Serge Koussevitzky, conducting.
Carnegie Hall, 8:40 p. m.

THE PROGRAM:
"Apollon Musagete" (Apollo, Leader of the Muses)....Stravinsky
Symphony: 1933..........Roy Harris
(First performance in New York)
Symphony No. 4 in E minor (Opus 98) ....Brahms

Mr. Koussevitzky brought a new symphony from Boston to embellish his program in Carnegie Hall last night. Mr. Harris, the composer, is familiar to us as a contriver of the more musical forms of modern chamber music, less so as a creator of the complex structure of a symphonic mood.

Hearing this symphony for the first time last night, I was impressed in the first movement by a gawky, somewhat undisciplined strength, an heroic urge which spanned by its very intensity the gaps and pitfalls of an inept technique.

There can be no doubt, I believe, of Mr. Harris' innate ability and the reality of his musical vision; there can be grave doubt, I also believe, that he has learned to carve out a rugged contour to express the sweep and immensities of his imageries. The andante and the final maestoso, for instance, are too prettily embroidered to merit the underlying sturdiness which is evident.

Much of the music is severe and sparse, a quality which, no doubt, is an individual expression of Mr. Harris himself.

The Stravinsky score is not one of the Russian's major efforts. Its insipid amiabilities would be more acceptable, probably, with the visual choreographic accompaniment devised by Mr. Balanchin. As music alone, its continued sweetness palls. The music calls for strings only and was first heard at the

INCORRECT PAGINATION

Jan 26

BOSTON EVENING TRANSCRIPT, FRIDAY,

nd Players === Music

Today His Chance

Roy Harris

The Untried American Symphonist Whom Dr. Koussevitzky "Presents" This Afternoon

If an eminent composer was carelessly born out of the season for symphony concerts in America, he must take chances with the celebration of his anniversaries. Richard Strauss is already well advanced in his seventieth year; but not until June 11 comes the birthday. Either this season or next Dr. Koussevitzky would mark it. He has chosen the earlier part and will fill the Symphony Concerts of Feb. 9 and 10 with Strauss's music. The "Sinfonia Domestica" and the Suite from the incidental music to Molière's comedy, "Le Bourgeois Gentilhomme" are the two numbers thus far chosen.

101

THIS CLIPPING FROM
LOWELL, MASS.
LEADER

The Flow of Music.

Roy Harris, a young American composer whose symphony was played by the Boston Symphony orchestra at the concerts this week, feels that what music needs at this time is first of all a greater discipline of technic; secondly, more interesting material, a richer and more vital and longer flowing melodic line.

To that we say Amen! It is natural enough that with the passage of time technical skill and resources should have been tremendously developed. In the field of performance intelligent students of music in our own city have developed it to a degree that was seldom seen in the old days, when the playing of "The Maiden's Prayer" was considered a fine amateur accomplishment.

Of professional artists we take marked technical facility for granted. Musical criticism today is concerned not so much with the musical means as with the interpretation. In the larger forms, at least, we expect similar technical skill of the composers. It has been forthcoming. But we are disposed to agree with Mr. Harris that this skill needs disciplining. In the arts restraint is a virtue.

His plea for a longer-flowing melodic line especially impresses us. It is the fragmentary character of much of the ultra-modern music that confuses and leaves us unsatisfied. A promising theme is scarcely announced before it is dropped and lost. The continuity, so to speak, is impaired. We get a series of musical snapshots rather than an impression of a picture conceived as a whole, into which the subordinate details fit naturally.

The effect of much of the modern music is jerky and nervous. But beauty in music, as well as in painting, depends much on the flowing line. How far the compositions of Mr. Harris conform to this ideal we do not happen to know. But his theory strikes a sympathetic chord.

SIBELIUS SYMPHONY HIGH SPOT

Harris' New Work Receives Cordial Applause

BY WARREN STOREY SMITH

The event of yesterday afternoon's Symphony Concert was not the return of Dr. Koussevitzky nor the world premiere of Mr. Roy Harris' "Symphony: 1933," but the superb performance of the Fifth Symphony of Sibelius.

A MARKED CONTRAST

Last year in its place in the cycle of Sibelius' symphonies the Fifth was for the moment overshadowed by its more picturesque, more highly colored, more strikingly individual predecessor. Yesterday, heard immediately after the not unpromising but somewhat vague and callow music of the young Californian, this Fifth Symphony seemed, as indeed it is, a masterpiece that sends one back to Beethoven for fitting comparison.

If Mr. Harris' music had appeared uncertain of its direction, diffuse in its thought, mixed and confusing in style, that of Sibelius moved to its mark inexorably. This is music singularly self-contained and well integrated. In it, moreover, is an elevation of mood, a preoccupation with the loftiest concerns, both spiritual and esthetic, that help to mark Sibelius as one of the giants of art.

Dr. Koussevitzky's Insight

That these qualities should have been made so strikingly manifest yesterday was due in no small measure to the insight and devotion of Dr. Koussevitzky who, each time he approaches one of the Sibelius symphonies, seems to draw more from it. And this uncompromising music aroused an enthusiasm that was heartening to observe. Great is Sibelius, and Dr. Koussevitzky is by no means the least among his prophets.

In a most stimulating "Portrait of Sibelius" drawn by Lucien Price and quoted in the programme book, we are told that Sibelius is loath to talk about his music because he feels that it comes from the subconscious.

Harris Cordially Received

The genius creates; the man of talent contrives. Mr. Harris, for example, is inclined over-much to theorize. His own exegesis of his symphony is almost painfully detailed. His insistence that Americans naturally accent in what most of us would consider an unnatural manner causes him to evolve a rhythmic scheme so purposely wayward that the final impression is of no rhythm at all.

His symphony is undoubtedly born of conviction and to judge from it, as well as from reports of his other music, Mr. Harris' melodic thought is copious. In this symphony it is too often undistinguished and even reminiscent. Thus the second movement, of long lyric flow, approaches banality, strange predicament for a modernist.

This much talked-of young man of 36 was present yesterday, and the cordial applause which followed his symphony brought him twice from his place in the audience to the foot of the stage to bow his acknowledgements. stage to bow his acknowledgments.

A fine performance of that most untions, the amiable, at times almost trivial music for strings from the ballet "Apollo, Leader of the Muses," began the concert.

STARTING TIMES OF MOVIE FEATURES

Starting times of feature pictures in motion picture houses listed below:

METROPOLITAN—"Search for Beauty": a. m., 11:30; p. m., 2:10, 4:50, 7:50, 10:25.

PARAMOUNT—"Hi, Nellie": a. m., 10:22; p. m., 1:14, 4:06, 6:59, 9:50.

FENWAY—"Hi, Nellie": p. m., 2:11, 4:48, 7:25, 10:02.

MODERN—"Enlighten Thy Daughter": a. m., 9:00, 11:25; p. m., 2:00, 4:35, 7:10, 9:40.

EXETER—"Jimmy and Sally": p. m., 2:10, 5:00, 7:50.

BEACON—"College Coach": a. m., 10:15; p. m., 12:55, 3:40, 6:20, 9:45.

MAJESTIC—"Queen Christina": p. m., 2:30, 8:30.

WASHINGTON STREET OLYMPIA—"My Lips Betray": a. m., 10:29; p. m., 1:16, 4:03, 6:50, 9:37.

RKO-KEITH'S—"Beloved": a. m., 10:00, 12:00; p. m., 2:00, 4:00, 6:00, 8:00, 10:00.

ORPHEUM—"Fugitive Lovers": a. m., 9:25; p. m., 12:30, 3:35, 6:40, 9:45.

STATE—"Eskimo": p. m., 1:35, 4:15, 6:55, 9:35.

KEITH-BOSTON—"As Husbands Go": a. m., 10; p. m., 1:07, 4:15, 7:29, 10:36.

SCOLLAY—"Enlighten Thy Daughter": p. m., 12:00, 3:15, 6:25, 9:30.

UPTOWN—"Counsellor-at-Law": p. m., 1:00, 4:00, 7:00, 10:00.

BOWDOIN SQUARE—"Little Women": a. m., 11:40; p. m., 4:15, 8:55.

HOWARD—"Central Park": p. m., 12:55, 6:40.

Brooklyn, N. Y. Eagle

FEB 2 - 1934

Society Attends Third Boston Symphony Society Concert at the Academy

Raymond Huntington Woodman was the host in the committee box last night at the third of the series of five concerts comprising the 46th annual Brooklyn concert season of the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, at the Brooklyn Academy of Music. The series is under the auspices of the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is president of the Board of Trustees.

Guests in the committee box last night were Mrs. Woodman, the Rev. Dr. Frank E. Simmons and Mrs. Simmons Mr. and Mrs. Morris Watkins and Dr. and Mrs. Charles A. Goodrich.

The most recent work of the New England composer Edward Burlingame Hill, whose symphonic works have been presented by leading orchestras throughout the country, was a feature of the program last night. The new work, a concertino for piano and orchestra, was interpreted by the brilliant young Spanish-American pianist, Jesus Maria Sanroma. The designation, "New England composer" is one that especially applies to Mr. Hill as he is the grandson of a Harvard president, the son of a Harvard professor and is himself connected with Harvard University.

In addition to Tchaikovsky's No. 4 in F minor, which occupied the second part of the program last night, another interesting work "Verklarte Nacht" ("Radiant Night") by Arnold Schoenberg, originally written for six string instruments but amplified for performance by a full sized string orchestra was presented on last night's program. This latter work recently was performed with great success by the Boston Symphony Orchestra in Boston with the composer as the guest conductor.

Other box parties included those of Mrs. Mary Childs Draper, the Aumnae Association of Adelphi Academy, the Packer Collegiate Institute, the Woodward School, and the Misses Dorothy Remsen Johnson, Arrietta Smith, Althea McCammon and Phyllis Barnes.

Mrs. Draper's box guests included Mr. and Mrs. Henry A. Ingraham, Mr. and Mrs. Tracy Voorhees, Mrs. Herman DeWetter and Rudolph Reimer. The party occupying the Adelphi Academy Alumnae Association box included Dr. and Mrs. Harry M. Green, Mr. and Mrs. Walter F. Wells, Miss Alice Casamajor, Miss Maude Harrison, Miss Catherine Huber and Miss Helen Parker. In the Packer Collegiate Institute box were Miss Bertha M. Dow, Miss Marie L. Mongin, Miss Ruth Buvington and Mrs. Lorna Robertson-Lash.

Among the members of the sponsoring committee, of which Adrian Van Sinderen is chairman, who received were, Mr. and Mrs. Edward C. Blum, Mr. and Mrs. Alfred E. Mudge, Mrs. John Eadie Leech, Mr. and Mrs. M. Preston Goodfellow, Mrs. Walter Truslow, Mrs. Adrian Van Sinderen, Mrs. John T. Underwood, Miss Florence Read, Mr. and Mrs. Sumner Ford and Mrs. Harold Irving Small.

By Julian Seaman

---

ibrary of Congress April 27, 928. As a ballet, it was first proaced in June, 1928, in Paris.

* * *

NEW YORK JOURNAL

FEB 3 - 1934

Music

Thomas Cheere

Dr. Koussevitzky selected an unusual program for this visit of the Boston Symphony Orchestra, one to satisfy alike the modernist and the rankest conservative, beginning with a Stravinsky Ballet ad closig with the Brahms immortal Fourth Symphony.

In between came an important new work by Roy Harris, the most talked of American composer of the moment—"Symphony: 1933" which the Boston Orchestra brought out a week ago in Boston. It is still in manuscript, having been completed only last November.

Earlier this week New York heard one of Harris's String quartets. Now this composition in larger form continues strikingly the impression of freedom with power conveyed by the quartet. There is the elastic melodic line and the long stride of its fluctuations, the wistful theme with dramatic reiteration, the well-built climax, the original and colorful treatment of orchestral resources. There is much more to say of the Roy Harris music. This must come at another time.

NEW YORK TIMES

FEB 3 - 1934

HARRIS SYMPHONY HAS PREMIERE HERE

Koussevitzky Presents New American Work With the Boston Orchestra.

APPLAUSE FOR COMPOSER

Ballet-Suite by Stravinsky and Fourth Symphony of Brahms Also Offered.

By OLIN DOWNES.

A recently completed symphony by Roy Harris, of the rising generation of American composers, was the novelty of the program given by the Boston Symphony Orchestra, Serge Koussevitzky conductor, last night in Carnegie Hall. This symphony was prefaced by Stravinsky's ballet-suite, "Apollon Musagete" and was followed by the Fourth symphony of Brahms.

The score of the new symphony, which was played for the first time anywhere by the Boston orchestra in Boston on Friday and Saturday of last week, was finished last November. Mr. Harris had made an earlier experiment with the symphonic form, but this he discarded as inconclusive. He considers the composition heard last night his first representative symphony, and he has added a descriptive figure to the title, so that it stands as "Symphony: 1933."

Following the pretty, artificial and effete music of Stravinsky, which was superbly played, the work of Harris carried with it the air of earnestness and determination with which it undoubtedly was composed. Its creator has told us of his expressive purpose in it. The first movement signifies "the mood of adventure and physical exuberance; the second the pathos which seems to underlie all human existence; the third the mood of a positive will to power and action." A very full orchestra is used in this symphony. It has special rhythmic developments, and in economy of material and consistency in its treatment is certainly superior to earlier scores of Mr. Harris that have been seen.

Thanks to the courtesy of Mr. Harris, it has been possible, with his assistance, to make at least a cursory examination of the score of his symphony and to hear it thoroughly rehearsed before the public performance. Mr. Koussevitzky had seen to it that the work was produced in the most effective possible manner and that interested persons might be familiar with it not only in outline but detail. Much has been written in recent years about Mr. Harris. There are not lacking those who see in him a present white hope of American music.

It would be a pleasure to say that in vitality, color and expressive power this music betokened such a new figure among us; and some have said this. The structure of the piece, its map on paper, and some of its motives, have the creative seed and offer good opportunities for symphonic development. For this writer the promise of the symphony stops there. Its technical formulae are creditable enough, but the music is labored and the thematic material very sparse. An elaborate thematic scheme of a symphony may be put down on paper and the music entirely fail to come off in performance. There is little genuine organic development in this symphony. It sometimes repeats, but seldom progresses.

Or we have a living idea, such as the place in the first movement when the strings have a lyrical passage over a persistent horn figure. But this is quickly passed and we have much that is fussy, academic and essentially unproductive. There is also the plain fact of large slices of Stravinsky in the score. The rhythms and figures of the "Sacre" haunt pages of the first movement.

There is a great deal of hue and cry today in behalf of the supposedly neglected American composer. Of all the conductors of leading American orchestras Mr. Koussevitzky has shown the most curiosity and interest and courage in promoting their works. For this he is certainly to be commended. At the same time, it is worth while to remember that neither our composers nor we ourselves will be able to raise up a national school of composition by tugging at our bootstraps, and frankness compels the statement that it would have been just as well to give the Harris symphony a thorough hearing in Boston and choose something else for one of the concerts that are too rare in New York.

This is said with belief in Mr. Harris's sincerity and talent, and admiration of his aims. He has, however, a long distance to go before he produces a symphonic masterpiece, and it certainly appears that a larger amount of self-criticism on his part would have pruned many pages—most of the pages—from this labored and immature symphony. And, while we are about it, why the itch to play only virgin works by American composers on modern orchestral programs? One way of developing our national school would be to provide a little perspective of what has already been done by American composers, and set the former generation by the side of the present one. It would then develop that even from the despised conservatives or provincials of the past had come pages of good and living music that Mr. Harris might properly examine and profit by.

The new symphony was cordially applauded and the composer was called with Mr. Koussevitzky to the platform. The performance of the Brahms symphony brought substantial relief from a program which had begun with a European futility and ended with an American ineptitude.

NEW YORK SUN

FEB 3 - 1934

Roy Harris Work Played By Boston Symphony

The February Boston Symphony Orchestra concert, which in the natural order would have been given Thursday night, took place last evening because the Philharmonic had the other date. Mr. Koussevitzky introduced to this city ~~the new~~ symphony of Roy Harris, made known to the world Friday afternoon, January 26, in Boston. The symphony, being atonal, has no key signature, nor has it a title, except the date 1933. The three movements are marked allegro, andante and maestoso. The composer has said that in the first he tried to portray a mood of adventure and physical exuberance, in the second the pathos underlying all human existence, and in the third, the will to power and action.

A searching examination of the work is impossible in a crowded Saturday paper. Suffice it to say for the present that there is vigor in all of this score. Resolution and energy are found everywhere, manifestations of a young and independent talent, and in one movement at least—the second—there glows something of that imagination which creates life. Mr. Harris's animated movements revel in abrupt phraseology, insistently repeated short figures, rude instrumentation and changing rhythms. One feels that in these movements the composer is striving tremendously to make clear the ideas and purposes in his mind, but is not entirely at his ease in the handling of his materials. There is heroic effort, little spontaneity.

The slow movement reveals more promise. Here, indeed, the composer was blessed with a lovely musical thought, first published by his violas in an excellent piece of instrumental writing. A second theme is heard and later employed as counterpoint to the first with happy results. There is poetic mood in this movement. For the most part it sings lyrically and communicates its feeling with clarity and directness. Probably music lovers generally will be of the opinion that Mr. Harris is entitled to their respect, even if they do not become enthusiastic about his symphony.

His music was not commonplace. It was not cheap or vulgar. It was plainly the production of an aggressive mind. Its very crudeness was arresting because of the boldness of its utterance. Mr. Koussevitzky had evidently put honest study into his preparation of the score. The performance was one of those triumps of tonal magic with which the gentlemen from Boston frequently enrich our experience.

The concert began with Stravinsky's "Apollon Musagette" ballet, which Mr. Koussevitzky introduced here in 1928, and ended with the fourth symphony of Brahms.

W. J. H.

N. Y. Herald-Tribune

FEB 3 - 1934

Koussevitzky Presents '1933' By Roy Harris

Boston Symphony Orchestra Plays a New American Work at Carnegie Hall

Obtains Warm Reception

Stravinsky's 'Apollon Musagete' Ballet Heard

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, last night in Carnegie Hall.

PROGRAM

Stravinsky .....Ballet, "Apollon Musagete"
Roy Harris...............Symphony, 1933
First time in New York
Brahms ....Symphony No. 4, in E minor

The Boston Symphony Orchestra, appearing on a Friday instead of the customary Thursday, gave its third evening concert of the season at Carnegie Hall yesterday. Serge Koussevitzky, who has proved to be one of the best friends of American orchestral music during the decade of service with this orchestra, introduced to New York a new symphony, subtitled "1933," by Roy Harris. Stravinsky's music for his ballet "Apollen Musagète," unheard here for five years, was the opening number, while the latter part of the evening was devoted to a familiar work of genius, the E minor symphony of Brahms.

Mr. Harris, who was born in Oklahoma, makes his home in California and is spending this season here, had his first hearing before a New York audience in July, 1926, when an andante for orchestra, originally planned as part of a symphony, was played in a Stadium concert under Willem van Hoogstraten. During the last few years, however, he has been better known in the field of chamber music; his works of this type have earned him a deservedly prominent rank among the younger generation of American composers.

The symphony heard last night is officially his first; it was completed last November, and first performed in Boston on January 26. In the first movement, notes the composer, he has "tried to capture the mood of adventure and physical exuberance," in the second, the mood "of the pathos which seems to underly all human existence; in the third "the mood of a positive will to power and action." The first movement is pervaded "by a rhythmic motive of 3 plus 2," the second is "a free use of the Rondo principle," while the last is a "variation development" of the theme stated in the opening. In the three purposes outlined above, he seemed most successful in achieving the first and the last, although the meditative second movement had the most pronounced melodic appeal.

The work arouses interest and a wish for a rehearing to sustain or revise first impressions; among these were the vigor of the work and its notable degree of originality. If the composer has not attained a completely fused personal style he is at least on the way toward doing so, and although he has studied in Paris, he has not let his music be Parisianized; it is refreshingly different from the skilfully constructed, extremely able and quite superficial music which various conductors have imported during the last few years. There is more mass in this music, if less finish. The composer has acknowledged a debt to the early contrapunists, Bach and Beethoven; one also might have found certain hints of Bruckner's music last night, especially in the plangent outbursts of the brass choir. There was rather too much of this in the first and third movements, especially the last, although the final climax and its preparation were highly effective; the work was sometimes too episodic and occasionally took devious paths in reaching its goal; the orchestration, now and then, tended to neglect intermediate hues in the instrumental palette.

Still, if the composers' thematic ideas and their treatment did not always live up to his evidently lofty intentions, and the symphony itself did not set a landmark in modern American music, it promised well for Mr. Harris's creative future; his second or third symphony should attain a high rank.

The symphony was warmly received, and Mr. Koussevitzky called the composer twice to the platform.

"Apollon Musagete," performed here by the same orchestra in November, 1928, is a work of quite opposite character—a polished, ably wrought reversion to classic styles, pleasing in its lyricism and its clarity of outline, but static and not particularly significant apart from its appropriateness to its scenario. The orchestra did notable work in both compositions.

N. Y. EVENING POST

FEB 3 - 1934

Bostonians Play Harris Symphony

THE Boston Symphony Orchestra under Serge Koussevitzky last night gave the first New York performance of a new symphony by Roy Harris, an American composer who lives in California, but was in Carnegie Hall for this concert and came to the stage and bowed to an audience which did him the courtesy of applauding.

The work is entitled "Symphony: 1933" and if taken as a musical comment it is the meanest thing that has been said concerning the year so recently ended. We consider it grossly unfair. Confusing and dismal as the year was in some respects, 1933 was not that bad!

The dreariness and elongated boredom of the symphony were emphasized by its juxtaposition with the Fourth Symphony of Brahms, a composer who died in Vienna in 1897, the year before Mr. Harris was born in Lincoln County, Okla., and it follows that the sustained and solacing development of Brahms seemed even more gratifying than usual.

However, our harsh words about the symphony of Mr. Harris are merely the words of one who frankly confesses to an ability to gain from most current music the satisfaction which its true devotees appear to find in it. The history of music and of contemporary appraisals of it indicate that frequently compositions of abiding worth are not appreciated until a generation has passed. We are willing to leave the Harris symphony to the next generation.

Mr. Harris says that the three movements signify "the mood of adventure and physical exuberance, the pathos which seems to underlie all human existence, the mood of a positive will to power and action." To us the symphony moved spasmodically and was sparse in ideas. but so far as the rhythmic character of the work is concerned, Mr. Harris himself has written words that are disarming.

He insists that "our rhythmic impulses are fundamentally different from the rhythmic impulses of Europeans," that "our sense of rhythm is less symmetrical," and that "European musicians are trained to think of rhythm in its largest denominator, while we are born with a feeling for its smallest uints."

As one who passed his boyhood in the great European State of Ohio, we may be unqualified to take issue with such statements. At any rate we agree that Mr. Harris, son of wide, open spaces where men are cowboys, may have "put that awkward melodic line of his" into his work, and that his allegro movements may be "grandiose, bare, naked and heroic," as has been said, but still we generously pass this symphony on to the next generation.

The orchestra played brilliantly, as usual, and the concert opened with a charming performance of Stravinsky's ballet, "Apollon Musagete." *HENRY BECKETT.*

Brooklyn, N. Y. Eagle

FEB 3 - 1934

Music

An American Symphony; John Charles Thomas' Debut at the Opera

At the concert given by the Boston Symphony Orchestra at Carnegie Hall last night Serge Koussewitsky conducted performances of Stravinsky's "Apollon Musagete," Roy Harris' Symphony: 1933, and the Brahms E minor. The Harris work, the composer's second essay in the form (his first remains unperformed), was on this occasion played for the first time in New York, following its recent premiere in Boston.

The three movements in which Mr. Harris has cast his material are orthodox in form and sequence: an allegro precedes a slow movement, which is followed by a maestoso finale. In the first movement the composer has tried "to capture the mood of adventure and physical exuberance; in the second, the pathos which seems to underlie all human existence; in the third, the mood of a positive will to power and action."

This quotation from Mr. Harris own description of his work indicates its most obvious virtues: its seriousness, its scope. When one has admitted these, however, not a great deal is left to praise. Mr. Harris' intention in this symphony is more admirable than his accomplishment—for reasons which have little to do, one suspects, with the value of his materials and their potentialities of development. The symphony is unconvincing ultimately, because it affirms not the faith and hope implicit in its program, but merely Mr. Harris' uneasy feeling that some such affirmation is in order today.

One may credit Mr. Harris with originality in the invention of his materials and in their employment; on the minus side of the score should be placed his obvious lack of a sense of form, of feeling for the orchestral idiom and of resource in employing it. At the conclusion of the performance Mr. Harris appeared on the stage to acknowledge the applause of the audience.

N. Y. World-Telegram

FEB 3 - 1934

Bostonians' Program Diversified.

For the evening's music this reporter betook himself to Carnegie Hall, where the Boston Symphony Orchestra, under the direction of Serge Koussevitzky, set before its local patrons ~~two courses~~ of moderns and one of Brahms. The first modern drawn on was Igor Stravinsky, only exemplified in his ballet, scored for strings, "Apollo, Leader of the Muses."

As we all know, Stravinsky, in defiance of the Biblical warning, has devoted a good many years to pouring his new wine into old bottles. To one hearer there is precious little suggestion of Cimarosa, Rossini, or Bellini in this "Apollo," but at one point the ghost of "Andrea Chenier" shakes a leg, and of the Vienna of the waltzes there is more than a little. Of course the writing for strings is masterly, as was the playing of the Bostonians.

The second modern was Roy Harris, a native of Oklahoma, a resident of southern California, and present last night in Carnegie Hall, where he acknowledged applause by bowing from the platform.

Explains Pursuit of Moods.

The work of his selected for disclosure was the "Symphony: 1933." Mr. Harris himself furnished the program book with an extended description of the symphony, the opening sentence of which runs as follows:—

"In the first movement I have tried to capture the mood of adventure and physical exuberance; in the second, of the pathos which seems to underly all human existence; in the third, the mood of a positive will to power and action."

Such being the composer's intention, the subject may rest there for the moment. The symphony is not the sort of thing that makes an immediate appeal to most hearers, nor is it anything to be either lauded to the skies or lightly dismissed after a single hearing. A familiarity that does not breed contempt should be accorded it.

These matters disposed of, the audience settled down to a renewed contemplation of the E minor symphony of Brahms.

104

N. Y. AMERICAN

FEB 3 - 1934

J. CHARLES THOMAS TRIUMPHS AT MET; HARRIS' '1933' HEARD

By LEONARD LIEBLING.

Long known as a concert bari-

The world premiere of "Symphony, 1933," by Roy Harris, thirty-five-year-old American composer, born in Lincoln County, Oklahoma, was given by the Boston Symphony Orchestra (Serge Koussevitzky), conductor), in that city a week ago. The first New York hearing took place last evening at Carnegie Hall, presented by the same band and leader.

Brethren, make no mistake, this is important music by a writer with sound training, serious utterance and an individual mentality and temperament. He does not woo in sensual accents but conquers rather through tremendous earnestness and speech of authority and purpose. The voice is robust, almost harsh when it grows vehement; and zealously sober in its more quiet moments. Melody materializes of a sort, but unintoxicating, rational, grave. The whole structure rests on solid form, trestled and riveted with well-ordered, recognizable counterpoint. The harmonization varies between ancient and modern styles. At no time is the ear puzzled by the nature of the sound. "Dissonance" absents itself from this Harris symphony altogether.

Some commentators hear "western" influences in his music; others note a distinctly "American" character. I cannot conscientiously say that I found either. Nor do I care. It sufficed me to note an original approach, individual expression and expert workmanship. The entire composition engaged my fancy and held me in absorbed response.

Harris is not yet at his best and wholly free and eloquent utterance will come after he engages himself less with the purely scientific aspects of music. His published description of his own methods are proof of this preoccupation, as when he says of the last movement of his "Symphony, 1933."

"A detailed analysis of its forms would be too esoteric for program notes."

The first and final movements are bold and vigorous, sometimes brutal. The middle part is a lengthy, dirge-like preachment. Harris' use of rhythms and of brass instruments stands out in masterful strokes. The audience received the work with palpable respect. It was led compellingly by Dr. Koussevitzky.

The rest of the program can only be mentioned as consisting of Stravinsky's "Apollon Musagete" and the fourth symphony by Brahms.

N. Y. AMERICAN

FEB 4 - 193

At Carnegie Hall, the Boston Symphony Orchestra (Serge Koussevitzky, conductor) did a matinee production of Schoenberg's "Verklaerte Nacht" (Radiant Night) "Concertino," for piano and orchestra, by Edward Burlingame Hill, and Rimsky-Korsakoff's symphonic suite, "Scheherazade."

Schoenberg has never exceeded his "Verklaerte Nacht" music in poetical implication and direct loveliness. Koussevitzky and his players gave fine fancy and luscious tone to their performance.

Hill's "Concertino," opus 36, composed in 1931, is in one continuous movement, although the customary three division are clearly enough indicated. The work has pleasant thematic ideas ingeniously developed and the orchestration shows resource and craft of a matured and tasteful musician. The following and frequently brilliant piano part was well handled by Jesus Maria Sanroma, whose brittle touch and unsensuous tone are well adapted to the modern manner of writing for the keyboard.

"Scheherazade" wound up the programe in a deluge of compelling rhythms and tunes.

N. Y. Herald-Tribune

FEB 4 - 1934

Edward B. Hill Concertino Has N. Y. Premiere

Boston Symphony Gives Initial Hearing Here to Work Composed in 1931

Performed in 10 Minutes

Koussevitzky Calls Composer to Share Applause

By Francis D. Perkins

For its third afternoon concert of the season in Carnegie Hall, the Boston Symphony Orchestra gave another American work its first New York hearing yesterday, a concertino for piano and orchestra by Edward Burlingame Hill, chairman of the Division of Music in Harvard University. This followed Schönberg's "Verkläste Nacht," while the latter part of the program was devoted to Rimsky-Korsakoff's "Scheherazade." Jesus Marie Sanroma was the soloist in the concertino.

Mr. Hill's work, which is his Opus 36, was composed in the summer of 1931 and first played by the Boston Symphony in a Cambridge concert the following April. It is short, taking only about ten minutes, although within this compass it is able to present a tabloid version of the standard three-movement concerto. The development of the first theme is followed by the brief slow movement, which is linked by a cadenza to the finale; the original theme returns in a coda also of cadenza-like quality.

Excellently constructed from a formal point of view and ably orchestrated, the concertino makes a pleasing impression. Its tunefulness is unabashed; it has an ingratiating gayety and touch of whimsicality along with its well wrought orthodoxy, while the soloist is not denied opportunities for the display of virtuosity—and of these, in his clearcut, fluent and spirited performance, Mr. Sanroma took due advantage. This work can be well recommended to conductors who wish to present a short piano concerto without having to resort to the hard worked Liszt concerto in E flat. Mr. Hill was summoned to the platform by Mr. Koussevitzky to share the applause with the pianist.

Schönberg's "Verklärte Nacht," an expression of Wagnerian romanticism dating from his twenty-fifth year, has been heard here in recent years both in its original form as a string sextet and in its revised form for full string orchestra. It would probably have frequent performances were it not for its attention-taxing length of thirty-five minutes. "Scheherazade" found both the conductor and his accomplished orchestra in their best form.

Like the Philharmonic-Symphony, the Boston Symphony has a deficit to cope with, and yesterday's programs included an announcement that it has to raise $120,055.26 this season. The trustees, it was noted, realized that as a Boston institution it must depend primarily on home support, but some New York participation was also hoped for in aid of an institution that has long been popular here.

MIAMI, FLA. NEWS

FEB 4 1934

It is no longer a rarity to find symphonies by American composers listed on the programs of the most conservative orchestras. Dr. Serge Koussevitsky, who conducts the Boston Symphony orchestra, appears to be especially generous in giving a hearing to the works of young native composers, frequently giving them his first important hearing.

Roy Harris of Oklahoma is the latest American to receive this honor. His "Symphony: 1933" was given its first hearing by the Boston orchestra.

Critics declared that the work, although not entirely original, had at times an authentic American flavor. He has actually captured in the first movement, something of the American "physical exuberance" which was stated as his aim.

Much of the burden of the themes is placed on the American negro spiritual "Nobody Knows de Trouble I've Seen" and a phrase from "Song of the Volga Boatmen." He also borrowed from Beethoven the "Fate" theme. But some critics say these may be looked upon as common musical property anyway. That anybody should have been able to make a symphony out of the year 1933, seems in itself an achievement.

The Wednesday evening musical programs being given at the Hollywood Beach hotel when one of the light operas is presented in concert form, are attracting much interest among music lovers.

NEW YORK TIMES

FEB 4 - 1934

BOSTON SYMPHONY OFFERS HILL WORK

First New York Hearing for Puckish Concertino for Piano and Orchestra.

SCHOENBERG ITEM GIVEN

'Verklaerte Nacht' Has Fine and Sensitive Reading—Rimsky-Korsakoff on Program.

At its second concert here this week, the Boston Symphony Orchestra under Serge Koussevitzky played Schönberg's "Verklärte Nacht," Edward Burlingame Hill's concertino for piano and orchestra and Rimsky-Korsakoff's "Schéhérazade" yesterday afternoon in Carnegie Hall. Jesús María Sanromá was the soloist.

The "Verklärte Nacht," apart from its beauty and the measure of its achievement for so young a composer—Schönberg wrote it at 25—stirs wistful speculations as to what might have happened if its author had chosen to develop the melodic gift and ability to maintain and unfold a long lyric line which it discloses. Although the score is steeped in Wagner to the point of numerous unconscious quotations from the master of Baireuth, and although its major outlines were determined programmatically by Richard Dehmel's poem, its clarity, logic and sensitive proportioning are those of the artist sure of himself and his material and projecting them with a sense of inevitability and an intuitive flow of ideas which are not so conspicuous, to many at least, in the later cerebrations of Schönberg after he became the exponent of the famous "twelve-tone" system.

The orchestra gave the work a fine and sensitive reading as to dynamics, balance and phrasing, but unfortunately the string tone, particularly among the first violins, was often harsh and rough and the intonation of the solo violin far from impeccable.

Mr. Hill's concertino consists of three movements and a coda played without pause. It is gay and unpretentious music for the most part, innocent of contemporary dissonantal idioms and strewn with glittering and Puckish figures for piano and orchestra. In the always fallible judgment of a single hearing, it seemed to wander about a little; one felt that the material could have been better presented if it had been better ordered and the ideas, once stated, more clearly developed. But it is pleasant and effective, if not in the least profound, and Mr. Sanromá and the orchestra gave it the high color, the rhythmic verve and the meditative roguishness it seems to merit. It was well received, and the composer was led forth by Mr. Koussevitzky to receive the large audience's warm applause.

The concert closed with a sumptuous performance of "Schéhérazade."

TULSA, OKLA. WORLD

FEB4 1934

Roy Harris, American composer, was represented on the Boston Symphony orchestra program here last week with his new "Symphony, 1933." It is a vital, highly-significant contribution to our sparse native repertoire. The piece has ideas of distinction, fruitfully developed with sure and skillful craftsmanship. No recent work brought from Europe sounds a more eloquent message than these pages of Roy Harris . . . Will the composition be played in Europe? When? And how much may Mr. Harris expect to earn in foreign royalties? I pause for answers—and recall that not long ago the French publishers of Massenet's "Manon" demanded about $2,500 for a single performance of the Opus by the Chicago Grand Opera company.

NEW YORK SUN

FEB 5 - 1934

Boston Symphony Offers An American Novelty

That the subscribers to the afternoon series of Boston Symphony Orchestra concerts in Carnegie Hall might, perhaps, not consider themselves slighted in the matter of American novelties, Serge Koussevitzky presented to them the first local performance of Edward Burlinghame Hill's "Concertino" on Saturday, which with his sponsorship of the Harris Symphony on the previous day, gives Mr. Koussevitzky a perfect average in native products for his recent visit.

An unpretentious piece, both in its extent and materials, the "Concertino" nevertheless is a very skillful solution of the problems to which the composer addressed himself. He has succeeded in writing a work for piano and orchestra in which the conventional three movements are compressed into a single one without suggesting that an arbitrary curtailment has sacrificed the efectiveness of his material or that a preconceived scheme has been insensitively adhered to. Unity has been achieved by a basic relationship of the themes in the three sections, with the starting motive actually reappearing as a coda. Although the mood is prevailingly light, it would be an error to regard the work as superficial, for the gayety impresses one as being thoroughly genuine. Mr. Hill is familiar with a harmonic idiom representative of the day's trends, but no single procedure obtrudes as dominating his clear judgment of what is easily listenable. The piece is shrewdly orchestrated, suggesting both brilliance and clarity; and the idiomatic solo part was highly effective in the hands of Jesus Maria Sanroma, whose regard for the composer's dedication was manifest in his performance.

A magnificent performance by the string choir of Schoenberg's "Verklaerte Nachte" sextet opened the program, offering a highly persuasive representation of the composer's early talents. The long and expressive contours of the work were of a striking beauty in this reading, which, it is interesting to recall, was prepared by the composer himself for a concert in Boston. The "Scheherezade" of Rimsky-Korsakoff brought the afternoon to a conclusion.

I. K.

N. Y. EVENING POST

FEB 5 - 1934

On Saturday Koussevitzky led the Bostonians in a program consisting of Schoenberg's poignantly evocative "Verklaerte Nacht," Edward Burlingame Hill's concertino for piano and orchestra, and Rimsky-Korsakoff's "Scheherazade." Jesus Maria Sanroma was the soloist in the concertino, a piece distinctly captivating and frolicsome for a composer who is the son of a professor of chemistry and the grandson of a president of Harvard.

Although the pictorial and storybook Orientalism of Rimsky-Korsakoff is never more fascinating than when Koussevitzky conducts, Schoenberg's dreamlike tone poem concerning two lovers in a desolate grove under the winter moon led in interest for us. The orchestral texture was at times astonishingly delicate, subtly veiled and proper to the tale. Schonberg was only twenty-five when he composed this string sextet which has been arranged for string orchestra, yet he managed to translate into music a story especially mature in its acceptance of life and its expression of civilized understanding between man and woman.

Of late some persons have been complaining about Toscanini's program. Such persons make us very tired. Let Koussevitzky introduce new works. He does it splendidly and it is his natural function. Toscanini's is to reveal, incomparably, the recognized master works. The mood and rhythm and graciousness of his disclosure of Haydn yesterday were as the trusting affection of childhood, the patter of tender feet, and the smiles of the little people who greet us at close of day.

A half-hour later all of the furious majesty of the music of Bach united us in a mood of awe and exultant power. In between there were the beautiful melodies of Beethoven and Brahms's delightful and exquisite variations of the Haydn theme. We say let Toscanini give whatever he wishes. He will anyhow.

—*HENRY BECKETT.*

DENVER, COLO.
POST

FEB 6 - 1934

VICTOR HERBERT'S ANNIVERSARY FINDS SUCCESSOR ABSENT

Kern, Gershwin and Rogers Fail to Replace Him Exactly.

(By LEONARD LIEBLING.)
(Universal Service Music Critic.)

New York, Feb. 6.—Victor Herbert, were he living, would have been 75 years old last Thursday. Where is his successor? Kern, Gershwin, Rogers? Well—er—it isn't exactly the same thing, and you surely know what I mean.

* * *

Roy Harris, American composer, was represented on the Boston symphony orchestra program here recently with his new "Symphony, 1933." It is a vital, highly significant contribution to our sparse native repertory. The piece has ideas of distinction, fruitfully developed with sure and skillful craftsmanship. No recent work brought from Europe sounds a more eloquent message than these pages of Roy Harris. . . Will the composition be played in Europe? When? And how much may Mr. Harris expect to earn in foreign royalties? I pause for answers—and recall that not long ago the French publishers of Massenet's "Manon" demanded about $2,500 for a single performance of the opus by the Chicago Grand Opera company.

* * *

A new American opera, "Merry

NEW YORK SUN

FEB 5 - 1934

Roy Harris was called by John Tasker Howard "the white hope of American nationalists." Saliently American are both the music and the career of the tall, lean, rawboned Californian. In Los Angeles he drove his truck in the daytime and studied music at night. When the New York Philharmonic played his first composition in 1926 he had, up to that time, no formal education in music. He gained a Guggenheim fellowship in 1928, returning in 1931 with new work and vastly improved technic.

One might designate his new symphony as the orchestration of vast new national stirrings—the symphony of the new deal, in fact—considering Mr. Harris's own characterization of the work as expressing:

"The mood of adventure and physical exuberance; the pathos which seems to underlie all human existence; the mood of positive will to power and action."

This from an earnest young truck driver who sublimated his mastery of mechanical power in fine, commanding artistry — the æsthetic equivalent of force.

N. Y. TELEGRAPH

FEB 5 - 1934

Boston Symphony

The Arnold Schoenberg, who has become an American, furnished the Boston Symphony, Serge Koussevitzky conducting, with the piece de resistance of its Saturday afternoon concert in Carnegie Hall, his "Verklaerte Nacht," in string orchestra arrangement, opening the program, which continued with Edward Burlingame Hill's concertino for piano and orchestra, with Jesus Maria Sanroma as soloist; and Rimsky-Korsakoff's "Scheherazade" suite.

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YOR
Tel. CHelsea 3-8860

THIS CLIPPING FROM
BALTIMORE, MD.
EVENING SUN

FEB 6 - 1934

ROY HARRIS was called by John Tasker Howard "the white hope of the American nationalists." Saliently American are both the music and the career of the tall, lean, raw-boned Californian. In Los Angeles he drove his truck in the day time and studied music at night. When the New York Philharmonic played his first composition in 1926, he had, up to that time, no formal education in music. He gained a Guggenheim fellowship in 1928, returning in 1931 with new work and vastly improved technique.

One might designate his new symphony as the orchestration of vast new national stirrings—the symphony of the New Deal, in fact—considering Mr. Harris' own characterization of the work as expressing:

"The mood of adventure and physical exuberance; the pathos which seems to underlie all human existence; the mood of positive will to power and action."

This from an earnest young truck driver who sublimated his mastery of mechanical power in fine, commanding artistry—the æsthetic equivalent of force.

Thomas

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

FEB 7 1934

New York Verdicts.

Of the work by Roy Harris, "Symphony 1933," played recently in Boston for the first time and presented by the Boston Symphony orchestra under Dr. Koussevitzky in New York last week Olin Downes of the Times wrote as follows:

"It would be a pleasure to say that in vitality, color and expressive power this music betokened such a new figure among us; and some have said this. The structure of the piece, its map on paper, and some of its motives, have the creative seed and offer good opportunities for symphonic development. For this writer the promise of the symphony stops there. Its technical formulae are creditable enough, but the music is labored and the thematic material very sprase. An elaborate thematic scheme of a symphony may be put down on paper and the music entirely fail to come off in performance. There is little genuine organic development in this symphony. It sometimes repeats, but seldom progresses."

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK

220 WEST 19th ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
NEW YORKER

FEB 10

THE performance by Mr. Koussevitzky and his Boston musicians of Roy Harris's "Symphony: 1933" was preceded by so many monographs heralding Mr. Harris as a rodeo Stravinsky that I expected to hear something like a polytonal massacre of "The Last Round-Up." Mr. Harris's music, however, doesn't live down to its commentary. Instead of being stark and all that sort of thing, it's reasonably lyric, sensitive, and even occasionally sentimental. At its best, it has a finely restrained pathos, expressed in an idiom which Mr. Harris has developed for himself in the past ten years. Curiously enough, the weak spots are those that attempt to be rugged.

HENRY THE ORIGINAL ROMEIKE PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YOR
Tel. CHelsea 3-8860

THIS CLIPPING FROM
BALTIMORE, MD.
EVENING SUN

FEB 6 - 1934

ROY HARRIS was called by John Tasker Howard "the white hope of the American nationalists." Saliently American are both the music and the career of the tall, lean, raw-boned Californian. In Los Angeles he drove his truck in the day time and studied music at night. When the New York Philharmonic played his first composition in 1926, he had, up to that time, no formal education in music. He gained a Guggenheim fellowship in 1928, returning in 1931 with new work and vastly improved technique.

One might designate his new symphony as the orchestration of vast new national stirrings—the symphony of the New Deal, in fact—considering Mr. Harris' own characterization of the work as expressing:

"The mood of adventure and physical exuberance; the pathos which seems to underlie all human existence; the mood of positive will to power and action."

This from an earnest young truck driver who sublimated his mastery of mechanical power in fine, commanding artistry—the æsthetic equivalent of force.

HENRY THE ORIGINAL ROMEIKE NEW YORK PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

FEB 7 1934

New York Verdicts.

Of the work by Roy Harris, "Symphony 1933," played recently in Boston for the first time and presented by the Boston Symphony orchestra under Dr. Koussevitzky in New York last week Olin Downes of the Times wrote as follows:

"It would be a pleasure to say that in vitality, color and expressive power this music betokened such a new figure among us; and some have said this. The structure of the piece, its map on paper, and some of its motives, have the creative seed and offer good opportunities for symphonic development. For this writer the promise of the symphony stops there. Its technical formulae are creditable enough, but the music is labored and the thematic material very sprase. An elaborate thematic scheme of a symphony may be put down on paper and the music entirely fail to come off in performance. There is little genuine organic development in this symphony. It sometimes repeats, but seldom progresses."

HENRY THE ORIGINAL ROMEIKE NEW YORK PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. Chelsea 8860

THIS CLIPPING FROM
NEW YORKER

71
FEB 10 193

THE performance by Mr. Koussevitzky and his Boston musicians of Roy Harris's "Symphony: 1933" was preceded by so many monographs heralding Mr. Harris as a rodeo Stravinsky that I expected to hear something like a polytonal massacre of "The Last Round-Up." Mr. Harris's music, however, doesn't live down to its commentary. Instead of being stark and all that sort of thing, it's reasonably lyric, sensitive, and even occasionally sentimental. At its best, it has a finely restrained pathos, expressed in an idiom which Mr. Harris has developed for himself in the past ten years. Curiously enough, the weak spots are those that attempt to be rugged.

106

THIS CLIPPING FROM
HANOVER, PA.
SUN

JAN 27 1934

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, evidently does not share the opinion of some Sibelius enthusiasts that Baltimore can stand more than one of that composer's symphonies in a season. After hearing the November concert here, Philip S. Hensel, Jr., circulated a petition wherein Mr. Koussevitzky was asked for more of the same. The petition, with thirty-nine signatures, was duly forwarded to Boston.

In reply, the conductor wrote in part as follows: "Although I shall not be able to include a symphony by Sibelius in our program on January 31 (having played the Second at our last concert in Baltimore), I have planned to give our Baltimore audience the beautiful and rarely performed masterpiece, 'Verklarte Nacht,' by Arnold Schonberg." Elsewhere in the letter Mr. Koussevitzky referred to Siekk Sibelius as "the greatest symphonist of our day."
—Donald Kirkley in Baltimore Sun.

* * *

When the Philharmonic Orchestra broke away from Arturo Toscanini for a few measures last Sunday and made a mess of a passage in Ravel's "Bolero," the mishap was doubly unfortunate because the piece is so well known to even the least informed of muscial listeners.

The incident recalls a contretemps which Toscanini suffered with the same composition when he led it for the first time in Paris. Ravel, who is a poor hand at conducting but thinks himself a master of the baton, was present at the concert in question. Toscanini, taking some liberty or other in tempo or dynamics, annoyed the composer to such an extent that he made audible derogatory comments, hissed and almost brought about an open scandal, but was finally "shushed" into silence by the audience, whose members did not seem to agree at all with Ravel's view and rewarded Toscanini's interpretation with especially warm plaudits and prolonged cries of "bravo."—Leonard Liebling in York American.

The season's first performa "Faust" and "Romeo et Ju the return of Frida Leider a Norena, the debut of John

---

THIS CLIPPING
NEW YORK SUN

JAN 27 1934

A new symphony by Roy Harris will be introduced to New York at the next evening concert by the Boston Symphony Orchestra in Carnegie Hall to take place next Friday evening, February 2, instead of the usual Thursday. Mr. Harris completed this symphony last November. It had its first performance in Boston last night. Of his symphony, which is in three movements, the composer writes: "In the first movement I have tried to capture the mood of adventure and physical exuberance; in the second, of the pathos which seems to underlie all human existence; in the third, the mood of a positive will to power and action."

Also on this program Dr. Koussevitzky will present Stravinsky's ballet, "Apollon Musagete" for string orchestra, and the fourth symphony of Brahms in E minor.

At the concert of Saturday afternoon, New York will first hear the piano concertino of Edward Burlingame Hill, written in 1931. The soloist will be Jesus Maria Sanroma. The program will also include Arnold Schonberg's "Verklarte Nacht" ("Radiant Night"), performed by the entire string section. "Verklarte Nacht," a composition of Schonberg's twenty-fifth year, was recently performed by this orchestra at a concert in which Schonberg appeared as guest conductor of his own music. The concluding number will be Rimsky-Korsakoff's symphonic suite, "Scheherazade."

Sun Jan 25

The Greatest Symphonist—
Serge Koussevitzky, conductor of the Boston Symphony Orchestra, evidently does not share the opinion of some Sibelius enthusiasts that Baltimore can stand more than one of that composer's symphonies in a season. After hearing the November concert here, Philip S. Hensel, Jr., circulated a petition wherein Mr. Koussevitzky was asked for more of the same. The petition, with thirty-nine signatures, was duly forwarded to Boston.

In reply, the conductor wrote in part as follows: "Although I shall not be able to include a symphony by Sibelius in our program on January 31 (having played the Second at our last concert in Baltimore), I have planned to give our Baltimore audience the beautiful and rarely performed masterpiece, 'Verklarte Nacht,' by Arnold Schonberg." Elsewhere in the letter Mr. Koussevitzky referred to Siekk Sibelius as "the greatest symphonist of our day."

Y 27, 1934

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

A "Symphony: 1933," by Roy Harris, was played for the first time at the Boston Symphony concert yesterday. Still in manuscript, the work is also the first by this young American composer to be included upon a program by this orchestra. It was completed only last November. The afternoon began decorously with Stravinsky's pseudo-18th century ballet, "Apollo, Leader of the Muses," a chaste conception of the young god as a model youth, behaving irreproachably in the presence of several maiden aunts. Sibelius' Fifth Symphony, in E-flat major, provided fitting climax and conclusion.

Mr Harris was born 26 years ago, in what is now the principality of "Alfalfa Bill" Murray, though he left Oklahoma early in childhood to go to California, where he makes his home. He is of the generation which has found oracular authority in the theoretical teachings of Nadia Boulanger, with whom he studied in Paris in 1926. Though his esthetic thought and technical procedures are, generally speaking, up-to-the-minute, Mr Harris has not—unlike certain contemporaries—confused music with geometry, nor modernity with anarchism. The common chord has not become to him, a symbol of a corrupt society.

For this reason his "Symphony: 1933" is lucid and easily grasped, though somewhat heavily orchestrated, and reminiscent a little too frequently of the European past. "In the first movement" he wrote for the program book, "I have tried to capture the mood of adventure and physical exuberance; in the second, of the pathos which seems to underly all human existence; in the third, the mood of a positive will to power and action." This formidable postulate need not frighten any away, for the general mood—but not the style—of "Symphony: 1933" recalls that of Dvorak's "New World" Symphony.

The first of the three movements is a turbulent allegro of dramatic force; the second an andante whose slightly acidulous lyrical beauty is moving. Impressive for its clever manipulation of rhythm, and perhaps the best of all, is the finale, labeled Maestoso. Mr Harris has succeeded better than many another contemporary of more immediately salient ideas in making plain his alteration of themes and in giving his work an outline of compact form. Had he been able to "speak out" more personally, "Symphony: 1933" would have had few flaws.

Throughout the development of his symphonic style, Sibelius has become increasingly restrained in expression. The Tchaikovskyan fullness of speech which marks the First and Second Symphonies was gradually abandoned, and in the Seventh Symphony, perhaps the greatest of all, thus ar, Sibelius achieved an austerity and serenity that may best—if tritely—be compared to Attic tragedy. These qualities, in lesser degree, permeate the Fifth Symphony, though to them was added a songful gayety which intermittently illumines like sunlight breaking through a raincloud.

The last movement is not only exalted as few symphonic movements have been since Beethoven—Brahms always excepted—but reach a profundity of emotion that can only be characterized in the words of Sibelius as written down by Lucien Price in his sensitive "Portrait of Sibelius," printed this week in the program book. Speaking of the inspiration he found in ancient Latin and Greek literary classics, Sibelius said: "What I do find in the ancient classics is clearness of form, and in them I find depth of feeling without sentimentality." That, probably, is the last word upon the subject.

Not by any stretch of imagination can Sibelius be regarded in this symphony—nor in the others, for that matter—as a musical painter of Finnish landscapes. The qualities which inform all his symphonies are entirely personal, the overheard musings of a man with sensitive mind and expansive heart, but, of course, a man of the North. And with the word North, strength is practically synonymous. This Fifth Symphony also exhibits Sibelius as master of an intensely personal style of instrumentation. Lightness of touch, an aversion to the instrumental effulgence of Wagner and Richard Strauss are evident throughout, yet the score never becomes thin. Clear, though not simple in texture, it matches perfectly just what Sibelius had to say. All these are earmarks of a masterpiece.

At the next symphony concerts, a fortnight hence since the orchestra goes on tour this coming week, the program will be devoted to the suite from "Der Burger als Edelmann" and the "Symphonia Domestica" of Richard Strauss, who this year will reach his 70th birthday. C. W. D.

AMUSEMENTS

MUSIC

SYMPHONY CONCERT

By GEORGE S. McMANUS

Program: Stravinsky, "Apollon Musagete" (Apollo, Leader of the Muses) Ballet; Roy Harris, Symphony 1933; Sibelius, Symphony No. 5, E flat major.

An American composer had his great opportunity at Symphony hall yesterday afternoon, when the Boston Symphony orchestra under Dr. Koussevitzky played the First Symphony by Roy Harris, for the first time anywhere. Our thanks to Dr. Koussevitzky for the fact that his preparation and performance of the symphony were no mere perfunctory gestures, but sincere and successful efforts to present the work in a most favorable light. No composer can ask more than that. On that his work must stand or fall.

We have watched the career of Roy Harris for several years. He has had to work against odds that, on one hand, would have him a genius, philosophically as well as musically, and on the other, would grant him no serious attention. He has faced these odds, and continued with an enthusiasm that has been so contagious that it has brought his works to many public performances. There is in his makeup a fresh, vigorous point of view, more individual, perhaps, than original. But individual and sincere he remains. Just now he stands at the parting of the ways. What he does from now on will decide his fate. Will his philosophy prove that of words or ideas?

A Friday afternoon audience gave the symphony a Friday afternoon reception, but individuals were much more positive in their reaction. As a matter of fact, we scarcely heard an opinion that actually favored the work. This is a more hopeful sing than a lukewarm attitude for or against. The work, no doubt has dull spots; it has its crudities, and a certain amount of the commonplace; but it has a rugged, driving sincerity that is extremely powerful. We believe it to be, potentially, as significant as anything that has recently come from the pen of our younger American composers. It is not for those who want pretty music, nor it is for this reason barren of ideas, fragmentary though many appear at a first hearing.

To our mind the American composer has a tendency to work too quickly. Symphonies of permanence are not necessarily born of laborious effort, but initial ideas need time to germinate and to prove whether they are adaptable to symphonic proportions. There is no way in which a composer can better take stock of himself, better see as he is seen, than by hearing his work publicly performed. Brahms is said to have kept every one of his orchestral works from his publisher until he heard it in public. Only a composer who is ready for the discard will hear the initial performance of one of his compositions without the desire to better many passages, if not whole movements.

Harris is not an inexperienced orchestral composer. There actually existed a symphony before his "First" played yesterday which failed to come up to his own critical estimate. This he discarded. Other works of his for full orchestra have been played by the New York Philharmonic, the Los Angeles Philharmonic and other orchestras.

The second movement of yesterday's symphony is the composer's desire to depict the underlying sadness which pervades human existence. It is the movement that is most likely to please, for it has reflective as well as dramatic beauty. The first movement has a mood of physical exuberance, of the power of youth, "savage but not brutal." The last movement's mood is that of concentrated power, a motion that cannot be arrested. Its other material is derived, in variation fashion, from its first main theme. Is the final unison, which ends the second movement, a conventional gesture? As it stands it seems to end abruptly and unconvincingly disturb the movement's atmosphere. Is the "underlying sadness" a normally solvable thing?

In this symphony we think Mr. Harris has found his stride. Where it will lead him we do not pretend to know. If his future progress is as consistent as his past it is likely to lead him towards the goal set by his friends.

Beautiful was the playing of the Fifth Sibelius Symphony, so recently heard as to need no discussion. The Stravinsky Ballet, scored for strings alone, was a distinct surprise to as many yesterday as to those who heard it for the first time in Washington in 1928. Throughout the program, orchestra and conductor gave of their best.

The next regular symphony concert will be Feb. 9, a program devoted to the works of Richard Strauss. Listed are an Orchestral Suite from Der Buerger als Edelmann and the Symphonia Domestica.

Intown
Screen Time Table

FLOOD GIVES

Roy Harris an American Composer and Unabashed

By Moses Smith

SERGE KOUSSEVITZKY'S zeal on behalf of the American composer was most strikingly illustrated at last week's concerts of the Boston Symphony Orchestra when the program contained a symphony of Roy Harris. Not only here was Mr. Harris making his bow as a symphonic composer. Aside from a few occasional performances of two or three of his orchestral works in New York and Los Angeles, Mr. Harris has been heard only as composer in chamber music forms. The Boston performances of the symphony, incidentally, were the first anywhere.

Yet this comparatively young man out of the West has made his mark. Born in Oklahoma of pioneer parents in 1898, he was taken five years later to California, where he grew up as a farm-boy. On the land, and later in the cities, he was familiar with manual labor. He also cultivated a bowing acquaintance with the piano and clarinet. He "joined" the War, and on his return went to the University of California.

He did not begin to study music seriously until about ten years ago. Then he devoted himself to the art with a vengeance. Even his student compositions were highly praised by competent authority. He seems to have avoided the fledgling stage, and to have emerged full-grown after a short incubating process. He was helped—perhaps "mothered" is the better word—by Nadia Boulanger, Parisian teacher of composition to whom so many American composers are indebted.

During his four years in Paris, Harris mastered the old counterpoint and created a technic of his own, one which was more suitable to the expression of his particuler type of American exuberance. It was this exuberance, more than any striking radicalism, that quickly attracted the attention of American program-makers. Within a short time Roy Harris became known as a distinctive and powerful American composer.

The most meager outline of facts does not begin to suggest the man himself, or his music. He was in Boston not only during the preparation for the performance of his symphony, but also at the time when his Variations for String Quartet were played by the Pro Arte group in Cambridge earlier in the season. I have talked to him and watched him, both when he has been off guard and on.

On or off, he is militant in the cause of American music. He is, specifically, militant in the case of the music of Roy Harris, in which he believes, and which he is not ashamed to extol. More power to him. It is time that an American composer dropped his apologetic pose. Wagner shouted the fact of his genius from the housetops. I am not attempting to compare Mr. Harris with Wagner. But watch this vigorous, emotional, controversial, charming, moody American composer, none the less.

In a decade when almost every composer feels impelled to commit some new nuisance of dissonance for fear of being passed by as conservative, Mr. Harris has the courage to say that "idiom doesn't matter. Even the much maligned public is quick to recognize forceful ideas and the propulsive drive of a worthwhile creation."

He has the even greater courage not to be worried about apparent contradictions in his composing scheme. Side by side with the most unabashed triads are dissonances difficult to digest. Both have their place in Mr. Harris' scheme. He writes his own music and lets the critics worry about the contradictions.

FROM
N. Y. Herald-Tribune

JAN

107

Boston Orchestra on Tour to

Post Ja 28

BY WARREN STOREY SMITH

Once again the Boston Orchestra is making a trip to New York, and incidentally to Baltimore and Washington as well, so there will be no Symphony Concerts this week. Next week, on the orchestra's return, the programme will be devoted to the music of Richard Strauss, outstanding figure among living composers, whose 70th birthday will occur next June.

* * * *

The Symphonia Domestica, familiar masterpiece, and the suite from "Der Buerger als Edelmann" are the two numbers thus far announced for this programme. This suite received its first American performance at the hands of the Boston orchestra in 1921, under the direction of Mr. Monteux, but it has not been repeated. The suite is made up of the incidental music to Moliere's play "Le Bourgeois Gentilhomme," in which the opera "Ariadne auf Naxos" served as interlude. Today in Germany a portion of the first act of the play usually serves as introduction to the opera, a fantastic and charming creation that has for some reason never won general acclaim, but the remainder of the incidental music is seldom played. It is written, as the opera "Ariadne," for a small orchestra of some 36 players and each string instrument has a solo part. The score also calls for a piano.

* * * *

At the fourth concert of the Beethoven cycle, which will fall on Tuesday afternoon, Feb. 13, Dr. Koussevitzky and the orchestra will be heard in the Triple Concerto for violin, 'cello and piano, never before played at the Symphony concerts. Mr. Toscanini conducted this work last season in New York with the Philharmonic-Symphony Orchestra of that city, but he called in three guest artists as soloists. Here in Boston the soloists will be drawn from the orchestra's own ranks: Mr. Burgin, violin; Mr. Bedetti, 'cello; Mr. Sanroma, pianist.

* * * *

Boston Symphony in Second Concert at Lyric Wednesday

Sun Jan 28

J. M. Sanroma, Young Spanish-American Virtuoso, to Make Debut Here With Koussevitzky; Musical Art Quartet in First of Three Concerts Thursday

By WARREN WILMER BROWN

Heading this week's list of major musical events is the second Boston Symphony Orchestra concert of the season at the Lyric Wednesday night under Serge Koussevitzky's direction and with a pianist new to Baltimore, J. M. Sanroma, young Spanish-American virtuoso, as the soloist.

Other things in the current calendar to note especially are the first of three concerts by the Musical Art Quartet in the Baltimore Museum of Art, Thursday afternoon, and a piano recital by Ernest Hutcheson at the Peabody Friday afternoon.

Dr. Koussevitzky's program contains two novelties: an early Schoenberg piece for string orchestra (Op. 4, originally for string sextet), called *"Verklaerte Nacht"* and a *Concertino* for piano and orchestra by E. B. Hill, chairman of Harvard's Division of Music.

Played First in 1915

Schoenberg was 25 when he wrote *"Verklaerte Nacht"* and it is considered his first important work. It was written in three weeks, the fall of 1899, when he was staying at Payerbach with Zemlinsky, the only master from whom he ever, it is said, sought instruction. It was played for the first time in Boston by the Kneisel Quartet in 1915 and was added to the Boston Symphony repertoire in 1921 by Monteux.

The composition is programmed after a poem by Richard Dehmel called *"Weib und Die Welt."* Arthur Fiedler's translation of the excerpt Schoenberg quoted in his score presents a scene of morose nature in its opening stanzas, but which ends on a note of mystical ecstasy. The music is in five sections descriptive of the shifting moods of the verse.

'Scheherazade' Returns

Mr. Hill's score was composed the summer of 1931 and is the twelfth of his works performed by the Boston Symphony. The *Concertino* is dedicated to Senor Sanroma.

The closing piece will be Rimsky's perennial "Scheherazade" which has already been heard here once this season—at the first National Symphony Orchestra concert directed by Hans Kindler. Whether or not repetitions in quick succession on orchestral programs are inevitable (and they seem to be), they must be faced along with other facts of life, though not necessarily with the same sigh of resignation. It would undoubtedly be better from the box-office angle if they could be avoided; if the conductors (just see them doing it!) got together at the beginning of each season and decided not to tread on each other's heels.

But all the same, one can scarcely gain too much familiarity with the masterpieces and the limitless variety of interpretation they invite; it has always seemed to be a mark of stupidity and defective appreciation to adopt such a viewpoint is rather essential, though catch the masterpieces

---

News Jan 21

), 1934

Sanroma Will Play At Lyric Wednesday

A program of notable interest is announced by Dr. Serge Koussevitzky for the second concert of the season by the Boston Symphony Orchestra, to be given in the Lyric Theatre on Wednesday evening of this week.

Dr. Koussevitzky will present for the first time here the new concertino for piano and orchestra by Edward Burlingame Hill, the New England composer. The soloist in this piece to be Jesus Maria Sanroma, the brilliant young Spanish-American pianist, who was the soloist with this orchestra in the first American performances of such important scores as the Concertos of Ravel and Ernst Toch, and the Capriccio of Stravinsky.

The opening number will be the tone poem, "Verkarte Nacht" ("Radiant Night") by Arnold Schonberg. The eminent Austrian composer, now making his first sojourn in America, composed this piece in his youth under the spell of the romantic era.

The closing number will be Rimsky - Korsakov's symphonic suite, "Scheherazade," a masterpiece that utilizes the orchestral forces to their fullest extent.

........R. Strau

BOSTON SYMPHONY

Jan 24

Next week the Boston Symphony Orchestra will return to Baltimore—on Wednesday evening, January 31—when Jesus Maria Sanroma, Spanish-American pianist, will be the soloist. He will present for the first time here a new concertino for the piano and "Orchestra" by Edward Burlingame Hill, the New England composer.

Dr. Serge Koussevitzky, director of the Boston Symphony, will open the program with another work that has not before been heard in Baltimore, Schoenberg's "Verklarte Nacht," which was recently given by this orchestra in Boston under the composer's direction. Schoenberg came to the United States early this winter and appeared with the Boston Symphony as guest conductor.

The other number selected for the Lyric concert is Rimsky-Korsakow's "Scheherazade."

News Jan 30

THE

PIANIST

JESUS MARIA SANROMA

Mr. Sanroma, young Spanish-American pianist, will make his Baltimore debut at the Boston Symphony Concert in the Lyric tomorrow night. He will play a new concertino for piano and orchestra by E. B. Hill, director of the music division at Harvard University.

........Grieg

Rose Weinstein, Soprano

* * *

Am Jan 21

A young Spanish-American pianist, Jesus Maria Sanroma, will make his first Baltimore appearance as soloist with the Boston Symphony Orchestra at the Lyric on January 31. Dr. Serge Koussevitzky will direct the program, which will include "Verklaerte Nach," by Arnold Schoenberg and the Rimsky-Korsakoff tone poem, "Scheherazade."

Jan 14

The second of the series of three concerts by the Boston Symphony Orchestra under Dr. Serge Koussevitzky will be given at the Lyric on January 31.

American Jan 28

6—SS

Bostonians ON BILLS To Introduce New Number

By CARROLL DULANEY

Jesus Maria Sanroma, Spanish-American pianist, will make his Baltimore debut next Wednesday evening as soloist with the Boston Symphony Orchestra.

A new Concertino for piano and orchestra will be played for the first time in Baltimore by the Boston Symphony Orchestra at the Lyric next Wednesday evening with Jesus Mariá Sanrome, young Spanish-American pianist, as the soloist.

Serge Koussevitzky will conduct, and the other numbers on the program will be Schoenberg's "Verklaerte Nacht" for string orchestra and Rimsky-Korsakoff's symphonic suite, "Scheherezade."

Mr. Hill is well known as a New England composer. His father was professor of chemistry at Harvard and his grandfather was president of the university. He has been chairman of the division of music at Harvard for several years and has written a number of symphonic works, twelve of which have been produced by the Boston Orchestra.

Schoenberg's "Verklaerte Nacht" was first written as a string sextet and is one of his earlier works. It was inspired by Richard Dehmel's poem, "Weib und die Welt."

"Scheherezade" is one of the best known works of Rimsky-Korsakoff and is immensely popular. It is brilliantly orchestrated and calls for virtuosic solo work in several plac

---

THIS CLIPPING FROM

NEW YORK JOURNAL

1 3 0 1934

Music -:- By Henriet Weber

New Roy Harris Opus Playec

The second concert by the Roth String Quartet took plac at Steinway Hall last evening before an audience for the most part wise in the ways of modern music. The Roth Quartet is devoting itself to music of today in this series of concerts.

Last evening's program listed Milhaud, Roy Harris, and Dohnanyi.

Of these, the Harris composition "Variations in Three Movements," not yet published, had its first hearing in this city. Like a cool clean breeze it blew through the murky atmosphere induced by much self-conscious modern music. There was nothing artificial about it. It had no "manner." It was just itself.

Sincerity combined with distinguished originality is the reason why doors are opening everywhere to Roy Harris whose works are being played where worth while modern music can be distinguished from the vast amount of rubbish that is being produced. This is free music without being vague. It is wholesome and fresh and spontaneous—not a forced hot-house product of a calculated "newness."

The composer himself was present to enjoy the splendid performance by the Roth Quartet, and met informally many in the audience who wished to express their enthusiasm personally. Mr. Harris's "Symphony: 1933" is being featured at this week's visit of the Boston Symphony Orchestra. Dr. Koussevitzky will play it at the Friday night concert at Carnegie Hall, which will be New York's first chance to hear it.

Roy Harris is only 36 now, but already a much-played composer of today. He is an Oklahoman, "an awkward, serious young plainsman" someone has written of him.

* * *

THIS CLIPPING FROM
WASHINGTON, D. C.
TIMES

JAN 3 1 1934

BostonSymphony Gives Concert Recital

By RONALD THORNE

In honor of the President's birthday yesterday afternoon, Dr. Serge Koussevitzky began the concert of the Boston Symphony Orchestra in Constitution Hall with "The Star-Spangled Banner."

Then came a first half devoted to ballet music, practically new to Washington audiences, and for the concluding number the Fourth Symphony, in E minor, of Brahms. The concert was under the local management of the Dorothy Hodgkin Dorsey Bureau.

Most interesting, and most enthusiastically received, was the second offering on the program, orchestral fragments from "Daphnis et Chloe," by Ravel. Koussevitzky is evidently a keen admirer of the genius of Ravel; he was first in Washington to present the famous Ravel Valse, almost as much discussed as his popular "Bolero."

The "Daphnis et Chloe" selections comprised "Daybreak," "Pantomine" and "Danse Generale" from the second suite. Written for Serge Diaghilev more than 20 years ago, it did not have an orchestral presentation in this country for several years, and apparently has never before been played in Washington.

It proved nothing less than a sensation. Its brilliant climax in the "Danse Generale" provided an experience to be enjoyed by any lover of music, and particularly for those who are swayed by mastery of rhythm. The audience was enthusiastic indeed, and Koussevitsky had the entire orchestra take a bow.

Earlier the orchestra played "Apollon Musagete." by Stravinsky, a work written for the string section and orginally played here at a chamber music festival in the Library of Congress. It is not typical Stravinsky by any means, but the program notes which compare it to the "Rosenkavalier" waltzes reveal more imagination than this critic possesses.

The Brahms Symphony, well known to Washington, and enjoying something of a vogue this season, though it has not hitherto been played here this year, was given the characteristically fine interpretation one expects from Koussevitsky and his famous ensemble, but the Ravel work was the high spot of the program.

WASHINGTON, D. C.
HERALD

JAN 3 1 1934

BOSTON SYMPHONY IS IMPRESSIVE IN ITS PROGRAM HERE

By DR. KURT HETZEL

The Boston Symphony Orchestra, Serge Koussevitzky conducting, presented yesterday in Constitution Hall a program of three world established masterpieces of symphonic literature. "Apollon Musagete" by Stravinsky, the second suite "Daphnis and Chloe" by Ravel and the tremendous Symphony in E Minor by Brahms. A small but very distinguished audience enjoyed the offerings of this gorgeous orchestra and found Dr. Koussevitzky in much better form than at the first concert of the season.

The ballet music to "Apollon Musagete," which we knew from performances by chamber orchestras, gains by the use of a full string orchestra. Surprisingly precise in form and structure, this work of an ultramodern is very intriguing and depends upon handling with finesse by an understanding conductor and a highly responsive orchestra. Koussevitzky and his men gave a perfect rendition.

Ravel's "Daphnis and Chloe" and the Brahms symphony have been played by the same orchestra under Koussevitzky here about two years ago. While Ravel's suite again was excellently given, we recall a much better reading of the Brahms symphony at that time. Yesterday Dr. Koussevitzky did not emphasize as formerly some of the most beautiful contents of the second and fourth movements. Perhaps his tempi had something to do with that.

Neverth less, the concert as a whole, with its balanced program and the fine qualities of conductor and players, left a deep impression.

CLIPPING FROM
WASHINGTON, D. C.
POST

JAN 3 1 1934

Boston Music Group Scores With Brahms

Koussevitzki's Rendition of Fourth Symphony Is Excellent.

By Ray C. B. Brown.

An extraordinary eloquent and impressive reading of Brahms' fourth symphony was the apex of the Boston Orchestra's second Washington concert of the season yesterday afternoon in Constitution Hall. Coming away in the glow of exaltation stimulated by Sergei Koussevitzki's interpretation, one was apt to put aside for the moment the impressions of the other works on the program, Stravinski's "Apollon Musagete" and the second suite from Ravel's "Daphnis et Chloe" ballet.

Throughout the concert Dr. Koussevitzki was in an eminently persuasive vein. He almost convinced one that Stravinski is actually developing a second style instead of experimenting with simpler and subtler means than the coruscant instrumentation of "Petrushka" and "Le Rossignol." The clarity of yesterday's exposition was a strong plea for the composer's sincerity and for the significant content of the work.

By confining himself to strings alone for the delineation of a ballet on a classical subject, Stravinski certainly imposed severe conditions upon himself. It is not so easy to write a "program" piece with the limited tone colors of the four string choirs as the background for choreography. The effect of the more limpid palette in tone-painting, as compared to Stravinski's gorgeous iridescence of yesteryear, is like that received when turning from a Brangwyn mural to one by Puvis de Chavannes.

Perhaps that is the effect intended with due deliberation. In this ballet music, Apollo, Leader of the Muses, appears in a mystical light, his radiance subdued and his effulgence dimmed to a lambent aura. He seems almost disincarnate, no longer the physical manifestation but the spiritual entity. Yet to consider Stravinski as a mystic does not conform with our previous ideas of his artistic philosophy.

Ravel's palpitant score is, on the other hand, frankly of the earth in its paganism. The colors here are terrestrial and vivid, and the dancers tread solidly on springing turf.

Excellently as these ballets were played, they formed but a prelude to the rich stores of the E minor symphony in which Brahms expressed the maturity of his thought. The compression of this work made difficult its comprehension by its earlier exponents, and there are still conductors who are baffled by it, if one can judge from their muddled readings. Dr. Koussevitzki's vision is penetrant, and what he sees he discloses to others with a fine discrimination among values.

THIS CLIPPING FROM
CHICAGO, ILL.
TRIBUNE

JAN 3 1 1934

WASHINGTON SOCIETY

Washington, D. C., Jan. 30.—[Special.]—Mrs. Roosevelt this afternoon attended the concert of the Boston Symphony orchestra, Serge Koussevitsky, conductor. She was accompanied by Mrs. Cordell Hull, wife of the secretary of state; Miss Marion Dickerman, and Miss Marguerite Le Hand.

Senator and Mrs. James Hamilton Lewis entertained at dinner for the following fellow Chicagoans now in the capital: Mrs. Jacob Baur, Mrs. Townsend McKeever, Mr. and Mrs. Wayne Chatfield-Taylor, Edward H. Bennett, Ambrose Cramer, and Mr. and Mrs. Adlai Stevenson. Washington guests included: Rear Admiral and Mrs. Mark Bristol, Lieut. Col. and Mrs. Emanuel Lombard of the French embassy; Mrs. Demarest Lloyd, Mrs. Henry Corbin, Señor Don Eduardo Vivot of the Argentinian embassy, and Lady Lister-Kaye, here from London.

Mrs. William Fitch Kelley of Aurora, Ill., and Washington entertained at luncheon today at the Mayflower and had as her ranking guests Mrs. Stone, wife of Justice Harlan Fiske Stone, and Mrs. William Howard Taft, widow of the chief justice and former President. Mrs. Kelley's thirty guests were seated at small tables in the Palm court.

THIS CLIPPING FROM
N. Y. Herald-Tribune

3 1 1934

WASHINGTON

Mrs. Roosevelt was honor guest at luncheon yesterday of Mrs. Daniel C. Roper, wife of the Secretary of Commerce. Others present were Mme. de Laboulaye, Representative Isabella Greenway, Mmes. William Phillips, James F. Byrnes, H. O. Chalkley, Woodrow Wilson, Charles S. Hamlin, Hugh C. Wallace, Oscar Underwood, Cary T. Grayson, Vance McCormick and Russell William Magna; Miss Sidney Burleson and Mrs. David Coker, daughter of the hostess.

Mrs. Roosevelt, accompanied by Mrs. Cordell Hull, attended the Boston Symphony Orchestra concert yesterday afternoon.

LOWELL, MASS.
COURIER-CITIZEN

JAN 3 1 1934

The Boston Symphony orchestra is one of the beneficiaries in the will of the late Miss Abby Hunt of Boston and Beverly, who left to it a bequest of $100,000 and similar sums to Harvard and M. I. T. Needless to say all of these institutions can use this generous token to advantage.

THIS CLIPPING FROM
NEW YORK TIMES

JAN 3 1 1934

PRESIDENT'S WIFE IS LUNCHEON GUEST

Mme. de Laboulaye and Mrs. Wilson Also Entertained by Mrs. Roper in Capital.

JUSTICE STONE HONORED

Representative Treadway Gives Dinner for Him—Envoy to Netherlands a Guest.

Special to THE NEW YORK TIMES.

WASHINGTON, Jan. 30.—Mrs. Roosevelt was the honor guest today at a luncheon given by Mrs. Daniel C. Roper, wife of the Secretary of Commerce, who entertained in her home on Woodland Drive. Other guests included Mme. de Laboulaye, wife of the French Ambassador; Representative Isabella Greenway, Mrs. William Phillips and Mrs. Woodrow Wilson.

The other luncheon guests were Mrs. James F. Byrnes, Mrs. H. O. Chalkley, Mrs. Charles S. Hamlin, Mrs. Hugh C. Wallace, Mrs. Oscar Underwood, Mrs. Cary T. Grayson, Mrs. William Russell, Mrs. Vance McCormick, Miss Sidney Burleson and Mrs. David Coker, daughter of the hostess.

Mrs. Roosevelt attended the Boston Symphony concert in the afternoon, having as a guest in her box Mrs. Cordell Hull, wife of the Secretary of State.

The French Ambassador and Mme. de Laboulaye gave a dinner tonight at the embassy in honor of Henry T. Rainey, Speaker of the House of Representatives, and Mrs. Rainey.

Justice Harlan F. Stone, associate justice of the Supreme Court, was honor guest at a dinner given by Representative Allen T. Treadway.

The Brazilian Ambassador and Señora de Lima e Silva entertained a luncheon party at the embassy.

The Minister of the Netherlands and Mme. Van Haersma de With gave a luncheon for Grenville T. Emmet, American Minister to The Netherlands, who will sail for Europe Feb. 12. Mrs. Emmet accompanied her husband from New York to Washington, but was unable to attend the luncheon because of illness.

Mrs. Harlan F. Stone and Mrs. William Howard Taft were honor guests at a luncheon given by Mrs. William Fitch Kelley.

Mrs. Rainey was the ranking guest at a luncheon given by Mrs. Edward Campbell Shields, who entertained at the University Club for her house guest, Mrs. David H. Kincheloe, wife of Judge Kincheloe of New York, who formerly was a member of Congress from Kentucky.

Mrs. Kincheloe will motor back to New York tomorrow, accompanied by Mrs. Shields, who will be her guest, and Mrs. Charles W. Elliott, who is going to visit her son-in-law and daughter, Mr. and Mrs. Frank Blakely, in New York.

Boston Orchestra Gives Second of Concert Series

Brahms' Symphony Is Featured With an Interesting Interpretation, Unusual Depth and Unison of Tone.

BY ALICE EVERSMAN.

The second concert of the series given by the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitsky was given yesterday afternoon in Constitution Hall. The program was excellently balanced by the position of Stravinsky's "Apollon Musagere" and the orchestral fragments from Ravel's "Daphnis et Chloe" in the first part and Brahms' "Symphony No. 4 in E minor" after the intermission. In many respects yesterday's concert equaled some of the finest performances the Boston Symphony has given here and the audience gave ample proof of its appreciation.

Undoubtedly it was Brahms symphony that drew most of the audience, for the occasions to hear it interpreted by a man of Dr. Koussevitsky's rare musicianship are not many. In manner of thought, composer and conductor are alike and the nobility of Brahms was finely stressed in the reading of this last of his symphonies. Although complicated in form, especially in the last movement, there is a grandeur throughout which was robbed of any harshness by the magnificent control of the orchestra exercised by Dr. Koussevitsky. The tremendous spirit animating the symphony was clearly grasped and in the careful analysis which resulted in yesterday's performance the mere material content gained in warmth and beauty. No orchestral body has quite the depth and unison of tone as the Boston Orchestra and for works such as the Brahms it is an ideal medium of expression.

In the "Apollon Musagere," it is a new Stravinsky that was revealed, or perhaps the original Stravinsky in simple mood. Built for a ballet and played first at the Library of Congress in 1928, it is a prize composition of the Coolidge Foundation. Its scoring for strings alone give it delicacy of character and the proper pigment for depicting the subject. As Dr. Koussevitsky conducted it yesterday, it became crystal clear in outline and each picture resolved itself into the next with graceful consistency. It is characteristic of Dr. Koussevitsky that he should choose to acquaint the public with another faucet of the brilliant talent of this experimenting composer.

The sophisticated Ravel also showed another side of his art in the lovely suite. "Daphnis et Chloe." The three sections, "Lever du Jour," "Pantomine" and "Danse Generale," were concrete and concise in planning, with a bewildering flashing of color from the delicate moment of dawn to the full light of the final climax. The use of orchestral timbres and melodic figures is done with consummate finish and with fascinating results, presenting a bit of imagery of exquisite poetry. The Boston Orchestra is a supple interpreter of such numbers and Dr. Koussevitsky brought out all the intricate finesse of which Ravel is master and which requires a master musician to reproduce.

A patriotic gesture was the playing of the National Anthem as opening number in honor of President Roosevelt's birthday. Incidentally, it was a most noble rendition of the hymn, dignified and sonorous, and deserving the generous applause the audience accorded it.

Tel. CHelsea

THIS CLIPPING FROM
WASHINGTON, D. C.
STAR

JAN 31 1934

Conductor Appeals for Our American Composers

Serge ~~Koussevitsky,~~ Leader of the Boston Symphony Orchestra, Has a Definite Message for Washington's Music Lovers.

SERGE KOUSSEVITSKY, eminent conductor of the Boston Symphony Orchestra which played yesterday at Constitution Hall, has a definite message for the music public of Washington. It is this: If we are to grow musically, we must encourage and assist our national composers in what they are trying to do. We must be willing to give them a hearing with an open mind for the good they can offer us.

When interviewed yesterday before the concert, Dr. Koussevitsky began at once to speak of the future of American music as though it were a subject very close to his heart. And there is no one who has done more for that music than Dr. Koussevitsky. He has braved the censure of an unwilling public in order to bring it to their attention. He cites as an example of the ways of the public regarding American music, the great success of Copeland's "Music for the Theater," unanimously voted down at its first performance as of no value, yet today a favorite with the concert public. He waxed enthusiastic over a new symphony by Roy Harris, which he recently played in Boston, declaring it of real emotional depth of the kind to make lasting music. There are more and better composers in America today, he asserted, than in England.

As a conductor, Dr. Koussevitsky feels strongly his duty to hold ever in mind a progressive educational scheme in planning a program. Even when limited to three concerts, as is the case in his Washington series, this plan is carried out, his yesterday's program featuring the Brahm's "Fourth Symphony" as a logical sequence to Beethoven's "Eroica" of the concert of November 15 last. Then follows a gentle gradation up to the latest modernist—all in all, a program in which the educational principle is relieved by the pleasurable.

When asked if he believed it feasible to give but a portion of the great symphonic works at one time, he was emphatic in his opposition. There is a clear idea of the composer running through each composition, and to break the continuity is unthinkable. He recalled that the suggestion was once made to him by the Soviets when, before gaining permission to leave Russia in 1920, he took his splendid Moscow orchestra on a tour, playing for workers. He refused to consider the proposition for a moment. In reminiscent tone he said:

"I shall never forget the enthusiasm of those audiences. I have watched and waited, hoping for a new music to come forth from my native land, but so far there is nothing unusual. But great compositions can only be born when a people is at peace and there is time for them to think over their experiences. I have searched in history and can find no great compositions written in times of unrest."

Dr. Koussevitsky spoke of his pleasure in the musical festival he had conducted in Boston, each dedicated to the works of one master. There was an unforgettable series when all the orchestral works of Bach were given, three series of Beethoven, two of Brahms, one of Schubert. This Spring there will be a Tschaikowsky festival. Of all the great ones whose works pass under his baton, the greatest of all to him is Bach, then Mozart and, startling at first glance, Debussy. He calls him "the Mozart of the nineteenth century" and finds in him a fusion of the elements that make for immortality.

The Beethoven festival conducted by Dr. Koussevitsky in Washington in 1930 was recalled as a most satisfying experience, and he said "Even the politicians forgot their politics and came to enjoy Beethoven." And again, as a last reminder, Dr. Koussevitsky reiterated: "Be modern in music as you would be in other things. It is not enough to confine one's interest to the older composers, no matter how great they may be, but to really become rounded out musically one must keep abreast of the times and follow what the present tendency of music is and what is its aim. And, above all, encourage your national composers."

A. E.

Onward with the Beethoven Cycle

2-16-34

AT Symphony Hall yesterday afternoon the orchestra proceeded to the fourth concert of its Beethoven cycle. A program had been announced consisting of the overture to "Coriolanus"; the Concerto for Piano, Violin, Violoncello and Orchestra; the "Pastoral Symphony." This gave way, however, to a more climactic succession of pieces—the overture, the "Pastoral Symphony," the Seventh Symphony. Surely the strenuously rhythmed "Seventh" is a more satisfactory piece with which to end the concert than the placid "Pastoral." So that by the change this program was the gainer and the next program—which is to contain the triple concerto—will not be the loser.

More and more Dr. Koussevitzky is leaning toward the purely musical in his readings of scores which may have programmatic content. His way with the Straussian tone poems is the outstanding example. Less obvious but equally true it is that his approach to Beethoven is in this respect of a piece with his approach to Strauss. A more "programmatic" list of pieces from Beethoven could hardly have been assembled than that of yesterday—the overture of the stern Coriolanus and the pleading women; the story of the happy peasants drowsing in the midst of placid and smiling nature, turning finally to their merry-making, interrupted by a cruel storm, going in the end on their way rejoicing; the symphony which has so aptly been christened the "apotheosis of the dance."

But scarcely an iota of "realism" did the conductor allow himself to draw out of these scores. As a succession of moods (and what music worthy of the name is not a succession of moods?) these several movements and periods came and went. Nothing more. As a music of moods, sincerely felt, masterfully planned, he would have this Beethoven prevail. Thus "Coriolanus" would have lost not a scintilla of its effect had it merely been labelled "Overture." Thus the placidity, the drowsiness, the pastoral happiness, the obvious humor, the frank and blunt dance measures, the final contentment, would have made themselves abundantly felt even if Beethoven had not seen fit to add his superscription to this pleasant music. And sheer music it is to Dr. Koussevitzky in spite of the thunderstorm (which is less than a tempest in a teapot to our modern ears) and in spite of the amusing little seven-measure bird symphony at the end of the second movement. Thus again the "Seventh" would have been the magnificent onward march of successively more and more exhilarating rhythms, even had Wagner never thought of his apt dance explanation.

And how finely molded, how perfectly modelled, on the other hand how vitally projected came all this music yesterday afternoon! Not the most artful singer in the world could sing more exquisitely the song of the pleading women in "Coriolanus"; nor round more perfectly the measures of the trio in the scherzo of the "Seventh." Nor could one imagine a more forceful energy than that of the rhythms as they came from each item on the program, but especially from the three rapid movements of the "Seventh."—Thus through four concerts the Beethoven cycle has not lagged at a single point. If Beethoven cycles there must be, let Dr. Koussevitzky rule over them.

A. H. M.

VARIETY
NEW YORK, N. Y.

FEB 13 1934

COUGHERS' CONCERT

Symphony Program Waxed Direct From Carnegie Hall

Columbia phonograph took an actual recording of Serge Kouzevitzky's Boston Symphony ~~at~~ Carnegie hall, and will market it in four disks of seven sides, which comprise the actual 'Symphony 1933' by Roy Harris, young American composer from New England, and will devote the eighth 'side' to some explanatory matter pertaining to Harris' work.

Being recorded from the platform, the gravest problem was the audience coughing which could not be blocked out of the original matrix, and the disk will be merchandized as a faithful reproduction of the Carnegie concert, including the audience noises.

NEW YORK TIMES

FEB 11 1934

AN AMERICAN WORK

To the Music Editor:

(1) In his review, in THE TIMES of Feb. 3, of the first New York performance of Roy Harris's symphony, Mr. Olin Downes has chosen to show himself not merely as a severe critic of Harris's music but as an opponent of its performance. By thus assuming a partisan stand he has invited a reply which I hope I, as a partisan on the other side, may be permitted to make in your columns. I should make it clear that I am not in any sense the composer's spokesman.

(2) Mr. Downes's first specific objection is that "the music is labored and the material very sparse."

I am not alone in wishing I knew how Mr. Downes can tell after a "cursory examination of the score," after hearing it "thoroughly rehearsed" and once played in concert, that this music is labored. The difficulties of expressing any opinion after one hearing are doubtless inherent in the job of concert reviewing.

(3) However that may be, the right to call an unfamiliar work "labored" comes only through closer acquaintance with the previous aims and methods of the composer than Mr. Downes has with those of Roy Harris.

As for the thematic materials being "sparse"—that is a charge which by processes no more complicated than addition and division can be refuted. Mr. Downes may not like the thematic material, may think it is ugly, awkward, or unoriginal, or vulgar. But when he says it is sparse he has clearly either not listened or not heard. If there is one salient characteristic of Harris's music it is abundance (I do not need for the moment to claim distinction or individuality) of invention. When Mr. Downes says the music is labored he is a rash critic. When he says its material is sparse he is an inaccurate reporter.

When he says the symphony seldom progresses he expresses a tenable opinion. But when he says it sometimes repeats, we have a right to ask where. I dare promise that Roy Harris will cut without hesitation any repetition Mr. Downes can point out.

(4) Mr. Downes says that there are "large slices of Stravinsky in the score." If it were true, what of it? Are there not "large slices" of Mozart and Haydn in Beethoven, of Beethoven in Schumann and Weber, of Weber and Liszt in Wagner, of Wagner in Strauss and even Debussy, of Bach, Handel, Tchaikovsky and Meyerbeer in Stravinsky? Unless or until Mr. Downes wishes to state just where he found "large slices of Stravinsky" I deny that there are any—a denial which I think no one who has a moderate acquaintance with Roy Harris's music will hesitate to make. A larger amount of self-criticism is Mr. Downes's prescription for the composer—homeopathy, indeed, in prescribing for Roy Harris. For if there is one thing more remarkable than the pace at which he is turning out major works (a string sextet, a string quartet and a symphony during the last year and a half), it is the self-critical attitude which has made him rewrite and work over and often discard individual movements or whole works months or years after they were well received in public performance. Finally, Mr. Downes goes to the unusual length of suggesting that Mr. Koussevitzky should have been content to play the work in Boston and choose something else for New York.

(5) From Mr. Downes of all people, and in reference to this program of all programs, this is a singularly inappropriate suggestion. Mr. Koussevitzky played on the same program the Fourth symphony of Brahms, a work which not only has been overplayed in New York in recent years but was played by Mr. Toscanini only two weeks earlier. If there was something that the "too rare" programs of the Boston Orchestra did not have room for, it was certainly the Brahms symphony.

(6) Mr. Downes plainly feels that an attempt has been made to force Roy Harris on him as the white hope of American music. He resents what he looks on as an attempt to stampede him. But he should not allow his resentment to warp his judgment, which, coming from the critic of THE TIMES, has a wide influence. He did not suggest except by indirection that Stravinsky's "European futility" should have been omitted from the program. "Apollon Musagète" at best is not news; Roy Harris's symphony at worst is. When Philharmonic conductors or Mr. Gatti-Casazza present endless European futilities, Mr. Downes manages to keep his temper. To lose it, then, when Mr. Koussevitzky plays Harris is the merest inversion of chauvinism. As such it is a too familiar "American ineptitude."

ARTHUR MENDEL.

New York, Feb. 6, 1934.

(1) "Opponent of its performance." Mr. Mendel is misleading. The review in question praised Mr. Koussevitzky for his "curiosity, interest and courage" in promoting the works of American composers. "For this," it continued, "he is certainly to be commended. At the same time, it is worth while to remember that neither our composers nor we ourselves will be able to raise up a national school of composition by tugging at our bootstraps, and frankness compels the statement that it would have been just as well to give the Harris symphony a thorough hearing in Boston and choose something else for one of the concerts that are too rare in New York." In Boston this symphony was given a long and detailed rehearsal attended by members of the press, the writer among them, and two public performances. Mr. Downes persists in the belief that in this way ample justice was done the symphony, and opportunity extended Mr. Harris to repeatedly hear his work, and profit by the experience.

(2) The quotation is correct. So is the word "sparse" applied to the material, which is sparse of ideas, and so is the word "labored" applied to the whole character of the symphony.

(3) Previous to his rehearsals Mr. Harris, with his score at the piano, had explained to Mr. Downes with admirable clarity and comprehensiveness his aims and methods in the symphony. If Mr. Mendel, with his inferentially profound knowledge of Mr. Harris's aims and methods, cannot discover where the symphony repeats instead of progresses, it seems to Mr. Downes that he must either not have listened or not have heard.

(4) The same thing applies to the "slice" of Stravinsky. Mr. Downes's review told where he found it—in the first movement. But critics notoriously disagree in these matters, and it is true that America has her supply of rash critics.

(5) If Mr. Mendel thinks that Brahms's Fourth symphony and Harris's "Symphony: 1933" are works equally worthy of repetition, Mr. Downes sees no occasion to pursue that argument.

(6) Mr. Downes, whose criticism expressed his belief in Mr. Harris's talent, and his admiration for his purposes, so thoroughly agrees with Mr. Mendel's estimate of the news value of the Harris symphony that he gave this work about five-sixths of a fairly long article, bestowing upon the Stravinsky music three lines and upon the Brahms symphony five. If this proportion does not satisfy the proponents of Mr. Harris, it is difficult to conceive of anything that would do so.—[Music Editor of THE TIMES.]

SYMPHONY CONCERT

By GEORGE S. McMANUS

Beethoven program: Overture to Collins Tragedy, "Coriolanus"; Symphony No. 6 in F major, "Pastorale"; Symphony No. 7, in A major.

This season's Beethoven cycle reached its fourth program yesterday in Symphony hall. Dr. Koussevitzky and the Boston Symphony Orchestra are adding to their glory by the way these programs are being interpreted. A remarkable symmetry is noticeable in the presentation of each work. This is no mere outward proportioning, but a showing forth in the most persuasive manner of the work's inner musical sense.

The "Pastorale" Symphony had a bad start, as far as discussion goes, by Schindler, who has been called "a solemn Boswell without the genius," Schindler was vain enough to have "Amide Beethoven" inscribed on his visiting card, and dull enough to bore Beethoven to the utmost limit with questions of little import and less understanding. Undoubtedly Beethoven answered in kind, with the result that what Schindler heard, or thought he heard, came down as true Beethoven tradition. Since then the music has had plenty of opportunity to explain itself. Yesterday's performance took one away from everyday cares and wintry weather to the environs of a Vienna less torn with strife than it is today, and to feelings of satisfaction, beauty and good-natured vitality. Beethoven described his own idea of this Symphony by saying it is 'more the expression of feeling than painting."

What a wondrous beginning for a work of such importance! Where in all literature is there such a spontaneous, unpretentious opening? And never once in all its moods, from the "awakening of serene impressions on arriving in the country," to the "gladsome and thankful feelings after the storm," does this spontaneous music lose its spin.

The first notes of the overture to Collin's "Coriolanus," made it apparent that yesterday's concert was to be a worthy successor of the third Beethoven program, which included a memorable reading of the C minor Symphony. The listener could not resist the conviction, throughout the program, that every tempo was as it should be. There was no attempt to make the second movement of the "Pastorale" impressive; it was allowed the unfettered utterance which begets true eloquence.

The Seventh Symphony completed the program in a manner that gave the audience extraordinary satisfaction.

The next Beethoven concert will take place March 27 with the following program: Incidental music to Goethe's "Egmont" (with soloist); concerto for Piano, Violin and Violincello (soloists Messrs. Sanroma, Burgin, Bedetti); Symphony No. 8, in F major.

SYMPHONY IN 4TH TUESDAY

Beethoven's Sixth and Seventh Played

The fourth of the six Tuesday afternoon Symphony Concerts devoted to the music of Beethoven took place yesterday before the usual large and applausive audience. The programme listed the Six and Seventh Symphonies and, as opening number, the Overture to Collins' tragedy "Coriolanus."

Familiar music all of this and often heard from Dr. Koussevitzky and his men. The dramatic qualities in the "Coriolanus" Overture appeal strongly to Dr. Koussevitzky's temperament, as they do to that of many another conductor. The performance yesterday was characterized by great intensity and spiritual force. In this overture restraint can be more telling than excess.

Again Dr. Koussevitzky's sense of the poetic and the picturesque helps him to make alive today the unquestionably waning and fading music of the "Pastoral" Symphony. One may find it the least admirable of the nine and yet derive nothing but pleasure from a performance of it such as that of yesterday. At one time Dr. Koussevitzky was prone to over-play the Seventh Symphony. Yesterday he let the music speak more completely for itself, and the performance, while by no means lacking in vitality, may be described as satisfying rather than exciting.

M. Bauer

Dr. Koussevitzky has assembled an uncommonly promising program for the Symphony Concerts of next week. For beginning he has drawn an orchestral fragment, "Entrance of the Queen of Sheba," from Sir T. Beecham's version of Handel's little-known oratorio, "Solomon." Next comes Hugo Wolf's setting, new to Boston and seldom heard anywhere, of Goethe's "Prometheus." A baritone voice, Mr. McClosky's, will sing the verse to orchestral accompaniment. Then "Evocation," the master-work of Mr. Loeffler's present years, deservedly repeated after two seasons. To round the concerts, Brahms's Fourth Symphony in E minor.

Feb 15 Trans

Incidents and Prospects

At the recent performance in New York of Roy Harris's Symphony by Dr. Koussevitzky and the Boston Orchestra, the Columbia Company made a record of it. Soon it will be published. It fills seven sides of four discs. The eighth will give some account of Harris as composer.

Feb

Y 14, 1934 Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Sixth and Seventh Symphonies and the "Coriolanus" overture were conducted by Dr Serge Koussevitzky at the fourth concert of the Boston Symphony Orchestra's Beethoven cycle in Symphony Hall yesterday afternoon. The audience seemed the largest to attend a Tuesday concert thus far this season.

When comparison of Beethoven's overtures is attempted, the invariable criterion is the "Leonore" No. 3, judged by many to be the finest example of a dramatic overture. Indeed it is one of the finest, jammed with distinctive thematic material, worked up at length to a most thrilling climax. But so is the "Coriolanus" overture exceptional music. Its mood is more immediate, but less varied. Its "bite" is felt with the first staccato chord after the unison C. Unfortunately, the "Coriolanus" is perhaps more compact, it is much more repetitious and less salient in material than that which sums up the melodrama of the opera "Fidelio." Dr Koussevitzky played it excellently.

Perhaps it is sheer blasphemy for a lowly mortal to qualify his admiration for the "Pastoral" Symphony—a marvelously written and descriptive piece—as being representative of the external, lesser Beethoven. It is "prettier" than Beethoven usually permitted his music to be, delightfully naive; not characteristic of the mighty symphonist and visionary who roared triumphantly through the finale of the "Eroica," nor of the master, who transferred his own periodic gusty humor and exuberance to the buoyant pages of the Seventh Symphony. Wagner called the Seventh Symphony the "apotheosis of the dance." Such grandiose references are not made nowadays (the 20th century is more "sophisticated"), but the capricious melodic flights, the unexpected turns of rhythm will probably remain forever a delight, something at which to marvel, and perhaps never to be surpassed in "absolute" music. Dr Koussevitzky's readings of these two symphonies were stimulating. He now plays the Seventh more moderately, with less theatrical contrasts of tonal volume, though it is true that his furious pace near the end resulted in some badly produced notes, especially from the brass.

At the next concert of this series, on March 27, the Eighth Symphony, the incidental music to Goethe's "Egmont," and the Triple Concerto for piano, violin, and 'cello—deferred from yesterday's program—will be heard. A slip inserted in yesterday's program book announced, for the Boston Symphony's performance of the B minor Mass of Bach, at a Pension Fund concert on March 18, the following soloists: Olga Averino, soprano; Richard Crooks, tenor; Margaret Matzenauer, contralto, and David Blair McClosky, baritone. The choruses will be the Harvard Glee Club and the Radcliffe Choral Society, trained by G. Wallace Woodworth. Dr Koussevitzky will conduct.

C. W. D.

Orchestral Salaries

Timely Reminder to Those That Demur Over An Item in Current Deficits

UNDER present standards of living in this country, orchestral musicians are not paid too much for their services, especially when it is considered that they must spend years in acquiring sufficient proficiency on an instrument to be able to qualify for orchestras such as the Philadelphia, the Boston, or the Philharmonic. Then, too, their years of active work are considerably shorter than those of men in other callings.

For these reasons and the additional one that the time of employment for the orchestral musician runs less than half of the year, during the remainder of which it is very difficult to obtain employment which will meet even living expenses, the members of a great orchestra are none too highly paid. [Samuel Laciar in the Philadelphia Public Ledger

---

FORT WORTH, TEX.
STAR-TELEGRAM

FEB 15 1934

WHO'S NEWS TO

Roy Harris was called by John Tasker Howard "the white hope of the American nationalists." Saliently American are both the music and the career of the tall, lean, raw-boned Californian. In Los Angeles he drove his truck in the daytime and studied music at night. When the New York Philharmonic played his first composition in 1926, he had, up to that time, no formal education in music. He gained a Guggenheim fellowship in 1928, returning in 1931 with new work and vastly improved technique.

One might designate his new symphony as the orchestration of vast new national stirrings—the symphony of the new deal, in fact—considering Harris' own characterization of the work as expressing:

"The mood of adventure and physical exuberance: the pathos which seems to underlie all human existence: the mood of positive will to power and action."

This from an earnest young truck driver who sublimated his mastery of mechanical power in fine, commanding artistry—the esthetic equivalent of force.

Ente

BOSTON
ORC

SIR HEN
CO

FROM A BO

In January e
phony Orchestr
guests to condu
night, while its
Koussevitzky,
tomed post.
vited to conduc
own works; a
three programm
self has chose
concerts take
theatre at Cam
phony Hall, B
ductor also di
third concert,
dence, more t
years the guest
as Respighi, R
and Holst am
Signor Casell
Arbos, and Si
the conducto
American-bor
During the
been some m
this plan; e
visiting or re
have been d
management
minded that
more tolerab
American-bo
special effor
earlier stan
favoured by
Schönberg
teacher, and
an opera w
Sir Henry
York (from
a holiday)
broadcasting
Boston inv
tunately, wa
from giving
that at Cam
contained, t
his earliest
transcriptio
give an id
singular dev
The compo
affection f
"Pelleas a
more theor
In these
was the chi
visited Bo
English op
was a st
hough no
Bostonia
at the Sym
elsewhere
ners in E
and the
Queen's
Sir He
friendship
orchestra
initial test
what he
planation
Complem
to his ne
cedure, h
means of
ing them
off at a
reading."
The da
tra parte
liking.
quick an
days and
ability o
Providen
concerts
for Sir H

London Times,
Friday. Feb. 16, 1934

Entertainments

BOSTON SYMPHONY ORCHESTRA

SIR HENRY WOOD AS CONDUCTOR

FROM A BOSTON CORRESPONDENT

In January each year the Boston Symphony Orchestra invites two distinguished guests to conduct its concerts for a fortnight, while its regular conductor, M. Koussevitsky, is absent from his accustomed post. A famous composer is invited to conduct three performances of his own works; a famous conductor to direct three programmes of works which he himself has chosen. The composer's three concerts take place, one in the University theatre at Cambridge and two in the Symphony Hall, Boston, where the guest conductor also directs two performances. His third concert, however, is held in Providence, more than 40 miles away. In past years the guests have included such names as Respighi, Ravel, Honegger, Glazounov, and Holst among the composers; and Signor Casella, Mr. Goossens, Señor Arbos, and Sir Thomas Beecham among the conductors, together with several American-born conductors.

During the past year or so there have been some murmurs over the working of this plan; eminent composers, whether visiting or resident in the United States, have been difficult to engage; and the management of the orchestra has been reminded that mediocre conductors are not more tolerable because they chance to be American-born. There was therefore a special effort this winter to regain the earlier standard, and this effort was favoured by fortune.

Schönberg was settled in Boston as a teacher, and as a composer at work upon an opera which has long engaged him. Sir Henry Wood was expected in New York (from Bermuda, where he was taking a holiday) to conduct for one of the broadcasting stations. Each accepted the Boston invitation. Schönberg, unfortunately, was prevented by sudden illness from giving more than a single concert, that at Cambridge. The one programme contained, to the general surprise, two of his earliest symphonic works and a later transcription from Bach, which do not give an idea of the recent and more singular developments of his composition. The composer, one was told, keeps an affection for "Verklärte Nacht" and "Pelleas and Melisande," into which his more theorized pieces fail to warm him.

In these circumstances Sir Henry Wood was the chief guest. When a youth he had visited Boston as the conductor of an English operetta company. Otherwise he was a stranger to Boston personally, though not by reputation. Many of the "Bostonians" who made up his audiences at the Symphony Hall and who met him elsewhere are fond of spending their summers in England. Sooner or later they find their way to the "Proms" at the Queen's Hall, and find it again and again.

Sir Henry came at once into terms of friendship with the Boston Symphony Orchestra. He stood the time-honoured initial test, that a conductor should know what he wants—and get it without explanations or superfluous repetitions. Complementary qualities commended him to his new players: his methodical procedure, his clear indication of will, his means of gaining his ends and not exacting them. He neither plodded nor went off at a tangent into a "very personal reading."

The day's work over, he and the orchestra parted on equal terms of respect and liking. The three rehearsals yielded quick and certain results—which in these days and conditions marks the crowning ability of a conductor. In the concert at Providence, and still more perhaps in the concerts at Boston, the orchestra played for Sir Henry Wood as well as with him.

At first sight Sir Henry Wood's programmes may have caused a little surprise to his American audiences; they are accustomed to one large work at every symphony concert, and do not rebel against two. But more and more often the three-piece, or at most four-piece, programme prevails. Sir Henry Wood had six numbers, while his largest works were Elgar's "Enigma Variations" and Strauss's "Don Juan." The performances, however, brought a better understanding of his plan, and more than the pleasure which had been anticipated. Only one piece, and that an old one, Lalo's "Norwegian Rhapsody," failed to make its mark. Beethoven's *Rondino* for an octet of wind instruments and an *Andante* for strings from Mozart's first Cassation gave to the audience a touch of the youth of the classical composers, though it is probable that the modern conductor of a virtuoso orchestra gives to such works a tonal texture of which their composers did not even dream.

It must have been a satisfaction to the conductor to realize that the English works fared best. First of these stood his own arrangement of a Purcell suite, rescored from the composer's theatre music and the sonatas of 1683. Only once in the whole 53 years of the Boston Orchestra's existence has a work by Henry Purcell been performed before; and then it was but the "Trumpet Voluntary." The Purcell suite revealed the composer here for the first time in his true quality. In a sense Elgar's Variations were also understood for the first time. Both Koussevitsky and Toscanini have performed them here, but neither revealed in them the mingled strength and sweetness which the English conductor disclosed. Sir Henry Wood held fast to the English (and Elgarian) reticence, yet he brought out in the more lyrical variations that depth and tenderness of sentiment which is also their peculiarly English characteristic, while giving due weight to the national sturdiness of the more robust variations. In short, the Variations had been heard before according to the musical letter; they were heard now enriched according to the spirit.

Feb 17

HE BOSTON HERALD, SATU

tinction to

MUSIC

SYMPHONY CONCERT

By GEORGE S. McMANUS

Program: Bach, Brandenburg concerto No 3, in G major for string orchestra; Berezowsky, Symphony No. 2, op. 18 (first performance); Sibelius, Concerto for violin and orchestra, op. 47; Ravel, "La Valse," choreographic poem. Soloist, Richard Burgin.

Interest in yesterday's concert of the Boston Symphony orchestra centred around Richard Burgin's performance of the Sibelius violin concerto and in the first performance of Nicolai Berezowsky's Second Symphony. The concert began with Bach's Third Brandenburg Concerto and closed with Ravel's "La Valse."

Mr. Burgin has probably never appeared to better advantage in Boston than he did yesterday. Except for the fact that the Sibelius Concerto bristles with difficulties, there is ample ground for wonder at the fact that it is so seldom played. The work itself is without doubt one of the important compositions of Sibelius and is much better than most of the violin concertos that have been written in the last 40 years. Mr. Burgin played it con amore and with excellent effect. His colleagues in the orchestra united with the audience in giving him applause that bordered on an ovation. All this was justly deserved.

Dr. Koussevitzky has a penchant for first performances. Yesterday he brought us a new symphony by Nicolai Berezowsky. It will be instructive, in seasons to come, to look back and trace the works that have been eagerly sought for further performances. We imagine the number will be small. On yesterday's performance of the new symphony Dr. Koussevitzky had expended careful and zealous preparation. The composer was fortunate indeed, to have the piece so auspiciously presented.

Mr. Berezowsky's new symphony is not likely to start serious controversies. It is, however, the product of a fine and sensitive musical nature. The composer makes no pretentious intellectual claims for the work; he rightly lets the music speak for itself. He is a musician with a well-ordered orchestral technique; not afraid of dissonant sounds, but by no means enslaved to them.

The symphony is of the conventional four-movement type. The first movement opens with much promise, both in tone coloring and emotional content. This promise is fulfilled to a considerable degree. The scherzo and finale left us least convinced. In the scherzo Mr. Berezowsky seemed to make more effort to be different, and he seemed not to be too convinced in accomplishing it. If our memory is not at fault, it is the climax at the end of this movement that vitalizes it.

There is a goodly amount of cleverness in the symphony and, except in the scherzo, it seems spontaneous. The slow movement is of a beauty that rises to heights of real eloquence. The final movement left us with no great impressions. There are passages that sound rather dry, alternating with others of very agreeable sonorities. We do not cherish the task of making hasty estimates of new works. Mr. Berezowsky's latest work may or may not be "just another modern symphony." Its composer is innately musical, thoroughly competent and modest enough to give one hope for his future.

Bach's Third Brandenburg Concerto is really a concerto grosso. The contrasting elements of which the concerto style is made, are distinctly shown in the grouping of the instruments. Bach used the first movement, after he had brought out the Brandenburg Concertos, as the introduction to one of his church cantatas, "Ich liebe den Hoechstein," turning the nine parts of the orchestra into 14, by the addition of two horns, two oboes and a taille, or alto oboe. There is every evidence that Bach's own performance of the work included an improvised slow movement or instrumental recitative between the two movements heard yesterday. This most recent performance was more routined than remarkable. The close of the first movement was given the usual ending of artificial dignity by resort to the time-worn tradition that any lively movement by Bach shall become, in its last bar or bars, at least an adagio. This is a pedantic formula that in no way reflects a scholarship built on esthetic perception.

On the other hand, we have never heard a better presentation of Ravel's "La Valse."

Next week's program includes Loeffler's "Evocation," the Fourth Symphony by Brahms, Wolf's "Prometheus," for baritone with orchestra, and the "Entrance of the Queen of Sheba," from Handel's "Solomon."

Feb 17 - Post

SYMPHONY DISPLAYS SIBELIUS

Violin Concerto Chief Highlight With Burgin Soloist

BY WARREN STOREY SMITH

To the magnificent performances of the seven symphonies of Sibelius achieved here during the past two seasons by Dr. Koussevitzky and the Boston Symphony Orchestra was added yesterday an equally impressive version of the Finnish composer's Violin Concerto, with Mr. Burgin as soloist.

CONCERTO THE CLIMAX

This Concerto was the central part of the concert. What came before was prelude; what followed was aftermath. Specifically the Concerto had been preceded by the Third Brandenburg Concerto of Bach, played in virile style by a reduced string orchestra, and a brand new Symphony No. 2 of Nicolai Berezowsky, dedicated to Dr. Koussevitzky. Ravel's "La Valse" brought the end.

Twice before had Mr. Burgin played Sibelius' Concerto at the Symphony Concerts, in 1929 and in 1930, and played it authoritatively, with technical mastery and depth of feeling, with fine grasp of the composer's intention: for had he not played it in Sweden and in Norway under Sibelius himself? And in all respects he had on these occasions the aid and support of Dr. Koussevitzky and of his colleagues.

Masterly Interpretation

But the performance of yesterday seemed to go beyond those that had preceded it. There was a more penetrating intensity, a freer rhapsodizing in the improvisational first movement, an even more fervent expression in the slow division, an increased wildness in the last. Here was no mere virtuoso fiddling; here was interpretation in the truest sense, and a stirred audience responded with prolonged applause.

Like those of Beethoven and of Brahms, of Mendelssohn and of Tchaikovsky, the Concerto of Sibelius is a work of symphonic calibre, an extra symphony if you choose, in which the solo violin plays a commanding part. And better even than any of his predecessors does Sibelius keep his orchestra from over-weighting the solo instrument.

Berezowsky's Symphony

Of the new Symphony of Mr. Berezowsky there is not a great deal that need be said. Like the other Symphony and the Violin Concerto of this Americanized Russian that had been heard here, the piece proves his competence but denies him an individual voice. The most noticeable influences in the Symphony of yesterday were those of Stravinsky and Prokofieff, particularly the latter. For that reason the tricksy Scherzo was the most successful of the our movements. Mr. Berezowsky, who was present, was called to the stage to acknowledge the audience's cordial applause. Conductor and orchestra had played his difficult music with the devotion that they bring even to fieldgling composers.

The performance of Ravel's Waltz was an arresting one, but marred by an over-anxiety on Dr. Koussevitzky's part to achieve the utmost in color and accentuation, with the result that the music seemed strangely contrived and constrained. There emerged not so much the waltz intoxicating as the waltz ironical, and the audience responded in kind.

Y 17, 1934 Globe

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

An exceptionally fine performance of the Violin Concerto of Sibelius by Richard Burgin, Dr Koussevitzky and the Boston Symphony Orchestra yesterday overshadowed the remainder of an uncommonly interesting program. The concert began with the Third Brandenburg Concerto, for strings, of J. S. Bach; continued with a first performance of a new symphony by Nicolai Berezowsky, and ended with a gorgeous reading of Ravel's equally gorgeous choreographic poem "La Valse."

Sibelius' lofty concerto in D minor is probably the most greatly to be treasured work in this form since the violin concerto of Brahms was set to paper. Again like that of Brahms, this masterpiece is less a concerto in the conventional sense than a large-proportioned symphonic dialogue between orchestra and solo violin. Like each of the seven symphonies of Sibelius, his concerto shuns rhetorical fireworks but communicates most modestly and directly that genuine nobility of thought and feeling, characteristic of Sibelius at his best. None but a true musical poet could have felt so deeply and written so eloquently; only an artist of highest principles would have denied as consistently as Sibelius here denied, all claims upon the concerto form of display for its own sake.

Though the first two movements, especially in the matter of harmony, are not externally typical of Sibelius, this concerto does possess those individual qualities—independence of thought and idiom, concision and completeness of speech—which pervade all the best music of the Finnish master. It should not be thought that a violinist has no opportunity to display his skill, on the contrary he is required throughout to cope with formidable technical difficulties. These are, however, incidental to what the composer has to say.

Mr Burgin's performance of this concerto is perhaps now a standard hereabouts. He had the benefit of counsel in the matter of its interpretation from Sibelius himself. The concertmaster of the Boston Symphony is, needless to say, one of the best-equipped musicians of Boston. Save for occasional discrepancies in pitch, one could not imagine a better performance of the work than Mr Burgin achieved yesterday. He neither sentimentalized nor understressed Sibelius' emotional discourse, nor did he neglect the slightest nuance of phrase or accent.

Dr Koussevitzky conducted the orchestral portion felicitously, exhibiting perfect grasp of the relation of orchestra to soloist. He and Mr Burgin, are highly imaginative, musically speaking, and imagination is vital where the laconic Sibelius is concerned. Like Brahms and Beethoven, Sibelius can be played perfunctorily and thus be made to lose some of his potency; again and again one singled out passages that might have suffered at the hands of less gifted interpreters.

Mr Berezowsky's Symphony, cast more or less in conventional symphonic form, according to the composer, was finished last April. Boston concert-goers became cognizant of Mr Berezowsky's talents, when his violin concerto and his earlier symphony were played here. The present work reveals both this ability and a tendency to dally with trivial thematic substance and with showy juggling of rhythms. The slow movement is the best of the three, though sporadic flights of inspiration are present elsewhere.

The instrumentation is superb, at all times fine-textured and frequently ingenious in its choice of unusual combinations of instruments. Suggestions of jazz are continually lurking in the background, even to "blues" in the slow movement. Had Mr Berezowsky not been prone to the restlessness, so common to much contemporary music, that does not exhilarate but only irritates most listeners, his symphony would have been much more effective. He obviously has a sense of formal proportion and knows how to work up exciting climaxes. Mr Berezowsky was present, and appeared several times upon the stage after his music had been played.

The setting for orchestra and baritone which Hugo Wolf wrote for Goethe's poem "Prometheus" will next week stand upon a Boston Symphony program for the first time. David Blair McClosky will be soloist. "The Entrance of the Queen of Sheba" from Handel's oratorio "Solomon"; "Evocation," by Charles Martin Loeffler, and the Fourth Symphony of Brahms, in E minor, are also scheduled.

C. W. D.

Second Occasions At Symphony Hall

Trans Feb 19

At the Symphony Concert on Saturday evening there were two incidents to record. First the general, warm and long applause for Mr. Burgin at the end of Sibelius's Violin-Concerto, in which he again played the solo-part. Six times, unless the count slipped, he was recalled in plaudits that needed no urging. Within recollection that stretches back over his fourteen years as concert-master, on no similar occasion has he played with such free command of every means, such warmth of tone, such diversified and stirring musical speech. For the first times on Friday and Saturday, he stood before a familiar audience matured and released. By the same tokens Sibelius's Concerto is now as firmly established in the repertory and with the audiences of the Symphony Concerts as are his major symphonies. Most who resented it when it was first heard, thanks to Maud Powell, in 1907, who quite forgot it in the long interval between 1912 and 1929, have either vanished from the symphonic scene or now stand by to cheer.

In the second place there were frank opinions to be heard of Mr. Berezovsky's new symphony and of the unusual opportunity he has enjoyed these three years at the Symphony Concerts. To every conductor his protégés. A Toscanini, a Koussevitzky, a Stokowski, would not be himself in other essential qualities, did he not find and cultivate them. Once upon a time at Symphony Hall, there was Mr. Tansman, the Parisian Pole, who came, returned, and finally went. Now there is Mr. Berezovsky with a suspicion abroad and expressed that he also is drawing near to end. Not the least of Dr. Koussevitzky's distinctions is his tireless zeal for young composers from whatever quarter they may come. It is a glory of the Symphony Concerts in his time that they make room for oncoming talents; that most such are heard sympathetically and encouragingly. But in three years, three occasions for Mr. Berezovsky—and three unmistakably minor works out of the common stock of modernity.

H. T. P.

Rivalry and Routine

Narrow Range of Current Orchestral Programs

Wms feb 19

We used to hear a wider variety of music than we do now, when the public centers its mind upon conductors, who vie with one another in "interpretations" of the four symphonies of Brahms and the major scores of Beethoven. Without doubt we have outgrown some of the early works, but are there not others which would bear at least one repetition?

The concert-going public has been badly trained. It has lost its appetite for homelier delights. It must be fed each day on stimulating food. Its mental processes are too much concerned with conductors and their "readings" and not sufficiently directed toward the music itself. If this were not the case audiences would not sit season after season listening to the same things.

Personally, we should like to hear the "Melpomene" Overture of George Chadwick. And we should not shy at a repetition of his jovial "Tam O'Shanter." Mr. Chadwick is dead, and there is nothing deader than a dead American composer. Except perhaps some of those yet living. [W. J. Henderson, in the New York Sun

---

MONDAY SERIES BY SYMPHONY

Strauss' Great Domestica Warmly Received

Post Feb 20

BY WARREN STOREY SMITH

Two of the numbers that made the programme of last evening's Symphony Concert, the Third Brandenburg Concerto of Bach and Strauss' Symphonia Domestica, were repeated from recent programmes of the Friday afternoon and Saturday evening concerts. Between these two came Schubert's "Unfinished" Symphony.

Of the performances of the music of Bach and of Strauss and of the pieces themselves, so lately discussed in these columns, little need be said at this time. With each repetition the performance of the "Domestica" becomes freer, more spontaneous, more plastic. For Dr. Koussevitzky and his men the "Domestica" today is seemingly child's play. Yet that it is not, and never can be. The more remarkable then, is the feat that sets these complexities and difficulties so naturally before us. And again mention should be made of Dr. Koussevitzky's preoccupation with beauty of line, tone and texture in his reading of this astounding work. Last evening's audience, of which a considerable part was no doubt hearing this music for the first time, received it warmly.

With that Pierian spring of melody which is Schubert's "Unfinished" Symphony, Dr. Koussevitzky, as it seemed, strove less and succeeded more completely than in days gone by. There was no attempt to dramatize or inflate. The music was played with straightforwardness and simplicity, with due allowance for its romantic content, but as has just been said, with no forcing of that particular note. Like the Concerto before it and the tone-poem after it, this Symphony last evening aroused the audience to warm applause.

Trav. Feb 20

Concerto Is Repeated by Symphony

Orchestra Also Gives "Unfinished" Work Not Heard This Season

For the fourth program of the Monday evening series of concerts by the Boston Symphony orchestra, Dr. Serge Koussevitzky selected Bach's Bradenburg Concerto No. 3 in G minor for string orchestra, played at the Friday afternoon and Saturday evening concerts last week; Schubert's Symphony No. 8 in B minor, the "Unfinished" symphony not heard this season; and Strauss' "Symphonia Domestica," performed during the all-Strauss programs on Feb. 9 and 10. An audience of good size assembled and gave every evidence of enthusiastic appreciation.

There are many so called music lovers today who find the "Domestic Symphony" of Strauss the least distinguished of his tone poems. They point out it is too long, requiring some 50 or more minutes and a huge orchestra for its performance, and too cluttered with the composer's errors.

These unfortunates obviously have not heard Dr. Koussevitzky's way with the "Domestica." And last evening he and the orchestra were in excellent form. His is the ability, his the means to take a Straussian score, readjust and refine it, pass lightly over the lesser pages, intensify the greater measures, and bring a warm and imaginative understanding to the whole in a manner not to be surpassed by any living conductor. In addition the men under him have well learned to follow his every gesture to the heights and the depths of a work. No wonder then the applause that drew a standing orchestra and a modestly bowing leader!

Earlier in the evening had come the familiarly sweet "Unfinished" symphony of Schubert and the Bach Bradenburg Concerto No. 3, remembered oftimes for its lack of a slow movement. Both were exceptionally interpreted, both obviously enjoyed by all present.

W. T. C., JR.

Evening of Strauss, Schubert and Bach

The fourth Monday Symphony program brought to Symphony Hall last evening the two movements of Bach's third Brandenburg Concerto, in G major, for string orchestra; the two movements of Schubert's "Unfinished Symphony"; Strauss's "Domestic Symphony." Once again the orchestra played at full bent. Once again Dr. Koussevitzky wrought miracles, especially with Bach and with Strauss.

Where is there a music that for sheer strength equals this concerto of Bach? Without employing instruments of heavy tone, without the percussive means for achieving thrilling accentuation, Bach here with the simple use of strings arrives at a vitality which most of the moderns would theoretically have held impossible with those means, were not the example before their very eyes and ears. The simple motives whip and lash about, the repeated notes hammer their way into the consciousness with tremendous force, the whole spells strength, exuberant, limitless strength. It goes without saying that except through supreme interpretation such as Dr. Koussevitzky gave it last evening, such strength is not fully revealed—perhaps not even suspected.

Next the Schubert of the divine melodies. Often one has heard these melodies sing. As often they have warmed the heart. But seldom have they been so happily placed as on last evening's program—foil for the obstreperous insistences of Bach. Here then was program making of genius. Even as Strauss in the symphony which was to follow wrought his masculine and his feminine element, so Koussevitzky in this first half of the program had already introduced the highest type of masculinity with Bach, the loveliest femininity with Schubert. In loveliness these melodies sang their way, without sentimentality, without overdrawn effects, but also without undue restraints—just in the full naturalness of their complete expression.

Many times has Dr. Koussevitzky played Strauss's Domestic Symphony. Each repetition has brought fresh clarification or fresh intensification. Great as have been the interpretations of other years, not previously has one been able to trace with an equal clearness the several lines and motives and divisions of the symphony—the interplay of the man and wife themes (which are but reverse and obverse of each other), the expressive outlines of the child's theme (which is the true "second theme" of the symphony), the transitions separating, and yet fusing first theme section, second theme section, scherzo, slow division, fugue and coda. Each came and went in the fullness of its own individuality, each found its place in the ensemble of the whole. And as for the realisms? They are but trifles, the passing joke of the moment, neither more nor less. May not the good Viennese Bürger who is Richard Strauss have his occasional little joke if he will?

A. H. M.

MUSIC

Globe Feb 20

SYMPHONY HALL
Boston Symphony Orchestra

In assembling his program for the fourth concert of the Monday evening series, Dr Koussevitzky deviated from the usual custom of presenting favored gleanings from the Friday-Saturday concerts, and played Schubert's "Unfinished" Symphony—which, unless memory utterly fails, has not been heard this season.

On the contrary, having played the Bach G Major Brandenberg Concerto but last week, both performers and conductors found it still fresh beneath their finger-tips. The bluff good humor of the first movement, in particular, caused the orchestra to precipitate effects which were heavy and thick, where doubtless they intended rousing sonority. But it is music, like so much of Bach, that "plays itself"—a flaw must be very grave and very patent to do much harm: and, last night, there were no such. It was again grateful to note the skill Dr Koussevitzky brought to the direction of the last few measures of each of the two movements—the orchestra playing in unison (or octaves) after elaborate flights of polyphony might fall into an anti-climax, were it not for the tremendous emphasis the conductor bestows on these measures, keeping them at the same, or greater, intensity than that which has gone before.

The Schubert Symphony—which seems hardly ever to be heard dispassionately, but always accompanied by sentimental overtones induced by the popularly bestowed title—was a performance above reproach. But in short retrospect, one feels it was not quite felicitously placed between two works, both of which, in one way or another, are very complex. True, the Schubert may be a refreshing contrast both to the austerity of Bach and the emotional as well as technical maelstrom of Strauss, but at the same time it bears out the acknowledged fact that, in matters orchestral, Schubert's attainments were comparatively modest.

It was in the "Symphonia Domestica" that Dr Koussevitzky was at the top of his bent. Unlike Bach, Strauss is most definitely not music which rolls along under its own momentum. It needs a conductor like last night's—one who can instantly launch it into living motion, clarify and mold into comprehensible form long passages which verge on the wandering and obscure, give just the right touch of tender bravado to Strauss' proud, passionate themes, goad the orchestra through the long, tortuously built climaxes to the last towering pinnacles of sound.

113

The Classical Afternoon of Koussevitzky

ck to Greece with Gluck, Loeffler, Wolf, Goethe, For End, Brahms

WHAT with Gluck's overture to his opera of Agamemnon's daughter, "Iphigenia in Aulis"; with Mr. Loeffler's "Evocation" imagined out of Greek Myth and Greek minor poetry; with Hugo Wolf's setting for voice and orchestra of Goethe's monologue, "Prometheus," the first half of the Symphony Concert on Friday afternoon presented a classical surface. In form and substance, however, Goethe's poem of man's rebellion against the worship and the rule of the high gods is romantic poetry conceived in a romantic time; while Wolf's musical vesture is no less romantical. Gluck's opera, in turn, was departure from and protest against the model for music-drama that had descended from classic tragedy.

It happened, then, that the newest piece of the three—Mr. Loeffler's "Evocation," dated 1931—diffused more of the antique beauty and the antique measure than either the opera or the poem of the seventeen-seventies; much more than Wolf's Wagnerian music. Yet Mr. Loeffler's free form and manifold means, were intrinsically modern—of himself in this twentieth century. As preachy school-books used to say, so do we learn that, though classic themes may come down the ages, each whom they kindle proceeds according to his own impulses within the manner of his time. Perhaps for that reason ancient myth, legend, poetry have so far kept vitality century into century, period into period. In music only our deepest-dyed modernists have yet dispensed with them. Stravinsky himself turned back to the fate of Oedipus.

All of which is thought-spinning and word-spinning which give their pleasures, but which is not exactly report of the seventeenth afternoon concert of the Boston Symphony on Feb. 23, 1934. To begin with, the substitution of Gluck's overture for the announced "Sinfonia" out of Handel's oratorio, "Solomon," need distress no one. Whether under rehearsal Dr. Koussevitzky found this preluding for the Queen of Sheba unsuited to present ears or out of accord with his program did not appear. Enough that the replacement deserves performance oftener than it receives it. In ten years, for example, this overture to "Iphigenia in Aulis" had not been heard in Symphony Hall. True, pages here and pages there defer to the operatic conventions of the time. Since Gluck intended his piece for public performance in the theater, for exalted patronage and for subsistence, he could not altogether waive them. Far more, however, still contain a music pleasurable and stirring to hear, whether we listen to it as such or turn our imaginations backward to the sacrifice of Iphigenia to Diana by the black-browed kings windbound in Aulis. (Note again the persistent, potent Greek legend.)

Gluck's overture, moreover; has a curious kinship with the music of our own time. It is spare, direct and economical of means. Beside it Wagner sounds thick-bodied; Strauss is mammoth; Debussy too minutely wrought. Yet it engages our ears and touches our hearts. When we are stripping superfluous flesh from our music and bidding it speak a plain penetrating speech, we do but return to ancient models. More eighteenth-century, and less nineteenth-century, music is sympathetic to this decade of the twentieth. Besides our conductors and orchestras play them; in the playing release the grace or the poignance of which black notes on white paper are only symbols against devouring time.

On the other hand Wolf's musical vesture for Goethe's "Prometheus" was not a little disappointing. By common consent he was genius incarnate as composer of songs. As some assert, he was genius superlative in many of the piano-parts. There, rather than in the voice-parts, he declared and revealed himself. His symphonic pieces—the overture to the Amazons play of "Penthesilea" or the orchestral version of the "Italian Serenade" are not remarkable. Only in his opera, "Der Corregidor," is he using orchestral speech with something of his mastery and resource with the speech of the piano. And there again is the stimulating jointure to voices and to words.

The orchestral version of "Prometheus" seems thick and opaque—Wagnerian formulas and fashions, as the 'nineties absorb them, applied to the Wolfian purpose by none too expert or resourceful hand. Only a practised operatic conductor—and hardly he—could find openings through this integument for the singing voice. Often instruments or choir sounded blunt and turgid; whereas the piano in the original song pierces deep and instant. The Promethean fire, which was the young Wolf's as well as the young Goethe's, touches it. Within its limits, it is as alight with the superbities of defiant imagination as the poem itself. From voice and piano in their degree Wolf may also draw power and splendor. More than once the new medium proclaims and intensifies the word. The orchestral medium seemed rather to smother it. Nor should the singer, however inadequate, bear overmuch of the blame. To deliver "Prometheus" with the piano, and still more with the orchestra, requires the insight and sonorities of a Schorr. But it were unfair to reproach Mr. McClosky with failure at a task beyond his powers at which he labored earnestly.

For residue from the concert there remained, then, the beauty of Mr. Loeffler's "Evocation"—for it is nothing less—and the power outspringing from Dr. Koussevitzky's version of the symphony of Brahms in E minor. . . . Few pieces, newly come from the composer's hand, better deserved the speedy repetition that "Evocation" now enjoyed. Mr. Loeffler has reached the age at which men who have given their life to an art or a profession cast about to see what creditable baggage they may leave behind them. When his eye lights upon "Pagan Poem," St. Francis's Canticle of the Sun and this "Evocation," he need have no repinings. Heard, moreover, with lively anticipation, it fell not a jot short of the first impression; as a second hearing should, corrected, enlarged and enriched it. There were moments, a year ago, when the listener questioned the addition of a chorus to Mr. Loeffler's means. Was not the orchestra better accomplishing his purpose? On Friday came solution to these doubts. The chorus, who are nymphs calling to Pan, should be heard as disembodied voices. The choir from The Cecilia—and it was in the vein—should be invisible. Then would its measures seem to fill the air above the orchestra; from distance calling; so have desirable and essential place in the scheme and facture of the tone-poem.

As it was, there was only to renew admiration for the range of Mr. Loeffler's expressive means; for the sensibility with which he chooses them; for the fine hand and the distinctive imagination with which he adapts them to his ends. Here "Evocation" is a music in which to the listening ear there is neither technical shortcoming nor technical flaw; to which the veriest pedant for structure and progress may not raise valid objection. For the form, the subject-matter and the course, the invention and the emotion, are of one body and one impression. From them, once the ferment of the beginning is stilled and the dark has brightened, emerges the antique beauty clear and serene, measured and chiselled, unalloyed, unlabored, touching every receiving sense, flowing deep into mind and spirit. And at the end there are calm and illumination and the passing of a vision. The whole is work of rarified imagination through a controlling mind. For the while such purpose and such accomplishment come seldom into music or any other of the expressive arts. It lays spell upon us who are privileged to know it. So far the end has crowned Mr. Loeffler's work.

Mr. Loeffler would leave behind him in "Evocation" a treasury of beauty. In his Fourth Symphony Brahms left behind him a monument of austerity, concision and power. Outside Sibelius there is not a familiar symphony in which so few notes are wasted. Labor as expansive conductors have been known to do, this Brahmsian compression resists them. At his briefest, and often at his gravest, he has spoken. Outside Sibelius again, there are few barer symphonies. Of purpose Brahms has stripped away harmonic richness and instrumental glamour. More than once the harmonies are deliberately archaic; the instrumental voices curt and dry. All this, as it seemed on Friday, not merely as self-expression, but as ways and means to power.

For as Dr. Koussevitzky would recreate the symphony in Brahms's image, the finale, variation into variation, is music of rugged and overwhelming strength. Only the unrelaxing stride saves the hearer from sense of oppression. Onward Brahms marches and we after him. . . . The scherzo wears a deceiving label, "Allegro giocoso." Yet in it there is neither fancy nor humor, only a wild, hard excitement which Dr. Koussevitzky rightly stresses. . . . For the slow movement tradition ordains discourse about ballad-form and ballad-nature; while in it, according to the new gospelling about Brahms we are to find "lyric quality." We are listening, rather, to a bare, acrid, desolate music—the old age of Brahms—that yet strikes home. Even the song of the violoncellos is wan. . . . And what is the first movement but a restless striving and grasping toward the power that is to come? There is room enough for the lyric and the romantic Brahms in the first, second and third symphonies; next to none in the fourth. Dr. Koussevitzky does well to project it unsparingly. H. T. P.

24, 1934 Globe

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

The Fourth Symphony of Brahms, in E minor, given a puissant reading by Dr Koussevitzky and the Boston Symphony Orchestra, proved the summit of yesterday afternoon's Symphony concert. This was true both of the work itself and of its performance, though every other item on the program was, for one reason or another, distinguished, and all were excellently played.

At the last minute Gluck's overture to "Iphigenia in Aulis" was substituted for the announced Sinfonia from Handel's oratorio "Solomon." The "Prometheus" of Hugo Wolf, a setting for orchestra and baritone of verses by Goethe, received a first performance in Symphony Hall, with David Blair McClosky as soloist. The remaining number was Charles Martin Loeffler's "Evocation," based upon a text in T. W. Mackaill's "Epigrams of the Greek Anthology," in which the measures for women's voices were taken by the chorus of the Cecilia Society, Arthur Fiedler, conductor. Mr McClosky intoned the fascinating lines of the Singing Stone.

How there can be any remaining vestige of the once fashionable complaint that Brahms' music is "harsh," "dull" and "labored" is beyond understanding, especially after one of Dr Koussevitzkys moving interpretations. The chances are, however, that Johannes may rest untroubled, now that the passing of 40 years has vitiated the novelty and the strangeness which engendered these complaints.

While yesterday's performance was emotionally overwhelming, there were certain fluctuations of tempo in the mighty fourth movement which those disposed to be purists might reasonably question. But in this sadly imperfect world, what does it matter so long as the composer's utterance is not distorted out of style and taste?

Hugo Wolf wrote his setting of "Prometheus" in 1889, barely two months before he passed his 29th birthday. A year later he transcribed this setting for the orchestra. Above a tumultuous orchestra the solo voice lifts Prometheus' fearless reproach to Zeus and the gods. Wolf mirrored in his music the febrile emotion revealed in Goethe's poetic account of Prometheus' defiance, which led to the Titan's bondage upon the mountain. The style is not only reminiscent but strongly suggestive of Richard Wagner. Yet not a superfluous measure is present; at the very beginning Wolf, with his genius for succinct expression, set the general mood, and following Prometheus' final words of scorn, concluded the work simply with but two marvelously apt staccato chords. Mr McClosky was favorably received. His voice, however, is insufficient in strength to cope successfully with the taxing solo part.

Mr Loeffler appeared on the stage and received what amounted to phenomenal applause for a Friday afternoon audience, at the conclusion of his exquisitely scored "Evocation." This composer of an elder generation has long been justly admired for the aristocratic dignity and taste of his music, and for his polished craftsmanship. Yet repetition of "Evocation" almost a year after its first performance in Boston helped to clarify an impression that he is, as well, uncommonly adventurous in utilizing instruments alien to the conventional symphonic orchestra, and in devising new orchestral "effects." The beauty of instrumentation, of melody and harmony in "Evocation," together with its creation of delicate, "other-worldly" moods, compensates for the depth it lacks.

The orchestra goes to New York next week. On March 9 and 10, the Second Symphony of Gliere; Mozart's E-flat major Symphony, and Prof E. B. Hill's Concertino for Piano will be heard. C. W. D.

TURDAY, FEBRUARY 24, 1934 Herald

an Film Debut in 'Nan

MUSIC

SYMPHONY CONCERT

By GEORGE S. McMANUS

Program: Gluck, Overture to "Iphegenia in Aulis"; Loeffler, "Evocation," for Orchestra with Chorus of Women's Voices and a Speaking Voice; Hugo Wolf, "Prometheus" (poem by Goethe) for Baritone and Orchestra (first time at these concerts); Brahms Symphony in E minor, No. 4. Soloist, David Blair McClosky; Chorus from Cecilia Society Arthur Fiedler, conductor.

Tragic finales are extremely rare in classical symphonies. In the realm of drama, a tragedy with a happy ending would weaken and would tend to falsify. This is not the case in music of the sonata forms, for here the first movement can explain its tragedy from beginning to end and allow the following movements to give refreshing reactions from it. Brahms's own critics who failed to penetrate beneath the surface, saw in the finale to his E minor symphony—eloquently played at yesterday's concert of the Boston Symphony—nothing more than scholastic display. The last movement is a passacaglia, a set of variations on a theme consisting of a single 8-bar phrase. The means chosen results in no lessening of dramatic activity. In fact, the tragic aspect of this symphony seems to increase, from the first movement, with a placid beginning of underlying passion, through the ballad qualities (almost hidden under a pastorale setting) of the second movement, then through the third with its great energy and combination of features of sonata-form and rondo style. The variations of the final movement, with their great contrasts, bring the end to an almost catastrophic climax. The Koussevitzky reading stresses the lyric element, but it is this emphasizing of lyric beauty which brings, except in the finale, the more dramatic qualities into stronger relief.

Charles Martin Loeffler's "Evocation" was described in full in these columns by a pen much more subtle than ours on the occasion of its first performance in Boston last year. We shall endeavor to give no more than our impressions on hearing it a second time, after an interval of ten months. Last year it was heard to less advantage than yesterday, for it was then followed by Walton's effective "Belshazzar's Feast," which is the antithesis of Loeffler's latest work. We think it would be best heard before the intermission, with nothing immediate to destroy the impression of its own peculiar loveliness.

Loeffler's "Evocation" is by no means the work of an ageing composer. It is a remarkable example of subtle and sensitive writing; an example of the power of quality, as opposed to the commonplace results obtained by so many composers today on a quantity basis. And is the Loeffler work lacking in vitality? Not a bit of it! Here is new proof that it is the treatment of material—vocal or instrumental—that wins the day. In Loeffler's handling of his resources, no detail is lost. From the beginning of the fugue, a fine example of a contrapuntal device used for non-academic purposes, there is an evocation of rare beauty, justly befitting the building of a temple to the Muses visualized by the composer. Mr. McClosky's voice, as the vocal identity of the Singing Stone, came through clearly on every syllable.

"Evocation" was written by Mr. Loeffler for the dedication of Severance Hall, the home of the Cleveland orchestra. He has given us of his best and spoken at times in a new manner. The piece bears throughout the mark of great distinction. Yesterday's audience gave Mr. Loeffler warm and hearty evidence of its admiration and affection for him. Orchestra and chorus expressed the Loeffler music in a way to make one grateful for the sympathy and insight of the presentation.

It is a good thing that Hugo Wolf's reputation had not to be made yesterday. His orchestral setting of his "Prometheus," for baritone and orchestra, fell rather flat. One cannot say that his treatment of the orchestra is as feeble as Chopin's few attempts, yet in his "Prometheus" he shows himself the victim of a misunderstanding of Wagner's orchestral ideals. He has apparently gathered to himself all the mis-applications of that master's style. The orchestra part is incredibly thick and noisy and, being noisy, it is not strong. It is unfair to expect a single voice to pierce such texture. Mr. McClosky sang to a decided disadvantage. Despite valiant effort there was almost no effect gained. Dr. Koussevitzky's accompaniments are of rare quality. He was right in considering Wolf's orchestral speech more than a characterless background for the voice, but not to the extent of giving Mr. McClosky so little consideration. Too often he simply could not be heard. This "Prometheus" is no tribute to the unique genius of Hugo Wolf. Yesterday's performance was the first of these concerts. The composer's admirers can only hope to leave this version unperformed.

Gluck's overture to "Iphegenia in Aulis" opened the program.

There has been much comment on the supremely beautiful performance of Schubert's "Unfinished" under Dr. Koussevitzky at last Monday's concert. Would it not be welcome at one of the regular concerts? And are the audiences that attend the Beethoven Cycle to be the only ones to hear the Ninth Symphony?

The next regular program will be given March 9 and will include Mozart's Symphony in E flat (K. 543), Edward Burlingame Hill's Concertino for Piano and Orchestra, and Gliere's Second Symphony. Jesus Maria Sanroma will be the soloist.

-24

ON POST, SATURDA

SYMPHONY ASSISTED BY VOICES

Loeffler's "Evocation" With Women's Chorus Heard

BY WARREN STOREY SMITH

A high seriousness pervaded the Symphony concert of yesterday afternoon, which began with Gluck's Overture to his opera "Iphigenia in Aulis," ended with Brahms' Fourth Symphony, and included also Wolf's "Prometheus" for baritone and orchestra.

LOEFFLER'S "EVOCATION"

The relief from this prevailing severity of mood came in the Allegro giocoso from Brahms' otherwise uncompromising Symphony in E minor and in Loeffler's "Evocation." The last named piece, for orchestra, women's chorus and a speaking voice, written for the dedication three years ago of Severance Hall, home of the Cleveland Symphony Orchestra, was heard here for the first time last season. The Greek background of this music made it quite in place yesterday between the Overture to "Iphigenia," substituted at the 11th hour for an excerpt from Handel's "Solomon," and Wolf's setting of Goethe's poem.

Also was this "Evocation" good to hear again on its own account. This music has both warmth and serenity; its melodies have a gracious contour. The instrumentation, with its striking use of vibraphone and saxophones, is uncommonly rich and lustrous. As are the pigments on his palette to a painter, so are the timbres of the orchestra to Mr. Loeffler, who assorts and blends them with an exceeding fastidiousness. And Dr. Koussevitzky's orchestra yesterday yielded him each last refinement of tone.

Chorus and Soloist

The women's chorus yesterday came, as before, from the Cecilia Society and had been trained by Arthur Fiedler. David Blair McClosky, who was the soloist in the song of Wolf, was here the speaker. After the performance Mr. Loeffler was escorted to the stage by Dr. Koussevitzky, and was several times returned there by an applauding audience.

Wolf's "Prometheus" has not previously been heard here with the orchestral accompaniment that the composer added as an afterthought. The voice part in this musical monologue is declamatory rather than songful, the instrumental background vehement and protesting. It is easy to prefer Wolf in more lyric vein, nor was Mr. McClosky's portion an altogether grateful one. At the outset composer, conductor and poet seemed to conspire against him and his voice pierced the orchestral tone only with difficulty.

Received Cordially

In certain later and gentler measures his task was more rewarding, but in no depreciation it may be said that this excellent baritone has often appeared here to better advantage. Yesterday's audience received him cordially.

The performance of Gluck's Overture and of Brahms' Symphony was wholly in keeping with the heightened and exalted speech of both composers. The applause at the end of the Symphony testified to the present popularity of even the austerer Brahms.

34 Trav Feb 24

ew Play

4th Symphony by Brahms Is Played

The fourth symphony of Johannes Brahms, as interpreted by Dr. Serge Koussevitzy, dominated the 17th regular program of the Boston Symphony orchestra in Symphony hall yesterday afternoon although works of three other composers, including one living and present, shared place with in in the concert.

Fully assembled, the program comprised the symphony, Gluck's overture to "Iphigenia in Aulis," replacing the originally scheduled Sinfonia from Handel's Oratorio "Solomon," Loeffler's "Evocation" for orchestra with chorus of women's voices and a speaking voice, and the first performance at these concerts of Wolf's "Prometheus," for baritone with orchestra. The soloist was David Blair McClosky. The chorus was from the Cecilia Society and had been trained by Arthur Fiedler.

For these many years Bostonians have learned to know Dr. Koussevitzky's version of Brahms fourth symphony in E minor until now no other fashioning will suit them. In this, the last of the composer's symphonies, there is to be found both mastery of structure and emotional intenseness. With the melodious andante, the conductor brings out lights and shadows and colorings that pass unnoticed when other orchestras and other leaders have the work to hand; with the finale, the allegro movement, he builds swiftly, sharply, until he achieves a musical summit. There is reason enough, therefore, for the enthusiasm with which this work is always greeted, an appreciation that was in no wav lacking yesterday.

Earlier in the afternoon came Charles Martin Loeffler's "Evocation," first performed by the Boston symphony slightly less than a year ago with the same chorus and soloist taking vocal part. Another hearing brought forth new evidence of the grace and loveliness, the exquisite taste and subtle instrumentation of this work, composed for the dedication of Severance Hall, home of the Cleveland Symphony orchestra. The vibra-harp's sounding of the "Singing Stone" theme again gave great pleasure.

It might indeed be well for some of the so-called modernists to take time off from their labors and spend a few moments in consideration of this Loeffler comwposition. In it there is beauty and the expression of clear musical thought. In it also a full modern orchestra is used. Yet originality is obtained without the use of fantastic instrumentation, polyphony, or atonality. To not a few of the "advanced" schools that would be considered nearly an impossibility.

The venerable Mr. Loeffler was in the audience yesterday and went out upon the stage many times in acknowledgement of prolonged applause alike received from audience, orchestra, conductor and chorus.

The first playing at the symphony concerts, of Wolf's setting for voice and orchestra of Gothe's poem "Prometheus," though excellently accomplished by the orchestra, received little enough applause. The singer, whose part was generally an unrewarding one, did the best he could.

The first number on the program, Gluck's overture to his opera "Iphigenia in Aulis," or if you prefer "Iphigenie en Aulide," had not been hear din Symphony hall for some ten years. It was delightful music and was especially interesting because it was the overture to one of Gluck's five or more operas that virtually changed the then customary style in opera. The opera was first given in Paris in 1774, when the composer was 60, and almost immediately led to the hotly waged and now well-known contest between operatic reformers, headde by Gluck, and those who favored the existing form. Gluck was victorious.

There will be no regular pair of concerts next week for the orchestra will be in Northampton, New Haven, New York and Brooklyn. The next regular pair will be given March 9 and 10.

W. T. C., Jr.

TULSA, OKLA.
WORLD

FEB 25 1934

Roy Harris, Oklahoman, Is Composer

His Orchestral Work Was Played by Boston Symphony

WHEN the Boston Symphony orchestra gave the fourteenth program of its fifty-third season late in January one of its programmed symphonies was "Symphony: 1933" by Roy Harris of Oklahoma. With Dr. Serge Koussevitzky conducting, this was the first performance of the Harris work.

Harris, according to the program notes, now lives in Los Angeles, Cal., but was born, in 1898, in Lincoln county, Oklahoma. He left Oklahoma at the age of 5, so can hardly be called an Oklahoman except by nativity. He has written several orchestral works but is most interested in chamber music and his compositions in that field have had more frequent performances.

The critics who wrote the program notes say that his music is of "unmistakable directness," and, speaking of Harris' habit of explaining himself and his aims as related to his music, they believe that his compositions will survive their verbal defenses. They say also:

"A certain independence, an earnest, arresting quality in the music of Roy Harris has made him one of the most performed of American composers in the last few years, and the additional fact that he is an Oklahoman, of 'Cimarron' origin has made him one of the most described."

The symphony of his performed by the Boston orchestra was divided into three movements: Allegro, Andante, Maestoso.

Brooklyn Times Union

FEB 25 1934

Boston Symphony Concert At Academy of Music Next Friday Evening

Dr. Serge Koussevitzky, the noted conductor of the Boston Symphony Orchestra, will present a work beloved of all symphony concert audiences in the fourth of the series of five concerts of this the 46th annual Brooklyn concert series of the Boston Symphony Orchestra at the Brooklyn Academy of Music on Friday evening at 8:15 o'clock. The symphony scheduled for performance next Friday night is Schubert's famous Symphony in B minor, better known as the "Unfinished Symphony."

Boxes will be occupied by members of the Brooklyn Junior League and their escorts, the Adelphi Alumnae Association, the Misses Dorothy Remsen Johnson, Arrietta Smith, Althea McCammon and Phyllis Barnes, the Woodward School and the Packer Collegiate Institute. Through the Junior League Committee, of which Mrs. Charles Franklin is chairman, the Junior League of Brooklyn is taking a special interest in the Boston Symphony Orchestra concerts this year. Serving on the Junior League Committee, organized for the first time this year, are: Mrs. Ronald Hart, Miss Dorothy Remsen Johnson, Miss Elizabeth Lathrop, Mrs. Edwin P. Maynard, jr., Miss Elizabeth Paffard, Miss Florence E. Read and Mrs. Robert M. Winslow.

Committee of members of the sponsoring committee, of which Adrian Van Sinderen is chairman, will receive in the foyer of the opera house preceding the performance.

The program for the performance on Friday night includes works by Bach, Schubert, Debussy and Scriabin as follows: Brandenburg Concerto No. 3 in G major, Bach; Symphony in B minor ("Unfinished"), Schubert; Nocturnes, Nuages and Fetes, Debussy; "Le Poeme de l'Extase," Scriabin.

Among the members of the Sponsoring Committee who will receive on Friday evening are: Mr. and Mrs. Edward C. Blum, Mr. and Mrs. William Kennedy, jr., Mr. and Mrs. Charles D. Lay, Mr. and Mrs. Frank H. Parsons, Mrs. B. Herbert Smith, Mr. and Mrs. John T. Underwood, Mr. and Mrs. Edwin P. Maynard, jr., Mrs. Glentworth Reeve Butler, Director Charles D. Atkins of the Department of Education of the Brooklyn Institute of Arts and Sciences; Mr. and Mrs. Guy Duval, Dr. and Mrs. Joshua M. Van Cott, Mrs. Clarence Waterman, Dr. John D. H. Schulz, Dr. and Mrs. Robert M. Winslow, Mrs. Donald Ross, Mrs. Charles J. McDermott and Mrs. Harris M. Crist.

* * *

Brooklyn, N. Y. Eagle

B 25 1934

Boston Symphony Concert News

Dr. Serge Koussevitzky, the noted conductor of the Boston Symphony Orchestra, will present a work beloved of all symphony audiences in the fourth of a series of five concerts of this, the 46th annual Brooklyn concert series of the Boston Symphony Orchestra at the Brooklyn Academy of Music on Friday evening. The symphony scheduled for performance next Friday night is Schubert's famous Symphony in B minor, better known as the "Unfinished Symphony."

Boxes will be occupied by members of the Brooklyn Junior League and their escorts, the Adelphi Alumnae Association, the Misses Dorothy Remsen Johnson, Arrietta Smith; Althea McCammon and Phyllis Barnes, the Woodward School and the Packer Collegiate Institute. Through the Junior League Committee, of which Mrs. Charles Franklin is chairman, the Junior League of Brooklyn is taking a special interest in the Boston Symphony Orchestra concerts this year. Serving on the Junior League Committee, organized for the first time this year, are Mrs. Ronald Hart, Miss Dorothy Remsen Johnson, Miss Elizabeth Lathrop, Mrs. Edwin P. Maynard Jr., Miss Elizabeth Paffard, Miss Florence E. Read and Mrs. Robert M. Winslow.

A committee of members of the sponsoring committee, of which Adrian Van Sinderen is chairman, will receive in the foyer of the opera house preceding the performance.

The program for the performance on Friday night includes works by Bach, Schubert, Debussy and Scriabin.

Among the members of the sponsoring committee, who will receive on Friday evening, are Mr. and Mrs. Edward C. Blum, Mr. and Mrs. William Kennedy Jr., Mr. and Mrs. Charles D. Lay, Mr. and Mrs. Frank H. Parsons, Mrs. B. Herbert Smith, Mr. and Mrs. John T. Underwood, Mr. and Mrs. Edwin P. Maynard Jr., Mrs. Glentworth Reeve Butler, Director Charles D. Atkins of the Department of Education of the Brooklyn Institute of Arts ond Sciences, Mr. and Mrs. Guy Duval, Dr. and Mrs. Joshua M. VanCott, Mrs. Clarence Waterman, Dr. John D. H. Schulz, Dr. and Mrs. Robert M. Winslow, Mrs. Donald Ross, Mrs. Charles J. McDermott and Mrs. Harris M. Crist.

N. Y. Herald-Tribune

FEB 25 1934

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will pay its fourth New York visit of the season this week, when, in addition to the regular subscription performances Thursday evening and Saturday afternoon in Carnegie Hall and Friday evening at the Brooklyn Academy of Music, there will be an extra Brooklyn program Wednesday night in Olin Downes's "Enjoyment of Music" series.

On Thursday night Mr. Koussevitzky will give the first performance here of the second symphony, Op. 18, by the Russian-American composer Nicolai Berezowsky, which was first played in Boston February 16 and 17. Completed last April, it is still in manuscript; the score is dedicated to Mr. Koussevitzky. The composer submitted the following note for the orchestra's program books:

"The Symphony No. 2 is not descriptive music in the literary sense. It is written in orthodox symphonic form with some modifications. The work consists of four movements and has no designation of key.

"The first movement—Allegro, ma non tanto—is marked 5-8 at the opening and changes in the process of the development of the first and second themes. The second theme is not repeated in conventional manner but reappears in the coda. The general mood of the first movement is lyric.

"The second movement—Scherzo-Allegro giocoso—is marked 2-4. It starts in lively fashion and retains the same character throughout with rhythmical variations. The trio of the scherzo is scored for woodwinds and brass only and is marked 3-8, 2-8.

"The third movement—Largo assai—begins in a very plaintive and tranquil manner and gradually rises to a more passionate mood and then ends quietly. In this movement the main theme from the first movement appears for a brief moment.

"The fourth movement—Allegro con brio (a la breve)—opens with a canon in four voices in a somewhat gay folk manner which is made a foundation for the whole movement. Fragmentary themes appear and reappear in lively fashion. The main theme from the first movement appears, but quickly fades away and

(Continued from page eight)

gives place to a new theme in the long crescendo of the finale."

According to Mr. John N. Burke's program note, Mr. Berezowsky, who was born in Leningrad in 1900, showed a striking talent as a child, and entered the Imperial Chapel at Leningrad to study with M. G. Klimov when eight years old. In 1918 he became a professor at the conservatory and concertmaster of the opera at Saratoff. He joined the Moscow Opera Orchestra in 1921, went to Vienna for further study under Robert Pollack, and came here in 1922. At the Juilliard School he studied the [redacted] the late Paul Kochanski and composition with Rubin Goldmark. In 1923 he joined the Philharmonic as leading violin, retiring from orchestral work a few years later to devote himself to composition.

Richard Burgin, concertmaster of the orchestra, will be the soloist in the Sibelius violin concerto; Bach's third Brandenburg concerto and Ravel's "La Valse" complete the program.

Leonard Shure, a young pianist who has won warm encomiums from Boston critics, will be the soloist Saturday afternoon in the D minor concerto of Brahms. The other major number is Strauss's Domestic Symphony.

The Brooklyn program for Wednesday, in Mr. Downes's series, includes the Vaughan Williams Fantasia on a Theme by Thomas Tallis, Stravinsky's "Petrouchka" suite and Sibelius's second symphony. On Friday Mr. Koussevitzky will offer the Brandenburg concerto, Schubert's "Unfinished" Symphony, Debussy's "Nuages" and "Fetes" and Scriabin's "Poem of Ecstasy."

NEW HAVEN, CONN.
REGISTER

FEB 25 1934

THE Boston Symphony Orchestra is [redacted] itself indelibly in New Haven's history of music by the notable program announced for the second concert on Tuesday evening. Dr. Koussevitsky is noted for his abilities as programmaker; however, this time he has not only assembled a notable group of works, but selected those which should find especial welcome in this city. The Symphony No. 1 is generally considered Brahms' greatest; it certainly affords a moving experience for the listener. Only an orchestra of the highset rank, and a conductor with a fine interpretative sense dares to perform it.

Dr. Koussevitsky will be henceforth appreciated for his particular zeal in the championship of the works of Sibelius. His missionary labors are continuous; but last season he played the composer's eight symphonies in Boston, favored us with the melodic Second as an opening wedge at the previous concert here. Now he comes with the Concerto for Violin and Orchestra, another early work, to show us more in the hope that we will become interested enough to invite succeeding works from his baton and encourage repetitions from our own orchestra. Mr. Richard Burgin is especially able as soloist having played the work twice under the direction of the composer, and in three series in Boston. Through the introduction of a new work we are given to hear an able violinist, retaining youth, yet possessing respectable maturity; with interpretative fire, tempered by a keen judgment.

As pointed out in these columns last Autumn, Jan Sibelius visited New Haven several years ago and received an honorary degree from Yale University; he also conducted certain of his works at the Litchfield Festival.

The Stravinsky is already a contemporary classic; more sincere than his later works, we may welcome the "Petrouchka" Suite as a pageant of color, accompaniment to the most successful of modern ballets.

* * *

The casual announcement "first concert" must be put away for another year; this week will mark the last event in two of the season's most important series. The Boston Symphony Orchestra visits us but twice, yet remains a memorable part of the Winter's music. The other "last concert" will be that of Mr. Bruce Simonds, who completes the cycle of 32 Beethoven piano sonatas in eight recitals. His success has been beyond the fondest expectations of even his most ardent admirers, and the lack of ostentation with which he has fulfilled every engagement has won him an host of new friends. Mr. Simonds has but sought his own in another's good; the consciousness with which audiences have prepared themselves for the performance of each of the works is adequate testimony of the respect which they have for his art, as well as a compliment to the interpretative abilities which have placed him in the front rank of American pianists.

One might well write volumes of appreciation, setting down the salient points of each sonata as it impressed the listener, but it is better to leave the indivadual to reflect on his own increased understanding of these, the greatest works in the literature of the piano, and on the enlarged musical culture which is our reward for intelligent following of Mr. Simond's sensitive leadership. To the academic world of which he is a part, this opportunity has been an unsurpassed privilege; no university in the country can call from its professorial roll a musician of solid scholarship combined with such practical abilities. The fingers of the mind point to far-flung centers of the country where the seed of a higher musical culture will be henceforth planted. Withal, the whole effort has been carried through without the numbing effect of the academic; a definite sense of pleasantness has resulted from every sonata, even the usually trying Opus 106.

The lavish attentions of the audience, sincere as they may be, will be insufficient to express the very real gratitude which this generation of music lovers will feel when they review the cultural history of New Haven and read that "in the season 1933-34 Bruce Simonds played eight recitals of the Beethoven Piano Sonatas."

BROOKLYN, N. Y.
CITIZEN

28 1934

Boston Symphony Orchestra to Play Schubert's "Unfinished Symphony" At Fourth Borough Concert Friday

The Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting, will give the fourth in a series of five concerts at the Academy of Music Friday evening at 8:15. The program will include Schubert's "Unfinished Symphony."

Boxes will be occupied by members of the Brooklyn Junior League and their escorts, the Adelphi Alumni Association, the Misses Dorothy Remsen Johnson, Arrietta Smith, Althea McCammon and Phyllis Barnes, the Woodward School and the Packer Collegiate Institute.

Mrs. Charles Franklin is chairman of the Junior League's committee for the Boston Symphony concerts here. Also serving on the committee, organized for the first time this year, are: Mrs. Ronald Hart, Miss Dorothy Remsen Johnson, Miss Elizabeth Lathrop, Mrs. Edwin P. Maynard, Jr., Miss Elizabeth Paffard, Miss Florence E. Read and Mrs. Robert M. Winslow.

A committee of members of the sponsoring committee, of which Adrian Van Sinderen is chairman, will receive in the foyer of the opera house preceding the program. In the group will be: Mr. and Mrs. Edward C. Blum, Mr. and Mrs. William Kennedy, Jr., Mr. and Mrs. Charles D. Lay, Mr. and Mrs. Frank H. Parsons, Mrs. B. Herbert Smith, Mr. and Mrs. John T. Underwood, Mr. and Mrs. Edwin P. Maynard, Jr., Mrs. Glentworth Reeve Butler, Charles D. Atkins, Mr. and Mrs. Guy Duval, Dr. and Mrs. Joshua M. Van Cott, Mrs. Clarence Waterman, Dr. John D. H. Schulz, Dr. and Mrs. Robert M. Winslow, Mrs. Donald Ross, Mrs. Charles T. McDermott, Mrs. Harris M. Crist.

En Voyage Again

Weather to the contrary notwithstanding, the Symphony Orchestra departs this afternoon on a six days' journey to other cities. This evening it will be heard at Smith College in Northampton; tomorrow evening at Yale College in New Haven; on Wednesday at an extra concert in Brooklyn, on Friday in the regular concert there; on Thursday and Saturday in usual course in New York. In Carnegie Hall, Dr. Koussevitzky's first program assembles Bach's third Brandenburg Concerto; Mr. Berezovsky's new symphony; Sibelius's violin-concerto with Mr. Burgin; Ravel's "The Waltz." The second traverses the overture to Mozart's opera, "Figaro's Wedding." Strauss's "Sinfonia Domestica" and Brahms's piano-concerto in D minor, with Mr. Shure. In New Haven as well as in New York, Sibelius's violin-concerto has place. Both the college towns will hear a symphony of Brahms—Northampton the fourth; New Haven the first.

Incidents and Prospects

At the Symphony Concerts of March 16 and 17, Mr. Menuhin, playing with the orchestra for the first times, will be heard in Beethoven's concerto and in the lately published concerto that Mozart in very young years wrote for a French princess, Hindemith, it seems, has contributed two cadenzas.

Doubtless so zealous a conductor for anniversaries as Dr. Koussevitzky has remembered the centenary of the birth of Borodin which falls next May. For some years the Tartar dances in his opera, "Prince Igor," have dropped out of the active repertory at Symphony Hall. Next spring or next fall revival might be in order.

By report of the New York Times, Sibelius, listening at Helsingfors to a performance of his Fourth Symphony by the resident orchestra under the American, Werner Janssen, then and there declared him the "most gifted interpreter, probably" of his music.

H. T. P.

SPRINGFIELD, MASS.
UNION

FEB 27 1934

BOSTON ARTISTS APPEAR WITHOUT KOUSSEVITSKY

Conductor Absent Because of Illness; Richard Burgin Proves Ability with Spirited Performance.

NORTHAMPTON, Feb. 26 — The Boston Symphony Orchestra paid its annual visit to Northampton tonight, arriving on time and in full force in spite of the record breaking snowstorm. Its illustrious conductor, Dr. Serge Koussevitsky, however, was unable to appear on account of illness. It was announced from the stage that in the 10 years during which Mr. Koussevitsky has been director of the orchestra he has conducted about 1000 concerts and that this was only the second occasion on which he has not appeared as scheduled.

Dr. Koussevitsky's absence was no doubt a big disappointment for most of those in the good-sized audience which had gathered in John M. Greene Hall, but there still remained the fact of the orchestra itself and an unusually interesting and well contrasted program. Richard Burgin, concert master of the orchestra, substituted for Dr. Koussevitsky and proved his ability to conduct with no little authority so that the orchestra was able to give a spirited and at times eloquent performance.

The program opened with the Vaughan Williams "Fantasia on a Scene by Thomas Tallis" which is scored for strings alone. This is a composition of austere beauty and depressive sonority in which the fine string section of the orchestra gave a splendid account of itself. In violent contrast to the ecclesiastical atmosphere of this piece was the hectic emotionalism of Scriabin's "Poeme de L'Extase" which came next on the program. While this is in many ways a remarkable and significant work, its weaknesses become glaringly apparent in the hands of anyone but an interpretative virtuoso. Dr. Koussevitsky is apparently very fond of it, judging by the number of performances he has given it, and it was in this number more than anything on the program. that Koussevitsky's absence was felt.

The Brahms Fourth Symphony which formed the second half of the program is music which will speak for itself, if given a chance, and it may be said that Mr. Burgin gave it a very good chance. Possibly the performance gained also by coming after the inarticulate emotionalism of Scriabin. In any event the audience seemed to relish it greatly and Mr. Burgin and the orchestra were applauded with real enthusiasm at its close.

NORTHAMPTON, MASS.
GAZETTE

FEB 27 193

BOSTON SYMPHONY IN INTERESTING CONCERT

Richard Burgin, Concertmaster, Conducts, Due to Illness of Koussevitsky

Yesterday many patrons of the Smith College Concert Course were no doubt wondering whether the scheduled appearance of the Boston Symphony orchestra could possibly take place or whether they could get there to hear it if it did. But, as events proved, the almost unprecedented snowfall was not able to keep this famous group of musicians and a large proportion of their local admirers from getting together. The audience, however, did have a big disappointment to sustain due to the illness of Dr. Serge Koussevitsky and his subsequent inability to appear as conductor. But, in view of Mr. Koussevitsky's unusual record in the matter of keeping his engagements, it was not difficult for the audience to forgive him. It was announced from the stage that only once before during his ten years' association with the orchestra had he failed to appear as scheduled.

The audience was therefore reconciled to what proved to be a quite satisfactory performance of a very interesting program under the direction of Richard Burgin, the concert-master of the orchestra. Mr. Burgin has a sure and energetic beat which enabled the orchestra to give a good account of itself in music with which it has no doubt long been familiar.

The opening number was the "Fantasia on a Theme by Thomas Tallis" by Vaughan Williams! We know of no piece scored for string orchestra alone which makes more brilliant and ear-satisfying use of the string quality than this one. One found oneself listening to the sound in itself as one sometimes listens to the great mass of sound produced by a cathedral organ. Only this was an idealized organ with an undreamed of perfection of sound. The alternation of the full mass of the orchestral body with smaller groups and with solo instruments gives the piece of welcome variety of tonal color.

From the church-like mood of this Fantasia to the frenetic yearnings and orgiastic exstasies of Scriabin is almost too great a jump. One listener at least could not help feeling that the "Poeme de l'Extase" suffered by too close proximity to the stately and reserved measures of the Vaughan Williams piece. The two compositions are interesting as examples of two modern attitudes toward religion as well as toward the evolution of art. The first is an attempt to recapture the past by using old ideas and making them attractive for contemporary ears and minds by clothing them in modern dress. The second is the attempt to make a religion of art—to reach an "ultimate emotion" which will take the place of a religious ritual. As events are proving, both attempts are bound ultimately to fail because in neither case does the material with which the artist is working have any vital connection with our real, every-day selves, and therefore a truly contemporary music has yet to appear in any clear and unmistakable form.

The second half of the program was devoted to the monumental Fourth Symphony of Brahms. While this will probably never be so popular as the composer's first or second symphonies, audiences are beginning to see the significance of its granitic structure and to delight in the moments of pure lyric beauty which are scattered through it, such as the flute solo in the last movement. Mr. Burgin and the orchestra gave a lively performance of this work and were the recipients of lavish and spirited applause at its conclusion.

J. D.

NEW HAVEN, CONN.
JOURNAL-COURIER

FEB 28 1934

Musical Moments

By MILES KASTENDIECK

Boston Symphony Orchestra

Since obstacles long ago became a mere bagatelle in its noted career, the Boston Symphony Orchestra, with Dr. Serge Koussevitsky conducting, made its second scheduled appearance in Woolsey hall last night, in spite of our old-fashioned winter weather. There were not many gaps in the usually crowded house, though doubtless many in the audience could give interesting accounts of their adventures in arriving on time. Their efforts were more than rewarded with a great performance by the orchestra.

In many respects, the concert was excellent. The program was particularly attractive in presenting three composers of major importance. The music was of special significance since the works performed were the Petrouchka Ballet suite of Stravinsky, the Sibelius violin concerto, and the Brahms First Sym phony. Finally, the quality of the orchestra's performance was of that first magnitude one expects from such an organization as the Boston Symphony.

It was a cleverly arranged program with the Stravinsky placed first. One progressed from this music which to many is still novel, to the more easily comprehended Sibelius, and finally to the substantial music of Brahms. Anything after the Brahms would have been in the nature of an anti-climax. Yet, on first glance, it appeared somewhat strange to see Petrouchka at the head of the list.

If one ever wanted to create the effect of an orchestra as an automaton then Stravinsky did exceedingly well. It was natural for him to do so because of his mastery of orchestration. But the ballet is more than just artificial and mechanized music, it is a canvas of many gorgeous, bright colors daubed on generously with striking rhythmical flourishes. All these glittered in the resplendent performance of the orchestra.

One might write at length of the beauties lurking in the Sibelius concerto, were there time, for there is more in the music than the rhapsodic character of the first movement, the contemplative appeal of the second, and the aggressively rhythmic vitality of the last. Such music as that of Sibelius is not readily grasped on a first or even several hearings. It is music that gains stature and approval on long acquaintance. One senses its universal appeal, its impersonal emotion, but does not perhaps appreciate its greatness. The concerto is especially interesting for its long solo part, replete with "impossible" difficulties. Richard Burgin, concert-master of the Boston Symphony, knows this concerto well, both technically and musically. He gave a remarkable performance of it—one that revealed a true understanding behind his virtuosity.

The performance of the Brahms literally swept the audience off its feet in the surge of power and sense of triumph that Dr. Koussevitsky brought out in so stirring a fashion. Rightly has this symphony been called the Tenth, after Beethoven's Ninth, and in spite of a shift of allegiance, on the part of many, to Brahm's Fourth, this work still towers above them all. It created a lasting impression with last night's audience.

As it has on numerous occasions, this concert of the Boston Symphony Orchestra brings to a close the Woolsey Hall Concert Series for the season. To summarize the series briefly is to state that in the five years of Mr. Lee's management, this series stands out as the best. It deserves this classification both for its success as a series of six well-balanced musical events, and for the general high level of the performance realized in each concert. One may say with little hesitation that the outstanding recitals were those of Kreisler and Lotte Lehmann, and that the two appearances of the Boston Smyphony Orchestra contributed much to the character of the series. It will be difficult to surpass this record.

NEW HAVEN, CONN.
REGISTER

FEB 28 1934

BOSTON SYMPHONY BRINGS WOOLSEY SERIES TO CLOSE

The Boston Symphony Orchestra came again last evening in the final concert of the Woolsey Hall Series. It was the sort of concert which fosters the musical understanding of the individual by affording a hearing of three numbers of markedly differing qualities.

The "Petrouchka" Suite can hardly be called music of the future, but it does mark the entering wedge to modernism for many who are not especial followers of contemporary movements. Dr. Koussevitsky directed a performance which pointed up the mild dissonances and exploited the narrative passages such as "The Rear and the Peasant Playing a Hand Organ" and "The Dance of the Coachman and Grooms." This is early Stravinsky, composed in 1911, and is tame enough when compared with the succeeding "Rite of the Spring." Here the composer shows his derivation of certain effects from Richard Strauss; the figure in the second section being strongly suggestive of "Til Eulenspiegel." Those in the know, seem to be of the opinion that the early Stravinsky is the best; at least those numbers persist in the repertory of every major orchestra.

There were but six years between the time of the "Petrouchka" and the Concerto for Violin and Orchestra by Jan Sibelius, composed in 1905, and since revised. Yet in spite of the dissimlarity of form, the styles are of different generations. Sibelius belongs to the era of Brahms; his roots are firm in the school of the late romanticists, although without a suggestion of the less complimentary associations of that word. The breezes of the north country keep his music from drooping; there is directness of approach, and entire economy of statement. The mellowness of a rich culture gives his music a depth of purpose worthy of inclusion among the great compositins of the world.

Mr. Richard Burgin, known to us as able concertmaster, gave an adequate performance of the work. To say that he fulfilled all the possibilities of the score would not be quite the case. His tone is very beautiful, but it is not large, and he did not force it. The intonation was at several important moments only approximate. However, Mr. Burgin's accomplished musicianship was at all times evident; the work is extremely difficult and the requirements in other respects considerable. The Sidelius was undoubtedly a success and that was probably foremost in Mr. Burgin's mind.

Most enlightening to the listener was the care with which Mr. Koussevitsky accompanied the concerto. The finest of pianissimo pasages served as background, such delicate shadings as only this orchestra can discover.

After the modern ballet, and the unfamiliar concerto, one settled down in the consciousness of having done the intelligent thing to enjoy the beloved First Symphony of Brahms. Dr. Koussevitsky treated it as a work of the utmost grandeur and sought devotedly to set forth each inner voice as it became particularly expressive. The carefully tuned phrases in each part were matched with beauty of tone, Mr. Gillet having the greatest opportunities with the oboe. This symphony has been jokingly called the "Beethoven Tenth" on account of the similarity in form to the last movement of the Ninth. The first section was played with deliberation; Dr. Koussevitsky did not mistake the movement for the "Ride of the Valkyries"; it was no vehicle for him to operate on the road to great applause. The first section is a gradual accumulation of strength and substance for the chorale which enters firmly with a sweep ever mounting upward; it is like a confession of faith, an exposition of the substance of things hoped for.

In contradistinction to the interpretation of many other conductors each component part was set forth to shine on its own account, not sacrificed to the building up of certain great effects here and there; inner voices never heard before rose and fell in its progress.

The capacity audience recalled the orchestra and Dr. Koussevitsky with a generosity which seems to be new born in our midst. And so another satisfying and successful concert series has passed into New Haven history. Two thousand subscribers hope they may see its like again.

H. EARLE JOHNSON.

Brooklyn, N. Y. Eagle

MAR 1 - 1934

Music

Boston Symphony at the Academy of Music

Dr. Serge Koussevitzky led the musicians of the Boston Symphony Orchestra last night in a memorable concert at the Academy of Music. The event, outside the regular subscription series, was the 11th in the course of 15 lecture-recitals on "The Enjoyment of Music" conducted by Olin Downes under the auspices of the Brooklyn Institute of Arts and Sciences.

The program last night was devoted to familiar works of contemporaneous composers, though it was by no means confined to any one style of writing, modernistic of otherwise. There was indeed almost as much variety as though the list had ranged through the symphonic literature of three centuries. The first item was the familiar but ever-welcome Fantasia on a theme by Thomas Tallis, for double-stringed orchestra, by the English composer, Vaughan Williams. Based on one of eight liturgical airs written by Tallis in 1756, the work, as a result of a skillful utilization of the original material, has retained to an astonishing degree the archaic, mysterious and medieval quality characteristic of pre-Elizabethan church music. The orchestra played it with ravishing beauty and sensitivity.

In piquant contrast was the piece which came next on the list, the suite from Stravinsky's ballet, "Petrouchka." The bizarre music, with its wit, irony, satire and, as Mr. Downes pointed out, its occasional evocation of pity for the grotesque hero of the tale, was completely realized, to the enchantment of the big audience, which thundered its applause.

Mr. Downes discoursed with special sympathy and enthusiasm on the final work performed, the Second Symphony in D major of Sibelius. What he termed its Nordic sternness, virility and majesty reminiscent of the Northern sagas of old were proclaimed with thrilling effect by the orchestra. Mr. Koussevitzky is said to be waiting with impatience for the Eighth Symphony of Sibelius now in process of composition. In the meantime he gives us superlatively fine repetitions of those which at last are becoming universally recognized as works of unique power and individuality.

R. E. B.

Orchestral Funding Transcript

These are the days in which the trustees of the Symphony Orchestra are seeking the annual subscriptions to the fund that meets the annual deficit. Timely from a correspondent, who is one of those faithful subscribers, comes a suggestion for increasing the endowment of the orchestra as source of yearly income. "The orchestra," says his letter, "now has an endowment fund totalling roughly $360,000. Three other memorial funds of like nature stand at approximately $85,000. A handsome and serviceable beginning. But why could not the orchestra enlarge these figures, as it already does its pension fund, by the relatively simple expedient of giving a concert?

"I realize that neither human strength nor complicated existing schedules are endlessly elastic. The idea of a single concert for the benefit of the endowment fund, however, is appealing. Suppose it were given each year in mid-season. Suppose that by design it were made an outstanding event both musically and socially. If it became a truly community enterprise in which one and all sought to cooperate to full extent, there might conceivably be little difficulty in clearing, say, $5000 a season. If such a sum were invested annually and the interest compounded for only ten years, the orchestra would be in possession of an addition to the general fund amounting to nearly $75,000. At ordinary rates of interest the annual income would approximate $4000 a year.

"But this tidy sum—scarcely large enough in itself to lower materially the usual deficit—might easily serve as a starting point. Many persons of large or moderate means might, perhaps, become more interested than is now the case. Numerous trust funds dedicated to the orchestra's needs might follow in the steps of the existing three standing to its credit. Under such circumstances it would not be too much to hope that in time the annual deficit would be considerably lessened; even that the orchestra at some future date might become self-supporting. The great university across the Charles is a case in point, and surely the Boston Symphony Orchestra is as educative a force in the community.

"Best of all whatever progress was made, would entail two desirable results. First, the annual 'dividend' of pleasure gained from the concert, would cancel to some extent the pains of organizing it. Again, in times of stress the growing fund would be not only a monument to Yankee thrift, but possibly also a source of courage to the rising generation."

Programs to Hand Transcript

At the concert of the Symphony Orchestra in Cambridge, next week, it will play for the first time anywhere a new Concerto for Orchestra, composed by Mr Walter Piston of the Division of Music at Harvard, his first symphonic piece since the Suite of 1930. It runs in three movements that use the form freely I. Allegro moderate, ma energico; II. Allegro vivace; III. Adagio; Allegro moderato. For further incident, Dr. Koussevitzky will revive Beethoven's First Concerto for piano and orchestra, in C major, opus 15, with Miss Shirley Bagley to take the solo-part. The longest memory may hardly recall a performance in or around Boston. Last January Mr. Dalles Frantz revived the piece, which is more interesting than the books represent it, at concerts of the Philadelphia Orchestra at home and in New York. At both it was notably well received. In full this Cambridge program stands:

Concerto for Orchestra................Piston
(First Performance)
Concerto, No. 1, in C major for Piano and Orchestra ....Beethoven
(Pianist: Miss Bagley)
Symphony, No. 2, in D major..........Sibelius

Dr. Koussevitzky has revised the program for the Symphony Concerts of next week and, as usual, bettered it. He has dropped for the time the announced symphony of Glière. Instead, one of Debussy's masterpieces, "The Sea," will be played. Mozart's Symphony in E-flat will begin the concerts. Mr. Hill's Concertino for Piano and Orchestra also keeps place, with Mr. Sanromá as pianist. To mark the recent death of Elgar, the prelude and the closing pages of his oratorio, "The Dream of Gerontius," will be heard as memorial piece—appropriately since the composer was a religious man. In detail the program stands:

Symphony in E-flat major (K. 543)......Mozart
Concertino for Piano and Orchestra........Hill
(Pianist: Mr. Sanromá)
Prelude and Closing Scene from the Oratorio, "The Dream of Gerontius"....Elgar
Symphonic Sketches, "The Sea"......Debussy

Memo.

N. Y. EVENING POST

MAR 2 - 1934

BOSTONIANS PLAY BEREZOWSKY

The Boston Symphony Orchestra last night gave the first New York performance of Symphony No. 2, by Nicolai T. Berezowsky, a work not only interesting in its relation to the current trend, but at first hearing enjoyable because of its engaging thematic and rhythmic inventiveness.

It is a pleasure to point out that Berezowsky, who at eight entered the Imperial Chapel at Leningrad, now lives here and that he has studied in the Juilliard Graduate School, has led the second violins of the Philharmonic Orchestra and is first violinist of the League of Composers String Quartet and assistant conductor in the Columbia Broadcasting System.

In this symphony, somewhat fragmentary in character because the composer puts his ideas concisely and then moves on abruptly to others, there is a mingling of the conservative and the adventurous. The third movement, a meditation which begins with slow dignity, is oddly in contrast with the preceding one, which offers a rakishly witty treatment of ingenious notions. Toward the close the symphony grows strongly agitated and ends with that abruptness which our contemporary composers like. Berezowsky came on stage to bow to enthusiastic applause.

Equally in favor with this audience was the concertmaster, Richard Burgin, soloist in an exciting performance of the D minor concerto of Sibelius, which Maud Powell introduced here at a Philharmonic concert in 1906.

Burgin is exceptionally equipped, by experience, for this particular concerto. At Helsingfors he was a concertmaster under Sibelius himself and under the composer's supervision he played the concerto at Gothenburg, Stockholm and Christiania. He and Koussevitzky and the orchestra did their utmost last night for this distinctive music.

It is difficult work for the soloist, and its broad, powerful development is considerably orchestral, but in much of the adagio the violinist's tone had a beauty so intense that it suggested the cry of a wounded spirit and the mournfully rhapsodic combination of instruments was extremely impressive.

The program included Bach's Third "Brandenburg" Concerto and Ravel's "Valse." These are compositions of high merit, certainly, and Koussevitzky and his orchestra made them live, throb and glow. The entire concert was on the upper orchestral level.

HENRY BECKETT.

NEW YORK SUN

MAR 2 - 1934

NEW SYMPHONY HEARD

Berezowsky Work Is Played by Boston Orchestra.

The Boston Symphony Orchestra held the interest of a large audience in Carnegie Hall last evening. The news of the evening was the second symphony of Nicolai Berezowsky, a Russian musician, for several years a resident of this city. He is at present the first violinist of the League of Composers Quartet and an assistant conductor in the Columbia Broadcasting system. His second symphony was lately produced in Boston and had its first local hearing last night. The composition was received with manifest interest by most of the audience and the composer accepted the customary applause in person from the stage.

The symphony is one of that species which is a characteristic product of this period. We dismiss at once the advanced harmonies, the juxaposition of conflicting keys, the use of odd rhythms, such as five-eighths, and the employment of instruments borrowed from the jazz band. None of these have longer any novelty or special significance. But the domination of the score by fundamental thematic ideas of intellectual rather than imaginative or emotional nature is the hall mark of its modernity. We must not any more wear hearts upon sleeves or invite the world to feel with us. We must say, "Come, let us reason together."

In spite of this attitude toward the art of music Mr. Berezowsky has produced a slow movement, arrestingly begun in the low register of the flute, which has mood and a confession of the forbidden romanticism. If the composer put no feeling into this movement, he none the less suggested pensive reflection and a tender yielding to his auditor. It is something to have accomplished this much in a day of abnegation. It is something more to have reached it with the lyric idiom of the contemporary school which is inclined to be acrid and pungent rather than gentle and wooing.

Mr. Berezowsky's first movement did not attain its apparent object. It lost itself in its own ingenuity. It is clever, indeed, and presents a fine front, but its melos is of shattered fragments and its structure a piecing together rather than a development. The scherzo, the second movement of the symphony, is animated and sharply outlined rhythmically, but its material is of no great moment. The trio, scored for wood and brass, is the most engaging part of it.

The finale is for the most part a sound of many instruments wrestling with problems of polytonality. The Boston artists gave the work a superb performance and Mr. Koussevitzky, who seems to rest the musical salvation of the world on this kind of music, conducted it with splendid enthusiasm.

After the intermission Richard Burgin, the excellent concert master of the organization, was heard as the soloist in the Sibelius violin concerto. The work was introduced here by Maud Powell in 1906, but is infrequently performed. It is not popular and probably will not be until the general public becomes more accustomed to sombre and acidulous music. The violinist of last evening is an admirable artist and earned his applause. The concert began with the third Brandenburg concerto (G major) of Bach for string orchestra and closed with Ravel's "La Valse."

W. J. H.

NEW YORK TIMES

MAR 2 - 1934

BEREZOWSKY WORK HAS PREMIERE HERE

Second Symphony Presented at Carnegie Hall by Boston Orchestra and Koussevitzky.

COMPOSER WINS OVATION

Bach and Sibelius Concertos and Valse by Ravel Conclude Varied Program.

By OLIN DOWNES.

The program given by the Boston Symphony, Serge Koussevitzky, conductor, last night in Carnegie Hall, and very brilliantly presented, was rich in contrast and contained a novelty that had interest and showed talent. This was the Symphony 2, opus 18, by Nicolai Berezowsky, performed for the first time in New York.

This symphony impresses at a first hearing as a work in which the composer has only partly developed his own speech, being still strongly under the influence, for example, of Prokofieff. The first two movements have little or no thematic originality, though they do show logic and continuity of development, and at times, in the course of this development, arrive at interesting manifestations. But these movements are distinguished more by grasp of orchestration and clarity of purpose than by really originated ideas.

It is above all in the slow movement of the work that the presence of a composer of invention and of warm, romantic feeling is demonstrated. This movement may be less modern in its material, and more on the model of earlier Russian compositions than it is reflective of ultra-modern tendencies. That does not in the least invalidate its beauty and genuinely creative vein.

Methods that in earlier movements come perilously near formulas are here largely cast aside. The orchestra sings; the sound soars over rich tone-coloring. The listener feels here a real lyric expansion which has eloquence and promise. The finale is imbued with gay spirit and a joyous energy. The orchestration tends to be noisy in this movement and in other parts of the symphony. As the work progresses, it improves. It indicates that Mr. Berezowsky has something to say, and is gradually finding his own way of saying it. After the symphony the composer was called to the stage and there applauded by conductor and audience.

The remainder of the program, consisted of Bach's Third "Brandenburg" Concerto for three violins, three violas and 'cellos and cembalo bass; the Sibelius violin concerto, played by Richard Burgin, concertmaster of the orchestra, and Ravel's "Valse," a work which invariably and most effectively represents the dazzling virtuosity of Ravel, the composer, and of the Boston Symphony Orchestra and conductor.

The Sibelius violin concerto has a way of keeping and strengthening its position in the orchestra repertory. It is indeed an ungrateful work from the soloist's standpoint, since, in spite of many special opportunities it offers the performer, it is heavily orchestrated, unconventionally constructed, and occasionally falls below the most distinguished level of invention. It is practically a tone-poem, in the first movement, with a leading violin part. The writing has the directness and the complete absence of the conventional that invariably distinguish Sibelius's creative attitude. The poetical beginning, against the shimmering fifths of the strings; the wonderful dark colors of the orchestral accompaniment; the rhapsodic nature of the violin part, with the cadenzas that only give more continuity and variety to the progress of the musical thought, and the élan of the closing measures, give the work a unique character.

Mr. Burgin plays this concerto with a convincing simplicity and directness that befit its style and connote his understanding of the music. But last night every one, conductor and orchestra, was a virtuoso.

N. Y. Herald-Tribune

MAR 2 - 1934

New Symphony Presented by Koussevitzky

Boston Orchestra Plays Berezowsky's Composition at Carnegie Hall

Applauded by Audience

Russian-American Author Receives Long Ovation

The feature of last night's Boston Symphony concert at Carnegie Hall, given under the direction of Serge Koussevitzky, was the first performance here of a new symphony by a young Russian-American composer now living in New York. The composer in question is Nicolai Berezowsky, who came here from Russia twelve years ago, took lessons at the Juilliard Graduate School under Rubin Goldmark and the late Paul Kochanski, and joined the Philharmonic Orchestra as leader of the second violins. He is now first violinist of the League of Composers' String Quartet. Several of his scores have been played here—by the Philharmonic under Mengelberg, by the National Orchestra Association and at a Stadium concert under Leon Barzin.

Mr. Berezowsky composed his new symphony last April. As he pointed out in the program notes, the music is not descriptive in the literary sense. It follows orthodox symphonic form, is in four movements, and does not bother to confess a key.

Mr. Berezowsky, being youthful and a product of his time, writes in the prevailing mode. His harmonic tissue is pleasurably astringent; he avoids sentimentality as if it were the Flu; he is prevailingly concise, direct and vivid. Best of all, he knows how to derive a significant and fine-grained expressiveness from these methods; and he has accomplished the unusual feat of writing a symphonic slow movement that has quality and mood and poetry. His first Allegro, too, is an excellent piece of writing. The Scherzo and Finale are less striking.

Mr. Koussevitzky directed the novelty with unflagging devotion, as if he felt that he had discovered something worth while; and his orchestra played it brilliantly. The audience bestowed much applause upon the work, and summoned Mr. Berezowsky repeatedly to the stage.

Mr. Koussevitzky had selected as his opening number the Third Brandenburg Concerto of Bach, for the orchestral strings. For the concluding half of the concert his program offered the Sibelius Violin Concerto, which Maud Powell introduced to America at a Philharmonic concert in 1906. The solo part was played last night by the accomplished concertmaster of the Boston Symphony Orchestra, Richard Burgin—a musician of skill and feeling.

For end-piece, Mr. Koussevitzky chose Ravel's "La Valse"—still an exciting and brilliant example of orchestral virtuosity.

NEW YORK MIRROR

MAR 2 1934

MUSIC

Mr. Berezowsky's Symphony.

Dr. Serge Koussevitzky and the Boston Symphony Orchestra, presenting the first of the season's fourth pair of concerts in Carnegie Hall last night, displayed a symphony new to the immediate horizon, by Mr. Nicolai T. Berezowsky, an engaging young man who bowed politely to the resultant applause.

This symphony, the second of the Berezowsky roster, was complete last April. It reveals the usual mastery of orchestral color so apparent in contemporary scores; the usual derivative dependence upon other styles; the usual remote and intellectual consideration of music as a medium of articulation. There is also a definitely individual idiom, an ingenuousness and a rhythmic intensity which lift it from mere banality. It is worth hearing.

Mr. Koussevitzky also conducted Bach's third "Brandenberg" concerto, in G, for string orchestra; the Sibelius violin concerto (Opus 47,-D minor), played very beautifully by the concert master, Mr. Arthur Bergin and Ravel's choreographic poem, "La Valse." The strings of the Boston band are still miraculous.

* * *

N. Y. World-Telegram

MAR 2 - 1934

Berezowsky Symphony Novelty of Boston Orchestra's Concert

BACH and three living moderns, of various tendencies and schools, supplied the program offered by Serge Koussevitzky and the Boston Symphony Orchestra at Carnegie Hall last evening. The novelty of the occasion was the second symphony of Nicolai Berezowsky, whose musical allegiances, to judge by his work, are many.

Before Mr. Koussevitzky turned to the new symphony he evoked the mighty voice of the Leipzig All-Father in the third "Brandenburg" concerto in G major, scored for strings. The reading was authoritative, forceful, and of a firm rhythmic progression. Good use was made of this opportunity to exhibit the strings in their uncompanioned splendor.

Interrelation Lacking.

Although still a young man, Mr. Berezowsky has already become known through a long list of compositions in various forms. His second symphony shows a wide acquaintance with symphonic tradition and an ability to give substance to ideas on a grand scale. The impression gained, however, was of a long, wandering chain of thematic material, showing little unity or interrelation.

Some of the best pages occur in the second movement, with its flattering tribute to the Ferde Grofe brand of elevated jazz, and in the concluding allegro, which boasts a logically cumulative crescendo. Mr. Berezowsky came to the stage to acknowledge the prolonged applause.

Ovation Tendered to Burgin.

Richard Burgin, the orchestra's concert master, appeared as soloist in the Sibelius violin concerto, which was offered next. His deft and commanding account of the difficult solo passages fully deserved the ovation which followed. The orchestra supported him with vigor and unanimity.

A sparkling and vibrant performance of Ravel's "La Valse" brought the concert to a rousing close.

L. B.

NEW YORK JOURNAL

MAR 2 - 1934

The usual large and appreciative audience gathered at Carnegie Hall last night to hear the Boston Symphony. Dr. Koussevitzky presented, as he did the last time, an entire new symphony. This time it was the Second Symphony, by Nicolai Berezowsky, which was played for the first time in America in Boston last week.

During the past four years one or more of Berezowsky's works have been played by the Boston Orchestra, so this symphony of his was given what was presumably an authoritative, and certainly, a sympathetic reading. The composer, born in Russia, came to America while still a lad, and held a double scholarship at the Juilliard Graduate School for four years. He is a natural exponent of modernism.

Coming after the noble "Brandenburg" string concerto of Bach, it sounded like "present day" with a vengeance. And afterward, the beautiful Sibelius violin concerto sounded positively old-fashioned. This last number was played by Richard Burgin, concertmaster of the orchestra. He displayed a most vibrant and appealing tone, and presented the concerto in brilliant fashion. The Boston Orchestra plays in Brooklyn tonight, and will play again at Carnegie Saturday afternoon.

* * *

NEW YORK, N. Y.
AMERICAN

AR 2 - 1934

Boston sent its crack orchestra here again last evening, and at Carnegie Hall the visiting symphonists, led by Serge Koussevitzky, gave a program consisting of Bach's G major, Brandenburg Concerto No. 3, Nikolai Berezowsky's second symphony, opus 18 (first time in New York), Sibelius' violin concerto, with concert master Richard Burgin as soloist, and Ravel's "La Valse."

Aside from Mr. Burgin's musically and technically sure playing of the turgid and ineloquent Sibelus concerto, the present review should give passing mention of invigorating orchestral response in the Bach number and a sweeping Koussevitzky version of the Ravel exhibit. More extended consideration is due the new Berezowsky opus, premiered in Boston last week, when I heard it here over the radio.

Upon renewed listening last evening I liked the opus better than at its broadcast performance, for the second experience gave me familiarity with the material and ability to follow it in development.

The symphony has themes of recognizable contours, some merely rhythmical, others of lyric flow in spite of the prevailing modern idiom in writing and orchestration. Mr. Berezowsky follows conservative form in his four movements, but there is the unmistakable touch of the young modern in his harmonic and color treatment. He creates in this opus with more confidence, clarity, and distinction than heretofore. Also the effects seem not superimposed but brought about by the nature of the music as such. The scherzo is propulsive and grimly ebullient. The slow movement lacks poignant grip. The finale, mounting in interes, climaxes graphically. Altogether a symphony that says something and says it exceedingly well.

Brooklyn, N. Y. Eagle

MAR 2 - 1934

Music of the Day

By EDWARD CUSHING

A Boston Symphony Concert—'Linda di Chamonix' Revived by the Metropolitan Company, With Lily Pons

Applied to Nicolai Berezowsky, born in Russia in 1900 and resident there until 1921, the designation American composer is purely honorary, yet its magic has worked as well for him as for any native son. Orchestras and conductors—the Boston, the Philharmonic, the National Orchestral Association; Mr. Koussewitsky, Mr. Mengelberg, Mr. Van Hoogstraten, Mr. Barzin—vie for the privilege of presenting his works, thus to acquire a reputation for patriotic partiality to local talent.

Last evening it was Mr. Berezowsky's second symphony to which one listened in Carnegie Hall, where the Bostonians and Mr. Koussewitsky were again holding forth. The experience was not over-rewarding, though the symphony contains a slow movement that, though too long and structurally unsatisfactory, suggests that the composer has something to say that may one of these days be worth hearing. The substance of the other movements is not sustaining, though Mr. Berezowsky makes it as palatable as he can with every device of decoration at the command of the modern instrumentor. The symphony is securely built in a form closely approximating the classical, but this structural design does not seem inherent in the materials; the symphonic character is approached only in the largo. The more experienced readers will only need to be told that Mr. Berezowsky's orchestra includes triangle, cymbal, bass drum, side drum, wood blocks, temple blocks, xylophone, small bells and celeste, in order to make a fairly accurate guess as to the general style of the music. The symphony was received with the meaningless cordiality which is habitually assumed by an audience faced with a novelty by an "American composer."

The program proceeded from the symphony to Sibelius' violin concerto, in which the solo part was played by Richard Burgin, concert master of the orchestra. Mr. Burgin has played the work before and with a greater degree of success in the disposal of the difficulties with which the composer tests his interpreter. Many passages were last evening blunderingly negotiated, but Mr. Burgin's efforts were heroically well-intentioned and the ovation accorded them was their just reward. Under the circumstances, however, the concerto did not quite come off as a piece of music—and a superb piece of music, we must remember, it is.

Mr. Koussewitsky opened the evening with the third of Bach's Brandenburg concertos—a rhythmically vigorous and tonally brilliant performance—and closed it with Ravel's "La Valse."

Brooklyn, N. Y. Eagle

MAR 3 - 1934

Boston Symphony Society Gives Fourth Concert in the Season's Series at the Academy of Music

Mrs. Charles J. McDermott was the hostess in the committee box last night at the fourth of the series of five concerts of the 46th annual Brooklyn concert series of the Boston Symphony Orchestra at the Brooklyn Academy of Music. The series is sponsored by the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is president of the board of directors.

Guests in the committee box were Mr. and Mrs. Hector C. Adam, Mr. and Mrs. Henry C. Turner, Mr. and Mrs. Edward C. Deems and Miss Anne McGlue.

Mr. and Mrs. William Pitman Earle Jr. entertained a box party last night and had as their guests Mr. and Mrs. Richard Lounsbury, Mr. and Mrs. B. Meredith Langstaff and Mr. and Mrs. Thomas Sturgis.

Mrs. John Hyatt Brewer, Mrs. Frank Stafford, Mrs. Ray E. Gillman, Miss Caroline Camp, Miss Augusta Uhlich and Miss Catherine Huber occupied the box of the Adelphi Alumnae Association. Members of the faculty of the Woodward School also occupied a box.

Miss Geneva Caldwell, Mrs. Hanna Paul Krebs and Miss Janice McEntee occupied the box of the Packer Collegiate Institute.

The three boxes held by members of the Junior League of Brooklyn were occupied by the following parties: The Misses Dorothy Remsen Johnson, Althea McCammon, and Phyllis Barnes; the Misses Betty Lathrop, Stella Rae Carter, Sally Harding and Stewart Richards, Robert Bergen, Russell Harding and Edward Silsbee; the Misses Janet Collett, Marjorie Findley, Virginia Felter, Lesley Olcott and Harry Meislahn, Roland Rasch and Gregory Price.

A committee of members of the sponsoring committee, of which Adrian Van Sinderen is chairman, received in the foyer preceding the performance. Among the members on the reception committee were: Mr. and Mrs. Edward C. Blum, Mr. and Mrs. William Kennedy Jr., Mr. and Mrs. Charles D. Lay, Mr. and Mrs. Frank H. Parsons, Director Charles D. Atkins of the institute's department of education, Mrs. B. Herbert Smith, Mr. and Mrs. John T. Underwood, Dr. and Mrs. Edwin P. Maynard Jr., Mrs. Glentworth Reeve Butler, Mr. and Mrs. Guy Duval, Dr. and Mrs. Joshua Van Cott, Mrs. Clarence Waterman, Dr. John D. H. Schulz, Dr. and Mrs. Robert M. Winslow, Mrs. Donald Ross, Mrs. Charles J. McDermott and Mrs. Harris M. Crist.

Brooklyn Times Union

MAR 3 - 1934

Boston Symphony Concert Enjoyed by Society At Academy of Music

Mrs. Charles J. McDermott was the hostess in the committee box last night at the fourth of the series of five concerts of the 46th annual Brooklyn concert series of the Boston Symphony Orchestra at the Brooklyn Academy of Music. The series is sponsored by the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is president of the Board of Directors.

Guests in the committee box were Mr. and Mrs. Hector Adam, Mr. and Mrs. Henry C. Turner, Mr. and Mrs. Edward C. Deems and Miss Anne McGlue.

Mr. and Mrs. William Pitman Earle, jr., entertained a box party last night and had as their guests Mr. and Mrs. Richard Lounsbury, Mr. and Mrs. B. Meredith Langstaff and Mr. and Mrs. Thomas Sturgis.

Mrs. John Hyatt Brewer, Mrs. Frank Stafford, Mrs. Ray E. Gillman, Miss Caroline Camp, Miss Augusta Uhlich and Miss Catherine Huber occupied the box of the Adelphi Alumnae Association. Members of the faculty of the Woodward School also occupied a box.

Miss Geneva Caldwell, Mrs. Hanna Paul Krebs and Miss Janice McEntee, occupied the box of the Packer Collegiate Institute.

The three boxes held by members of the Junior League of Brooklyn were occupied by the following parties: The Misses Dorothy Remsen Johnson, Althea McCammon and Phyllis Barnes—the Misses Betty Lathrop, Stella Rae Carter, Sally Harding and their escorts, Stewart Richards, Robert Bergen, Russell Harding and Edward Silsbee—the Misses Janet Collett, Marjorie Findley, Virginia Felter, Lesley Olcott and their escorts, Harry Meislahn, Roland Rasch, Gregory Price.

With a capacity audience attending, a brilliant program was presented by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, as follows: Brandenburg Concerto No. 3 in G major, Bach; Symphony in B minor ("Unfinshed"), Schubert; Nocturnes, Nuages and Fetes, Debusey; "Le Poeme de l'Extase," Scriabin.

A committee of members of the Sponsoring Committee, of which Adrian Van Sinderen is chairman, received in the foyer of the opera house last night, preceding the performance. Among the members of the Sponsoring Committee on the Reception Committee last night were: Mr. and Mrs. Edward C. Blum, Mr. and Mrs. William Kennedy, jr., Mr. and Mrs. Charles D. Lay, Mr. and Mrs. Frank H. Parsons, Director Charles Atkins, of the Institute Education Department; Mrs. B. Herbert Smith, Mr. and Mrs. John T. Underwood, Dr. and Mrs. Edwin P. Maynard, jr., Mrs. Glenworth Reeve Butler, Mr. and Mrs. Guy Duval, Dr. and Mrs. Joshua Van Cott, Mrs. Clarence Waterman, Dr. John D. H. Schulz, Dr. and Mrs. Robert M. Winslow, Mrs. Donald Ross, Mrs. Charles J. McDermitt and Mrs. Harris M. Crist.

THIS CLIPPING FROM
NEW YORK TIMES

MAR 3 - 1934

SERIES IS CONTINUED BY BOSTON SYMPHONY

Koussevitzky Conducts in Fourth Concert of Brooklyn Season at Academy of Music.

The fourth of five concerts in the forty-sixth annual Brooklyn season of the Boston Symphony Orchestra was given last night at the Academy of Music. There was a capacity audience and Dr. Serge Koussevitzky conducted.

Mrs. Charles J. McDermott, hostess in the committee box, had as her guests Mr. and Mrs. Hector Adam, Mr. and Mrs. Henry C. Turner, Mr. and Mrs. Edward C. Deems and Miss Anne McGlue.

Mr. and Mrs. William P. Earle Jr. had in their box party Mr. and Mrs. Richard Lounsbury, Mr. and Mrs. B. Meredith Langstaff and Mr. and Mrs. Thomas Sturgis.

Mrs. John Hyatt Brewer, Mrs. Frank Stafford, Mrs. Ray E. Gillman, Miss Caroline Camp, Miss Augusta Uhlich and Miss Catherine Huber occupied the box of the Adelphi Alumnae Association.

In the Packer Collegiate Institute box were Miss Geneva Caldwell, Mrs. Hanna Paul Krebs and Miss Janice McEntee.

The three boxes held by members of the Junior League of Brooklyn were occupied by the Misses Dorothy R. Johnson, Althea McCammon, Phyllis Barnes, Betty Lathrop, Stella Rae Carter, Sally Harding and their escorts, Stewart Richards, Robert Bergen, Russell Harding and Edward Silsbe.

Others in the boxes were the Misses Janet Collett, Marjorie Findley, Virginia Felter, Lesley Olcott and Harry Meislahn, Roland Rasch and Gregory Price.

A committee of members of the sponsoring committee of which Adrian Van Sinderen is chairman received in the foyer preceding the performance. Among these were Mr. and Mrs. Edward C. Blum, Mr. and Mrs. William Kennedy Jr., Mr. and Mrs. D. Lay, Charles D. Atkins, Mr. and Mrs. Frank H. Parsons, Mrs. B. Herbert Smith, Mrs. Harris M. Crist, Mrs. McDermott, Mrs. Donald Ross, Dr. and Mrs. Robert Winslow. Dr. John D. H. Schultz, Mrs. Clarence Waterman, Dr. and Mrs. Joseph Van Cott, Mr. and Mrs. Guy Duval, Mrs. Glentworth R. Butler, Dr. and Mrs. Edwin P. Maynard Jr. and Mr. and Mrs. John T. Underwood.

Brooklyn, N. Y. Eagle

MAR 3 - 193

Music of

By EDWARD

The Boston Symphony

Mr. Koussewitsky conducted the fourth of the Boston Orchestra's five Brooklyn subscription concerts at the Academy of Music last night. His program included the third of Bach's Brandenburg concertos, Schubert's B minor symphony, Debussy's "Nuages" and "Fetes" and Scriabin's "Poeme de l'extase." All of this music had been heard before at the Academy, played by the Bostonians and conducted by Mr. Koussewitsky. The performance of the two movements of the Bach concerto was vital and propulsive; that of the Schubert symphony consistent in theme, though rather too deliberately "effective," vulgarizing the music. Romantic is, one suspects, synonymous with sentimental in Mr. Koussewitsky's lexicon.

But the Debussy Nocturnes could not have been bettered. In this music Mr. Koussewitsky excels; line and color were handled here by conductor and orchestra with exquisite sensitivity; the last page of "Nuages," the first muted intimations of the approaching procession in "Fetes"—these were the high spots of the concert. The Scriabin brought the evening to a brilliant close.

Brooklyn Times Union

MAR 3 - 1934

MUSIC

Boston Symphony Plays

The fourth concert of the series of five presented by the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky was heard by a large and enthusiastic audience at the Academy of Music last night.

D. Koussevitzky opened his program in the classic austerity of "Brandenberg Concerto," paused for a short time with Schubert's "Unfinished Symphony," and then launched his musicians in the delicate mysticism of two of Debussy's nocturnes, "Clouds" and "Festival." The program was finished in exultant fashion with Scriabin's emotional pean, "Poem of Ecstasy."

The magnificent mastery of Dr. Koussevitzky was clearly evidenced in the almost hushed notes in the Debussy music. There the least pressure would have destroyed the pale blue fragility the French master wove into the score. It was handled in irreproachable fashion.

E. A.

NEW YORK TIMES

'AR 4 - 1934

SHURE IS SOLOIST WITH BOSTONIANS

California Pianist Heard in a Brilliant Performance of the Brahms Concerto.

AUDIENCE IS ENTHUSIASTIC

Strauss's 'Domestica' Is Climax of Koussevitzky's Program at Carnegie Hall Matinee.

By OLIN DOWNES.

A young American pianist, Leonard Shure, played the Brahms First Piano Concerto with the Boston Symphony Orchestra, Serge Koussevitzky conductor, when that remarkable body of instrumentalists gave its second concert of the week yesterday afternoon in Carnegie Hall. The purely orchestral compositions were Mozart's overture to the "Marriage of Figaro" and the Strauss "Symphonia Domestica."

Mr. Shure was born in Los Angeles. He is 24 years old. Twenty years ago, as a precociously gifted child, he began his studies with Karl Reckzeh in Chicago. In his fifteenth year he became a pupil of Artur Schnabel, with whom he studied from 1925 to 1928. Recently Mr. Shure played the work that he interpreted yesterday with the Boston Symphony in Boston, his first appearance in America since his departure for Germany nine years ago.

He is a pianist with exceptional gifts, which were shown to the greatest advantage in the first movement of the concerto. Then it was a pleasure and something of a thrill, too, to realize the presence of a talent of scope and virility; not an intellectualist only; not a miniaturist or harpsichordist of the twentieth century; but a young musician with the virility, the enthusiasm and fire appropriate to his years, and a young artist in love with his task.

In this opening movement of the concerto Mr. Shure did not show the perfect sense of ensemble that he probably will acquire later. An arpeggiated passage of accompaniment, for instance, stuck out; nor was this the only instance of imperfect proportion. His performance had its compelling virtues, and struck fire, when he took command at the keyboard, with authority, audacity; when, in a word, he could lead and pontifically declaim the superb and powerful music. In these places he had a splendid fist, yet not a wiry or metallic tone. He kept, as a rule, within the limitations of a full and sonorous quality.

So that the first movement gave strong indications of a new pianistic talent, distinctly to be reckoned with in the years immediately before us.

The other movements of the concerto, well played, were not, however, more than conventionally effective. It is with the performer as with the composer: the slow movement is the true test of his capacity —seldom the fast one. The fast movement carries performer and listener along by sheer rhythm, accent, excitement to which it is easy to respond, and which often can create the illusion of deeper qualities than actually showed in the performance.

This principle, of course, does not hold true of the first movement of the Brahms concerto, except in relation to the demands of the second part. Neither in this part nor in the finale could Mr. Shure sustain the interest he had created at the beginning. There was not the sense of conviction, or enchained thinking. Various passages were beautifully played, but the atmosphere was not completely present, and the sensation of the arch of Brahms's great form was lost. Mr. Shure has an unusual talent. He would probably be the first to agree that he could still learn much from his teacher's interpretation of the concerto that he essayed yesterday.

The mercurial music of Mozart, which opened the program, was delightfully played by the orchestra. The pièce de résistance, from the bravura standpoint, was of course the Strauss "Domestica," which the orchestra played, despite fatigue at the end of a long tour, with compelling virtuosity.

That the composition is twice too long is unfortunate, since, despite the rather painful exhibitionism of the father of the Strauss household, there is splendid music in the piece.

It starts with commonplace material, material principally conspicuous for its adaptability for development. The false start is repeated at the beginning of the night-music, which Mr. Koussevitzky does his best to give distinction by emphasizing an inner voice, to set off the mediocrity of the Mendelssohn-like refrain. But after these bald spots are past, and between large amounts of notes written with regrettable industry and lack of taste, there is remarkable music. The love music soars considerably higher than most of Strauss's pages of erotism, if so it is to be called. The fugue with its good-natured hubbub and gemütlichkeit, is rich to overflowing with ideas. But the man seems never to have enough. The last ten minutes of the piece, because of other ten minutes of redundancy, make the listener restless in his seat, anxious to call it an afternoon.

Nevertheless, there was long and deserved applause at the end of the concert. There had been a good half dozen recalls for Mr. Shure. There were many recalls, of course, for Mr. Koussevitzky.

It may be added, to join a moral to this tale, that conductor and orchestra had acquitted themselves of these feats at the end of a six-day tour, during which six different symphonies, plus the Scriabin "Poème de l'extase," the Sibelius violin concerto and the Brahms piano concerto already mentioned, and other works by Vaughan Williams, Stravinsky, Bach, Ravel, Schubert and Debussy, had been played. The symphonies were those of Brahms in E minor and C minor, Sibelius's Second, Schubert's "Unfinished," the new work of Nicolai Berezowsky and the Strauss work heard yesterday. Granting that some of these works had previous performance in the season, are there many orchestras in America who could have given six such programs, with only five repetitions in the whole week, and emerged with so much glory? Are there? And how do our resident orchestra programs compare with these?

N. Y. TELEGRAPH

MAR 4 - 1934

Boston Symphony

A rich evening was provided by Serge Koussevitzky; the Boston Symphony, Richard Burgin, ~~its con~~certmaster, and Nicolai Berezowsky, young composer, with Carnegie Hall packed for the occasion.

Berezowsky's 2nd Symphony was heard here for the first time, and revealed nothing revolutionary in any sense. The work is highly derivative—from the Russians—but exhibits skill in workmanship and understanding of the symphonic form. Bach's 3rd Brandenburg concerto, marvelously played; Sibelius' violin concerto, handled by Burgin and the orchestra with marked virtuosity, the emotional intensity of the soloist, an outstanding feature, and Ravel's magnificent abstraction, "La Valse," made up the rest of the bill.

▼

N. Y. TELEGRAPH

MAR 5 - 1934

Boston Symphony Thrills Hall Again

The Boston Symphony Orchestra, concluding its fourth visit of the season Saturday afternoon at Carnegie Hall, played under the baton of Serge Koussevitsky, the Brahms ~~First Piano Concerto in~~ D minor, with Leonard Shure, young American, as soloist; Richard Strauss' "Symphonis Domestica," and the Sinfonia from Haendel's Oratorio "Solomon."

N. Y. Herald-Tribune

MAR 4 - 1934

Leonard Shure Scores in Debut Here as Pianist

Appears at Carnegie With Boston Symphony, Offering Strauss and Brahms

Orchestra at Its Best

D Minor Concerto Well Received by Audience

By Jerome D. Bohm

Familiar music and an unfamiliar pianist were brought forward by Serge Koussevitzky at the fourth afternoon concert of the Boston Symphony Orchestra in Carnegie Hall yesterday. The compositions given were Mozart's overture to "Le Nozze di Figaro," the first piano concerto of Brahms, in D minor, Op. 15 and the Symphonia Domestica, of Richard Strauss. The pianist was the twenty-four-year-old Leonard Shure, a native of Los Angeles who studied with Artur Schnabel in Germany from his fifteenth to his eighteenth year, and who made his first appearance in this country since 1925 in Boston recently in the same concerto and with the same orchestra.

The fact that Mr. Shure chose this formidable work to effect his metropolitan debut already spoke in his favor. It would have been far easier to win his audience with one of the concertos devoted merely to the exercise of virtuosity. The Brahms D minor concerto is anything but a virtuoso's holiday. Not that its difficulties are less daunting than those of its more superficially glittering companions by Liszt or Tchaikovsky, but they appeal less readily to the uninitiated.

Already Pianist of Parts

Despite its comparatively early place among the German master's works, the D minor concerto is a profounder, more searching piece of writing than the B flat concerto, the product of the maturer Brahms. The first two movements, originally symphonic in intention, and penned at a time when Brahms was deeply affected by Schumann's attempted suicide, are permeated with pessimism. The titanic opening pages of the first movement give way to melancholy reflections and the entire adagio movement is elegiac in its implications. Only in the final rondo are the gloomy thoughts dispelled, giving way to a buoyant, exhilarating mood.

Young Mr. Shure already is a pianist of parts. He has ample technique to make light of the knottiest problems of mechanism. Octaves and double notes in rapid tempo were executed with stunning bravura. What is of far greater importance, however, is that he has the imagination, the sensitivity and the ripeness of conception essential to giving a convincing and moving presentation of a work such as only a musician of innately poetic gifts could summon up, and his tone, even in the mightiest fortissimo, was kept within esthetic bounds. Mr. Koussevitsky and the orchestra provided a superb accompaniment.

Orchestra In Good Form

Of Strausss' Symphonia Domestica little new remains to be said. Strauss never has been at his happiest when depicting his private life in tones. One has but to gaze at the score of his opera "Intermezzo," based on a marital misunderstanding, for substantiation. Forty-five minutes, no matter how glowingly they are occupied with masterly orchestration, is a long time for the exploitation of platitudinous ideas. Mr. Koussevitzky expended much energy and loving care on its pages and the orchestra covered itself with glory, but the glory is not, in this instance, primarily Strauss's.

In the evening, in the same hall, the Philharmonic-Symphony, under Hans Lang's direction, held forth. The greater portion of the program was devoted to works heard earlier in the week: Honegger's arrangement of five movements from Bach's French suites and Rachmaninoff's second symphony in E minor. The new element was the cello concert of Saint-Saens in A minor, Op. 33, which Gregor Piatigorsky set forth with tonal loveliness and technical expertness.

NEW YORK TIMES

MAR 4 - 1934

The Boston Symphony Orchestra, Serge Koussevitzky conducting, will play this week in Boston the prelude and "Angel's Farewell" from the "Dream of Gerontius," by Sir Edward Elgar, who died on Feb. 23.

NEW YORK SUN

MAR 5 - 1934

Leonard Schure Plays With Boston Symphony

The program of the Boston Symphony Orchestra matinee at Carnegie Hall Saturday consisted of three numbers, the overture to "Le Nozze di Figaro," the Brahms piano concerto in D minor and Strauss's "Symphonia Domestica." Of these the second was the most important item, and its interest was increased by the appearance of a promising young pianist, Leonard Schure of Los Angeles, born there in 1910, and in his later years a pupil of Arthur Schnabel. He returned to this country last summer and recently made his first appearance here since 1925 when he played this same Brahms concerto in Boston.

Mr. Schure has a valuable talent. He has a technic developed along lines providing him with powers to porform music construction in heroic mold, and back of it he has intelligence and deep feeling. His interpretation of the concerto was unequal and there were some crudities which will undoubtedly disappear in time. The analysis of the composition was more successful than the synthesis.

Mr. Schure showed understanding of the work and strong reactions to its eloquence, but he did not quite shape the whole to perfect proportions. He played the first movement with boldness, with strength and with infectious enthusiasm. The slow movement he certainly felt deeply, but his projection of it seemed anxious and not entirely fluent. His painstaking was sometimes too exposed.

The finale was not so impressive under his hands as the first movement, but a young man who can play this majestic work with so much appreciation and such a large measure of success is already a pianist of substantial achievement and one who will without doubt accomplish more as his mind matures and his control of his resources becomes more certain. The concerto, as all music lovers know, is not a mere piano piece; it is for piano and orchestra, and Mr. Koussevitzky furnished an orchestral background of splendid quality.

NEW YORK, N. Y.
AMERICAN

MAR 4 - 1934

At Carnegie Hall, a matinee by the Boston Symphony Orchestra, Serge Koussevitzky, conductor, presented Mozart's "Marriage of Figaro" overture, Brahm's D minor piano concerto, and Richard Strauss' "Sinfonia Domestica."

Leonard Shure, twenty-four-year-old pianist from Chicago, who has been giving concerts in Europe, was the soloist in the Brahms composition, and played with unusual technical finish and vital musical understanding. He faithfully followed the large dramatic line of the concerto and voiced its lyrical measures with a tone of excellent quality.

Mr. Shure's style in general is confident and invigorating, and it should be interesting to hear him in recital here. He had impressive success with his auditors.

The orchestra gave a highly colorful and resounding performance of the Strauss opus, into which Mr. Koussevitzky put much imagination and temperamental drive without, however, making this weak score sound like important music. It is the least convincing of the Strauss symphonic poems.

THIS CLIPPING FROM
NEW HAVEN, CONN.
REGISTER

MAR 4 - 1934

Sir Henry Wood has returned to England after a brief visit to America, during which time he conducted the Boston Symphony Orchestra for a ~~pair of~~ concerts. Sir Henry's visit was apparently too short, or too pleasant, to convince him of anything opposite to the overwhelming wealth of the American people for he stated that we spend lavishly with no suggestion of depression, that everything is booming with success. Sir Henry said that we talk much about being "broke", but that we would ride to the poor-house in our limousines.

N. Y. World-Telegram

MAR 5 - 1934

Leonard Shure Registers Well

LEONARD SHURE, a young pianist from Los Angeles, made successfully his first New York appearance as soloist of the Saturday matinee of the Boston Symphony Orchestra in Carnegie Hall. The fact that he chose as his concerto the Brahms D minor speaks volumes for his seriousness as well as for his equipment.

Mr. Koussevitzky also conducted the superb ~~band in~~ Mozart's "Marriage of Figaro" overture and the "Symphonia Domestica" of Richard Strauss.

* * *

Giovanni Martinelli's first local Enzo Grimaldo at the Metropolitan on Friday night was also his second on any stage. His only previous appearance in the part had been at Cleveland on one of the Metropolitan company's visits.

* * *

Beryl Rubinstein, making one of his rare appearances in New York on Wednesday evening at the Town Hall, will play his own sonatina in C sharp minor, besides pieces by Mozart, Bach, Schumann, Faure, Scriabin and Balakireff.

SPRINGFIELD, MASS.
REPUBLICAN

MAR 4 - 1934

CONDUCTOR SAILS

Sir Henry Wood has sailed on the Manhattan for London after a brief visit to America, during which he conducted three concerts with the Boston Symphony orchestra in Boston and [redacted]dence, and one of the Cadillac broadcasts in New York on [redacted] 28. He will return next season to spend at least a month here and to be heard as guest conductor with sveeral principal orchestras.

PHILIP HALE AT 80

Quite frankly, it is a bit difficult to write a piece congratulating a man on his 80th birthday without producing something which, with a few changes in tense, would make an obituary editorial! For a person of Philip Hale's youthfulness of outlook, such a premature summation of his career is unthinkable. Nor would a lusty, slap-on-the-back greeting, stressing the "eighty-years-young" philosophy, be appropriate. For Mr. Hale is old in wisdom and mellowed in the ways of civilized life.

Thus we may salute him only as a very dear friend, who has attained an honorable age and whose absence from the scene of our common labors we regard as merely temporary. Those who know Mr. Hale through his printed words know something of the man—the eclecticism of his knowledge, the pointedness of his wit, and the Whitmanic range of his human sympathies.

Distinctive as these qualities are, they are only a cloak for the man himself. They are surface indications of a spirit which is as large, as deep, and as true as any man's can be. Just where and when Mr. Hale did all his work for The Herald, the Boston Symphony programs, and other publications was something of a mystery to his less gifted colleagues. But there was no mystery about where they came from. Only a man of his native wit and intelligence could have produced them.

So, dropping the past tense into which we foolishly blundered, we wish Mr. Hale a happy, happy birthday and very many returns of the day!

119

Manhattanese Mildly Wonder At Bostonians

Symphony Orchestra's Range Through a Week's Tour, Menuhin Comes

THERE IS nothing like "little old New York." Its provinciality as a capital of music has long been a common jest. But ever there are new instances. Last week the Boston Orchestra gave four concerts within the metropolitan borders—two in the Borough of Manhattan, two in the Borough of Brooklyn. At them, outside lesser numbers, it played Sibelius's Second Symphony and his Concerto for Violin; Berezosky's new symphony; Schubert's Unfinished Symphony; Strauss's "Domestica"; Skriabin's "Poem of Ecstasy"; Brahms's First Concerto for Piano. Halting en route at Northampton for Smith College and at New Haven for Yale University, it added to this list Brahms's First and Fourth Symphonies; included also in one or the other of those concerts Skriabin's tone-poem and Sibelius's concerto. Thereupon sundry Manhattanese opened wide eyes; lifted broad palms to heaven and exclaimed in a loud voice: "Can such things be?" An orchestra of the first rank had played all these pieces in six days—to say nothing of numbers from Bach, Debussy, Stravinsky and Vaughan Williams—and played them as became that rank.

Men and brethren, such things can be and excite no wonder whatsoever in this New England village where orchestral concerts are not subject to Toscaninian limitations and no one is trying to palm off on the pocket-books of the country a resident orchestra as a national institution. As matters of fact, Brahms's Fourth Symphony—these ten years one of Dr. Koussevitzky's battle-horses—was played at the concerts immediately preceding the journey southward. A week earlier, one program for the Manhattanese—Bach's Third Brandenburg oncerto, Berezovsky's Symphony, Sibelius's Concerto, Ravel's "Waltz"—had done similar duty in Boston. The "Poem of Ecstasy" returned to the active repertory at the first concerts Third Brandenburg Concerto, Berezovsky's Symphony, Sibelius's Concerto, Ravel's "Waltz"—had done similar duty in Boston. The "Poem of Ecstasy" returned to the active repertory at the first concerts of the season; Brahms's First Symphony reappeared on Jan. 14; his First Piano Concerto, with Mr. Shure as pianist, at a supplementary concert on Dec. 18. Through two seasons Sibelius's Second Symphony has been played again and again from Boston as far as Chicago. The "Domestica," of late repeated in every second year, was last played in Boston on Feb. 9 and 10; Schubert's Unfinished Symphony at a supplementary concert on Feb. 19.

Here in Boston the Symphony Orchestra takes such a repertory in its stride and deploys it at need when it travels abroad. Incredible as it may seem in New York, where no small public seems to regard symphonic music as a useful accessory to Mr. Toscanini, the audiences at Symphony Hall take pleasure in a widely ranging repertory. Still more incredibly from the point of view of many Manhattanese, Dr. Koussevitzky prefers such a repertory and spares not to enlarge and maintain it. "The hinterland," however, as every New Yorker knows—especially if he or she is an immigrant from "the provinces"—is a queer place. ald Tribune above no signature:

Fortunate Berezovsky

As it happened Mr. Berezovsky's symphony was better received in New York than it had been in Boston. Said the Herald Tribune above no signatiure:

> Mr. Berezowsky, being youthful and a product of his time, writes in the prevailing mode. His harmonic tissue is pleasurably astringent. He avoids sentimentality as if it were the "flu." He is prevailingly concise, direct and vivid. Best of all, he knows how to derive a significant and fine-grained expressiveness from these methods; and he has accomplished the unusual feat of writing a symphonic slow movement that has quality and mood and poetry. His first Allegro, too, is an excellent piece of writing. The Scherzo and Finale are less striking.
>
> Mr. Koussevitzky directed the novelty with unflagging devotion, as if he felt that he had discovered something worth while, and his orchestra played it brilliantly. The audience bestowed much applause upon the work, and summoned Mr. Berezowsky repeatedly to the stage.

Mr. Henderson, also impressed by the slow movement, was more analytical. "The symphony," he wrote in The Sun, "is . . . a characteristic product of this period. . . . The domination of the score by fundamental thematic ideas of intellectual rather than imaginative or emotional nature is the hall mark of its modernity. We must not any more wear hearts upon sleeves or invite the world to feel with us. We must say, 'Come, let us reason together.'

"In spite of this attitude toward the the art of music Mr. Berezowsky has produced a slow movement, arrestingly begun in a low register of the flute. which has mood and a confession of the forbidden romanticism. If the composer put no feeling into this movement, he none the less suggested pensive reflection and a tender yielding to his auditor. It is something to have accomplished this much in a day of abnegation: It is something more to have reached it with the lyric idiom of the contemporary school which is inclined to be acrid and pungent rather than gentle and wooing.

"Mr. Berezowsky's first movement did not attain its apparent object. It lost itself in its own ingenuity. It is clever, indeed, and presents a fine front; but its melos is of shattered fragments and its structure a piecing together rather than a development. The scherzo, the second movement of the symphony, is animated and sharply outlined rhythmically, but its material is of no great moment. The trio, scored for wood and brass, is the most engaging part of it.

"The finale is for the most part a sound of many instruments wrestling with problems of polytonality. The Boston artists gave the work a superb performance and Mr. Koussevitzky, who seems to rest the musical salvation of the world on this kind of music, conducted it with splendid enthusiasm."

Also Mr. Burgin

After Mr. Berezovsky at this concert of the Symphony Orchestra in New York came Sibelius's Concerto for Violin with Mr. Burgin to play the solo-part. Toward him the reviewers were brief but warm. He was "an admirable artist who earned his applause". . . "His deft and commanding account of the difficult solo-passages fully deserved the ovation that followed." . . . He was "a musician of skill and feeling." He played "with a convincing directness that befits the style and connotes his understanding of the music."

Here in Boston

When Mr. Menuhin plays for the first times with the Symphony Orchestra at its concerts of March 23 and 24, he will be heard in Beethoven's Concerto for Violin, and in the concerto that Mozart at the age of ten wrote during a visit to Paris for Princess Adelaide, the daughter of Louis XV. The manuscript was recently unearthed from family archives; edited by Hindemith and published.

The Harvard University Orchestra, with Mr. Malcolm Holmes as conductor, announces its annual public concert for Tuesday evening, March 27, in Paine Hall at the Music Building. To it Mr. M. R. Rogers, a graduate student will contribute two numbers. The program stands:

Concert Overture, "Fingal's Cave"	Mendelssohn
Concerto Grosso, Op. 6, No. 1, in D major for String Orchestra	Corelli
Saraband and March for Full Orchestra	Rogers
Symphony, No. 4, in C minor	Schubert

Mr. Kirkpatrick of the harpsichord, who played notably at Cambridge a few evenings ago, will join the Vecchi Singers in a concert of ancient music at New York on March 16. He will be heard in pieces from the Englishman, Bull; from the Italians, Rossi and Scarlatti.

Elsewhere

Ernest Bloch's setting of the ritual used on Sabbath in the Reformed Jewish Synagogues, will be heard for the first time in America at a concert in Carnegie Hall in New York on Wednesday evening, April 11. The composer will conduct; Mr. Schorr of the Metropolitan Opera House will sing the Cantor's music; a full orchestra will be assembled from the Philharmonic Society and a full chorus from the Schola Cantorum. Messrs. Birchard, in Boston have already published the score.

Mr. McCormack, who has vanished from the concert-hall in Boston, has an eye to anniversaries. Next summer, at his manor-house in Ireland he will mark his fiftieth birthday; next autumn in New York his twenty-fifth year on the American stage.

Honegger has transcribed for orchestra various movements from Bach's French Suites for harpsichord. Last week in New York the Philharmonic Society played them under Mr. Lange at a pair of stop-gap concerts while Mr. Toscanini is making ready Beethoven's Mass. The reviewers were little impressed. To them the arrangements were unsympathetic and maladroit, "translating Bach's wit and poetry into ponderous prose."

Mr. Heifetz has gone to Russia for a tour that will continue well into the spring. Next to South America; finally back to the United States next autumn. . . . Mr. Moiseivitch, the pianist, will return to America in October for two months of concerts. . . . Erika Morini, the violinist, heard but once in Boston is also to be expected.

London is over-served by its symphony orchestras. In the current season the Philharmonic Orchestra under Sir Thomas Beechman, the London Symphony Orchestra under Sir Hamilton Harty, the orchestra of the British Broadcasting Corporation under various conductors, have all failed to pay their way. A limited public divides itself among the three and leaves each in the lurch. The "B. B. C." orchestra meets its deficit out of other revenues of the corporation. Certain rich men stand behind the "L. P. O." The co-operative "L. S. O." struggles on as best it may.

Or for Any Other

The number of persons who give definite reason for their musical likes and dislikes is astonishingly small. [New York Sun H. T. P.

BOSTON, MASS.
TRANSCRIPT

MAR 5 - 1934

P. Von Eltz, Charter Member Boston Symphony Orchestra

Paul Von Eltz, a charter member of the old Boston Symphony Orchestra and for many years a leading musician, was found dead Sunday at his home, 32 Paul street, Newton Center. He was in his eighty-ninth year. Funeral services will be at his home Tuesday at 2.15 P. M. Burial will be in Forest Hills cemetery.

He was a native of Dresden, Germany and came to this country when he was only three years old. At the age of fourteen he was a piano soloist in New York city. He attended school until he finished the grammar grades and then devoted himself to music, studying privately. He came to Boston seventy years ago and for a time was a member of the old Germania band. Mr. Von Eltz traveled widely as a musician and was connected with many orchestras during his career, specializing in the violin and the viola.

His wife was Marie L. Chadbourne of Dorchester. She died fourteen years ago. He is survived by two daughters: Mrs. Frank T. Eskrigge of Newton Center and Mrs. Marion Simpson of Auburndale.

UNDAY POST, MARCH 4, 1934

To Honor Sir Edward Symphony Concerts--

BY WARREN STOREY SMITH

A week ago last Friday Sir Edward Elgar, Master of the King's Musick and by most of his countrymen regarded as England's outstanding composer, died at Worcester, the English city near which he had been born almost 74 years before. And at the Symphony Concerts of next Friday and Saturday, the first to occur here in Boston since Sir Edward's death, Dr. Koussevitzky and the orchestra will do him honor by the playing of two excerpts from "The Dream of Gerontius," generally held to be his masterpiece.

* * * *

This oratorio, "The Dream of Gerontius," written to the text of Cardinal Newman, was first produced at the Birmingham festival in England in 1900, and met with but a moderate success. Two years later its performance at the Nether-Rhenish festival aroused such enthusiastic response and elicited such high tribute from Richard Strauss that the English verdict was revised, the work was performed in 1903 at no less than three English festivals, and in 1904 there was a three-day Elgar festival at London's Covent Garden. Since that time Elgar has stood almost unchallenged in England as contemporary master of the oratorio, even though "The Apostles" and "The Kingdom," the first two parts of an uncompleted trilogy, achieved less sensational success than did "The Dream of Gerontius."

* * * *

Outside England Elgar is known far better by certain of his orchestral works than by his oratorios, although "The Dream of Gerontius" was performed here in Boston by the Handel and Haydn Society no longer ago than last year. His "Enigma Variations," heard from Sir Henry Wood and the Boston orchestra but a few weeks ago, are by many considered his outstanding contributions to symphonic music, but even more familiar to the great public are his "Pomp and Circumstance" marches, and his salon-piece, "Salut d'amour." Nor will his overture, "Cockaigne," picturing London life, soon vanish from lighter orchestral programmes. There are many other orchestral pieces in the list of Sir Edward Elgar's works, including two symphonies, long unheard in Symphony Hall, and the violin concerto lately played there by Mr. Heifetz, but by the "Enigma Variations, "Pomp and Circumstance," the "Salut d'amour," Cockaigne" and "The Dream og Gerontius," does his name seemed destined to live, at least on this side of the Atlantic.

* * * *

The Prelude to the "Dream of Gerontius" and the Finale, "The Angel's Farewell," in an instrumental arrangement, are the portions which will be heard at these Symphony Concerts. Also on the programme is the Concertino for Piano and Orchestra which its composer, Edward Burlingame Hill, dedicated to Jesus Maria Sanroma. With Mr. Sanroma as soloist, the piece was heard with pleasure last season at a Monday evening Symphony concert, but this will mark its first performances before the Friday and Saturday audiences. On this occasion, too, Mr. Sanroma will be the pianist.

* * * *

The soloists have been announced for the coming performance, on Sunday, March 18, of the B minor Mass of Bach, which Dr. Koussevitzky and the orchestra, the Harvard Glee Club and the Radcliffe Choral Society will present as the Spring Pension Fund Concert. They are Olga Avierino, soprano, and David Blair McClosky, baritone, both already heard with the orchestra in the course of the present season and hence requiring no introduction, and Margaret Matzenauer, contralto, and Richard Crooks, tenor, distinguished singers both long familiar to Boston theatregoers. This Mass, as previously announced, will be given in two divisions, the first beginning at 4:30 in the afternoon, the second at 8:30 that evening

---

PROVIDENCE, R. I.
JOURNAL

MAR 7 - 1934

DR. CHAPMAN TO TALK ON SYMPHONY PROGRAM

Music Critic Will Lecture at Public Library Sunday.

The third in the series of free lectures on the Boston Symphony Orchestra concert programs by Dr. W. Louis Chapman, music critic of the Providence Journal and Evening Bulletin, will be given Sunday afternoon in the Providence Public Library at 4 o'clock. The orchestra will make its third appearance of the season next Tuesday evening at the Metropolitan Theatre.

Dr. Chapman will talk on the program arranged by Dr. Serge Koussevitski, analyzing the particular works of the three composers, Bach, Sebelius and Brahms, who are to be represented on the program. The lecture, as it customary, will be illustrated at the piano, pointing out themes and developments. Dr. Chapman will also speak on the orchestra and the functions of its instruments.

This series of free lectures is a project of the Monday Morning Musical Club, originated by Mrs. Ada Holding Miller four years ago. Mrs. Miller, who was the first chairman of the club's library committee, states, "The continuance of the large audiences has proved the appreciation of students and music lovers in taking advantage of the opportunity to become more familiar with the symphony selections."

Owing to the size of the hall at the library, there is a limited number of seats. The library committee of the club is in charge of arrangements.

A WORLD PREMIERE AND DEBUT

Symphony Concert in Cambridge Doubly Important

Post Mar 9

BY WARREN STOREY SMITH

A world premiere and a professional debut marked the concert of the Boston Symphony Orchestra at Sanders Theatre, Cambridge, last evening. The premiere was that of Walter Piston's Concerto for orchestra, later to be heard at Symphony Hall, while a performance of Beethoven's First Pianoforte Concerto introduced Miss Shirley Bagley, winner last year of the Mason and Hamlin prize at the Conservatory and, as such, automatically entitled to this Cantabrigian appearance.

CONDUCTS OWN MUSIC

Mr. Piston, who conducted his own music, was warmly applauded by an audience that must have contained both past and present members of his classes at Harvard University. Nor was this audience unappreciative of the competence of the youthful soloist.

That Mr. Piston's Concerto should prove to be cast in the current mould of such pieces was but to be expected. The characteristic music of the 20th century, like that of the early 18th which it superficially resembles, is prone to bear a common physiognomy. Hearing Mr. Piston, one might have thought of Honegger or Hindemith or of the Stravinsky that influenced both, and at the same time consider how much all of them owe to Johann Sebastian Bach.

But there is a vigor and freshness in Mr. Piston's invention, an enthusiasm that frees him from the common reproach of having written too cerebrally. And from the first bar to last his Concerto moves with a confident mastery that definitely places him among the Americans to be reckoned with.

Miss Bagley, as becomes one of her musically tender years, has chiefly concerned herself to date with the building of a firm technical foundation and with the acquiring of the fundamentals of style and interpretation. Her playing of Beethoven's relatively early work had clarity and even brilliance. It was tasteful and polished. Yet this music demands from its performer a degree of sentiment, elegance and charm that Miss Bagley quite pardonably failed to give it.

A performance of Sibelius' Second Symphony, which is one of the most notable achievements of Dr. Koussevitzky and his orchestra, brought the concert to a stirring close.

CLEVELAND, OHIO
NEWS

MAR 6 - 19

'Evocation' Scores in Boston

CHARLES MARTIN LOEFFLER, the famous composer, wrote "Evocation" for the opening of Severance Hall and dedicated it to John L. Severance. There was a variety of opinion in regard to the work following its performance by the Cleveland orchestra. One faction was enthusiastic in its praise; another believed that it showed a falling off in inspiration that Loeffler has shown in other works.

Now the work has been performed in Boston by the Boston symphony orchestra and there seems to be no two opinions; it is classed as another work by an acknowledged master. After the performance, the composer was called to the stage many times by the conductor, Dr. Koussevitzky.

190

Transcript

Y, MARCH 10, 1934

Musicians

Symphonic Afternoon Variously

Elgar Recalled from Prime, Mr. Hill to Mr. Sanroma, Mozart and Debussy

THOUGH there are six pairs of Symphony Concerts to come, there were distinct signs, on Friday afternoon at Symphony Hall, of an ending season. Thus far, two piano-concertos—one from Mr. Petri, the other from Mr. Schnabel—and a boyish exercise, resurrected by Sir Henry Wood, had sufficed for Mozart. Now, Dr. Koussevitzky remembered him as symphonist, and the thrice-familiar symphony in E-flat major stood first on the program. . . . Two years ago Mr. Sanromá, the conductor and the orchestra produced Mr. Hill's Concertino at Cambridge. They have since played it in concerts elsewhere. Now for the first time the "regular subscribers" heard it. . . . Between the first and the eighteenth pair of concerts no Debussy, acknowledged master though he is. Accordingly a long leap from the two Nocturnes in October to the Symphonic Sketches of the sea in March. . . . Finally the commemorative Koussevitzky, doing honor to the departed Elgar with an orchestral excerpt from the oratorio, "The Dream of Gerontius." True, a fortnight had elapsed since the departure; but what is a conductor to do when the eminent composer dies at the moment when programs are "all set" for a week's touring?

As it was, this Prelude and Closing Scene out of "Gerontius" were surprising to hear. It dates from 1900 when the "Enigma Variations"—likewise heard at Symphony Hall last January—were establishing Elgar as composer in England and beyond the narrow seas. It had not returned to these concerts through thirty years; while few meanwhile had sat before it in performances of the oratorio as such. To most listeners it must have come on Friday as new sensation. True, the musical speech is the speech of the descendants of Liszt and Wagner, of Strauss in prime. It is historical now and for the while outmoded. The younger composers of the nineteen-thirties, like Mr. Piston the evening before at Cambridge, write in a different idiom. True again, Elgar was a faithful communicant of the Roman church; believed, aside from the emotional and esthetic impression, in what Cardinal Newman's poem (which was text) set down. To many a listener, on the other hand, it could be no more than poetized vision of the spiritual dissolution of death and of spiritual re-incarnation—if such there is—beyond the grave.

Nevertheless, upon one hearer the rediscovered Prelude made something like the impression that the records say it generated in the first audiences. Familiar sonorities, if the listener likes; but sonorities in their kind uncommonly rich and deep; that rise in surge; that still and surge again; that keep to this day no small musical vitality. Already Elgar knew the post-Wagnerian orchestra through and through; could wield it in his own fashion. Akin were the intensity and the poignancy of the whole music in surge or stilled. In his larger and graver works, from the variations and "Gerontius" through the other oratorios, the two symphonies and the two concertos, Elgar wrote from the depths of his being. It was one of his notable powers that into the resulting music he could infuse undiminished these intensities. Time and again he told conductors (as he might have told Dr. Koussevitzky on Friday) that all that he would say was contained within the music before them; would manifest itself. They had neither to enlarge nor to intensify it. So indeed he himself conducted it.

Hence the sting of the Prelude upon imagination and emotion when it is an agitated music; the compassion and the peace suffusing it when it moves in calm. Obviously had there been no "Parsifal" between earth and heaven, there would have been no "Gerontius." The kinship between the oratorio and the opera is only the clearer now that "Parsifal" has gone up and down the world. Even so Elgar's music is the expression of deep-seated religious ardor, of very personal faith; so abides the years. And always his potent strings sound for him. Stravinsky may discard them when he likes. They remain the choir through which Elgar spoke large and full. By the signs of this Prelude his symphonies and his overtures are still playable, little less than the variations and the violin-concerto of last January. Besides, most of the old men that would have none of Elgar on this side of the sea, have gone their ways.

It is premature to write of the baggage that Mr. Hill will leave behind him, since in prime he practices his two-fold profession of composer at Francistown and teacher at Cambridge. Yet when the day of reckoning does come, one fancies that the little Concertino of Friday will abide it better than some of his larger pieces. Blessed is he who in a work of art accomplishes all that he intended. Seemingly the Concertino is such a music. Blessed again is he who out of musical invention, resource and craft can generate in his hearers esthetic delight. On Friday there was no doubting the general and the particular pleasure of the audience. Give Mr. Sanromá his due as pianist in a piece written for him and in which he improves every opportunity. Yet not a little of the applause was for Mr. Hill and no other. The pantomime by which he would have transferred it to Mr. Sanromá, did him credit; but next to Mr. Loeffler he remains the resident composer whom the Symphony Concerts most like to honor.

As it is, the Concertino is a little miracle of condensation and cohesion. Within half the usual time and half the usual dimensions, it traverses the full course of a piano-concerto. From beginning to close it maintains itself in continuous and variegated development, both unlabored. The principal theme interests in itself; in one phase after another unifies the whole Concertino. Not even in his symphonies is Mr. Hill more the ready and individual craftsman. Under his hand the lesser motivs run free and fertile and decently akin. Before the Concertino has ended, it has fulfilled the functions of a concerto on the grand scale—the succession of matter and moods from introduction to final rondo; the contrastings and blendings of piano and orchestra; the opportunities for the pianist to disclose and diversify his mettle.

The Sanromá of the crisp, bright tone, the propulsive rhythms, the fine-chiselled ornament; the Sanromá who is keen musician as well as full-equipped virtuoso shone out of the Concertino; while the adroit Hill never once overtaxed those faculties that the pianist has still to ripen, say for deep-freighted song. Through the whole piece, from composer and pianist both, the light and ingratiating hand. The othe day, Mr. Berezovsky vindicated the right of the entertaining symphony in these concerts. Now Mr. Hill does as much for the pleasurable and miniature concerto. Dr. Koussevitzky's hospitable mind, like his devotion to every piece on every program, is not the least of his virtues.

Of the repertory pieces Debussy's sea-sketches—how modestly they are named!—remain an undimmed masterpiece. Nowhere, unless it be in the stouter scenes of his opera, has Debussy worked on so large a scale and in such firm integrity. These sea-pieces are no beguiling play with rhythms and harmonies and timbres, no accretion of little illusive strokes. By every test they are music of symphonic scope and spaciousness, manifold in content, ordered in design, advancing in unity. Those who would have Debussy a composer of impressionistic miniatures deceive themselves. In "The Sea," as in certain scenes toward the end of "Pelléas," go heights and depths, amplitudes and poignancies. Debussy loved the little piece, piquantly and elusively concocted; but in his decade of prime he could also stretch the large canvas and fill it.

In "The Sea," again, Debussy renews the peculiar enchantment of his music. His sensations from the ocean-waters are indeed transmuted into tones. With their aspects under changing lights, with their motion under varying winds, with their dark depths and shimmering spray he infuses a music that is the counterpart of colors and textures and stir. Then upon it lays a magic of his own. The waters that his eyes have seen become

Continued on Following Page

Continued from Preceding Page

a sea of dream and vision that haunts his imagination and suffuses his tones. His wind and waves converse. His little waves sport in the breeze. His great waves know the tempest. Farther and farther opens the horizon; changeful and more changeful becomes this sea, until of a sudden the sun rides the heavens and all is blue expanse. The tone-poet, like poets in other media, sees, hears, feels—and transfigures. The measure of the transfiguration is the measure of his poetry. At each hearing Debussy's sea-pieces lay new hold upon us.

Dr. Koussevitzky remains discerning and achieving conductor with Debussy, though the orchestra has sometimes given him more sensitive response than it did on Friday. But with Mozart's symphony he over-labored the slower-paced pages. Motion is essential quality to all music. With Mozart in particular it must flow. Yet the conductor now stayed the pace of the Andante in the E-flat symphony until it barely moved and pulsed; while each phrase was too obviously poised and rounded. The serene progress of the whole movement languished. Similarly with the shorter introduction to the symphony. Too slow a pace, too elaborate a phrasing relaxed it. Only with the quicker movements and with the buoyant tutti that a reduced orchestra permits was Dr. Koussevitzky the conductor that in ten years in Boston has grown out of a stiff and mannered Mozart into a Mozart of grace and fire, tender or grave, serene or strong. Like the rest of us, Dr. Koussevitzky sometimes tries too hard.

H. T. P.

Mar. 10

OSTON POST, SATURI

TRIBUTE TO ELGAR BY SYMPHONY

Hill's Concertino With Sanroma at Piano Enjoyed

BY WARREN STOREY SMITH

Yesterday as a memorial to the late Sir Edward Elgar the Symphony Orchestra for the first time in 30 years played the Prelude to his oratorio "The Dream of Gerontius." The other event of the afternoon was the first performance at a regular subscription concert of Edward Burlingame Hill's Concertino for Piano and Orchestra, with Jesus Maria Sanroma again as the soloist.

MUSIC OF SOLEMN BEAUTY

Had not Sir Henry Wood so recently conducted here Elgar's most viable orchestral work, the "Enigma Variations," Dr. Koussevitzky would undoubtedly have chosen it for this, his first Boston concert since the composer's death. To be sure, the First Symphony has not been heard here since 1910, nor the Second since 1911, while the recent success of the Violin Concerto as played at a Pension Fund Concert by Mr. Heifetz now stirs curiosity regarding them. Yet it cannot be denied that, under the circumstances, Dr. Koussevitzky's musical tribute was the most fitting that he could have paid.

The Prelude to "Gerontius" is music of solemn beauty, music that, with an eloquence seldom matched by any composer, voices the common dread of death, the awe and fear in the face of the unknown, yet with a final thought of hope and consolation. Sir Edward's setting of the poem of Cardinal Newman, which sped his fame to the four corners of the earth, is an uneven work. Beside pages of terror or of exaltation, pages of mystical fervor, are others in the best tradition of Victorian oratorio. But hearing the Prelude played so affectingly, it was easy to wish that, with competent chorus and solo singers to assist, Dr. Koussevitzky and the orchestra were continuing to the last bar. The performance, as may be certain, would have been a revealing one.

Hill Jazzes a Concerto

The previous Symphony Hall performance of Mr. Hill's Concertino was at a Monday evening concert two years ago. Yesterday, as before, the features of the work that most impressed were the striking suggestion of the "Fate" motive in Tchaikowsky's Fourth Symphony and its polite but persistent jazziness. Had Mr. Hill been reared musically in Tin Pan Alley he might have tried to make a concerto out of jazz, and have failed. With a different upbringing, he makes jazz out of a concerto, and succeeds in blending elements commonly held to be irreconcilable. Mr. Hill has written more valuable pieces than this Concerto, but its effectiveness with an audience may be taken for granted.

Mr. Sanroma, to whom the piece is dedicated, played it yesterday with the right degree of insouciance and verve. Both he and the composer, who was present, were enthusiastically applauded.

Mozart and Debussy

For beginning and end to the concert came two orchestral performances of rare distinction, the one of Mozart's Symphony in E-flat, the other of Debussy's "La Mer."

One may feel that the Symphony in E-flat holds less of interest than those in G minor and C major, and harbor a suspicion that the music of Debussy is an iridescent bubble which will some day burst. But there is no denying the opportunity that Symphony and Suite, so far apart in spirit and in substance, afford to a sensitive, imaginative conductor and a virtuoso orchestra.

10, 1934

Globe Mar 10

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

Both literally and figuratively Mozart of the E-flat Symphony and Debussy of the "thre symphonic sketches" "The Sea," were beginning and end of the Symphony concert yesterday. The program also contained Prof Edward Burlingame Hill's Piano Concertino, the solo part of which was played by Jesus Maria Sanroma, and the Prelude to the oratorio "The Dream of Gerontius," by the late Sir Edward Elgar who died a fortnight ago. This Prelude was, of course, performed in memory of the eminent English composer, whom some consider to have been the outstanding figure in the music of his country for the past generation.

The general—and superficial—conception today of Mozart is that of a man who reflected in his music the fine manners, the elegance, and the leisurely pace of life which prevailed during his time. Some will grant that, according to the technical resources of his day, he expressed a certain amount of purely artificial drama in "Don Giovanni," humor in "The Magic Flute" and "The Marriage of Figaro," and religious awe and emotional intensity in such parts of the Requiem that he was able to write.

Broadly speaking, the seeming tranquillity and the clear flow of melody in his piano music, his concertos, and sundry chamber pieces appear to constitute a basis for this conception. And yet, time and again, one encounters little episodes where unconstrained merriment, a bold harmonic progression or an atmosphere of melancholy suggest that he put more of himself in his music than many realize. Now, any attempt to make a Beethoven out of Mozart would be ridiculous, but the E-flat Symphony, especially the first movement, is permeated with adventurous technical devices and general emotional upheaval that demand for a catch-as-can description the adjective "Beethovenesque." Here, beyond doubt, Mozart was transfiguring into music what lay in his heart. Intermittently conventional, external qualities intrude, but not for long.

The performance was enjoyable, though here and there Dr Koussevitzky's propensity for over-dramatizing was clearly out of place. Eighteenth Century music speaks well for itself when played according to the known practices of the period in which it was written. Unlike the more robust music of the 19th Century, which oftentimes may be overplayed without distortion, 18th Century scores do not bear well highly-spiced interpretations.

Debussy's superbly imaginative tone painting of the various moods of the sea, as he saw them, still arouse wonder at the genius which put them into such vivid music. They are infinitely more subtle, more varied and individual than such "sea" music (meritorious though it is) as the "Fingal's Cave" Overture; Mendelssohn was concerned with literal reproduction of sound; Debussy let his own powerful fancy play over the subjects he chose.

It is not inconceivable that, in the wave of belated interest which is sometimes bestowed upon a man's music after his death, the compositions of Elgar may enjoy in this country more of a vogue than has been their lot in the past. For one reason or another—no man can say why—his music has never been really popular here, except for "Pomp and Circumstance" and the ubiquitous radio trifle, "Salut d'Amour." The "Enigma" variations and "The Dream of Gerontius," of his more substantial work, are probably best known. Save for a solitary performance the first in this country, by the Theodore Thomas Orchestra, 23 years ago, Boston had not heard his Violin Concerto until Dr Koussevitzky played it this season. The symphonic poem, "Falstaff," unknown here, might have proved more interesting and representative of Elgar's gifts than the "Gerontius" prelude, the oratorio came to being while Elgar was under the spell of Wagner, specifically of "Parsifal."

Mr Hill's Concertino once again impressed as exuberant, somewhat jocund music. Mr Sanroma was cordially applauded for his truly brilliant piano playing.

Next week Arnold Schoenberg will conduct his own tone poem, "Pelleas and Melisande." Dr Koussevitzky will present the "unfinished" symphony of Schubert and the tone poem of Richard Strauss, "Till Eulenspiegel."—C. W. D.

MUSIC

Herald Mar. 10

SYMPHONY CONCERT

By GEORGE S. McMANUS

Program: Mozart, Symphony in E flat (Koechel No. 543); Hill, Concertino for Pianoforte and Orchestra, op. 36; Elgar, Prelude to "The Dream of Gerontius"; Debussy, "La Mer," Three Symphonic sketches. Soloist, Jesus Maria Sanroma.

Two works of old acquaintance, one of recent date, and an excerpt from Elgar's oratorio, "The Dream of Gerontius," made up this week's program of the Boston Symphony Orchestra, Dr. Koussevitzky conducting. It was no small amount of delight that the Mozart symphony (Koechel No. 543) and Debussy's "La Mer" brought, for they had not been heard for some time.

The E flat Symphony of Mozart—one of the three great symphonies written by him in the last year of his life—has long been known as one of the most euphonious works ever penned. It is scored without oboes, a fact that gives Mozart the opportunity to use his favorite wind instrument, the clarinet, in a great variety of ways.

The performance of the entire symphony left, literally, nothing to be desired. Proportions were in perfect taste; tempos were ideally realized; in short, the very essence of Mozart's musical thought found inspired expression. The audience was quick to sense the unusual beauty of the work and its interpretation.

Of the three sections which make up Debussy's "La Mer," the first (From Dawn till Noon on the Ocean) has long been considered the best. It has within it some of the most transporting moments to be found in Debussy's writings; the second and third sections lack the magical qualities of the first.

Edward Burlingame Hill's Concertino for Pianoforte and Orchestra is one of the really clever pieces for this combination written in recent years. The piano part is formidable and effective in the modern percussive sense. The orchestral part is full, though never thick, and it brings the piano into grateful prominence. Combining Gallic and American features in atmosphere and treatment, Mr. Hill's Concertino is imbued with abundant wit that is, of course, never common, and a vitality that is contagious. Jesus Maria Sanroma played the solo part in his most brilliant fashion. Mr. Hill was indeed fortunate in having his work presented by a pianist who is so admirably equipped, and is so keenly attuned to its spirit. Dr. Koussevitzky brought all the fine points of Mr. Hill's orchestral skill into their full value.

In memory of Sir Edward Elgar, who died on Feb. 24, Dr. Koussevitzky played the Prelude to "The Dream of Gerontius."

Listening to the Boston Symphony Orchestra has become a habit which we grudgingly interrupt. The past week seemed strangely bare with the orchestra away. How many who take the orchestra more or less for granted have stopped to realize what musical life in Boston would be with the orchestra's efficiency in any way impaired?

Next week's program consists of works by Schoenberg, Schubert and Strauss. Mr. Schoenberg will conduct his symphonic poem, "Pelleas and Melisande." Dr. Koussevitzky will repeat his memorable performance of Schubert's "Unfinished" (heard recently at a Monday concert), and Strauss's "Till Eilenspiegel." Thus Boston will be able finally to make the acquaintance of Arnold Schoenberg as an interpreter of one of his important early works.

Bach's B minor Mass will be given in two parts, Sunday afternoon and evening, March 20. The fifth concert of the Monday evening series will occur on March 21. Mr. Alfred Zighera, cellist, will play Lalo's Concerto for Violoncello. Other numbers will be the Sibelius Second Symphony and a Fantasia on a theme of Thomas Tallis by Vaughn Williams.

ELGAR TRIBUTE BY SYMPHONY

Parts of Late Composer's Oratorio Performed by Orchestra

Mar 10

In memory of the late Sir Edward Elgar, great English composer, who died recently, Dr. Serge Koussevitzky most fittingly led the Boston Symphony orchestra through a performance of the prelude and final pages of the composer's oratorio "The Dream of Gerontiuse," a fortunate choice, indeed, as the text, taken from Cardinal Newman's poem of the same name, has to do with death and paradise.

The remainder of the program played in Symphony hall yesterday afternoon included the first performance at the regular Friday and Saturday series of Edward Burlingame Hill's concertino for pianoforte and orchestra, Mozart's symphony in E flat major (Koechel No. 543), and Debussy's "La Mer," Trois Esquisses Symphoniques. The soloist was Jesus Maria Sanroma, the orchestra's pianist, distinguished hereabouts for his work with the Boston Symphony, his activity on numerous other concert platforms, and in all too infrequent recitals.

Sir Edward died at Worcester, England, on Feb. 23 at the age of 77. Just two days later the orchestra went on toru so it was not until yesterday that Dr. Koussevitzky and his men were able to honor appropriately and publicly his passing.

Dr. Koussevitzky's interpretation of both the Mozart symphony and the prelude to Elgar's oratoria "The Dream of Gerontius," seemed unusually fine and moving, the tribute of a great conductor and orchestra to a noted composer.

In Hill's modern and rhythmic concertino, Sanroma, once again proved himself a pianist above the usual, one more than well equipped technically, with a broad or fine touch as the score, which was dedicated to him, demanded. He was enthusiastically applauded as was Mr. Hill, who was present. True, the work lacked depth and feeling—but perhaps none was intended.

Debussy's "La Mer" ("The Sea") brought the concert to a close. For gentle description of an ocean in repose there is little in the world of music to surpass it.

W. T. C., Jr.

SOMERVILLE MAYOR

Music

Monitor Mar 10

Boston Symphony Orchestra

The Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, honored the memory of Sir Edward Elgar by including in its eighteenth program of the season (March 9-10) the Prelude to "The Dream of Gerontius," one of the major accomplishments of the British master. The selection, well made for its purpose, was performed with eloquent expression of emotion and power.

The concert began with Mozart's Symphony in E flat (K.543). The opening Adagio (which foreshadows clearly the Beethoven of "Fidelio") was filled with somber mystery. The Allegro was taken neatly and deftly, with even the kettledrums subdued to a proper reticence in relation to the rest of the instruments. The Andante dragged badly, and the conductor practiced upon it some of his worst extravagances of labored expression. The last two movements went with a fine dash.

The near-novelty of this program was Mr. Edward Burlingame Hill's Concertino for piano and orchestra. The soloist was Mr. J. M. Sanromá, to whom the work is dedicated. The Concertino had been heard at a concert of the Monday series, two years ago. It is a clever bit of writing in lighter vein, employing amusingly the jazz idiom, but with the restraint and taste of a gentleman and a scholar of Harvard University. It was played by Mr. Sanromá with the facile technique and the flair for the modernistic that distinguish him.

The concert closed with a brilliant performance of Debussy's "La Mer."

L. A. S.

PROVIDENCE, R. I.
JOURNAL

MAR 11 1934

As Music Goes

BY DR. W. LOUIS CHAPMAN

Not a collection, of short pieces, the Boston Symphony Orchestra program for Tuesday night is more than likely those to which we have become accustomed from many years of truly symphonic concerts.

The Brandenburg Concerti, the third of which will be played, were completed in about 1721 and work upon them undoubtedly went along with the incomparable "Well Tempered Clavichord," two volumes of contrapuntal studies which have never been equalled for originality of thematic invention and purity of style. It is not necessary to be familiar with the many characteristic idioms of Bach to share in the interest and spirit of this so-called concerto. It begins with the full string orchestra in very impressive and massive volume. This work is more plentifully supplied with directions for performance by the composer than many, which undoubtedly shows that he gave to it his best attention and brought it to completion before placing it at one side. It shows polish and finality. The string section of the Boston Symphony orchestra is surpassed by none, and its unity of ensemble, wealth of string color, dynamic balance and potential sonority will give this splendid classic a vital and impressive rendition.

Jean Sibelius whose Concerto for Violin and Orchestra will be played by Mr. Burgin, admired concertmaster of the orchestra, is a contemporaneous composer whose greatness is recognized and acknowledged during his lifetime. It may be that his pleasingly melodious "Valse Triste" and grandiose "Finlandia" have done much to bring him to prominence in the popular mind. But to the cognoscenti his splendid symphonies and this concerto reveal his greatness and place him among the highest of modern and present day composers. Although recognition is already granted Sibelius, true appreciation and popularity will take longer for his works are musically profound.

Soloist Hailed

We hail with joy the appearance of a soloist with the Boston Symphony Orchestra and devoutly and piously hope that it represents the inauguration of a new custom whereby the great concerti of musical literature may be heard in their proper settings with the background of a magnificent orchestra. There are among the members of the orchestra virtuosi whi may capably perform these works so sadly lacking in the past. Each time one hears Mr. Burgin comes renewed realization of the greatness of his artistry, the scope of his interpretative insight and the propriety of his appearance as soloist with this or any great symphony orchestra. The perfection of his technique, the beauty of his tone and the soundness of his interpretations will make this concerto presentation superbly revealing. Furthermore, his association with the conductor and the men of the orchestra will make for a unity of sympathy and artistry not always achieved in the performance of "guest" artists, be they ever so notable, who are strangers to the orchestral personnel.

There is always a strong suggestion of earnest sincerity in Sibelius. His music savors of the profoundly devotional; even in his merry moments he shows dignity with occasional glimpses of austerity. He is an avowed and advanced modernist and those who appreciate recently devised idioms of musical speech will rejoice in his departures from the stereotyped lines and figures of musical expression. The reputation of this master, still living and hard at work, has been enhanced in no small measure by the devotion of Dr. Koussevitzky, who may be termed an enthusiastic exponent of Sibelius, and to the warmth of praise of the distinguished music critic, Olin Downs, whose praise of Sibelius is boundless. Dr. Koussevitzsky's interpretations may therefore be considered authoritative. It would seem from all signs and tokens that Sibelius is one of the greatest composers of our time who will claim a high place among the composers of all time. That he has just been made a Professor of Music of the Royal College of Music of London is an item of more than ordinary musical interest. One may hope that it is a position of much honor and recompense, allowing unlimited leisure for future composition.

Who shall say that we are starved for Brahms or ask "what are Brahms?" Brahms begins his fourth and last symphony without preamble and with his accustomed simplicity. A pleasing dialogue between the strings and woodwind, a flow of beautiful melody which a child may understand but which requires more mature abilities to follow through its weavings and genuflections into sterner and abrupt changes of key and rhythm only to emerge from time to time in the same tonal subjects with which the symphony began. One hears horns and trumpets, and strongly marked rhythms in varying degrees of tonal power. There seems to be a sense of musical unrest leading up to a magnificent climax in the brass choir, reinforced solidly by the string orchestra.

There are in this movement several pages of delicious harmonies which are hardly surpassed in the entire realm of music. They are thrown into high relief by occasional brief but pungent and positive suggestions of the gruff and grim Brahms, picturing the sunshine and shadow of his acute and penetrating mind, yet in the main this movement, and indeed the entire symphony is most cheerful and esthetic in its emotion. Should one compare its life and light with other contemporaneous works it would easily be found that Brahms surpasses all in the wealth of beauty of his musical thoughts, in the appreciation of musical form and rational composition and in the inherent and necessary psychology of musical thought transference and sublimation. When he repeats a graceful phrase it is always to its advantage. If he reiterates an entire paragraph it is always with some new adornment or variant which makes the theme even more beautiful and appealing.

In the second movement, "andante moderato," Brahms shows his remarkable ability in the elaboration of a very simple phrase into a tonal edifice of strength and beauty. A variant of the first five notes of the scale is announced by the horns and reinforced by the woodwind. This is assumed by the clarinet over plucked strings. The figure of a graceful legato over an acute staccato is one not often met with in music. The secondary theme resembles the first motive in sentiment. Again one hears a rugged counterfoil which is soon replaced by a suave melody of great beauty and breadth. Occasional recollections of Beethoven's Fifth Symphony and the overtures to "Fidelio" appear in this movement. Probably no composer influenced Brahms more than Beethoven.

The last movement is really in two parts, a "joyful" and an "energetic" allegro. They are characterized by verve and action. The tunes are most pleasing, even "catchy." Again and again one notes similarities with Beethoven. There are moments of extreme vitality soon contrasted with languor. There are recollections, even quotations, from the first movement, and they are well worth the rehearing. One notes an exquisite solo for the flute accompanied by soft punctuations from the strings and horns. It is in dreamy legato without displayful bravura, a study in tone rather than in technique. The performance of this exquisite moment by Mr. Laurent may well be considered one of the pleasurable anticipations of this concert.

PROVIDENCE, R. I.
JOURNAL

MAR 11 1934

Boston Symphony Music Found at Public Library

In the music collection at the Providence Public Library will be found the selections to be played by the Boston Symphony Orchestra at its concert on Tuesday evening. Bach's Brandenburg Concerto No. 3, in G-major, is arranged for a piano duet; Sibelius's Concerto in D-minor is for violin solo with piano accompaniment, and Brahms's Fourth Symphony may be obtained in an arrangement for piano solo or for a piano duet.

A critical survey of Sibelius's works is contained in Cecil Gray's book, "Sibelius," which includes a complete list of his works. Of the Concerto he writes: "The most admirable feature * * * is probably the happy mean it strikes between brilliance and virtuosity on the one hand, and exclusively intrinsic musical interest on the other." This Concerto is analyzed movement by movement in F. B. Emery's compilation entitled "The Violin Concerto," which covers more than 3000 works. Among other material of interest concerning Sibelius there is a chapter devoted to him in Rosenfeld's "Musical Portraits," in Gray's "Survey of Contemporary Music," and there is a brochure by Rosa Newmarch, "Jean Sibelius," the latter with text in German.

Goepp's "Symphonies and Their Meaning" and Upton's "Standard Concert Guide" will aid in the understanding of Brahms's Fourth Symphony. To the biographical material concerning Brahms there have recently been added two volumes: "The Unknown Brahms," by R. H. Schauffler, and "Brahms," by William Murdock, both of these books devoting considerable space to Brahms's music.

NEW YORK TIMES

MAR 11 1934

The Boston Symphony Orchestra, under Serge Koussevitzky, will play Schönberg's symphonic poem, "Pelleas und Melisande," Schubert's symphony in B minor ("Unfinished") and Strauss's "Till Eulenspiegel" at its concerts in Boston this week. Mr. Schönberg will conduct his own work.

PAWTUCKET, R. I.
TIMES

(2)

MAR 14 1934

Boston Symphony Players Present Burgin as Soloist

Violin Number Outstanding Feature of Concert in Providence.

Two concertos, one for strings and the other for violin and full orchestra, were the unusual features of the Providence concert of the Boston Symphony orchestra last evening.

In the past the symphony audiences in Providence had the added pleasure of listening to vocal or instrumental soloists, but this feature has been omitted in recent years. Last night it was resumed for this occasion. The soloist was Richard Burgin, concert master of the orchestra, an artist long familiar to the audiences here and in other cities where Dr. Koussevitzky's famous organization plays. He has often been heard by these audiences in brief solo passages, but last evening he was given the mission of interpreting the complicated and compelling Sibelius concerto. To say that he was the outstanding figure of the evening is no disparagement of the splendid leadership of Dr. Koussevitzky or the playing of each individual performer in the great orchestra.

Mr. Burgin, as would be expected, brought to his work the fine intelligence of a highly developed musical mind combined with skill and artistry of the highest order. He is a violinist of rare abilities, a musician steeped in the culture of the life he has led, and his rendition of the Sibelius work was a triumph that won for him a tremendous tribute from the great audience.

Trans Mar 16

It is in order to remind the public of the Symphony Concerts that the first piece on the program for tomorrow and Saturday is Schönberg's tone-poem, "Pelléas and Mélisande," with the composer conducting; that it is thirty minutes long and played without pause; that through that half hour the tardy must wait for entrance before guarded doors.

122

Mar 17

COMPOSER CONDUCTS "PELLEAS"

Schoenberg's Tone Poem Played by Symphony

BY WARREN STOREY SMITH

At last a Boston audience has heard Arnold Schoenberg's "Pelleas and Melisande" conducted by its composer. This performance, scheduled for an earlier pair of Symphony concerts and cancelled because of Mr. Schoenberg's sudden illness, took place at Symphony Hall yesterday afternoon and will be repeated there tonight.

RICH BUT OVER-LONG

Had the original programme been carried out we would have heard "Pelleas and Melisande" on top of the String Sextet, "Verklaerte Nacht," and have been ever more forcibly reminded that the Viennese-modernist served his apprenticeship as composer by following in the footsteps of Wagner with subsequent glances in the direction of Mahler and Strauss.

To call so masterly a score as that of this tone-poem after Maeterlinck's play a work of apprenticeship suggests a misuse of that term, but surely there is little of what we have come to consider the essential Schoenberg in this rich-sounding, mellifluous, over-long and over-elaborate score. There is, of course, a prodigious display of contrapuntal skill but the polyphonic complexities of the later Schoenberg are of a different order, quite without the fatness and the turgidity that mark this "Pelleas and Melisande."

Lacks Personal Quality

As Strauss turned away from Brahms and Mendelsshon to become a follower of Liszt and Wagner, so did Schoenberg turn his back upon Straussian post Romanticism to cultivate the acerbities and the intellectualities of the neo-classical era that he has done so much to shape. And post-Romanticism suited him as little as classicism suited Strauss.

This "Pelleas and Melisande" lacks sharpness of characterization, the prime requisite in a tone-poem that aspires beyond mere narration. Neither Melisande nor Golaud nor Pelleas is set before us with any vividness. There is scant suggestion, indeed, of the fate-haunted atmosphere of the drama. Even if we did not know the opera of Debussy in which these characters come to musical life, we would still feel that Schoenberg had failed to make them clear to us. Again on the purely musical side there is the lack of a personal quality in the motives and melodies.

Has Plenty of Disclosing Works

How different in that respect is the "Unfinished Symphony of Schubert and Strauss' "Till Eulenspiegel," which completed the programme. There is little either of Beethoven or of Weber in the one or of Wagner or of Liszt in the other. A pity, then, that Mr. Schoenberg did not choose to disclose himself to us in a work that would prove him also a musical indiviualist, for there are plenty of such works in his portfolio.

But that the tone-poem gave pleasure yesterday was indicated by the applause that returned the distinguished guest several times to the platform.

"Unfinished" and "Till"

Like that at a Monday evening concert a few weeks ago, the performance of the "Unfinished" Symphony yesterday was altogether felicitous. Schubert was allowed to speak for himself, although Dr. Koussevitzky saw to it that every sonority was flawless, every phrase rightly turned. Justly, the performance aroused great enthusiasm.

There was applause aplenty, too, for "Till" yet Dr. Koussevitzky succeeds less well with it than with the other tone-poems of Strauss. He over-refines, over-polishes this music; now halts its progress, now speeds it unduly. And in that process some of the homeliness and the humor, the spontaneity and the exuberance of the music is lost.

Tran Mar 17

This Monument Built by Bach For Humankind

Through the Mass in B Minor As It Returns Again to The Concert-Hall

Tomorrow afternoon and evening in Symphony Hall Bach's Mass in B minor will be heard for the fourth time in Boston in recent years from Dr. Koussevitzky, the Symphony Orchestra, the Harvard and Radcliffe choirs. When it was revived in the spring of 1931, The Transcript published an expository article, now out of print, prepared by Alfred H. Meyer of its staff for music. Within the last fortnight, from the new audience about to sit before the Mass, repeated requests have come for an available reprint. With these requests The Transcript now complies; but it has room for only so much of the article as is description of the music. To the readers who thus compliment them, Mr. Meyer and the music-department return proper thanks.

BACH wrote in all five works which bear the name "mass." Says Professor Terry in Grove's Dictionary: "Five of the Leipzig works bear the title 'Missa' (Messe: Mass)—the Mass in B minor, and four miscalled 'short' Masses in F major, G minor, A major, and G major. In Lutheran liturgical use the 'Missa' was a setting of the Kyrie and Gloria in Excelsis sung at the beginning of the 'Hauptgottesdienst' after the Introit. The four 'short' Masses are complete Lutheran 'Messen.' The Mass in B minor in its original form also was a Lutheran 'Messe,' composed in 1733. . . . The subsequent addition of the Credo, Sanctus (with Osanna and Benedictus) and Agnus Dei enlarged it to conform in structure to the Roman 'Ordinarium Missæ,' though Bach neither wrote it for Roman use nor made it serviceable for use at Dresden by sending these addenda to his Roman Catholic sovereign. These added portions were to a large extent drawn from earlier works and the autograph of the complete Mass may be dated circa 1738." . . . In the Mass in B minor, Bach's orchestra consists of flutes, oboes, bassoons, trumpets, drums and strings. The oboe is not the oboe of our day, but the oboe d'amore, pitched a third lower. The wind instruments are often used "obbligato," in the fashion of the day.

Kyrie and Gloria

The mass of the Roman Catholic church includes of course the Kyrie, Gloria in Excelsis, Credo, Sanctus, Agnus Dei. For Bach the three-fold "Kyrie eleison" (Lord, Have Mercy), "Christe eleison," "Kyrie eleison" means three extended musical numbers. The five-voiced fugue with which the Kyrie begins, at once sets the mood for the whole mass, that of penitence, of an ardent pleading for forgiveness of sins. As successive points rise higher and higher, the pleading seems to become more and more urgent until it reaches a point of almost painful insistence. The "Christe eleisoa," a duet for two sopranos, is in turn free from this passion for forgiveness. It is serene and confident, an expression of the faith that is certain of pardon, and that Christ will grant it. The final Kyrie reduces the chorus to four parts. It breathes less gloom than the first. A fine tranquillity runs through it.

The Gloria in Excelsis Bach divides into eight distinct numers: Gloria, Laudamus, Gratias, Domine Deus, Qui tollis, Qui sedes, Quoniam, Cum sancto Spiritu. Gloria, Laudamus, Gratias form a first group of praise and thanksgiving. The radiance of a company of angels (naturally associated with ideas of "glory") bursts dazzlingly forth as trumpets sound the live rhythms, give voice to the exuberance of the "Gloria" theme. There is a sudden change to a mood of meditative tranquility when the chorus reaches "et in terra pax." With it a gently florid theme with an air of serene joy on "bonæ voluntatis" soon mingles. Laudamus comes as a soprano solo with violin obbligato. Says Schweitzer: "The fine violin accompaniment . . . is a typical specimen of Bach's 'joy' motif. In Bach's works there are at least two hundred motives constructed on this rhythm of joy, while it is scarcely met with in Handel or Beethoven." It is a rhythm of two-sixteenth notes alternating with an eighth. The Gratias expresses its thanks through an exceedingly plain theme, probably placed at this point as a sort of relief after the florid Laudamus. But when "magnam gloriam tuam" is reached, there is again an active theme more in the spirit of the original Gloria.

As the first three divisions of the Gloria have been praising God, the other five concern themselves with the Glory of Christ. The duet for tenor and soprano, Domine Deus, has been called a "charming intermezzo" by one commentator. Parry makes these enlightening observations: "The melodic material is in a singularly tender mood, the cue to which is a short descending figure of four notes from tonic to dominant, which Bach used rather frequently when in that vein. . . . Such a mood might not seem obviously appropriate to the words unless it be remembered that the name 'Jesus' always suggested to Bach, and probably to the majority of German Lutherans of that time, a feeling of tenderness and love."

The Qui tollis is one of the most expressive numbers of the entire mass. It is a four-part chorus, often in strict canon form. Its mood mirrors perfectly the reverent mood of the text; its theme of descending thirds would seem to grow out of the very diction of the Latin. But this happens to be one of the choruses that Bach re-made out of an existing cantata-chorus of similar emotional import. And Antonia Lotti (1667-1740) had used a very similar theme in one of his masses. Qui sedes and Quoniam tu solus are respectively an alto solo with accompaniment of oboc d'amore and a broader and bolder bass solo with horn obbligato. This leads into one of the most magnificent choruses of the mass, the Cum Sancto Spirito with which the Gloria ends. This brilliant chorus of rejoicing leads to an elaborate closing fugue on a fiery theme. It is one of the most magnificent fugues (or compositions, for that matter) on record.

Credo and Crucifixus

The Credo falls into these divisions: Credo in unum Deum, Et in unum Dominum, Et incarnatus, Crucifixus, Et Resurrexit, Et in Spiritum sanctum, Confiteor. The old plain-song intonation for the Credo, Bach uses as the theme for the five-voiced fugue which is the introductory movement for this division. The solidity of the music here expresses affirmation, a statement of belief so positive as to be unshakeable. Bach's creed is "founded upon a rock"—this first

Continued on Following P

MUSIC

Herald Mar 17

SYMPHONY CONCERT

By GEORGE S. McMANUS

Arnold Schoenberg's formal introduction to a Boston public finally took place yesterday afternoon at this week's concert of the Boston Symphony orchestra. Mr. Schoenberg conducted his symphonic poem, "Pelleas and Melisande," which had been originally scheduled for an earlier concert this season.

It will be difficult for the Boston public to judge this work in an open-minded way. Debussy's opera on the same subject is strongly entrenched in this community, and rightly so. Hearing the Schoenberg work at this late day, one meets it with conscious and unconscious prejudices, for too few will realize that it saw the light of day at approximately the same time as Debussy's uniquely beautiful opera. Too many will regard it as a piece trying to usurp the place in their affections already given to the other work. It seems to us that the only fair way to evaluate it is to go back to 1902-3, when two composers of divergent languages and esthetics were under the sway of the Maeterlinck drama. Perhaps only in this way will the listener give to each work the right to exist. From that basis a worthy appraisal is at least possible.

There is no doubt that Debussy's "Pelleas and Melisande" will go down as a great opus, representative of the full maturity of its composer. Schoenberg's future fame will scarcely rest upon his "Pelleas" music. It is the work of a younger artist, who has reached the limit of expression within the means and influences of hand; the work of one who has not yet emerged into his complete individuality.

But, casting unnecessary prejudices aside, there is already recognizable a full mastery and an almost complete achievement of the intentions of a younger artist who deals in literal results, rather than subtle fancies swayed by the intangible. Nothing more radically different from Debussy's musical thought processes could easily be imagined than the Schoenbergian idiom.

The representation of even some of the salient points in Malterlinck's drama has in this case resulted in a work that is, for most people, too long. However, some one once wisely remarked that "terse and aphoristic methods are for older men." One can readily understand the affection that Mr. Schoenberg has for this piece and his desire to play it. It speaks so thoroughly to him of that period in life when one's destiny is still unrealized. It expresses richly the impressions of a sensitive and searching mind; and it reflects the musical language and environment in which Schoenberg found himself at that time.

Mastery of expressive powers, mastery of texture, mastery of instrumentation, are, of course, evident throughout the work. The rich polyphony with which Schoenberg surrounds the themes in his "Pelleas" music, makes it too opaque for some tastes, yet it has moments, within its own style, of a revealing transparency. No one need like the work, but we imagine that Debussy himself would accord it at least a sympathetic hearing, appreciating it because it differs so definitely from his point of view.

Schoenberg is an unaffected, direct and sincere artist. He received an ovation from audience and orchestra yesterday, and he received it almost impersonally. When will Boston hear his "Gurrelieder," or works of more recent date?

Yesterday's program was very well planned. After the Schoenberg, came, under the direction of Dr. Koussevitzky, that marvel of transparent, effortless beauty, Schubert's "Unfinished Symphony." This most perfect of Schubert's large instrumental works, was interpreted with a persuasive simplicity that disclosed, almost flawlessly, its sublime, pathetic, and sometimes melting qualities. There are details in this symphony, such as the single note on the clarinet, with a wondrous spiral of harmonies revolving underneath, that are in themselves recompense for some of life's hardest moments.

Richard Strauss's "Till Eulenspiegel" was a masterstroke on this program. It may shock those who take their music solemnly to know that some of the most serious among the world's great musicians regard this as the best symphonic poem by Strauss, just as they prefer "Die Meistersinger" to any other Wagner opera.

"Till" rollicked through his gorgeously grotesque buffooneries in a magnificent performance.

Next week Yehudi Menuhin will play Beethoven's Violin Concerto. There will be a suite of pieces by Domenico Scarlatti, arranged for small orchestra by Alfredo Casella. Further numbers will be Randall Thompson's Second Symphony and three excerpts from "The Damnation of Faust," by Berlioz.

Amusements

Amusements

Globe Mar 19

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Arnold Schoenberg conducted the Boston Symphony Orchestra in a first performance in this city of his symphonic poem, "Pelleas and Melisande," yesterday afternoon. The Viennese musician—whose reputation as a teacher of composition and as one of the more striking "ultra-modernist" composers had preceded him to the United States—proved himself an authoritative conductor of his own music. He was greeted by a rising orchestra and at the end of the performance audience and players alike saluted his finely conceived and eloquently delivered reading of a complicated score.

Mr Schoenberg was originally scheduled to conduct a program of his work at a Symphony concert last January, but a sudden injury prevented him from appearing. He had directed "Pelleas" in Cambridge on the evening before, so yesterday's performance was not the first in this locality.

Though "Pelleas and Melisande" was finished at about the same time that Debussy completed his opera on the same subject, a little more than 30 years ago, the two have nothing in common, musically speaking. Schoenberg followed in this score and in his others which had come before, the example of Wagner and Richard Strauss in management of a large orchestra. This work was the last, however, in which he was frankly engaged in finding himself; subsequently he struck out a new path, and thereafter developed the essentially dissonant style which has since made him known wherever symphonic music is played.

Because "Pelleas and Melisande" is so frequently reminiscent of "Tristan" and of the Strauss tone poems, it was disappointing that Mr Schoenberg did not choose to play one of his truly characteristic pieces, the "Five Pieces for Orchestra," the "Kammersymphonie," or the "Music to an Imaginary Cienma," for example. Though "Pelleas" is thus not a masterpiece, it reveals the superb command of a large orchestra, which Mr Schoenberg possessed at the age of 30. It is not to be overlooked, either, that he was largely self-taught in music. In spite of its derivative qualities, "Pelleas" is an imaginative music, a gorgeous contrapuntal fabric, glowing with a multitude of orchestral colors. Where Debussy was content with nebulous suggestion of the fascinating tale of Pelleas, Golaud, and the pathetic Melisande in dim, gray Allemonde, Schoenberg told his version in detail. Graphic, even naive, depiction—such as the trombone glissando and descending chromatic scales tremolo, for the violins—prevails throughout. The better parts are of course those where the beginnings of an individual style are perceived. Yet, curiously, Schoenberg employed the Wagnerian and Straussian styles as if they were natural to him. "Pelleas" is not merely a dilute compound of those masters of 19th Century Romanticism.

Sometimes even such a great orchestra as the Boston Symphony surpasses itself. This occurred yesterday, no less in Mr Schoenberg's work than in the "Unfinished" Symphony of Schubert and the "Till Eulenspiegel" of Strauss, which Dr Koussevitzky conducted. Eloquence was the order of the day. Dr Koussevitzky's interpretation of "Till"—one of the best tone poems that Strauss ever wrote—is proverbial, but that of yesterday seemed better than ever. One was truly enthralled. The Schubert Symphony was neither underplayed nor overly dramatized.

Yehudi Menuhin will be heard for this first time in Boston with orchestra at the Symphony concerts next week. He will play the Beethoven Violin Concerto. The program includes Alfredo Casella's transcription for orchestra of excerpts from the piano sonatas of Domenico Scarlatti; three excerpts from "The Damnation of Faust," by Berlioz, and the Second Symphony of Randall Thompson, as yet unheard here. C. W. D.

CENTRAL SQ THEATRE OFFERS 15TH ANNIVERSARY FEATURES

The Central Square Theatre, Cambridge, will celebrate its 15th anniversary during the week, beginning today, with the presentation of screen and stage attractions of unusual interest. The feature films, today and through Tuesday, will be "Carolina" and "Hold That Girl."

The special stage attractions provided by Manager Maurice Corkery will include Jack Miller, organist; Tom Quinn, radio tenor; Ruth MacIntosh, torch singer; Francis Doyle, Priscilla White, the Harvard Rhythm Kings, Bob Mills and Charlie Frank's Orchestra. A news reel will show outstanding events in 1919, the year that the Central Square was opened.

KALAMAZOO, MICH.
GAZETTE

MAR 1 9 1934

GRATIFYING—IF TRUE!

Glad as they are to hear words of sincere praise from a distinguished foreign visitor, many Americans must find it difficult to share in the impression of American concert audiences which Great Britain's Sir Henry Wood is carrying back home with him after his brief stay on this side of the Atlantic.

Sir Henry gained his impression while serving as guest conductor of the Boston Symphony Orchestra. From his comment it is evident that he regards the American audience as just about everything an audience should be. "Never have I known an audience to listen in such absolute silence," he declares. "There was not a rustle of a program, not a cough, not a movement of any kind. There was no need to tap my baton before beginning. So soon as I appeared on the platform there was absolute stillness."

What Sir Henry describes is indeed the dream of every orchestra conductor, every concert performer, from coast to coast and from the Canadian boundary to the Rio Grande. Unfortunately, however, the fact remains that for the most part it is only a dream. The special curiosity and respect aroused by a visitor of Sir Henry's eminence may have turned the dream into reality once or twice, but if the noted British conductor were to settle down over here and practice his art permanently he would no doubt be forced to revise his opinion. Perhaps American audiences are no worse than their contemporaries of other nations when it comes to observing the proprieties at concerts, but common experience shows that they are just as accomplished at rustling programs, shifting about in their seats, and conversing in the midst of a grand pianissimo as anyone else. Sir Henry, we fear, has simply happened to see us at our be

---

Mar 19 Trans

Music and Musician

Again Upon A Summit of Music-Making

Bach's Mass by Koussevitzky, The Symphony Orchestra, The Cambridge Choirs

JUBILATIONS and sublimities went mingled through the performance, on Sunday at Symphony Hall, of Bach's Mass in B minor. The jubilations rose from the audience; the sublimities primarily from Bach and, in degree, from his interpreters. Once more the occasion assembled an audience, filling the concert-room at both "sessions" to the last place, numerous with the youth that, beyond its elders, bids fair to be salvation of music in Boston. Though it listened with the utmost attention and quiet, its exuberance was obvious in the first greetings to conductor and solo-singers as they came to the stage, while the chorus, rising in its place, swelled the tumult. At the final measures of the Gloria, which ended the first "session," the applause rang louder and longer; at the close of the whole Mass redoubled yet again, until Dr. Koussevitzky, Mr. Woodworth (who trained the Cambridge choirs), had returned twice and thrice with the solo-singers. Finally, chorus and orchestra ceased their plaudits for others to receive those they had themselves richly earned.

These ardors were uncommonly good to watch and hear — first when they were directed toward Mr. Woodworth, who had outdone himself in the preparation of the two choirs; second when they affirmed the will of the audience to treat the occasion as concert of music rather than as quasi-religious rite. They were also release and relief to the tension into which the sublimities of the Mass had stretched most that heard.

Certainly the performance excelled any predecessor since Dr. Koussevitzky revived the Mass—in this corner of the world—for the Symphony Orchestra's Bach Festival three years ago. The Harvard Glee Club and the Radcliffe Choral Society presented their usual numbers; bore witness by their singing to persistent diligence at voluntary rehearsal. If the tenors of the Glee Club seemed less sonorous than in the past, the basses made amends, alike in tonal volume and quality; while seldom have the sopranos of Radcliffe sung so confidently and warmly, or the altos lent them firmer foundation and deeper contrast. When Bach would scale the heavens with praise the glowing ascents of these women's voices; when he would brood over this office of the Roman Church and his devout reactions to it, the wide phrasing and the deeper tones of the men.

By the evidence of both "sessions," Mr. Woodworth had schooled the chorus to a remarkable flexibility; Dr. Koussevitzky had kindled it with his transmitting energies; while both had infused it with a rhythm vitalizing to the composer and upon his audience. It may be that at moments these young voices fell short of the mass and weight of tone that Bach invites; but an older chorus would have fallen short inevitably of its youthful energy, candor and confidence.

The pages for individual singers lack the range of invention and emotion, the sweep and the splendor of the pages for chorus. The contemplative rather than the overwhelming Bach wrote them; would touch them with subjective beauty rather than objective power. That beauty, even when it is most communicative, as in the tenor's Benedictus or the alto's Agnus dei, belongs to Bach's time and place rather than to the centuries and the world; upon ears of the nineteen-thirties falls a little remote. When these disquisitions in solo or duet miss that appeal, they seem no better than routined. Enough that to the one of the airs aforesaid Mme. Matzenauer lent the breadth and the depth still lingering in her tones; while to the other Mr. Crooks brought his tenor poignancy. Upon Mme. Averino and Mr. McClosky there was only the handicap of voices that needed more volume and warmth to match into the vast scale of the Mass.

The orchestra, now thrice familiar with its part, attained the pungent tone of the woodwinds, the piercing tone of the high trumpets, the propulsive power or the long-drawn beauty of the strings. For the solo instruments Mr. Speyer and Mr. Devergie played the oboi d'amore with keen sense of their penetrating voice; while Mr. Burgin fell not a whit short of the half-pathetic, half ecstatic violin-measures that accompany the tenor's Benedictus. . . . Nowhere did Dr. Koussevitzky's ear and hand fail in the adjustment of the orchestral and the choral tone into one body; while they held the choral parts in as just balance.

For content, clearly the conductor set out the fugal and the polyphonic structure of the Mass; upbuilt it into the Bachian march and power and splendor. He was as alert and eloquent with the figures and the harmonies whence spring Bach's graphic or intensive suggestion, wherewith he weaves, maintains and imposes an atmosphere. He upreared the choruses; gave them motion as well as volume; diversity as well as mass. He missed hardly a delineative stroke. He overwhelmed with objective power; outdrew contemplative beauty or pathos. He kindled the chorus with his own fires, yet measured his heats and theirs. He held the whole music to an elevation that cloaked its occasional pedestrian measures of cantor and kapellmeister at his calling. Above all, he transfused Bach's pages with a ceaseless and irresistible vitality; in spirit and in truth recreated them; whereas he might merely have reverenced and been dull.

Of those pages the praises of God through the Gloria that culminate in the might and majesty of the final chorus; the affirmation of the Christian faith and the recital of the Incarnation and the Crucifixion in the Credo most lay hold upon present audiences. Through the Gloria from the first glowing outburst to the ultimate upsoaring of "Cum sancto spiritu" outsprings Bach, not merely as the contrapuntist, still less as the pietist, but Bach as the unmatched and ever-living tone-poet of joy. Before this Gloria pales every other music of jubilation that man has thus far made.

Through the Credo runs no less the Bach who was dramatizing poet. No matter how familiar and expected, his setting of the church's sentence about the Incarnation pierces the imaginative hearer with mystery and wonder. The hushed woe of the music that prolongs and deepens the phrase of the Crucifixion wrings the listening heart. A moment, and there comes the suspense of the phrase of burial; then the leap into the exultation of the Resurrection. Not only does Jesus burst his grave-clothes upon our ears, he ascends into heaven. Chatter as we may about the classic Bach; cant about him as we may and call it reverence, he remains the triumphant dramatist in tones. As such he joins the tone-poet of joy to achieve the power and the splendor of the Sanctus, heaven and earth, all men and all angels, declaring the glory of God.

Even there the masteries and the marvels do not cease. The Credo assembles in summary the articles of Christian belief. The devout mind and the resourceful hand of Bach transmute these affirmations into music. . . . The mercy of God upon all those that truly seek it, sings out of the Kyrie as this believing spirit shapes and colors the measures. The beauty of the contemplative airs for the Benedictus and the Agnus dei turn the glass to another side of the tone-poet, the Bach who could sing the longings in the hearts of believing men. The final flash of joy through the Osanna; the end in the simple calm of everlasting trust. A monument of music to borrow the commentators' ready phrase, but of how many and how wondrous faces! H. T. P.

Globe Mar 19

MUSIC

SYMPHONY HALL

Bach's B Minor Mass

Not the least of Dr Koussevitzky's labors which have made us debtors to him during his 10 years as conductor of the Boston Symphony Orchestra have been his performances of great choral masterpieces. He has exercised his powers upon the Mass in B Minor by Johann Sebastian Bach, Beethoven's "Missa Solemnis," and the "German Requiem" of Brahms, colossal works which either had gone unplayed for many years or not at all by the Boston Symphony. Once again, for the fourth time in as many seasons, he conducted Bach's Mass in Symphony Hall yesterday, at a special concert for the benefit of the Orchestra's pension fund.

The choral parts were sung by the Harvard Glee Club and the Radcliffe Choral Society, both organizations having this year been trained by G. Wallace Woodworth during the absence from Harvard, on a sabbatical year's leave, of Dr Archibald T. Davison. Two of the soloists, Margaret Matzenauer, contralto, and Richard Crooks, tenor, had been engaged for the three preceding presentations of the Mass. The other two were Olga Averino, soprano, and David Blair McClosky, baritone. Instrumental solos were played by the following: Richard Burgin, violin; Georg Boettcher, horn, and Louis Speyer and Jean Devergie, oboe d'amore. Albert Snow was organist. Although the player of the difficult part, written so high for trumpet, was unidentified on the program, he was presumably Mr Mager, first trumpet of the Orchestra. The Mass, as in the past, was given in two sections, from 4:30 until shortly before 6, and from 8:30 until a quarter to 10. All seats were taken, and many stood in the lower side aisles.

Though all concerned in the performance were roundly applauded at the end of the first section, the conclusion of the final chorus, "Dona nobis pacem" was a signal for what may best be termed a "demonstration." There were handclapping and cheers, and when Mr Woodworth appeared in tow of Dr Koussevitzky the stamping and yelling must surely have lifted the eaves of Symphony Hall. Though Mr Woodworth remained modestly out of sight during the performance, it was he who did perhaps the hardest work of all—that of preparing the choruses.

His meticulous drilling, the young fresh voices and intelligence of the choristers, and Dr Koussevitzky's dramatic reading contributed most to a truly electrifying performance. Just what all this meant can be fully appreciated only by those cognizant of the nature of the Mass, and of the expressive and technical difficulties involved. Bach's prodigious polyphony is hard to sing, and a conductor is well put to it in keeping vocalists and orchestra together.

The hard-worked cantor of St Thomas' was guided in the creation of his Mass a pervading idea of devotional simplicity, and a lofty spirit of worship. His technical resources may seem to have been slender, and the deceptive purity of his style to have been simple, when compared to the operatic pretensions of Verdi, Gounod and other sons of the 19th century. In a sense he was simple, expressively speaking, where they were concerned with sonorous "effects," but his Mass has retained its essential nobility for two centuries. They now appear to have lacked Bach's spiritual qualities, without which, probably, the Mass could never have been written. This score is as far removed from the conventional (and therefore more or less artificial) oratorio, as can be imagined. Only those who share to a degree the integrity of intellect and the spiritual fineness that was Bach's can fully understand the poignance, the grief, and hope, the upswelling joyous fervor that inform variously such transcendent creations as the contralto aria "Agnus Dei," the choruses "Gloria in Excelsis," "Cum Sancto Spiritu," "Et Resurrexit," "Credo in unum Deo" and "Dona Nobis Pacem."

Dr Koussevitzky's reading bore the qualities of clarity and intensity and excellence of balance between singers and orchestra that have so long been familiar here. Though one suspected that fervor occasionally got the upper hand of devotion, this reading was irresistible. Mr Crooks and Mme Matzenauer—while she was prone to sentimentalize the "Agnus Dei"—proved the finer of the soloists. Yet Mme Averino sang tastefully, and Mr McClosky with obvious pains to make Bach's figuration perfectly clear.

C. W. D.

Post Mar. 19

DOUBLE PENSION CONCERT

Bach's Mass in Two Sessions by Chorus and Symphony

BY WARREN STOREY SMITH

Yesterday afternoon and evening, at Symphony Hall, the Boston Symphony Orchestra, aided by the Harvard Glee Club and the Radcliffe Choral Society, performed, under Dr. Koussevitzky's direction, the B Minor Mass of Bach. This two-session concert was given in aid of the Orchestra's Pension Fund, and was attended by an audience that filled every place and even overflowed into the aisles.

NINE SOLOISTS

For solo singers this performance of the Mass, the third now to have been given here by these forces, offered Olga Averino, soprano; Margaret Matzenauer, mezzo-soprano; Richard Crooks, tenor, and David Blair McClosky, baritone. These members of the orchestra were also listed on the programme as soloists: Richard Burgin, violin; Louis Speyer and Jean Devergie, oboes d'amore, and Georg Boettcher, horn. Albert Snow was the organist.

There is no need at this time to go extensively into a discussion of the Mass itself. Though some devout Bachites will not have it so, the work is no more all sublimity than, to make a secular comparison, Wagner's "Tristan and Isolde" is all ecstasy. One need not be unappreciative of the rapt beauty of the "Qui tollis," the exaltation of the "Cum sancto spiritu," the pathos of the "Crucifixus," the charm of the entwining obes d'amore round the baritone voice in the "Et in spiritum sanctum," even while declaring that there are numbers in the Mass which would never have attracted great attention if divorced from their august surroundings, that there are pages that were for Bach but work-a-day counterpoint, that the treatment of the solo voice is sometimes ungrateful.

Singing Noteworthy

The performance yesterday was in many respects the finest of the three which Dr. Koussevitzky has given us. The present chorus, trained this year by G. Wallace Woodworth, approaches more nearly to the standard of a professional body of singers than did any of its predecessors. The tonal quality yesterday in all departments was excellent.

Passages that would be difficult for a solo voice were sung with ease and accuracy by the various choirs, while with Dr. Koussevitzky to inspire them the fervor and devotion of these young singers was but to be expected.

Chorus Applauds Soloists

In the solo singers, again, the performance was especially fortunate. To Mme. Matzenauer, in the first part of the Mass, fell two of the least rewarding of the solo numbers, but she was given a chance to shine in the "Agnus Dei." Mr. Crooks sang with notable beauty of tone; Mme. Averino acquitted herself with distinction, and never has Mr. McClosky appeared here to such good advantage. Of the virtues of the orchestral soloists it is hardly necessary to speak, and the orchestral ensemble was remarkable both for its plasticity and for its tonal beauty.

The enthusiasm at the end of each division of the concert, when the applause of the audience was increased by that of the chorus, could be paralleled only on the other occasions when these collegiate singers have joined forces with the orchestra.

20, 1934 Globe Mar 20

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The concert last evening by the Boston Symphony Orchestra, the last but one of the Monday series, provided another example of how a great orchestra can surpass itself under the guidance of a mettlesome leader. After a busy week-end in which it had played its customary two concerts, had rehearsed at least in part some of the music to be heard next Friday and Saturday, and after it had participated in Bach's B Minor Mass, the Boston Symphony turned out three compelling performances last evening. Dr Koussevitzky chose for his program the Fantasia by Vaughan Williams upon a theme by Thomas Tallis; the Violoncello Concerto in D Minor of Lalo, Alfred Zighera, soloist; and Sibelius' Second Symphony, in D major.

However fatigued players and conductor may have been, no evidence of it was heard. A well-proportioned reading of Williams' Fantasia in which strings displayed their usual corruscating tone, added to one's previous conviction that this English composer is no mere eclectic but a man of peculiar gifts.

The Lalo Concerto had not been heard in Symphony Hall since 1927. This is not surprising. Some of the writing for cello is interesting, some of sensuous beauty. After one has come to think (however narrowly) of cello concertos in terms of Haydn, or even of Schumann, Lalo is bound to seem thin. The orchestral accompaniment is reduced to a minimum save for the ingenious repetition of staccato chords in the first movement.

Mr Zighera is a fine cellist and doubtless brought out as much of inherent beauty as would be possible. His tone is to be envied: smooth and round and never "dry." A few errors of intonation did not lessen the merit of his playing. A pleased audience greeted him cordially.

The Second Symphony of Sibelius impresses deeper at every hearing. It is not Sibelius at his mature best, yet the influence of Tchaikovsky that pervaded his First Symphony was largely escaped in the Second. More of a fantasia than a duly "developed" symphony in early 19th-Century fashion, perhaps, its numerous short themes are striking.

C. W. D.

Concert-Chronicle

Kousevitzkian Monday

THE concert of the Boston Symphony Orchestra last evening comprised Vaughan Williams's Fantasia on a theme by Thomas Tallis, for double string orchestra; Lalo's Concerto in D minor for Violoncello and Orchestra, with Mr. Alfred Zighera as soloist; the second symphony of Sibelius.

Once again one admired the genius of Vaughan Williams in these variations. Certainly nowhere has he excelled this music, and there may be some doubt whether he ever equalled it. Nor can one for the moment think of anything written for strings alone, which shows their great and varied tonal and coloristic beauty in like degree. Full strings, semi-orchestra at the back, individual solo voices, each adds its particular effect. From a deep-toned, grave beauty to an ethereal and luminous brightness they ranged. Churchly music it is, and to hear Dr. Koussevitzky conducting one might have thought that he had been a church musician all his life, thus perfectly did he discover and transmit the essential mood of this music.

Lalo's concerto runs through a prelude and Allegro maestoso, an Intermezzo, an Introduction followed by a Rondo. It is music of and for the 'cello. And Mr. Zighera missed none of the opportunities which it gave him. His tone last evening seemed not particularly large but of exceeding good quality. Songful measures came lyrically and sweetly rather than largely and broadly. Indeed one can suspect that such was Lalo's intention with this concerto. For the rest, at the technical display, at the rhythmical intricacy, Mr. Zighera showed himself a past master. In the orchestral portion tricky passages by way of accompaniment are frequent. Yet from the playing of the orchestra one would never have suspected the pitfalls with which this score is strewn. Soloist and orchestra combined in performance worthy of the highest praise.

And once more were the beauties of Sibelius's Second Symphony unfolded. For many this is the favorite among the symphonies of Sibelius: It is more individual, more a thing of the essential Sibelius than the First Symphony; it does not make upon the listener the demands of the later symphonies. On comfortable middle ground he here finds himself. And what a thing of loveliness this whole symphony is: the first movement, racy of the folk, full of tremendous surgings; the slow movement with its haunting, darksome song; the scherzo with its bustle and its wondrous song; the finale with its upswelling climaxes, its long stretches of grinding tragedy, its glorious conclusion! To none can one give higher place as interpreter of Sibelius than to Dr. Koussevitzky. Last evening was renewed proof of it.

A. H. M.

Post

DAY, MARCH 20, 19.

FIFTH MONDAY OF SYMPHONY

Sibelius' Second Given Remarkable Performance

BY WARREN STOREY SMITH

Last evening at the fifth of the current series of Monday Symphony Concerts, Dr. Koussevitzky gave renewed proof of the seemingly inexhaustible supply of the vitality and enthusiasm that is his. The afternoon and evening before he had given generously of himhelf in the performance of Bach's B minor mass, yet last evening he could lead the orchestra through the Second Symphony of Sibelius in a performance that, even more than its predecessors, seemed to disclose the very heart of the music. Again the final climax, one of the mightiest in all music, swept all before it, and an audience, visibly stirred, clapped and stamped its approval.

For beginning the programme offered Vaughan Williams' churchly Fantasia for strings on a theme by Thomas Tallis. So understandingly did Dr. Koussevitzky read this and the only other composition of Williams that he has conducted here, the First Norfolk Rhapsody, that it would be a matter for surprise were he to continue to leave to Mr. Burgin the conducting of the "London" and "Pastoral" Symphonies.

Between Williams and Sibelius, and somewhat overshadowed by those two powerful musical individualities, came the Lalo of the Concerto in D minor for Violoncello and Orchestra. The solo part last evening was played, and admirably, by Alfred Zighera, who, with Mr. Bedetti, shares the first desk of the orchestra's 'cello section. Well known here as a sensitive and discerning musician as well as an accomplished virtuoso, a serious and substantial artist, Mr. Zighera did for Lalo's agreeable if

---

MONDAY EVENING SYMPHONY

Yesterday evening in Symphony Hall the Boston Symphony Orchestra, conducted by Serge Koussevitzky, gave the fifth concert in the Monday night series. Alfred Zighera, violin-cellist, was the soloist. The program was as follows:

Vaughn-Williams..Fantasia on a theme by Thomas Tallis for double-stringed orchestra
Lalo..........Concerlo in D minor for 'cello
Sibelius ....Symphony No. 2 in D major

Comparisons are never invidious when they are complimentary to those who will read the effort. Therefore we may indulge in a comparison (with the one-half of it veiled in the customary mystery) the better to praise Mr. Zighera. Some years ago a 'cellist played with the orchestra, seized an innocent Haydn Concerto and lashed it with his vigorous bowing into something distinctly resembling Tschaikowsky, but remote from Hadn. Such a performer was only a virtuoso; Mr. Zighera is also an artist. As a result we hear this really beautiful Lalo Concerto as it was intended, and at the same time we feel confident that Mr. Zighera would have brought the same integrity to whatever he played and would not have sacrificed Lalo or any other on the altar of his virtuosity. The point of such a prelude is that an audience is often prone to let a brilliant importation blind it to the more honest and equally brilliant playing of an artist, who is known in the orchestra.

Since the easy method of a comparison has been introduced, there is another that occurs to mind in connection with the Vaughn-Williams Fantasia. To be sure it is, as the late Mr. Irving Babbitt insisted, a useless tendency to confuse the arts. But the similarity in intention between Vaughn-Williams and the late laureate, Robert Bridges, is rather striking. There is in each the same intense honesty, the same predeliction for classic forms and thought, the same isolation from the present. Vaughn-Williams in this peculiarly dignified Fantasia builds his modal harmonies on the theme and in the spirit of his 16th century model. In like manner Bridges wrote much of his poetry.

The concert ended with a performance of Sibelius's well-known 2nd Symphony. It is a work which, even if it had not been played several times this season, has no obscurities to discuss.

A. W. W.

Incidents and Prospects

Randall Thompson's new symphony, originally announced for first performances in Boston at the Symphony Concerts of Friday and Saturday, then withdrawn, will be heard at the concerts of next week on Maunday Thursday and Easter Even. Since the Trustees of the orchestra have put by the musical calendar for the church-calendar, this department hastens to use the appropriate designations. By all accounts the new symphony is high-spirited, light-handed music.

Like Dr. Koussevitzky, most conductors in England chose the Prelude to Elgar's oratorio, "The Dream of Gerontius," as memorial piece at their first concerts after his death. . . . Dr. Davison has received a grant from academic funds enabling him "to continue work on a dictionary of choral composers and a bibliography for a history of choral music."

Jw Mar 20

Vorlds

Fine Program Given by Symphony

Zighera Is Soloist; Sibelius Symphony Played

Philip Hale, the eminent music critic, last season remarked in effect that Dr. Serge Koussevitzky's interpretations of music by Sibelius were the finest in the world. Hearing last evening's performance of the composer's Symphony No. 2 in D major, Mr. Hale might have repeated his statement, for the music was played in an unforgetable manner.

The Sibelius second symphony, however, was only the second half of a delightful program, well arranged, that took up the two hours of the fifth and next to last of the regular Monday evening series of concerts by the Boston Symphony Orchestra in Symphony hall.

The first part included Vaughan Williams Fantasia on a theme by Thomas Tallis for double-stringed orchestra and Lalo's D minor concerto for violincello and orchestra. The soloist was Alfred Zighera, violoncellist, who, with Jean Bedetti, occupies the first desk of the violoncello section of the orchestra.

Despite the charm of the Vaughan William Fantasia for strings and the virtuoso skill displayed by Zighera with the violincello, Dr. Koussevitzky and Sibelius once again dominated the concert. Sibelius today is undoubtedly the greatest living composer of symphonies. Last year Dr. Koussevitzky played them all and in order. This season only occasionally is an audience rewarded by one of the conductor's brilliant readings.

The second symphony of the noted Finnish composer is an especially interesting one, being considered both pastoral and patriotic in theme, and marking the beginning of a new line of musical thought. In it Sibelius casts aside all romantic feeling and starts the development of a simple, at times bare, ruggedness that in his later symphonies becomes characteristic of his writings.

The Vaughan Williams Fantasia has not been played here very often and one is inclined to wonder why. It is delightful music for strings. The stringed section of the regular orchestra is divided into two smaller groups of strings which perform together, separately, and sometimes with one serving as almost an echo for the other. That it was beautifully played goes almost without saying, yet mention should indeed be made of the fact for ordinarily one would have expected a let down in both orchestra and conductor after the tremendous performance of the Bach B minor Mass on Sunday.

To have a position at a first desk in any section of the Boston Symphony Orchestra is indication enough of ability. Thus an unusually good performance is assured when one of these men comes forward from among the others to play the solo part in a concerto. So it was last evening, with the distinguished violoncellist Zighera being greeted with expectant applause at the beginning of the Lalo work and with enthusiastic appreciation at its conclusion.

The sixth and final concert of this series by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, will be given Monday evening, April 23 at 8:15 o'clock.

W. T. C., Jr.

CLIPPING FROM
WASHINGTON, D. C.
STAR

MAR 21 1934

Mrs. Lincoln Filene, who spent most of the Winter with Mr. Filene, one of the N. R. A. industrial advisors, in their suite at the Shoreham, left today for her home in Weston, Mass., where she will give a tea Sunday in honor of Dr. Serge Koussivitsky, conductor of the Boston Symphony Orchestra, and Mr. Arnold Shoenberg, modern composer who recently returned to Boston from Europe. Mrs. Filene will return to the Shoreham early next week, and expects to entertain in Washington for Dr. Koussivitsky when the Boston Symphony Orchestra gives a concert here April 5.

HARTFORD, CONN.
COURANT

The attractive announcement of next season's symphony concert series, sent out by the Bushnell Memorial, gives a reproduction of a remarkable photograph of Dr. Koussevitsky, in actual action as a conductor, taken by Mr. J. B. Sanroma. Dr. Koussevitsky is, to me, the prince and paragon of orchestral conductors, and I recall that when, years ago, I first came under his spell, he seemed to me, as he has seemed ever since, a high priest of music. This photograph carries a special appeal for me, because it features, so to speak the potent, magic little finger of Dr. Koussevitsky's left hand. In the old days before the existence of the Bushnell Memorial, when so many great concerts were given in the Capitol Theater, it used to be my good fortune to occupy, year after year, the forefront seat of the lower box at stage left, and so I used to come almost under the sweep of Dr. Koussevitsky's little finger, as he made it do incredible feats in the guidance of his men. With his left little finger Dr. Koussevitsky encouraged, coaxed commanded and beckoned. In sheer physical grace Dr. Koussevitsky is, I think, comparable to a great dancer. His command of his muscles, the serene ample dignity of his every gesture and movement, I have never seen approached by any other conductor. It is my hope that some day the Minneapolis symphony orchestra, under its enterprising young conductor, Mr. Eugene Ormandy, may be heard in Hartford; the work of this fine orchestra is already familiar to radio listeners, and for years the Minneapolis orchestra, under the leadership of Mr. Henri Verbrughen, ranked as one of the leading orchestras of the country, after the great trio, The Boston, the Philadelphia and the New York Philharmonic.

Menuhin Fills The Symphony Concert Full

Beethoven in Young Rapture, Mozart in Young Sympathy, Prelude and Postlude

THERE WAS a prelude at the Symphony Concert of Friday afternoon—the twelfth, in G minor, of Handel's Concerti Grossi, played by the string choir in full, or nearly full, numbers. Handel, it seems, may not be too sonorous, even from a twentieth-century orchestra. There was a postlude as well—the two dances and the Rákóczy March from Berlioz's "Damnation of Faust." Familiar is the adjective usually awaiting them; but out of use for the moment since Dr. Koussevitzky has played them seldom during his ten years at Symphony Hall. Perhaps he has been reserving them for the performance of the whole "dramatic legend," which he has long had in mind, but never brought to pass.

Now the economies of the trustees, again the preparation of the Cambridge choirs, stood in the way. As for the economies, no one who has had experience of choral concerts in Boston doubts for a moment that a performance of "The Damnation," and under Dr. Koussevitzky, would fill Symphony Hall to the last seat, might even be repeated. As to the Cambridge choirs, report again runs that they will set to "The Damnation" next autumn under Dr. Davison returned from a year's absence. If so, expectation may again run high. . . . To return to the prelude and the postlude, all between was the playing of two violin-concertos, neither short, in which Yehudi Menuhin appeared for the first time at these concerts.

As for the Concerto Grosso, it was one more such piece from Handel; while eighteenth-century numbers, when there are whole books of them, have a wondrously persistent kinship. Once more came slow and stately introduction; spirited allegro, thick and lively with figures; wide-curving, deep-voiced, gravely moving instrumental song; quick-running and amply figured close. The only variation from type was a short, transitional, slow movement preceding the finale. Once more, likewise, the string choir sounded this music with equal plasticity and precision; shaped phrases, set in accents, without flaw; ran the rich gamut of its tone. Yet again Dr. Koussevitzky "read" the whole concerto lucidly, at a revealing pace, with plausible and unforced shadings upon accent and sonority.

All things worked together for good, but all things also came and went exactly as expected. There is no possible surprise, nowadays, in these Concerti Grossi. They tend to become the beginning and the end of symphonic Handel. Yet he wrote a "Fireworks-Music," a "Water-Music," overtures and ballet-pieces. Now and then Sir Thomas Beecham, who is also busy conductor, shepherds one or another into present concert-halls. In these days when eighteenth-century music flourishes, the Handelian repertory needs extension—and variety.

After nearly two hours of the classics—Handel, Mozart and Beethoven—the romantical, high-colored Berlioz was uncommonly good to hear. The three pieces might also pass as foretaste of what Dr. Koussevitzky and the orchestra will accomplish when at last they undertake the whole "Damnation." The Minuet of the Will-o'-the-Wisps was all flickering figures and sinister sweep, well nigh perfect Berlioz in the mingling of graphic surface and uncanny implication. Sensuous and elusive sounded the waltz of the sylphs around the sleeping Faust, from a Berlioz flowing with such imagination rather than with deliberate will. Finally, the rhythms and thunders of the Hungarian March, hackneyed though they are, seemed uncommonly stirring to hear after the tender graces of the juvenile Mozart and the maturer graces of the Beethoven of the violin-concerto. Though the concert did not end till twenty minutes to five, the final fifteen minutes were not the least stimulating to hear.

All else was Mr. Menuhin's, delightful to hear, delightful to observe. Twice before the young violinist had played to Bostonians in recitals of his own; on both occasions to the top of his bent but to audiences that might have been larger, to applause that might have been warmer. Within the fortnight the "socially important," foregathered of a morning at Hotel Statler, honored him with their attention, but generated little excitement. Now, with the hall-mark of the Symphony Concerts upon him, he could be safely risked even in this cautious town—and made furore.

Applause of welcome, applause between the movements of each concerto, applause at the close, all in steady crescendo. The thrice-returning Menuhin, modest, grateful, but also cool-poised; the pantomime with the conductor, the pantomime with the orchestra; occasional shouts from floor or gallery, the shuffling and stamping of feet which, at the Symphony Concerts, is the ultimate expression of general joy. After nearly all the other seats of music, Boston was at last discovering—and approving—Mr. Menuhin. Surely there should be a double-column headline in today's journals. . . . And by a door under the balcony, the paternal Menuhin, pale, slender, spectacled, the Jewish schoolmaster that he used to be, listening intently to his son or hastening backstage to tend him. "Dear Yehudi, Yehudi darling," as our excitable young were shrilling at each other. So much for the record.

Mr. Menuhin played first the recently discovered "Adelaide Concerto" ascribed to Mozart at the age of ten; written to please a princess royal of France and to prove to Parisian doubters his juvenile prowess. So go legend, report and publisher's circulars. There are already mild doubters who descry in the manuscript an eighteenth-century rather than a Mozartian piece and speculate upon what Monsieur Casadesus may have done to it in his editing. (What Herr Hindemith has accomplished in his cadenzas is clear enough—the insertion of a later and different music in voice and style). Others hail it "as palpably by a child of genius."

Into this budding dispute of the learned and the profound, a casual reviewer need not enter. Sufficient for him were the simple grace, the instinctive felicities, of the first movement; the ingratiating lyric flow and tender fancy of the slow division, the elegant lightness and liveliness of the finale. It was also easy to remember that eighteenth-century music, especially of the courtly sort, has a trick of seeming all of a pattern and all of a mood, whether the workaday Mozart or a lesser hand put it to paper. His concertos, at whatever age they were written, are not the operatic overtures or the three final symphonies.

As it is, the pleasure that the "Adelaide Concerto" diffuses justifies the playing of it, a pleasure that Mr. Menuhin steadily heightened. He adjusted his technical means to a simple, thin-bodied music; while Dr. Koussevitzky kept him company with a little orchestra of strings, oboes, horns, handled most adroitly. The violinist's tone could hardly have been lighter or more transparent. Mozart's measures—to use a devitalized word in a living sense—purled from his bow and strings. He kept the melodic line in flowing motion; like happy and delicate fancies set in the ornament.

Agree that this ten-year-old Mozart "lisped in numbers; for the numbers came": but the maturer Menuhin touched the slow movement with a pretty, but not prettyfied, sentiment that a child even of genius, might hardly know. Light and clean went the accents and turns of the final rondo. Throughout there was reason to marvel at the musical perception with which Mr. Menuhin maintained the spontaneity of the concerto; the musical sensibility with which he answered to every detail; the young grace that he infused into the whole. Freshly across a concert-hall of the twentieth century sounded this music of a salon in the eighteenth. To him, thus early, has come the sense of style that assimilates, characters and projects a given music in its life and in its image. Usually it is the last gift of the muses.

Between Mr. Menuhin and Dr. Koussevitzky, the performance of Beethoven's Concerto was as remarkable as that from Mr. Kreisler and Dr. Muck in another heyday of the Symphony Concerts, as that from Mr. Heifetz and the present conductor within more recent memory. For the hundredth time, as it seemed, Dr. Koussevitzky was unfailingly sensitive in the adjustment of the background of the orchestra to the foreground of the violin; in the mellowing and the shading of euphonies, in the keeping of a just balance through a concerto that is neither wholly symphonic nor wholly displayful.

As for Mr. Menuhin, at the outset of the first movement he struck out a bold, vitalizing, searching tone; for the second theme subdued it into meditative beauty. His rhythm animated every measure of the finale where not a few need such exhilaration. Phrase into phrase, period into period, rose the first movement. No labored intricacy, no uncertain progress hindered the lordly flow; no obscurity once clouded the course. In turn the exactions of the cadenza became a glow of rhapsody. The ornament with which, in the slow movement, the violinist must decorate the dreamful orchestral song, ran light and luminous; while a measured loveliness filled the violinist's brief moments with the melody.

Everywhere technique and intonation were flawless; but they remained the means by which Mr. Menuhin would work Beethoven's will with the music, while in his own image he also disclosed it. He played not only in clear understanding and warm imagination but with rare self-devotion. In the maturities of Kreisler in prime, in the luminous purities of the present Heifetz, Bostonians have known Beethoven's Concerto. Now they heard it from Mr. Menuhin in youthful rapture.

H. T. P.

125

Mar 20

Vorlds

Fine Program Given by Symphony

Zighera Is Soloist; Sibelius Symphony Played

Philip Hale, the eminent music critic, last season remarked in effect that Dr. Serge Koussevitzky's interpretations of music by Sibelius were the finest in the world. Hearing last evening's performance of the composer's Symphony No. 2 in D major, Mr. Hale might have repeated his statement, for the music was played in an unforgetable manner.

The Sibelius second symphony, however, was only the second half of a delightful program, well arranged, that took up the two hours of the fifth and next to last of the regular Monday evening series of concerts by the Boston Symphony Orchestra in Symphony hall.

The first part included Vaughan Williams Fantasia on a theme by Thomas Tallis for double-stringed orchestra and Lalo's D minor concerto for violincello and orchestra. The soloist was Alfred Zighera, violoncellist, who, with Jean Bedetti, occupies the first desk of the violoncello section of the orchestra.

Despite the charm of the Vaughan William Fantasia for strings and the virtuoso skill displayed by Zighera with the violincello, Dr. Koussevitzky and Sibelius once again dominated the concert. Sibelius today is undoubtedly the greatest living composer of symphonies. Last year Dr. Koussevitzky played them all and in order. This season only occasionally is an audience rewarded by one of the conductor's brilliant readings.

The second symphony of the noted Finnish composer is an especially interesting one, being considered both pastoral and patriotic in theme, and marking the beginning of a new line of musical thought. In it Sibelius casts aside all romantic feeling and starts the development of a simple, at times bare, ruggedness that in his later symphonies becomes characteristic of his writings.

The Vaughan Williams Fantasia has not been played here very often and one is inclined to wonder why. It is delightful music for strings. The stringed section of the regular orchestra is divided into two smaller groups of strings which perform together, separately, and sometimes with one serving as almost an echo for the other. That it was beautifully played goes almost without saying, yet mention should indeed be made of the fact for ordinarily one would have expected a let down in both orchestra and conductor after the tremendous performance of the Bach B minor Mass on Sunday.

To have a position at a first desk in any section of the Boston Symphony Orchestra is indication enough of ability. Thus an unusually good performance is assured when one of these men comes forward from among the others to play the solo part in a concerto. So it was last evening, with the distinguished violoncellist Zighera being greeted with expectant applause at the beginning of the Lalo work and with enthusiastic appreciation at its conclusion.

The sixth and final concert of this series by the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, will be given Monday evening, April 23 at 8:15 o'clock.

W. T. C., Jr.

CLIPPING FROM
WASHINGTON, D. C.
STAR

MAR 21 1934

Mrs. Lincoln Filene, who spent most of the Winter with Mr. Filene, one of the N. R. A. industrial advisors, in their suite at the Shoreham, left today for her home in Weston, Mass., where she will give a tea Sunday in honor of Dr. Serge Koussivitsky, conductor of the Boston Symphony Orchestra, and Mr. Arnold Shoenberg, modern composer who recently returned to Boston from Europe. Mrs. Filene will return to the Shoreham early next week, and expects to entertain in Washington for Dr. Koussivitsky when the Boston Symphony Orchestra gives a concert here April 5.

HARTFORD, CONN.
COURANT

The attractive announcement of next season's symphony concert series, sent out by the Bushnell Memorial, gives a reproduction of a remarkable photograph of Dr. Koussevitsky, in actual action as a conductor, taken by Mr. J. B. Sanroma. Dr. Koussevitsky is, to me, the prince and paragon of orchestral conductors, and I recall that when, years ago, I first came under his spell, he seemed to me, as he has seemed ever since, a high priest of music. This photograph carries a special appeal for me, because it features, so to speak the potent, magic little finger of Dr. Koussevitsky's left hand. In the old days before the existence of the Bushnell Memorial, when so many great concerts were given in the Capitol Theater, it used to be my good fortune to occupy, year after year, the forefront seat of the lower box at stage left, and so I used to come almost under the sweep of Dr. Koussevitsky's little finger, as he made it do incredible feats in the guidance of his men. With his left little finger Dr. Koussevitsky encouraged, coaxed commanded and beckoned. In sheer physical grace Dr. Koussevitsky is, I think, comparable to a great dancer. His command of his muscles, the serene ample dignity of his every gesture and movement, I have never seen approached by any other conductor. It is my hope that some day the Minneapolis symphony orchestra, under its enterprising young conductor, Mr. Eugene Ormandy, may be heard in Hartford; the work of this fine orchestra is already familiar to radio listeners, and for years the Minneapolis orchestra, under the leadership of Mr. Henri Verbrughen, ranked as one of the leading orchestras of the country, after the great trio, The Boston, the Philadelphia and the New York Philharmonic.

Menuhin Fills The Symphony Concert Full

Beethoven in Young Rapture, Mozart in Young Sympathy, Prelude and Postlude

THERE WAS a prelude at the Symphony Concert of Friday afternoon—the twelfth, in G minor, of Handel's Concerti Grossi, played by the string choir in full, or nearly full, numbers. Handel, it seems, may not be too sonorous, even from a twentieth-century orchestra. There was a postlude as well—the two dances and the Rákóczy March from Berlioz's "Damnation of Faust." Familiar is the adjective usually awaiting them; but out of use for the moment since Dr. Koussevitzky has played them seldom during his ten years at Symphony Hall. Perhaps he has been reserving them for the performance of the whole "dramatic legend," which he has long had in mind, but never brought to pass.

Now the economies of the trustees, again the preparation of the Cambridge choirs, stood in the way. As for the economies, no one who has had experience of choral concerts in Boston doubts for a moment that a performance of "The Damnation," and under Dr. Koussevitzky, would fill Symphony Hall to the last seat, might even be repeated. As to the Cambridge choirs, report again runs that they will set to "The Damnation" next autumn under Dr. Davison returned from a year's absence. If so, expectation may again run high. . . . To return to the prelude and the postlude, all between was the playing of two violin-concertos, neither short, in which Yehudi Menuhin appeared for the first time at these concerts.

As for the Concerto Grosso, it was one more such piece from Handel; while eighteenth-century numbers, when there are whole books of them, have a wondrously persistent kinship. Once more came slow and stately introduction; spirited allegro, thick and lively with figures; wide-curving, deep-voiced, gravely moving instrumental song; quick-running and amply figured close. The only variation from type was a short, transitional, slow movement preceding the finale. Once more, likewise, the string choir sounded this music with equal plasticity and precision; shaped phrases, set in accents, without flaw; ran the rich gamut of its tone. Yet again Dr. Koussevitzky "read" the whole concerto lucidly, at a revealing pace, with plausible and unforced shadings upon accent and sonority.

All things worked together for good, but all things also came and went exactly as expected. There is no possible surprise, nowadays, in these Concerti Grossi. They tend to become the beginning and the end of symphonic Handel. Yet he wrote a "Fireworks-Music," a "Water-Music," overtures and ballet-pieces. Now and then Sir Thomas Beecham, who is also busy conductor, shepherds one or another into present concert-halls. In these days when eighteenth-century music flourishes, the Handelian repertory needs extension—and variety.

After nearly two hours of the classics—Handel, Mozart and Beethoven—the romantical, high-colored Berlioz was uncommonly good to hear. The three pieces might also pass as foretaste of what Dr. Koussevitzky and the orchestra will accomplish when at last they undertake the whole "Damnation." The Minuet of the Will-o'-the-Wisps was all flickering figures and sinister sweep, well nigh perfect Berlioz in the mingling of graphic surface and uncanny implication. Sensuous and elusive sounded the waltz of the sylphs around the sleeping Faust, from a Berlioz flowing with such imagination rather than with deliberate will. Finally, the rhythms and thunders of the Hungarian March, hackneyed though they are, seemed uncommonly stirring to hear after the tender graces of the juvenile Mozart and the maturer graces of the Beethoven of the violin-concerto. Though the concert did not end till twenty minutes to five, the final fifteen minutes were not the least stimulating to hear.

All else was Mr. Menuhin's, delightful to hear, delightful to observe. Twice before the young violinist had played to Bostonians in recitals of his own; on both occasions to the top of his bent but to audiences that might have been larger, to applause that might have been warmer. Within the fortnight the "socially important," foregathered of a morning at Hotel Statler, honored him with their attention, but generated little excitement. Now, with the hall-mark of the Symphony Concerts upon him, he could be safely risked even in this cautious town—and made furore.

Applause of welcome, applause between the movements of each concerto, applause at the close, all in steady crescendo. The thrice-returning Menuhin, modest, grateful, but also cool-poised; the pantomime with the conductor, the pantomime with the orchestra; occasional shouts from floor or gallery, the shuffling and stamping of feet which, at the Symphony Concerts, is the ultimate expression of general joy. After nearly all the other seats of music, Boston was at last discovering—and approving—Mr. Menuhin. Surely there should be a double-column headline in today's journals. . . . And by a door under the balcony, the paternal Menuhin, pale, slender, spectacled, the Jewish schoolmaster that he used to be, listening intently to his son or hastening backstage to tend him. "Dear Yehudi, Yehudi darling," as our excitable young were shrilling at each other. So much for the record.

Mr. Menuhin played first the recently discovered "Adelaide Concerto" ascribed to Mozart at the age of ten; written to please a princess royal of France and to prove to Parisian doubters his juvenile prowess. So go legend, report and publisher's circulars. There are already mild doubters who descry in the manuscript an eighteenth-century rather than a Mozartian piece and speculate upon what Monsieur Casadesus may have done to it in his editing. (What Herr Hindemith has accomplished in his cadenzas is clear enough—the insertion of a later and different music in voice and style). Others hail it "as palpably by a child of genius."

Into this budding dispute of the learned and the profound, a casual reviewer need not enter. Sufficient for him were the simple grace, the instinctive felicities, of the first movement; the ingratiating lyric flow and tender fancy of the slow division, the elegant lightness and liveliness of the finale. It was also easy to remember that eighteenth-century music, especially of the courtly sort, has a trick of seeming all of a pattern and all of a mood, whether the workaday Mozart or a lesser hand put it to paper. His concertos, at whatever age they were written, are not the operatic overtures or the three final symphonies.

As it is, the pleasure that the "Adelaide Concerto" diffuses justifies the playing of it, a pleasure that Mr. Menuhin steadily heightened. He adjusted his technical means to a simple, thin-bodied music; while Dr. Koussevitzky kept him company with a little orchestra of strings, oboes, horns, handled most adroitly. The violinist's tone could hardly have been lighter or more transparent. Mozart's measures—to use a devitalized word in a living sense—purled from his bow and strings. He kept the melodic line in flowing motion; like happy and delicate fancies set in the ornament.

Agree that this ten-year-old Mozart "lisped in numbers; for the numbers came"; but the maturer Menuhin touched the slow movement with a pretty, but not prettyfied, sentiment that a child even of genius, might hardly know. Light and clean went the accents and turns of the final rondo. Throughout there was reason to marvel at the musical perception with which Mr. Menuhin maintained the spontaneity of the concerto; the musical sensibility with which he answered to every detail; the young grace that he infused into the whole. Freshly across a concert-hall of the twentieth century sounded this music of a salon in the eighteenth. To him, thus early, has come the sense of style that assimilates, characters and projects a given music in its life and in its image. Usually it is the last gift of the muses.

Between Mr. Menuhin and Dr. Koussevitzky, the performance of Beethoven's Concerto was as remarkable as that from Mr. Kreisler and Dr. Muck in another heyday of the Symphony Concerts, as that from Mr Heifetz and the present conductor within more recent memory. For the hundredth time, as it seemed, Dr. Koussevitzky was unfailingly sensitive in the adjustment of the background of the orchestra to the foreground of the violin; in the mellowing and the shading of euphonies, in the keeping of a just balance through a concerto that is neither wholly symphonic nor wholly displayful.

As for Mr. Menuhin, at the outset of the first movement he struck out a bold, vitalizing, searching tone; for the second theme subdued it into meditative beauty. His rhythm animated every measure of the finale where not a few need such exhilaration. Phrase into phrase, period into period, rose the first movement. No labored intricacy, no uncertain progress hindered the lordly flow; no obscurity once clouded the course. In turn the exactions of the cadenza became a glow of rhapsody. The ornament with which, in the slow movement, the violinist must decorate the dreamful orchestral song, ran light and luminous; while a measured loveliness filled the violinist's brief moments with the melody.

Everywhere technique and intonation were flawless; but they remained the means by which Mr. Menuhin would work Beethoven's will with the music, while in his own image he also disclosed it. He played not only in clear understanding and warm imagination but with rare self-devotion. In the maturities of Kreisler in prime, in the luminous purities of the present Heifetz, Bostonians have known Beethoven's Concerto. Now they heard it from Mr. Menuhin in youthful rapture.

H. T. P.

126

Mar 24

STON POST, SATUR

BOY OF 17 SYMPHONY SOLOIST

Menuhin Plays Work of Ten-Year-Old Mozart

BY WARREN STOREY SMITH

Unusual enthusiasm was aroused by Yehudi Menuhin's playing of the Violin Concerto of Beethoven at the Symphony Concert of yesterday afternoon. Yet the real high point of the concert had come earlier in the initial disclosure hereabouts of the long overlooked, newly published "Adelaide" Concerto of the 10-year-old Mozart.

DAY OF CONCERTOS

This was an afternoon of concertos. Before Mozart's had come Handel's Concerto Grosso for strings, in B minor, last of the 12 composed in London in 1739 and first introduced to Symphony Hall by Dr. Koussevitzky. As final respite from so much classicism the conductor offered the three familiar excerpts from Berlioz's "The Damnation of Faust," the Minuet of the Will o' the Wisps, the Dance of the Sylphs and the Rakoczy March.

The story of Mozart's Concerto as engagingly told in Mr. Burke's programme note is a romantic one. It was composed in Paris for the Princess Adelaide, eldest daughter of Louis XV., herself a violinist. The only copy of this charming, surprisingly mature work was entrusted by the princess to her lady-in-waiting, Mme. Montmorency, when the French Revolution caused the ladies of the court to flee to Italy in 1791. Thorugh generations this Concerto was preserved in the Montmorency family and only recently has it been made public property. Originally in skeleton form, the Concerto was scored for strings, oboes and horns by Marius Casadesus, supplied with three cadenzas by Paul Hindemith and published by the house of Schott.

Mature Work of a Child

In this form it came to Boston yesterday. Making due allowance for the editing it has received and for M. Casadesus' felicitious quasi-Mozartean orchestration, the Concerto remains a remarkable production for a child composer. The slow movement has rare melodic charm, even for Mozart; the final Rondo is captivatingly tuneful and sprightly. Indeed, many a full-grown composer of Mozart's day would have been proud to sign the work as it now stands.

Soloist but 17

Mr. Menuhin, who is but seven years older than was Mozart when this Concerto was written, played it flawlessly, with fine appreciation of its content and style. For a young man of 17 the ensuing performance of Beethoven's Concerto was a remarkable achievement. Almost did it cause the listener to forget the violinist's tender years. The first movement had breadth and dignity, the second its proper tranquil beauty. Over its measures Mr. Menuhin, and Dr. Koussevitzky's orchestra, too, shed a luminous tone.

The last movement was played with a sturdy energy that largely redeemed the triteness of its chief theme. Only in this finale, however, was Mr. Menuhin's playing truthfully to be described as having full mastery and authority. With the two preceding movements, especially the Larghetto, came the suggestion of a serious and sensitive young man a little awed and abashed in the presence of greatness. Such reverence becomes Mr. Menuhin; it speaks well for his future. But it was hardly conducive to revealing performance of the music. That will come, no doubt, in due time.

Handel and Berlioz

The performance of Handel's Concerto with its noble Larghetto was of the high order that we have come to expect from Dr. Koussevitzky and his men, as was in turn that of the music of Berlioz. The latter again reminded one of the highly personal quality of Berlioz's orchestration, which in nearly a century has found many emulators but no successful imitators.

Properly the Hungarian March belongs to the Pops, but yesterday's audience heard it delightedly.

MUSIC

Her. Mar 24

SYMPHONY CONCERT

By GEORGE S. McMANUS

Program: Handel, Concerto Grosso for String Orchestra in B minor, No. 12; Mozart, Violin Concerto in D ("Adelaide Concerto"); Beethoven, Violin Concerto; Berlioz, Three Excerpts from the Damnation of Faust: Minuet of Will-o'-the-Wisps, Dance of the Sylphs, Hungarian March (Rakoczy). Conductor, Dr. Serge Koussevitzky; soloist, Yehudi Menuhin.

Boston turned out in great numbers for yesterday's concert of the Boston Symphony orchestra. Through the generous co-operation of Dr. Koussevitzky, two violin concertos, instead of one, made Yehudi Menuhin the chief attraction of the afternoon. He played, besides the Beethoven Violin Concerto, the so-called "Adelaide Concerto" by Mozart. It was the first orchestral performance of the latter work in the United States. This concerto was written when Mozart was but 10 years of age, and dedicated to Princess Adelaide, eldest daughter of Louis XV. The manuscript was found in unplayable form and has been orchestrated with almost uncanny cleverness by Marius Casadesus. Schott has recently published it with three cadenzas by Paul Hindemith.

The gods have been good to Yehudi Menuhin. Besides giving him great musical gifts they have carefully watched over his career from his earliest boyhood. He has had the good fortune to come under the influence of people of vision, among whom Louis Persinger is by no means the least. Under his guidance young Menuhin's talents were started in the right direction and most carefully nurtured. Since then his other masters have been Adolf Busch and Georges Enesco, both of whom have had much to do with his remarkable development. He has had, besides this, the guidance of wise and thoughtful friends and has proved entirely worthy of their devotion.

This reviewer has watched his career with unusual interest, having heard his first appearance with orchestra, when he played—if our memory is not at fault—Lalo's Violin Concerto, with the San Francisco Symphony. Today this same Yehudi Menuhin is on the threshold of manhood and at a point in his career that will be a time of the greatest testing. He will soon leave the prodigy class. What he accomplishes in the next few years will determine his future artistic status. His friends have little to fear. All signs point to a completely successful weathering of this critical period. He comes before his public sound and virile in mind and body and with an attitude towards his art that proclaims him a musical aristocrat.

There are features in Mozart's "Adelaide Concerto" that are incredibly mature, even for young Mozart. To hear Menuhin play it with his unfailing sense of proportion, and with the beautifully balanced accompaniment provided yesterday, is an experience at once delightful and touching. Menuhin's tone is of such beautiful quality, his appreciation of the youthful spirit of the work so sure, his technical and dynamic resources so wonderfully controlled, that the result is little short of perfection.

The Beethoven concerto disclosed an entirely different Menuhin, one whose astonishing discernment of the significance of that great work made one forget, for the most part, that a boy of 17 years was playing. There are perplexing moments in the first movement that have not yet yielded all their secrets to Menuhin, but that is as it should be. If he played the Beethoven at 17 as other violinists (who also were prodigies) have played it at 40, it would be distinctly unwholesome. The slow movement is one of the most heavenly episodes in all music. The purity and serenity of Menuhin's reading of it were entirely worthy of the movement. And the final movement had such rhythmic verve and technical and tonal facility as to make the ovation given Menuhin at the end seem the most natural thing in the world.

To all his musical qualities Menuhin adds the charm of manly courtesy and unspoiled character. He rightly insisted on Dr. Koussevitzky and the orchestra sharing honors with him. With complete self-abnegation, Dr. Koussevitzky devoted his own great gifts to the success of his young colleague.

The concert opened with Handel's Concerto Grosso in B minor for string orchestra. In this work the elements of concerto style are carried out by tuttis for all the strings, and alternating sections devoted to a solo group. When Handel writes at the top of his form, the result is music of great nobility. As an interpreter of Handel, Dr. Koussevitzky has some of his happiest moments.

Three excerpts from "The Damnation of Faust" by Berlioz, brought this unusual concert to a brilliant conclusion.

Next week's program is of miscellaneous character. Walter Piston will conduct his Concerto for Orchestra. Dr. Koussevitzky will conduct Debussy's "Afternoon of a Faun," d'Indy's "Istar," Variations, and the Second Symphony by Brahms.

Mar
24, 1934 Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

After Handel of the 12th Concerto Grosso, in B minor for string orchestra had supplied a lengthy and somewhat dull introduction to yesterday's Symphony concert, there was a manifestation of the remarkable powers of two youths. The one was Yehudi Menuhin, now a stocky lad of 17, making his first appearance with the orchestra in this city. The other was the 10-year-old Mozart, whose violin concerto in D, composed at that age for a daughter of Louis XV, Mr Menuhin played, together with the violin concerto of Beethoven.

Dr Koussevitzky altered his previously announced program midway in the week, substituting Handel's Concerto Grosso for three pieces of Domenico Scarlatti in a transcription by Alfredo Casella. The Mozart concerto took the place of Randall Thompson's Second Symphony, whose first local performance has been set ahead to April 13.

The little concerto of Mozart was written at Versailles in 1766 for Princess Adelaide, while little Wolfgang and his father were stopping in France on a concert tour. In 1791, when the Princess fled France and the Revolution, the manuscript was given into the care of Mme Montmorency, a lady-in-waiting to Marie Antoinette. The concerto remained in Mme Montmorency's family for generations. It has lately been published, and Mr Menuhin has played it in Europe. Yesterday's performance was the first with orchestra in this country, according to the program book. Written upon only two staves, the concerto was given its present orchestral dress of two horns, two oboes and strings by Marius Casadesus. Paul Hindemith composed a cadenza for each movement upon Mozart's material.

It goes without saying that the mere fact that a 10-year-old boy could have written a concerto is astonishing. But one marvels at the clear grasp of formal symmetry and of harmony which the boy Mozart possessed, and at the genius which enabled him to preserve on paper such perfectly turned melody. The subtlety that Mozart later developed is, naturally, missing, and the grace of this concerto is occasionally touched with angularity. Had one heard it just after it was written, there might have been no indications that its composer was to become the creator of the G minor, the "Jupiter," and the E-flat symphonies; yet listening to it today, there seem to be prophesies of achievement that was to come. Certainly it has throughout a distinctly Mozartean flavor. This concerto was, incidentally, far more worth playing than many an example which has been heard here of what fashionable persons of the 20th Century put on paper.

Mr Menuhin, favored by the power which controls our destinies, was gifted above most mortals; that gift, fortunately, has been tenderly and wisely developed until its possessor is no longer a prodigy of startling manual skill, but an artist whose sensibility and musical intellect equal his technical resources. He has had excellent instruction in style and in expression, and plays in the best of taste. The beauty of his tone is truly unusual—and this is said advisedly, for it is a beauty different alike from the purely sensuous tone of the Auer school and from that of Kreisler, for example. Not every virtuoso violinist of more years than he can play chords so well. Above all, Mr Menuhin is now capable of delving behind the notes and the indications of nuance to bring out whatever deeper emotional implications there may be.

He was greeted with prolonged applause after the Mozart concerto, and with stamping and cheers after that of Beethoven. For him, a typically conservative Friday audience commendably banished its restraint.

Dr Koussevitzky concluded the concert with three excerpts—the "Minuet of the Will-o'-the-Wisps," "Dance of the Sylphs," and "Rakoczy" march from "The Damnation of Faust," by Berlioz. This music Dr Koussevitzky reads superlatively well. At its conclusion, there were cheers for him and for the orchestra.

The afternoon concert next week will be given on Thursday, since the following day is Good Friday. The program—Walter Piston: Concerto for orchestra conducted by the composer; Debussy: "Prelude [illegible] the Afternoon of a Faun," D'Indy: Symphonic Variations, "Istar," Brahms; Symphony No. 2 in D major.

C. W. D.

The Mated Hands Of Two Masters

Prelude to the Revival of Beethoven's Music to Goethe's "Egmont"

Trans. Mar 24

Next Tuesday afternoon the overture and various incidental numbers that Beethoven wrote in 1810 for performances in Vienna of Goethe's tragedy, "Egmont," will be played and sung at Symphony Hall for the first time in nearly fifty years.

TO PROVIDE original music for Goethe's tragedy, "Egmont," was a project offered to Beethoven apparently in cold-blooded business fashion. The theater-manager, Hartl, having already introduced to Vienna the plays of Schiller, proposed, to produce his "Tell," and at the same time Goethe's "Egmont," at the Court Theater, with incidental music composed for each drama. Czerny insists that Beethoven preferred the richer musical possibilities of Schiller's play. Beethoven's traditional disappointment, however, seems unlikely in view of the composer's boundless admiration for Goethe's poems in general, and for the tragedy of "Egmont" in particular. He wrote to Bettina von Arnim, confident that his praise should sooner or later reach the ears of the poet's.

"If you write to Goethe, hunt out all the words to express my deepest reverence and admiration of him. I am about to write him myself concerning 'Egmont' for which I have composed music, and indeed, purely out of love for his poems which make me happy. But who can sufficiently thank a great poet, the most precious jewel of a nation." Two months later he wrote to Goethe himself: "You will receive the music to 'Egmont' from Leipsic through Breitkopf and Härtel, this glorious 'Egmont' which I read so ardently, thought over and experienced again and gave out in music. . . . I would greatly like to have your judgment on it, and your blame, too, will be beneficial to me and my art, and be accepted as gladly as the highest praise."

It seems probable that Beethoven intended to send the score of "Egmont" to Goethe when completed, as he had previously done with his settings of poems. His publishers, however, were reluctant to comply, and the score remained in their possession unseen by Goethe. Nearly two years after the first performance, in 1810, Beethoven wrote a second letter to Breitkopf and Härtel urging immediate response to his request. "I therefore again beg of you humbly to take care of these letters—and with the letter to Goethe to send the 'Egmont' (score), but not in the customary way with here and there a piece wanting, etc., but properly. This cannot be postponed longer. I have pledged my word and am the more particular to have the pledge redeemed when I can compel somebody else, like you, to do it—ha, ha, ha! You deserve that I use such language to you, to such a sinner who if I had my way would walk in a hair-shirt of penance for all the flagitiousness practiced on my works."

Since Goethe's tragedy cannot be played or read in the concert-hall, a long narrative poem is sometimes recited to elucidate the dramatic significance of the music. Narrators read J. S. Dwight's English translation of the connecting poem by Grillparzer and Mosengreil at the two Boston performances of Beethoven's music, the first in 1872 under Carl Zerrahn; the second by the Boston Symphony Orchestra under Mr. Gericke in 1885. According to the score in the library at Symphony Hall selected parts of the poem are sometimes read. Selections of the poem, varying from fifteen to fifty lines in length, are heard before each of the four entr'actes. Egmont's brief soliloquy is read during the quiet music of the "melodrame." Clärchen's two songs, "Die Trommel gerühret" and "Freudvoll und leidvoll," follow the overture and the second entr'acte respectively. The music for Clärchen's death precedes the melodrame. The final "Triumphal Symphony" is identical with the end of the Overture.

The dramatic interest of Goethe's "Egmont" is twofold. It recounts the romantic love of a nobleman for a peasant girl—subject-matter easily adaptable to musical treatment. Far more it is concerned with a political situation—the revolt of the Netherlands against the Spanish tyranny—and its effect upon an heroical and historical figure. This aspect of the drama is hardly conducive to the birth of musical ideas. Beyond the heroism of Egmont, his love and triumphant death, what is there which music can express or suggest? The indispensable characters—the Queen Regent, William of Orange, Machiavelli—remain untouched and unwanted by the composer.

The limitations of music as an expression of events remain as long as the method of interrupting music for drama and drama for music is employed. Liszt indicated this difficulty when he discussed the music to "Egmont." "It was soon evident to him," he writes about Wagner, "that the musical share which Beethoven had given to the drama was insufficient, and far from accomplishing the desired end, in that the musical interest was confined to the entra-'actes, when the audience, fatigued with their attention to the anti-musical part, had only listless ears."

J. H. F.

Boy Prodigy Symphony Soloist

Trav. Mar 24

Yehudi Menuhin, boy prodigy and distinguished violinist, was the guest soloist at the 20th of the regular Friday afternoon concerts by the Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor, in Symphony hall yesterday afternoon.

The rare distinction of being permitted to play two concertos during a Boston Symphony program was bestowed upon this young man and he performed better, perhaps, than he ever had before during the 17 years and two months of his existence. At the conclusion of the second work Beethoven's violin concerto in D, he was given a near ovation by the audience that filled every available seat. For hundreds had been turned away by the time the concert began.

But the most notable selection to be given during the afternoon was Mozart's violin concerto in D ("Adelaide Concerto"), played with an orchestra for the first time in these United States. This concerto was composed by Mozart when he was no more than 10 years old, in 1766, and has remained in manuscript form in a private collection until very recently.

The title page bears the following inscription: "Violin Concerto in D (Adelaide Concerto); W. A. Mozart, Versailles, 1766. Published for the first time and arranged by Marius Casadesus with three cadenzas by Paul Hindemith." The "Adelaide" refers to Princess Adelaide, eldest daughter of Louis XV, a pupil of the noted Guignon, and reputed an excellent violinist.

According to the publishers of this concerto, it was discovered by the arranger when he tried to identify notes of music shown on a portrait, painted by the artist Nattier of the princess with her violin and with the manuscript in her lap. Previously its existence had been known to a few persons but not to the world in general.

The score was published in 1933 and first played anywhere last Nov. 13 by Jelli d'Aranyi at a London concert. Menuhin performed it with piano accompaniment at a New York recital last Sunday. Yesterday he received the magnificent assistance of Dr. Serge Koussevitzky and the Boston Symphony, for as orchestrated in Mozartean style by Casadesus, the concerto required a reduced stringed orchestra, two oboes and two horns.

In playing this Mozart child music, Menuhin chose a way that was simplicity itself, making no attempt to add a depth and character not to be found in the writings. The result was a charmingly fresh presentation, in perfect proportion and balance, and bearing unmistakably the mark of Mozart's style. Every measure sang with a beauty that is Mozart at his best.

Contrastingly, in the Beethoven concerto the violinist found and made the most of every opportunity to display his virtuoso skill. The embroidered and elaborate cadenza passages near the close of the first and third movements, with difficult double and occasionally triple stopping, flowed swiftly and smoothly from his practiced bow. There was throughout a maturity to his playing not in evidence during his Symphony hall recital last year.

Dr. Koussevitzky and the orchestra formed a marvelously fine background for Menuhin in both concertos, and then of themselves gave stirring interpretations, at the beginning of the concert, of Handel's concerto grosso for string orchestra in B minor, and at end, of three excerpts from Berlioz's "The Damnation of Faust."

Next week, due to Good Friday, the regular Friday afternoon concert will be given Thursday afternoon at 2:30 o'clock.

W. T. C., Jr.

With a Bow to the Memory of Dr. Eliot

[illegible] Mar. 23

TO HONOR the memory of Charles William Eliot, the Boston Symphony Orchestra last evening played Bach's third Brandenburg Concerto for string orchestra, in G major, Schubert's Symphony in B minor ("Unfinished") and Beethoven's Fifth Symphony, in C minor. It was explained in the program book at Sanders Theater that these were favorite composers of Harvard's illustrious president, the hundredth anniversary of whose birth is being celebrated this month. Though the world changes rapidly in respect to music as well as education, the atmosphere surrounding last evening's concert implied that as President Eliot builded for permanency so he preferred music of enduring character. What pleased President and Mrs. Eliot as they attended these Cambridge concerts pleases those who attend them today and will continue to delight succeeding listeners for many years to come. Such was the evidence, at least, of applausive response and listening attitude. The audience was notably attentive during the performance of Schubert's Symphony; then clapped steadily until conductor and musicians stood to bow acknowledgment together. Even more insistent was the applause after the Symphony of Beethoven.

Again it appeared as especially fortunate that in the music of Bach, Schubert and Beethoven, Dr. Koussevitzky reveals his distinctive discernment as a conductor. Although Dr. Koussevitzky has been, on other occasions, more free and imaginative in the interpretation of music by these composers; has, indeed, placed upon their compositions the clear imprint of his own personality as is his right as a conductor; has even at times electrified his listeners—he seldom has conducted with more intense application to the task or with greater consideration for unanimity of attack and firmness of tone. His concentrated manner was first disclosed in the Bach's Concerto. Each choir of the strings produced its compact contrapuntal line. The mounting climax of the final movement gave an effect both delightful and impressive; delightful for its paradoxical mixture of the complex and the simple; impressive for its sense of power and the stubborn persistence of point against point, from sharp violin to solid double bass.

Refinement of tone and delicacy of line characterized the performance of Schubert's Unfinished Symphony to an unusual degree, particularly in the second movement. Dr. Koussevitzky demanded in the pianissimo passages a reduction in dynamics beyond what would ordinarily be thought possible without impairing tone production. Yet every solo player was equal to the occasion and all were responsible for a finely shaded and beautifully proportioned performance.

The Fifth Symphony was played with a similar concentration and also with a fervor to match the nobility of the music. Here Dr. Koussevitzky avoided every non-essential and let the composer speak for himself. The iterating figures of the opening Allegro were terse but not too sharply broken; tones were firm. Every phrase in the Andante came clear-cut and fully rounded. With an easy yet masterful command of the virtuoso orchestra, Dr. Koussevitzky brought the final movement to its triumphant close.

N. M. J.

Concert-Chronicle

Well Placed Honor

IN the program-book, above the list of pieces played at the Symphony Concert in Cambridge on Thursday evening, stood this inscription: "The program of this concert honors the memory of Charles William Eliot, born March 20, 1834." Below the list stood this note:

> President Eliot was the trusted friend and counsellor of Henry L. Higginson during the formative years of the Boston Symphony Orchestra, and to their co-operative planning we owe the long series of the Cambridge Concerts. Mr. and Mrs. Eliot were constant attendants at the concerts, and the compositions of Beethoven, Bach and Schubert, which are placed on the program tonight, were among their favorites.
>
> President Eliot's interest in music, both as a source of enjoyment and as an educational influence, was noteworthy. He first gave to music a definite place and standing in the curriculum of an American university. The department of music at Harvard, initiated by the president and led by Professor John K. Paine, was a pioneer.

Ourselves and Others

The event at the Symphony Concerts of today and tomorrow is the first hearing in Boston of Yehudi Menuhin with orchestra. Dr. Koussevitzky has ordered the program accordingly, viz.:

Concerto Grosso for Strings, No. 12, in B minor	Handel
Concerto, No. 1, in D major for Violin and Orchestra	Mozart
Concerto in D major for Violin and Orchestra	Beethoven
(Violinist: Mr. Menuhin)	
Minuet of the Will-o'-the-Wisps, Dance of Sylphs, Rákóczy March from "The Damnation of Faust"	Berlioz

Mr. Toscanini again absents himself from the Philharmonic Concerts in New York. The assistant conductor, Mr. Lange, takes them over with this program:

Concerto Grosso for Strings, No. 5, in D major	Handel
Symphony, No. [illegible] in D	[illegible]
Intermezzo and Scherzo in B minor	Musorgsky
Tone-Poem, "The Ocean"	Hadley
Two Dances from the Opera, "The Bartered Bride"	Smetana

In Philadelphia, Mr. Stokowski is also on holiday—fortunate these "geniuses of the baton"—while Mr. Ormandy leads the orchestra through these numbers:

Academic Festival Overture	Brahms
Nocturne and Scherzo from the Incidental Music to Shakspeare's Comedy, "A Midsummer Night's Dream"	Mendelssohn
Bulgarian Suite	Vladigerov
Symphony, No. 4, in E minor	Brahms

In Chicago Mr. Stock continues at work with this program:

Prelude to a Drama	Schreker
Suite, "Ruralia Ungarica"	Dohnányi
"Don Quixote," Fantastic Variations on a Knightly Theme	Strauss
Concerto in A minor for Violin and Orchestra	Dvorák
(Violinist: Mr. Milstein)	

No More Schönberg

Edmund [illegible]

Fiedler and his chamber orchestra were to be heard with Mme. Dusolina Giannini is definitely abandoned. The program included Schönberg's "Chamber Symphony" to be played for the first time in Boston. Again any hearing of his more individual music recedes into dim distance. No one seems to mind, least of all Schönberg himself. Tranquilly in Brookline he goes about his work.

Peace Restored

The audience at Mr. Stokowski's concert for youth in Philadelphia last evening, stumbled in broken French through one stanza of the "Internationale," said to be "the mildest"; then passed to more interesting matters. And that was all that came of an incident in which, by the foamings of sundry Philadelphian mouths, the existence of the Government of these United States might have been at stake.

Timely Feat

Arnold Bax, the English composer, has tried his hand at the violoncello-concerto that symphony concerts, the world over, sorely need. The other day the piece was heard approvingly in London. The Morning Post thought well of the "rhapsodical" first movement, "the lyrical beauty" of the second, "the effectiveness" of the third. It would be interesting to hear the concerto at Symphony Hall where Bax has often been favored composer.

After Many Years

Mar. 28

Although the Monday and Tuesday supplementary programs of the Boston Symphony Orchestra are frequently taken from standard repertory, the concert yesterday afternoon (the next to the last in the current Beethoven Cycle) was an outstanding exception. At least two items had not been heard in Boston for years. Yielding to a mood of adventure, or rather to the spirit of research, Dr. Koussevitzky assembled representative excerpts from Beethoven's music to Goethe's tragedy, "Egmont." The Overture is familiar piece to all listeners. Rarely, however, is it combined in performance with the two songs, the incidental and dramatic music and the concluding and epitomizing "Symphony." Neglected, too, is the so-called "Triple Concerto" for Piano, Violin and Violoncello, "with orchestral accompaniment"; in fact, the Boston players previously had not touched it. As for the Eighth Symphony in F major—not being one of the sanctified odd-numbered symphonies and consequently avoiding excessive repetition, it makes an instant appeal, like springtime itself.

Conductor, musicians and audience found this arrangement unusually fortunate. It might be said that the "Egmont" music stood for mood, the "Triple Concerto" for motion and design, the Symphony for joyous release. In the Overture to Goethe's play, the orchestra established a mood of gravity and high purpose. Dignity, a feeling of latent power, a fierce and righteous energy were implied in the broad measures and decisive accents which Dr. Koussevitzky released. Then came the two songs "Die Trommel gerüht" and "Freudvoll und leidvoll." Avoiding undue exaggeration, Miss Olga Averino sang them simply, with gently penetrating tone.

In English drama, Shakspeare is the nearest approximation to Goethe. As Mr. Richard Hale spoke the soliloquies of Egmont—the questionings of his conscience and his apostrophe to sleep—he called to mind the grand manner of the older school of Shakspearean actors, their aristocratic bearing, their clear enunciation, precise emphasis, their full-round symmetry of phrasing. The orchestra, underscoring and continuing the implications of the words, assisted in the characterization. Particularly interesting, however, was the fact that the playing of these excerpts left a definite impression of continuity of thought and balanced form. The "Symphony of Victory" is a recapitulation of the principal theme of the Overture. Coming at the end, it makes the whole seem logical and complete. Though this incidental music does not represent Beethoven at his best, it is unique and satisfying.

Personalities are a principal pleasure with every Tuesday audience. Consequently, Messrs. Sanromá, Burgin and Bedetti (need we say they played the piano, violin and 'cello, respectively?) received their rounds of applause. Surely they deserved them for the clean, clear expositions of clean, clear tones in motion. Here again, we do not have Beethoven in his loftiest mood or most characteristic manner; but we do take pleasure in his engaging patterns of sound, in the neat balance of solo instruments. At this portion of the program, indeed, began a brighter, possibly a lighter, Beethoven.

There was universal admiration for the concise energy with which Dr. Koussevitzky played the Eighth Symphony. Likewise memorable was the deftness, the spiciness and delightfully insinuating monotony with which the players ran through the Scherzando.

The solo instruments were responsible for many engaging passages, particularly the horns in the Minuet. The audience by its prolonged and vigorous clapping clearly attested that this spirited Eighth Symphony ranks higher in popular favor than is generally admitted.

N. M. J.

SYMPHONY IN UNUSUAL BEETHOVEN

Post Mar. 28

Novel, Little Heard Works at Fifth Tuesday

BY WARREN STOREY SMITH

Unfamiliar, even novel music by Beethoven was heard at the Symphony Concert yesterday afternoon, the fifth of the series this year dedicated to the works of that master. For beginning the programme offered the music to Goethe's tragedy "Egmont," without the entr'actes, of which only the Overture is familiar; the other portions had not been played here since 1885. Next came, in its first performance by the Symphony Orchestra, the so-called Tripple Concerto for piano, violin and violoncello, with Messrs. Sanroma, Burgin and Bedetti of the orchestra as solo performers on the respective instruments. The remainder of the programme was devoted to the Eighth Symphony.

SINGER AND READER

Soloists again were required for the music to "Egmont." Olga Averino, resident soprano, sang the two songs of Claerchen. Richard Hale, to provide suitable background for the music, read excerpts from the play and, accompanied by the orchestra, gave the melodrama of Egmont in prison just before he is led to execution. The orchestra played the music that accompanies Claerchen's death, and the final Symphony of Victory which is, in its essence, the familiar conclusion of the overture.

The first of Claerchen's songs, "Die Trommel Geruehrt," with its military flavor, is inspiriting; the second, "Freudvoll und Leidvoll," voices none too convincingly Claerchen's ecstasy and rapture. The music of the melodrama is not too impressive. In short, all we really need to know of "Egmont" is comprised in the Overture.

Mr. Hale in the Manner

Mme. Averino sang her music sympathetically and expressively. Mr. Hale declaimed Goethe's stilted and pompous phrases, for so they seem today, in a manner wholly appropriate to their nature. A more casual, less rhetorical recital of them must surely have fallen flat.

The Triple Concerto, dating probably from 1804, is distinctly of less worth than other compositions of that period.

Admirably Played

As Mr. Burke's note reminded us, Beethoven was engaged about that time on "Leonore," the "Waldstein" and the "Appassionata" Sonatas and the "Eroica" Symphony, yet this Concerto might easily belong to the composer's tentative and imitative first period. There is some showy writing for the soloists, some pleasant melody in the Largo. The final Rondo is singularly empty.

The Concerto was admirably played yesterday by the three soloists and the orchestra, but many in the audience must have rejoiced when Dr. Koussevitsky and his men turned their attention to the Eighth Symphony.

VETS TO STAGE SHOW

West Roxbury Post, American Legion, will stage a combination vaudeville and minstrel show at Highland Club Hall on the evenings of April 5-7, inclusive, according to announcement yesterday.

AT YOUR NEIGHBORHOOD THEATRES TODAY
BROOKLINE
COOLIDGE Corner Cont. 2-11 BEA 3600
PALOOKA with JIMMY DURANTE
Lew Ayres
DISNEY CARTOON
CAMBRIDGE
PORTER 4580 UNIVERSITY
JIMMY DURANTE "PALOOKA"
"SEARCH FOR BEAUTY"
Cont. Daily 2-11

Globe Mar. 28

THE B

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Beethoven's Triple Concerto for Piano, Violin and Violoncello, and his incidental music to Goethe's play, "Egmont," were heard within the precincts of Symphony Hall for the first time yesterday afternoon. The concert was the last but one of the Tuesday series, and otherwise included the master's Eighth Symphony. Messrs Sanroma, Burgin and Bedetti were respectively the soloists in the concerto, which had been played only twice before by the Boston Symphony, in 1882 and 1889.

The "Egmont" music was a product of Beethoven's 40th year and comprised the overture; two songs allotted to Claerchen, Egmont's beloved; a "Melodrama" accompanying lines in which Egmont, in prison awaiting execution, spoke poetically of sleep somewhat after the fashion of Macbeth (who, however, did so in far nobler speech); passages depicting the death of Claerchen; four Entr'actes, and a concluding "Victory Symphony" based upon the material of the latter part of the overture. The Entr'actes were omitted yesterday. This incidental music as a whole had received but one previous performance by the Boston Symphony, in 1885, though the fragment "Claerchen's Death" was heard here a decade later.

Claerchen's songs were sung agreeably by Olga Averino, soprano. Richard Hale read from speeches of Egmont lines which bade citizens of Brussels keep the peace, which make clear his love for Claerchen, and the "Melodrama" passage. It is easy to understand why, of the music performed yesterday, the overture has remained in the symphonic repertory and why the rest, tame and uninspired, have found oblivion. Like the "Leonore" overture No. 3, which so perfectly sums the drama in Beethoven's opera "Fidelio," the "Egmont" overture performs a comparable service for the play by Goethe.

The Eighth Symphony bears in the style of its first movement, and in general mood, striking similarity to the Seventh Symphony, which was composed in the same year of 1812. The Eighth now seems lesser Beethoven, though sparkling and exuberant. The Symphony was played much better than the "Egmont" overture, which Dr Koussevitzky overdramatized, bringing out the inner voices until the chief melodic line was sometimes obscured.

Messrs Sanroma, Burgin and Bedetti played excellently their parts of a prolix and but sporadically interesting work. All too often Beethoven seemed to be forcing invention to compensate for the counsel of his muse, who apparently was taking a rest after the composition of the "Eroica" Symphony and in preparation for work upon the "Apassionata" sonata. One remembers seeing in childhood upon faded paper in age-dulled ink and the prim handwriting of a long-deceased New England matron, a recipe for "good, plain cake." This Triple Concerto is good, plain cake of the symphonic pantry.

C. W. D

MUSIC

Her Mar. 28

SYMPHONY CONCERT

By GEORGE S. M'MANUS

Beethoven Program—Music to Goethe's "Egmont"; Overture, two songs, Claerchen's Death, melodrama, Symphony of Victory; Concerto for piano, violin and violoncello; Symphony No. 8 in F major.

This season's Beethoven cycle is drawing to a close. The fifth program drew a large audience to Symphony hall yesterday afternoon. Dr. Koussevitzky and the Boston Symphony orchestra were assisted in the Egmont music by Olga Averino, soprano, and Richard Hale, reader. In the Triple Concerto the soloists were Jesus Maria Sanroma, Richard Burgin and Jean Bedetti.

To present Beethoven's incidental music to Egmont—which is, except for the overture, a novelty here—and the Triple Concerto, was a worthwhile, if not grateful, task. It was an interesting experiment, one that most of the audience found to their liking. Curiously enough, the concerto had never before been played by the Boston Symphony.

Goethe's "Egmont" is practically unknown to theatre audiences outside of Germany, and it is strongly hinted that even there it is kept in the repertoire because of the music. Yesterday's procedure was the only practical way to do justice to Beethoven as a theatre composer, except in a theatre. Historical report gives out that when Egmont was on the scaffold, his farewell speech was drowned by the deliberately planned gesture of Duke Alva—fanfares of a military band. These fanfares have been brought to us by Beethoven as a "Symphony of Victory." This symphony ends the play, as well as the overture, and is supposed to represent the vision of freedom, in the form of Claerchen, as Egmont goes to his death.

Here Egmont says "Hark! How often this sound called me to march in freedom to the field of battle and victory. . . I, too, march from this dungeon to an honorable death; I die for the freedom for which I lived and fought and for which I suffer in sacrifice."

Olga Averino was a sympathetic Claerchen, the beloved one of Egmont. Vocally, her first song, "Die Trommel Geruehrt," embodies fewer difficulties than the second, "Freudvoll and Leidvoll." When Madame Averino sings, one can be without uneasiness. Her rhythmic certainly and her musicianship give her vocal resources an added potency that makes for unusual characterization. Schubert's setting of "Freudvoll und Leidvoll" (in his case an incidental song), gives, with simpler means, at least as impressive a reflection of Claerchen's sentiments as does the Beethoven version.

Richard Hale read excerpts from the speeches of heroic Count of the Netherlands, champion of liberty for his people. Mr. Hale's Egmont is dignified and zealous. He portrays the character in definite and varying moods and projects these moods with excellent diction. Dr. Koussevitzky led the orchestra in a stirring performance of the overture and in appropriate readings of the rest of the Egmont music.

Beethoven's Triple Concerto has been said to be in some ways a study to his G major and E flat major concertos. He had not been completely satisfied with the opening orchestral ritornello of his earlier concerts. In this work, for three solo instruments and orchestra, he sets about a real solution of the problem. The two later concertos for pianoforte do not do away with the opening ritornello, as has been erroneously opined by some, but of that, more at another time.

The final Beethoven program will be given Tuesday afternoon, April 17. Dr. Koussevitzky has prepared an unusual program: Overture to Leonore No. 3 (one of the greatest of tone-poems) and the Ninth (Choral) Symphony. There will undoubtedly be a capacity audience.

128

Trans Mar 29

Part One

Plays a

Gathering Up The News Of Concert-Halls

Boston According to Wood, From Handel to Wolf At Symphony Hall

THE MAILS come slowly across the Atlantic at mid-winter. A fortnight ago Sir Henry Wood returned to London from his three concerts as guest-conductor with the Boston Orchestra. A "special representative" of The Daily Telegraph was waiting on the doorstep. "What impressed me," Sir Henry told him, "when I conducted the Boston Symphony Orchestra was the discipline of the players. There was, for instance, no fidgetting at rehearsals. You can imagine how thorough these are when I tell you that I had five for an hour and a half's program. A couple for a two-hour program is nearer the London standard."

The conductor noticed the same discipline in the audience: "You never hear a cough. There is such a silence in the auditorium that at times you begin to wonder whether there is anyone there. Yet at all the three concerts there were full houses." The Bostonians immensely enjoyed Elgar's "Enigma Variations," which they had not heard for fifteen years. [Sir Henry's or the "special representative's" memory slips. These variations had been last played at Symphony Hall in 1927.]

To conclude, Sir Henry took the usual exercise of English wits with American extravagance: "There were no signs of depression. Every one spends money in a way that still astonishes the thrifty Englishman. When they told me they were broke, I replied that they would go to the workhouse in their cars."

Back to Handel

At last in the Symphony Concerts of Friday and Saturday the audience will hear music of Handel drawn neither from his Concerti Grossi nor from the "Water" or the "Fireworks" music. In the third part of his oratorio, "Solomon"—virtually unknown in America by public performance—the voice of the Queen of Sheba is heard for the first time. A "sinfonia" or prelude is general introduction. Soon follows the Queen's first air. Hence "Entrance of the Queen of Sheba" is the program-book label for this excerpt. "Solomon" is work of Handel's last years, composed in the spring and summer of 1748, produced in March of 1749. The text is usually attributed to Thomas Morell; but Newman Flower in his biography of Handel has doubts: "If Morell had been the librettist of so splendid a work he would scarcely have refrained from mentioning the fact in the survey of his association with Handel which he included in a famous letter." Whoever made the text of "Solomon" was capable of such rhymes as these for the Queen of Sheba coming upon the scene:

> "From Arabia's spicy shores
> Bounded by the hoary main.
> Sheba's queen these seats explores
> To be taught thy heavenly strain"

The "Sinfonia" itself is an Allegro, four-four time. It is scored for two oboes and four string-parts, plus harpsichord. The strings are divided, as in the concerti of the day, into "Concertini" and "Ripieni." The entire movement is a rapid one, mostly sixteenth and eighth notes. There is considerable answering back and forth between strings. The two oboes occasionally play alone.

A. H. M.

Re-Enter Hugo Wolf

Besides this fragment from Handel Dr. Koussevitzky's program also includes Hugo Wolf's setting for baritone voice and orchestra of Goethe's poem, "Prometheus." It will be heard for the first times at Symphony Hall and Mr. David Blair McClosky will be the singer.

spectacle with which Zeus has presented him, but makes a mockery of it. This is all the more provoking since it issues from one who is fearless and has unlimited confidence in himself. After this introduction, which grows out of an extremely realistic view of Goethe's poem, Wolf proceeds to the monologue itself. According to the thought, he groups the poem into three parts. Each is treated with great breadth and each is charactered by a particular rhythmic motif; first flowing eighth notes; then syncopations in livelier rhythm; finally, agitated, stormy triplets. Each group is separated from its neighbors by the motives of Zeus hurling his lightning.

"Thus the god and the giant contend for domination of the world. In the final words of Prometheus [where he is telling how he will teach men]

> And thee not to respect
> Even as I!

Wolf accompanies the word 'thee' with a last, ironically conceived, peal of thunder from the angry god. Prometheus remains unshaken. . . . The piece, in D minor, is cast in a form which is as perfect as the conception is gigantic. A Beethoven mocking the Titans, speaks through it."

A. H. M.

---

been large enough to establish a tren and their position as a group may b termed fairly steady. Strength was greatest in the hog, lamb and dressed pork markets which reached new high levels, despite ample supplies. Prices of other livestock also tended mainly upward. Prices of wool held firmly, but hides and calfskins sell slightly lower. Grain markets were dull without sharp changes. Cotton, despite sharp day to day changes, has held prices well at highest levels in years.

Butter and eggs showed unsettled or downward trend since milder weather promised increasing supplies. Potato markets were firm in the East but weakened a little in the West. Other vegetable markets were irregular. Apples followed the firm trend of the past month or more, with a few further price gains. Weather changes have been a leading market influence on many farm products, and prices have shifted mainly according to resulting temporary shifts in output, shipments and demand. The rising trend of general commodity markets has helped the farm markets to hold and strengthen their position.

Grain Markets Dull

Domestic cash wheat markets have held about steady since the middle of February. Marketings have been only moderate. Canadian spring wheat markets are barely steady and prices have declined slightly at Winnipeg. The rye market has remained dull as a result of a slow cash demand for the moderate supplies. Prices are nearly unchanged. Corn markets also have been dull and steady, reflecting the continued light shipping and feeder demand this season. Nearly 70,000,000 bushels of corn were in store on Feb. 10 at the principal markets, com-

---

Mar 30 Traveler

Brahm's Work Played by Symphony

Once again Dr. Serge Koussevitzky's interpretation of Brahms dominated a program by the Boston Symphony orchestra. It was the 21st of the regular series of concerts and because of Good Friday was given Thursday afternoon in Symphony hall instead of Friday.

In addition to Brahms Symphony No. 2 in D major, the program included Walter Piston's recently composed Concerto for Orchestra, conducted by Mr. Piston, Debussy's prelude to "The Afternoon of a Faun," and d'Indy's Symphonic Variations "Istar," opus 42.

The Brahms of sunshiny days in Vienna, the Brahms of an easy going nature, only occasionally touched by a haunting sadness, was brought in full-toned simplicity to the concert hall yesterday afternoon in Dr. Koussevitzky's masterful performance of his second symphony. There are today some conductors who find in this tuneful, rhythmic, pleasant work a deep set feeling of stress and storm. Dr. Koussevitzky apparently does not, and is content to keep the symphony's Mendelssohn flavor as it is, neither adding nor detracting.

Thus was his way yesterday. The D major symphony came from the orchestra delightfully lyrical, sparkling with warmth and color. But briefly in the adagio and the allegro final movement was there a dipping into the melancholy, a definite hinting of sadness. Such things were forgotten in the breadth and height of the finale. There was cause enough for the roar of applausive, stamping appreciation.

As conductor in his latest work, a Concerto for Orchestra, Walter Piston, now a member of the music department of Harvard, proved an able musician, a composer of modern mind and ability. For several years he led the Pierian Sodality Orchestra at Harvard and this experience was evident in his leadership of the Boston Symphony.

With but few gestures he conducted the orchestra through his concerto, modeled in 18th century form after the ancient concerto grosso. Unlike many of the 18th century scores however, Mr. Piston's work was short, running through three movements in somewhat less than 15 minutes. His themes were presented in spirited and often rhythmic form, were developed and contrasted in a manner that clearly indicated a full knowledge of the uses to which a modern virtuoso orchestra may be put.

Judging from one hearing of this concerto it seemed as if mere technical skill, the effective use of counterpoint dissonance and modern harmonies, had been the only reason for its being composed. To some that is just cause There are others, though, who would have a depth and a feeling to their music, not to be found in Mr. Piston's most recent writing.

Debussy's prelude to "The Afternoon of a Faun," was beautifully and sensatively read by Dr. Koussevitzky and the orchestra. D'Indy's "Istar" was likewise finely interpreted. This selection, in many respects a symphonic poem, was last performed by the Boston Symphony orchestra the week after the death of the composer in Paris, Dec. 2, 1931. Curiously the customary method of composing a symphonic poem has been reversed in it. Involved themes are introduced and then become simplified at the close.

There will be no regular concerts by the orchestra next week as it will be in Baltimore, Washington, New York and Brooklyn. The next pair of concerts will be given April 13 and 14.

W. T. C., Jr.

TYDOL
We Are the
Men at the
Pumps
ask us
United Stations,
Inc.

247 Albany St., Boston
938 Columbus Ave., Boston
250 Dorchester Ave., South Boston
1 Harvard St., Corner Mystic Ave., Medford
600 Main St., Watertown
1765 Centre St., West Roxbury
121 Somerville Ave., Somerville
1420 Massachusetts Ave., Arlington
80 Hampden St., Roxbury
Trapelo Road, Corner Flett Road, Belmont
Cor. Broadway and Stuart St., Boston
Kneeland St., corner South Street, Boston
968 Massachusetts Avenue, Boston
Everett Auto Station, 1970 Revere Beach Parkway, Everett
See Page 29

Afternoon of Piston and Koussevitzky

The Composer Conducting His Own Concerto — Debussy, D'Indy and Brahms

IN deference to the many who take the calendar of their church year seriously, the symphony concert which would normally have taken place on Good Friday was this week placed a day earlier. Thus by exception the week's concerts are falling on Thursday and Saturday rather than in the usual sequence of two consecutive days. That the change made any difference in attendance, the casual eye could not discover. The program, too, for the most part, was such as must have produced complete harmony in the mind of the devout with the contemplation of the events and moods of Holy Week. That program compassed Walter Piston's new Concerto for Orchestra, heard only once previously, at Cambridge, a few weeks ago; Debussy's "Afternoon of a Faun"; d'Indy's "Istar" variations; Brahms's Second Symphony, in D major.

Ingeniously, scholarly, in the mood of the period, Mr. Piston had contrived his concerto. The centuries when great counterpoint was written gave him his forms, the day in which he lives gave him his idiom, a good head and sound instruction have given him the ability to carry to realization the combination of the two. An inherent, natural fertility of mind brought novel treatment of the old forms. Not more than one movement, the first is cast into the form of the old eighteenth century concerto,—and even that with a change. For unlike the old contrapuntists, Mr. Piston's "concertino" or solo group, changes constantly. First it is a group of double-reed wood-winds, then it is a combination of three brass instruments, then a string quartet, finally the full brass choir. The second movement brings an ancient contrapuntal device, too difficult for frequent use among composers, but pregnant with novel melodic ideas and rhythmic combinations, —the so-called "retrograd motion" of the last section. The crescendo of the first division is matched by the decrescendo of the last. Between, songful measures give a moment's relief from the swift scherzo figures of the other two. For final movement, Mr. Piston uses another ancient form, that of variations over a ground-melody. Twice Bach wrote masterpieces in the form, in the Passacaglia for organ, in the Chaconne for violin solo. A tuba sings the slow theme, brass first varies it, then a flute gives further grave variation, then in the rapid tempo of the finale, it is subjected to all the contrapuntal ingenuities which its composer can bring to it, and that is a considerable number.

Mr. Piston conducted. As a youth he has had much experience in conducting student orchestras. As a composer he has occasionally stood before the Boston Symphony Orchestra as their leader. Ably and with a sense of certainty he led the men through the intricacies of his music. Believably he got from them exactly what he wanted. And to the ear the spirit of the day in which the music was written triumphed over the forms which it used. There was much applause.

But there was more applause when Dr. Koussevitzky appeared, to take his place on the podium to conduct Debussy's piece about a faun's afternoon. It has been said times without number that with every new repetition of an old repertory piece Dr. Koussevitzky brings something new to it. This cannot in any sense be taken to mean that he adds one piece of conductor's baggage even while he discards another. It means that with each new repetition he tries, and tries hard, to distill from the notes and the instruments something increasingly nearer that quintessence which is the ideal that stands far, far behind those notes. Yesterday's performance of the "Faun" was a notable case in point. It is more than historic cliché to talk about Debussy's work as impressionistic. The more vaguely and delicately the lines of this music can be drawn the better the music sounds. And yesterday the conductor reached a new high point for the fragility, the tenuousness, the evanescence which he brought to this music. For the moment one could not imagine that a greater sublimation of graceful delicacy would humanly be possible Every trace of grossness had been distilled out of it. The ideal it surely approached.—In this state it approached also that spirituality which is appropriate mood for the present season of the religious year. Disregarding the pagan poem which was its inspiration, the music, particularly in this rarefied form, might easily be thought to have such connotation.

So also with d'Indy's symphonic variations, "Istar." In form this piece is a set of variations reversed, the theme not occurring until the final unison near the end, the variations growing less complex as they approach that theme. The occasion for that form is the legend of the Assyrian goddess Istar, who, in the composer's own words, "In order to deliver her lover from captivity in Hades, was obliged to divest herself of one of her ornaments or of one of her garments at each of the seven doors of the somber abode. Then, triumphantly nude, she entered the seventh door." Thus the principal theme, which is Istar, is revealed in its full glory only at its last appearance. D'Indy has contrived for her also a marching theme, which is interlude between variations, but which is also Istar's march from door to door in her approach to Hades.

After an introductory phrase for horn, suggesting the Istar theme, the march begins. Gravely Dr. Koussevitzky paced it yesterday. It might have been a solemn march to any solemn objective as well as a march to Hades. With the composer, gradually and clearly, the conductor caused the theme to unfold; until finally, the beautiful line stood fully revealed. When with a sudden influx of light into the music, Istar, transfigured, passes through the seventh door, the piece ends, and d'Indy himself stands revealed as a greater composer than in life he was ever given credit for being.—

Does this piece fit into Passion Week? Vincent d'Indy is known to have been the most spiritually minded composer since César Franck, whose chief disciple he was. In his critical and expository writings he occasionally gave spiritual interpretations to older music which was beyond a doubt unprogrammatically conceived. His "Istar" is so perfectly formed that it could easily stand, in its perfection, as a piece of absolute music. But if it had been so written, many an expository commentator would work his fingers to the bone to write an explanation which should find in it something more than an exercise in reversed variation form. And Vincent d'Indy, who was given to such expositions would, by his own religious nature, be far more likely to try to explain such a piece, especially in view of its luminous ending, as a march up to the Mount of Transfiguration than as a descent into Hades. Thus the music, per se, fits the occasion.

Completely in the picture also was Brahm's Second Symphony. A mood of contemplative cheerfulness is central to it. After all, how better bring to conclusion a Holy Week program? And, instinctively, while one may respect or stand in awe of this or that or the other of the Brahmsian symphonies, one simply likes this one. One likes it for what it is not, as much as for what it is. It is not epic, or tragic, or monumental, or a feat of scholarly writing. All these one admires, one respects, one bows to. But how often one prefers the work that is mellowed by its essential, normal humanness to the work which is vast and titanic! Here one has it. Of a quiet, inner joy the melodies sang wondrously. In loveliest of colors, unbrilliant and yet somehow radiant—typical Brahmsian coloration—the instruments sounded. The performance of Dr. Koussevitzky and the orchestra, in its clarity, in its revelation of the essence of the music, was nothing short of superb.—But to come back to the mood of the piece, a better choice could hardly have been made with which to anticipate Easter.

A. H. M.

Globe MUSIC Mar 30

SYMPHONY HALL

Boston Symphony Orchestra

Walter Piston conducted his concerto for orchestra at the symphony concert yesterday. The afternoon program this week was set back a day to avoid playing on Good Friday. Dr Koussevitzky conducted the three remaining numbers, Debussy's "Prelude to the Afternoon of a Faun"; the "Istar" variations by the late Vincent d'Indy, and the Second Symphony of Brahms.

Mr Piston's concerto was first played, under his direction, at a symphony concert in Cambridge, March 8. It had not before penetrated to this bank of the Charles, however The composer made no attempt in this short, crisp piece to startle with unusual instrumental or harmonic ideas, but set himself to write somewhat after the 18th Century concerto grosso form, one which has survived today chiefly in the Brandenburg Concerti of J. S. Bach and the concerti grossi of Handel.

The first movement especially is so influenced, for Mr Piston has engaged small groups of instruments in a sort of dialogue, interspersed with passages for full orchestra. This is, of course, an approximation of the "concertino," the tutti, and the concerted portions of the concerto grosso. But whereas the 18th Century writers selected a specific group for their concertino, Mr Piston changes his instruments from time to time, resulting in variety of tone color and wider scope of expression.

The slow movement and the concluding section vary in form and, to one who had not heard the Cambridge performance, are not so easily comprehended as the first. Full of rhythmic vitality, striking in themes, the first movement is in mood peculiarly comparable with the symphonic allegros of Brahms. The seriousness with which Mr Piston writes is obvious, and so, too, is his agreeable lack of pretense and pedantry. Only one exception might reasonably be taken after a single hearing, and that is the impenetrable quality of his instrumentation. But of all the new music heard this season, up to now, the symphony of Roy Harris and Mr Piston's concerto best deserve to be heard again.

D'Indy's variations are indubitably effective in their fine-textured, light-stepping Gallic way. Most ingenious is the fashion in which he presents the most ornate variation first, to represent the fully adorned Istar, setting forth at the very end after Istar's passage by the seven warders, the bare theme itself. Yet if the work were to be heard without knowledge of the literary program, would it prove as interesting, or would it be regarded as a lengthy retrogression from instrumental opulence over the hill to a tonal poorhouse? One inclines to the second view.

Dr Koussevitzky's reading were thoroughly in his customary vein. Yet after an hour of new music, of ineffably delicate impressionism, and Babylonian legend in terms of 19th Century Paris, Brahms had the last word to say in his D Major Symphony. Those who like to put music into convenient mental pigeonholes, generally call this Brahm's "lyric" symphony, and with a degree of justification. For here the composer's habit of emotional repression was temporarily abandoned and Brahms literally revealed what was in his heart. True, he was heard under Dr Koussevitzky's ministrations in accents more fervid than the brusque Johannes would have thought of employing in life, but after he had spoken there was no answer to make. Nothing but to wonder at the genius within him and to reflect that after Beethoven came Brahms.

The orchestra goes on tour next week. For the concerts of April 13 and 14 the following program stands: Beethoven: Incidental music to Goethe's "Egmont" (Olga Averino, soprano, and Richard Hale, reader); C. P. E. Bach: Third Symphony for String Orchestra; Randall Thompson: Second Symphony (first times in Boston).

C. W. D.

Post

AY, MARCH 30, 1934

MUSIC OF SPRING BY SYMPHONY

Piston's Concerto for Orchestra Well Received

BY WARREN STOREY SMITH

In deference to Good Friday the first of this week's pair of Symphony concerts took place yesterday afternoon. The programme, to be heard again tomorrow evening, called neither upon "Parsifal" nor upon the "Russian Easter" overture of Rimsky-Korsakov. Its general flavor was spring-like, and it might even be described as pagan.

PISTON'S CONCERTO

In order, the four pieces that make Dr. Koussevitzky's more than usually enjoyable list are Walter Piston's Concerto for orchestra, conducted by the composer; DeBussy's Prelude to "The Afternoon of a Faun;" d'Indy's "Istar" Variations, and the Second Symphony of Brahms.

Mr. Piston's Concerto, heard at Sanders Theatre three weeks ago, is highly creditable to him. It is modern in its complete objectivity and impersonality, in its adherence to the lately revived form of the Concerto Grosso, in its contrapuntal texture, in its free treatment of dissonance and tonality. But unlike many another piece of its kind it teems with salient and arresting ideas. It is a piece that after a second hearing one would gladly hear again, not—like so many others—a piece to be dismissed on a first hearing with a relieved "That's that!" As at Cambridge Mr. Piston conducted easily and with authority and was warmly applauded by the audience.

Debussy and d'Indy

Debussy's Prelude came at a fortunate time in his career. At the beginning of the 'nineties he was finding his own voice; but his harmonic feet, so to speak, were still more or less firmly on the ground. It is conceivable that his later, more individual, more idiosyncratic compositions may not endure as long as the exquisite Prelude to the Eclogue of Mallarme in which musical impressionism had its birth. The performance yesterday was one of rare euphony, of exceeding sensibility, one that gave fresh appeal to familiar measures.

Again the Variations of d'Indy that tell of the Assyrian goddess' descent into the underworld disclose a ripened mastery which had not yet hardened into formalism as in the Second Symphony, which "dates" far more than do the Variations, more even that does the First Symphony. Unless the "Summer Day on the Mountain," unheard here in many years, might be found to surpass it, "Istar" would lay strong claim to being its composer's orchestral masterpiece. It, too, received a glowing performance yesterday, while in the Symphony of Brahms conductor and orchestra quite surpassed themselves.

Brahms' Second

If the Fourth Symphony of Brahms is autumnal, surely the Second is vernal, a music of bursting buds and running sap. The coda of the first movement is the most poetically beautiful passage that Brahms ever wrote. The Allegretto—which yesterday's programme in unconscious humor labelled Adagietto grazioso—was rightly likened by the anti-Brahmsian Runciman to a wild rose.

The finale is Brahms at his most exuberant. And the gravely musing Adagio supplies the needed foil.

Herald MUSIC Mar 30

SYMPHONY CONCERT

By GEORGE S. McMANUS

Program: Piston, Concerto for orchestra (conducted by the composer); Debussy, Prelude a l'Apres-Midi d'un Faune; d'Indy, Symphonic Variation, "Istar"; Brahms, Second Symphony, D major. Conductor, Dr. Serge Koussevitzky.

As soon as a musician is known to be on the teaching staff of a university his efforts, creative or executive are quite certain to be called "academic," "cerebral," and other terms of such nature. Walter Piston has written a concerto for orchestra that exemplifies the 18th century meaning of the word. Mr. Piston has been very wise in keeping the three movement of his piece within just bounds. Occasionally one has the impression that this composer is emotionally more of an onlooker than a participator in his own music. There is, however, a strong sense of the coherent, almost the inevitable, in the works unfoldment. One may not like the piece; one may wish that Mr. Piston would express himself in a language less dissonant, more original.

Mr. Piston's Concerto gives abundant evidence of unusual contrapuntal skill used to far more serious purpose than mere academic ends. There are passages of singlarly attractive sonorities; there is interesting and varied treatment of concertante groups in the first movement, and there is, withal, an intelligent vitality that command the listener's interest. There are, in this world,, varying standards of beauty which speak in terms of direct understanding to persons, or groups, on different planes of reaction. It is not wise, nor is it just, to dismiss Mr. Piston's language as unpleasant. It may be said to result in a restlessness that is not prophetic of permanency. Many of these things resolve themselves into matters of taste. Further hearings of such a work as Mr. Piston's Concerto are likely to increase one's respect for the composer.

Debussy's "Afternoon of a Faun" has been played here too many times by the Boston Symphony under Dr. Koussevitzky, to need more than passing comment. Yesterday's performance seemed to us to surpass previous readings by the same group. Mr. Laurent and Mr. Gillet played the flute and oboe solos with radiant charm.

Interesting contrast in French music came with Vincent d'Indy's "Istar" Variation. Istar, daughter of Sin goes to the land of No-Return in quest of her lover. She leaves a garment at each of seven gates, finally being displayed in the "full splendor of nudity." d'Indy has treated each one of the disrobing episodes as a variation, the sequence becoming simpler in each instance. The eminent follower of Cesar Franck was not exactly the person to portray the sensuous or the sensual in music—perhaps such a thought is irrelevant in regard to "Istar"—but his art is one of great dignity and reflects a mentality steeped in true cultural values.

There seems to be a curious tendency in some parts to look upon the Brahms D major (second) Symphony as an symphonic. Is it the old story of unimportance because it is full of sunshine? A new realization came to us yesterday of its value as a vehicle for a great orchestra. We can think of no "virtuoso" orchestra piece that shows a great instrumental body to better advantage. Boston had, again, reason for pride in her orchestra. Beyond outward evidence was the success of Dr. Koussevitzky's interpretation and the response of the orchestra to his every desire. It was a distinguished achievement and the audience knew it.

Next week, Boston will be listening to the Metropolitan Opera Company, April 13 and 14, the Boston Symphony will play the following program: C. P. E. Bach, Symphony No. 3 for string orchestra; Randall Thompson, Symphony No. 2; Beethoven, Music to Goethe's "Egmont."

N.Y. EVENING POST

MAR 3 1 1934

BOSTON CONDUCTOR

Serge Koussevitzky will direct the Boston Symphony Orchestra in the final concerts of its New York season at Carnegie Hall next Thursday evening and Saturday afternoon.

N.Y. EVENING POST

MAR 3 1 1934

KOUSSEVITZKY OFFERS HINDEMITH AND STRAUSS

The Boston Symphony Orchestra will give the final concerts of its New York season next Thursday evening, April 5, and Saturday afternoon, April 7.

Serge Koussevitzky announces the following program for the evening concert: Paul Hindemith's Konzertmusik for String and Brass Instruments, which was composed for this orchestra on its fiftieth anniversary and first performed in New York on March 5, 1932; Debussy's "Prelude to the Afternoon of a Faun"; Strauss's "Till Eulenspiegel's Merry Pranks," and the Fifth Symphony of Tchaikovsky in E minor.

The closing matinee program includes Handel's Concerto Grosso for Strings, Opus 6, No. 12; Loeffler's "Evocation," and the First Symphony of Brahms in C minor. Charles Martin Loeffler wrote his "Evocation" for orchestra, with a final chorus and speaking voice. It was dedicated to the Cleveland Orchestra, by which it was first performed at the dedicatory concert of Severance Hall, Cleveland, February 5, 1931. This will be the first performance in New York.

"H. T. P." Dies, Notable Figure in Journalism

Member of the Transcript Editorial Staff for Forty-Two Years

Trans Mar 31

Henry Taylor Parker, musical and dramatic editor of the Transcript for the last twenty-nine years and a member of the editorial staff for forty-two, died last evening at the Peter Bent Brigham Hospital. Death was due to pneumonia. Although his illness first made itself felt a fortnight ago, it was characteristic of the man that he remained at his desk for a week, working, as was his custom, through most of every night. On Saturday last he was forced to take to his rooms at the Vendome. On Wednesday it became necessary to move him to the hospital. By yesterday morning his illness had taken a sharp turn for the worse, and the end came quickly.

The funeral of Mr. Parker will be held Tuesday noon at Eastman's Funeral Parlors, 896 Beacon street, Back Bay.

Parker, known in theater and concert-hall more simply as "H. T. P.," was born in Boston, April 29, 1867, the son of William Fisk and Susan Sophia (Taylor) Parker. Educated in Boston and in Eng-

Continued on Page Five

"H. T. P." Dies, Notable Figure in Journalism

Continued from Page One

land, he studied at Harvard College from 1886 to 1889. As an undergraduate he participated with George Santayana, Robert Herrick, the novelist, and George Pierce Baker in founding the Harvard Monthly. He also had a hand in writing one of the Hasty Pudding shows of the late 'eighties.

The years 1889-91 Parker spent studying in Europe. On his return he became New York correspondent of the Boston Transcript, a position which he held until 1903, with the exception of three years during which he was London correspondent for the Transcript and the New York Commercial Advertiser, later the New York Globe. During the years 1903-05 he became dramatic critic, and later music critic, of the New York Globe. In 1905 he returned to Boston to take up the work which was to be the consuming interest of his life.

Indefatigable in his attention to the job at hand, it was Parker's fixed habit of mind never to permit introspection, never to betray an interest in personalia. During his lifetime he never encouraged the collection of more than the most summary information about himself. His occasional reports to the secretary of his Harvard class of 1890 seldom extended to more than a sentence or two. A dozen lines comprise the information about himself which he prepared for "Who's Who." For the rest, he preferred that his daily work should speak for itself.

One exception he made to this rule. This was when he gave friendly consent to an article about him which David McCord wrote for The Theater Arts Monthly in October, 1932. By permission of the author and the Monthly, the Transcript reprints this article in another column, as being a friendly, vivid and not uncritical impression of an unusual figure in American journalism.

By One of "His Boys"

Brooks Atkinson, Dramatic Critic of the New York Times, in Today's Times

EVEN to those of us who learned our trade at his knee, H. T. P. was almost a legend. He could do no wrong. He knew everything. His judgment was final. I have always been proud to be known as one of his men. For his mind was full, his artistic integrity was above reproach and his enthusiasm was volatile. When anyone was unguarded enough to refer to him as "the dean of American critics," he impatiently sputtered. That seemed to him in some odd way to be a reflection upon the age of his mind. What he wanted above everything was to be mentally fresh and emotionally spontaneous. He hated trvial comment and empty cleverness, but what he hated with something approaching virulence was tired criticism. That was unforgivable. To him criticism was a stimulating, highly honorable profession, and he was always trying himself by the highest standards. During the heat of the season nothing seemed to him quite so important as a job of criticism in which the play was understood, the judgment disinterested and the expression distinguished, and he did not care who wrote it.

He prided himself upon being a newspaper man. Once his associates belabored him into collecting some of his musical reviews into book form, but that was a project for which he had vast distaste. He respected newspapers, and as a newspaper man his capacity for work was prodigious. Being both music and dramatic critic he had plenty to do, but he loved it, especially when he was working under pressure. In the old days he could do everything at once. Bustling into the office at about eight in the morning he would edit his assistant's notice, lay out his page, collect news notes and write, in long hand, his own review at formidable length, all in the course of the day's work. By the time the last edition went to press his own review was written and corrected and his page briskly made up—a joy to look at and to read. In recent years, when he had an assistant whom he trusted, he wrote his reviews in the early hours of the morning in his room at the Vendome Hotel and sent them by messenger to the office. To those associated with him his technique for work was fabulous.

He went out of his way to find work. Although he practiced his profession in Boston he hurried to New York to see every play of even the most casual note, and then hurried back to Boston with an armful of copy. He had time for all promising dramatic enterprises, but no time for pretenders. In the course of his regular work he read innumerable newspapers, weeklies and magazines from Europe as well as America, and kept his readers abreast of all the drama and music news of the world. He despised provincialism. Nothing put him into a temper quicker than the New York brand of provincialism. It infuriated him. In addition to all his other work, he had time to maintain a voluminous correspondence with his colleagues, and he wrote letters with the same care and grace that informed his reviewing.

Although music and dramatic criticism absorbed him so thoroughly during the season that he refused to make social engagements until well into the spring, he found time somehow to read all the new books with gusto. He would have been distinguished in any field. In the summers he went abroad, generally to Germany, and sent home informal essays that had the most captivating leisurely flavor; he was always seeing topics for books everywhere he went, and urging other people to write them. As for himself, he was too busy for solid literature. He liked newspapers. He wanted to see the proofs of what he had written instantly. He liked the excitement and pungent odors of the composing room, and the smell of a paper fresh from the press room. The theater and the concert-hall were to him vivid topics for writing, and he was ready to turn out beautiful copy on the spur of the moment. Everything he needed was in his head.

Anyone else would have been burned out and exhausted from all those years of pen-scratching. But not H. T. P. He was never tired. He never felt comfortable without a bundle of copy paper at hand. He was legendary. Those of us who had left his school for critics never felt sure that we were right unless H. T. P. agreed with us. A great critic? I think so. I never knew a better one.

A PORTRAIT of H. T. P., the best appreciation extant of the man and his manner of work, appeared in the following sketch by David McCord, in the Theater Arts Monthly:

Every so often through the winter there is transient, at the Murray Hill Hotel, usually in an inside room on the fifth floor, a small, fierce-eyed individual of graying mustache and adequate age, tweedish clothing, Habig fedora, huge bent bamboo cane, and a German cavalry overcoat, made for him with belt and saddle-split by a military tailor in Wiesbaden. A gentlemen of New York, who would prefer residence in Munich or Vienna, this is H. T. Parker, dramatic and music critic of the Boston Evening Transcript. At home, he lives within gunshot, which he would be too busy to hear, of Beacon Hill. He used to favor its apex, at 132 Bowdoin street; but for as long as it is now important to remember he has taken rooms at the Vendome—respectable, Puritan and the excellent haven of neo-elderly ladies. The third hostel on his list is the equally Victorian Langham, in Portland place, London. Ahead of the times for sixteen of every twenty-four hours, he is behind them only in residence and sleep.

Since late in another century, when he became an harmonious initial, he has been known, read, feared, damned and praised as H. T. P. In Boston, these are letters insidious as G. B. S.; and many a New York manager's complexion has suddenly paled or freshened at what was abundantly said in type above them. It is hardly enough in two fields to call him dean of American critics. One can be dean and intellectually dead. Parker was never more alive. He writes today with the same gusto he once employed for Bernhardt, Caruso, Terry, Coquelin, Marlowe, Modjeska and other artists towering in his time. He knew them all. Of recent years he has paid a farewell tribute to Pavlowa, Diaghileff, Duse and Mrs. Fiske. For Duse indeed ("the glance that pierced to an opposing soul") he printed an epitaph finer poetically than Amy Lowell's sonnets. But his columns still know more of debut than of death. For every figure he has written out he tracks a dozen in. Critics with his over-experience are normally dangerous to moderns, yet Parker never queries the new in terms of the old. Young men and women, O'Neill, an Argentina, a Coward, a Copland, a Cornell, Astaires, Ponses, the Lunts and Moissis arise and pass under the same pen, the same savage enthusiasm that blasted or extolled their predecessors.

+ + +

He lives and writes with a fearful urge, though he always claims to do things leisurely. If Roosevelt was strenuous, Parker is devastating. Thirty years of the Transcript; a column and a quarter to a two-column review, a daily page to edit, two pages of magazine material for Saturdays, monthly ventures to New York, and a vast amount of reading have left him, in the season, time for nothing but more work. Prolific, he belongs with Sainte-Beuve, Mrs. Trollope and Edgar Wallace. Friends who are interested once calculated that in these thirty years he has written and printed the equivalent of 300 full-sized novels, or close to a novel a month. Work is his medicine, and for the loafer he has the artisan's contempt.

Although he never rises before eleven, his day is longer than most men's. At two o'clock he arrives at the office, having walked some twenty blocks to get there, climbed three dismal flights of stairs past Dunne's the clothiers, on the second floor and the telegraph room on the third rather than submit to the doubtful mechanic of an old sweet-smelling hydraulic elevator. Three steps down to the "coop," as he calls it, a den the size of a good linen closet, which he shares with his assistant, who has been there since nine o'clock. There are no cheery "good-mornings." If he says anything at all, it belongs back in the middle of yesterday's conversation. "You know, it never occurred to me then . . . " and he hangs up his coat beside a schoolboy blazer in the Harrow colors. From two until 6.30, unless there is a concert, he slaves with cigarettes, scissors, pen and paste. Anxious exits to the composing room, two flights up, by foot, to find and collar the culprit who got Vandamm's name down Vandamn. Sudden imprecations, followed by personal visits to editors and proof readers, none of whom is visibly pleased to see him. A grunt for the unfortunate office boy who lately fled the scene of his crime, the furious Parker pursuing to the doorway, gesticulating and shouting eagerly, "You cur!" The make-up of his last page in the last edition he rearranges himself. His dinner he usually eats alone. On Mondays he takes the most important play or concert for himself; the next goes to his assistant; the others—quite often as many as seven—he assigns to what he labels "various hands." New shows in Boston usually open on Monday, but he has always concerts, revisits, plays which others have reviewed, and such, to absorb his week. On Wednesdays he prepares a Boston letter for the dramatic page of the Sunday New York Times. He writes all notices religiously locked in his room at the Vendome. He goes to bed, on the average, at four A. M.

Friday mornings from October until June begins a weekly ritual. Roused at 11.30 by a messenger with the proofs of his last night's work, he spends an hour correcting these carefully and penciling private remarks to the proofreader, such as, You idiots, can nobody down there read English?" Breakfast over at two o'clock, he rushes in a taxi to an afternoon symphony, prodding the driver in the back with his cane. At five he is in the office, where he glances at the press notices, throws them all in the wastebasket, and writes his own. It is curiously true that Parker knows more about a play coming to Boston than any of the advance agents. If he hasn't actually seen it, he has clipped, read and digested every New York or London review, and printed portions of them in the bargain. At seven, on Fridays, he departs to a monumental dinner; in the old days at Young's, but more recently at Locke's or the Parker House. Once it was tripe and beefsteak a cheval; now more usually mock turtle soups, planked steaks, no dessert, no cigars, and black coffee. Back at the office, he has cleaned up the Saturday magazine pages by 12.30. Supper at one, at the Vendome, of Westphalian ham and Gouda cheese. After that he writes two columns on the symphony, finishing often as early as six in the morning. He sleeps till eleven, races through the Saturday papers, attends an afternoon concert, hears the identical Friday symphony repeated in the evening, retires to his room and writes two or three more columns. By then he is really spent, and liable to sleep twelve hours. On Sunday afternoon his week's work begins.

His office, like the rest of the ancient Transcript building, is "something out of Fleet street and the imagination. It holds two desks, three chairs, a table and hatrack, and looks out of a single window upon a disreputable courtyard which Parker obliviously never sees. On a high, inaccessible shelf a long line of dusty scrapbooks contain Parkeriana from the beginning until 1916, when the vicious practice of preservation was abandoned. There are no other files. The office walls and the door he has decorated with caricatures of Shaw, Stravinski, movie stills, suspicious irreverences, and Roth's cartoon of a Rotarian on the way to convention. Except for dictionaries and waiting review copes, there are no books. Visitors are never welcome, but every day the slow stream of paid reviewers, press agents, photographers, messenger boys, late copy and people sponging for tickets steadily wears an already well-worn temper. Parker is generous with tickets—to a point. One of the points was passed when a printer's devil, after being what was called ominously pleasant for two weeks, finally sidled up and said: "Mr. Parker, how's that show, 'Bunty Pulls the Strngs' at the Cort?" It's good," said H. T. P., "and well worth two dollars of any man's money."

+ + +

Here in the coop, as at home, he writes entirely in long hand, a practice probably not tolerated on any other American paper. Only a dozen people can decipher his writing, though he argues with some truth: "I always make the same letter in the same way." One says: I read French, German, Spanish and Parker. Fortunately, besides his linotype man, proof readers, assistant, and a few patient friends, this number includes the owners of the paper. Every so often an undertone of talk about a typewriter ends with a sample of Parker's worst sent up to the chief. But he looks at it and, without reading it, says, "Anybody can read that," and there's an end to it.

Cigarettes, in his waking hours, are a kind of fuel. He prefers cork tips, but will frequently light and smoke the wrong end. Once lit, the thing is never out of his mouth until he throws it away. If he talks, he talks straight through it; and in moments of impassioned speech a shower of sparks accompanies each sibilant. When Bowker, last of the fire-eaters, was city editor, he and H. T. P. often warred over policy or makeup. One day, having stormed the citadel, Parker uttered his opinion with a fine volley of sparks, many of which fell on Bowker. "Damn it, Parker!" said the editor (or is supposed to have said), "when you talk to me take that rocket out of your mouth."

Because he creates it, he is always in his element. Again the short, bowed, impatient figure; now in a cutaway of astonishing cast, occupying only one of his two seats at the play or symphony, constantly talked about and pointed out, but almost never spoken to. He does not visibly desire friendship. Sometimes in the lobby, to which he repairs with the agility of a cat, you will find him conversing in sudden heat with another of his staff, or possibly with the manager. But you may be sure, in the second case, that it was the manager who began. Barrie, writing to William Archer, accused him, between the acts, of sordid conference with "two bearded ruffians," A. B. Walkley and G. B. Shaw. Mr. Parker is publicly alone. If you should dare to address him, he will answer briefly, cigarette in mouth, his head bobbing emphatic emphasis behind a cloud of volcanic ash. His manner does not suggest long interviews. An infallible ability to make his first comment sound like his last produces an awkward silence not easily broken by anything short of departure.

Once in his seat, he cleaves to the stage. Negligible wits who refer to H. T. P. as Hell-To-Pay and lash him for the chronic grouch he never was, would be shocked to find him, under the strain of competent drama (particularly when it deals with fallen women in distress), more emotional than a debutante. Lacriae rerum. His breathing, hard as all great smokers,' when quickened betrays him too. He never makes a note, but if he has been honestly moved his columns next day will cross the high meridian of art.

A week of repertory, particularly from England, Ireland, Germany or Moscow, finds him in the fifth row each night in prop. persona. His own phantom, after Lesoux, in a red lined opera cloak or Parker sack, he covers annually a large part of the Chicago Opera Company's visit, describing critically, at magnificent length the Boston society it entertains, for which he writes, which he otherwise ignores, and down whose aisles he has arrogantly walked, untouched as Moses crossing out Egypt. Dramatic and musical enterprises, at Harvard and Radcliffe, if they make any sort of artistic pretence call for an out-of-town visit and full honorable mention, greatly prized. He has gone to Worcester for festivals and to Quincy for "Strange Interlude." He loves the ballet, and detests the movies. He has seen only one talkie and that was in Russian.

At the symphony his seats are in the first row of the first balcony, just to the right and above the orchestra, where he perches, a small and bitter gargoyle above the Brahmin sea. He has a Continental method, and rather objectionable, of applauding by bringing his cane into sharp contact with the floor. An accurate myth relates that once he brought it down on the toes of Mrs. Jac

By One of "His Boys"

Brooks Atkinson, Dramatic Critic of the New York Times, in Today's Times

EVEN to those of us who learned our trade at his knee, H. T. P. was almost a legend. He could do no wrong. He knew everything. His judgment was final. I have always been proud to be known as one of his men. For his mind was full, his artistic integrity was above reproach and his enthusiasm was volatile. When anyone was unguarded enough to refer to him as "the dean of American critics," he impatiently sputtered. That seemed to him in some odd way to be a reflection upon the age of his mind. What he wanted above everything was to be mentally fresh and emotionally spontaneous. He hated trvial comment and empty cleverness, but what he hated with something approaching virulence was tired criticism. That was unforgivable. To him criticism was a stimulating, highly honorable profession, and he was always trying himself by the highest standards. During the heat of the season nothing seemed to him quite so important as a job of criticism in which the play was understood, the judgment disinterested and the expression distinguished, and he did not care who wrote it.

He prided himself upon being a newspaper man. Once his associates belabored him into collecting some of his musical reviews into book form, but that was a project for which he had vast distaste. He respected newspapers, and as a newspaper man his capacity for work was prodigious. Being both music and dramatic critic he had plenty to do, but he loved it, especially when he was working under pressure. In the old days he could do everything at once. Bustling into the office at about eight in the morning he would edit his assistant's notice, lay out his page, collect news notes and write, in long hand, his own review at formidable length, all in the course of the day's work. By the time the last edition went to press his own review was written and corrected and his page briskly made up—a joy to look at and to read. In recent years, when he had an assistant whom he trusted, he wrote his reviews in the early hours of the morning in his room at the Vendome Hotel and sent them by messenger to the office. To those associated with him his technique for work was fabulous.

He went out of his way to find work. Although he practiced his profession in Boston he hurried to New York to see every play of even the most casual note, and then hurried back to Boston with an armful of copy. He had time for all promising dramatic enterprises, but no time for pretenders. In the course of his regular work he read innumerable newspapers, weeklies and magazines from Europe as well as America, and kept his readers abreast of all the drama and music news of the world. He despised provincialism. Nothing put him into a temper quicker than the New York brand of provincialism. It infuriated him. In addition to all his other work, he had time to maintain a voluminous correspondence with his colleagues, and he wrote letters with the same care and grace that informed his reviewing.

Although music and dramatic criticism absorbed him so thoroughly during the season that he refused to make social engagements until well into the spring, he found time somehow to read all the new books with gusto. He would have been distinguished in any field. In the summers he went abroad, generally to Germany, and sent home informal essays that had the most captivating leisurely flavor; he was always seeing topics for books everywhere he went, and urging other people to write them. As for himself, he was too busy for solid literature. He liked newspapers. He wanted to see the proofs of what he had written instantly. He liked the excitement and pungent odors of the composing room, and the smell of a paper fresh from the press room. The theater and the concert-hall were to him vivid topics for writing, and he was ready to turn out beautiful copy on the spur of the moment. Everything he needed was in his head.

Anyone else would have been burned out and exhausted from all those years of pen-scratching. But not H. T. P. He was never tired. He never felt comfortable without a bundle of copy paper at hand. He was legendary. Those of us who had left his school for critics never felt sure that we were right unless H. T. P. agreed with us. A great critic? I think so. I never knew a better one.

A PORTRAIT of H. T. P., the best appreciation extant of the man and his manner of work, appeared in the following sketch by David McCord, in the Theater Arts Monthly:

Every so often through the winter there is transient, at the Murray Hill Hotel, usually in an inside room on the fifth floor, a small, fierce-eyed individual of graying mustache and adequate age, tweedish clothing, Habig fedora, huge bent bamboo cane, and a German cavalry overcoat, made for him with belt and saddle-split by a military tailor in Wiesbaden. A gentlemen of New York, who would prefer residence in Munich or Vienna, this is H. T. Parker, dramatic and music critic of the Boston Evening Transcript. At home, he lives within gunshot, which he would be too busy to hear, of Beacon Hill. He used to favor its apex, at 132 Bowdoin street; but for as long as it is now important to remember he has taken rooms at the Vendome—respectable, Puritan and the excellent haven of neo-elderly ladies. The third hostel on his list is the equally Victorian Langham, in Portland place, London. Ahead of the times for sixteen of every twenty-four hours, he is behind them only in residence and sleep.

Since late in another century, when he became an harmonious initial, he has been known, read, feared, damned and praised as H. T. P. In Boston, these are letters insidious as G. B. S.; and many a New York manager's complexion has suddenly paled or freshened at what was abundantly said in type above them. It is hardly enough in two fields to call him dean of American critics. One can be dean and intellectually dead. Parker was never more alive. He writes today with the same gusto he once employed for Bernhardt. Caruso. Terry. Coquelin, Marlowe, Modjeska and other artists towering in his time. He knew them all. Of recent years he has paid a farewell tribute to Pavlowa, Diaghileff, Duse and Mrs. Fiske. For Duse indeed ("the glance that pierced to an opposing soul") he printed an epitaph finer poetically than Amy Lowell's sonnets. But his columns still know more of debut than of death. For every figure he has written out he tracks a dozen in. Critics with his over-experience are normally dangerous to moderns, yet Parker never queries the new in terms of the old. Young men and women, O'Neill, an Argentina, a Coward, a Copland, a Cornell, Astaires, Ponses, the Lunts and Moissis arise and pass under the same pen, the same savage enthusiasm that blasted or extolled their predecessors.

+ + +

He lives and writes with a fearful urge, though he always claims to do things leisurely. If Roosevelt was strenuous, Parker is devastating. Thirty years of the Transcript; a column and a quarter to a two-column review, a daily page to edit, two pages of magazine material for Saturdays, monthly ventures to New York, and a vast amount of reading have left him, in the season, time for nothing but more work. Prolific, he belongs with Sainte-Beuve, Mrs. Trollope and Edgar Wallace. Friends who are interested once calculated that in these thirty years he has written and printed the equivalent of 300 full-sized novels, or close to a novel a month. Work is his medicine, and for the loafer he has the artisan's contempt.

Although he never rises before eleven, his day is longer than most men's. At two o'clock he arrives at the office, having walked some twenty blocks to get there, climbed three dismal flights of stairs past Dunne's the clothiers, on the second floor and the telegraph room on the third rather than submit to the doubtful mechanic of an old sweet-smelling hydraulic elevator. Three steps down to the "coop," as he calls it, a den the size of a good linen closet, which he shares with his assistant, who has been there since nine o'clock. There are no cheery "good-mornings." If he says anything at all, it belongs back in the middle of yesterday's conversation. "You know, it never occurred to me then . . . " and he hangs up his coat beside a schoolboy blazer in the Harrow colors. From two until 6.30, unless there is a concert, he slaves with cigarettes, scissors, pen and paste. Anxious exits to the composing room, two flights up, by foot, to find and collar the culprit who got Vandamm's name down Vandamn. Sudden imprecations, followed by personal visits to editors and proof readers, none of whom is visibly pleased to see him A grunt for the unfortunate office boy who lately fled the scene of his crime, the furious Parker pursuing to the doorway, gesticulating and shouting eagerly, "You cur!" The make-up of his last page in the last edition he rearranges himself. His dinner he usually eats alone. On Mondays he takes the most important play or concert for himself; the next goes to his assistant; the others—quite often as many as seven—he assigns to what he labels "various hands." New shows in Boston usually open on Monday, but he has always concerts, revisits, plays which others have reviewed, and such, to absorb his week. On Wednesdays he prepares a Boston letter for the dramatic page of the Sunday New York Times. He writes all notices religiously locked in his room at the Vendome. He goes to bed, on the average, at four A. M.

Friday mornings from October until June begins a weekly ritual. Roused at 11.30 by a messenger with the proofs of his last night's work, he spends an hour correcting these carefully and penciling private remarks to the proofreader, such as, You idiots, can nobody down there read English?" Breakfast over at two o'clock, he rushes in a taxi to an afternoon symphony, prodding the driver in the back with his cane. At five he is in the office, where he glances at the press notices, throws them all in the wastebasket, and writes his own. It is curiously true that Parker knows more about a play coming to Boston than any of the advance agents. If he hasn't actually seen it, he has clipped, read and digested every New York or London review, and printed portions of them in the bargain. At seven, on Fridays, he departs to a monumental dinner; in the old days at Young's, but more recently at Locke's or the Parker House. Once it was tripe and beefsteak a cheval; now more usually mock turtle soups, planked steaks, no dessert, no cigars, and black coffee. Back at the office, he has cleaned up the Saturday magazine pages by 12.30. Supper at one, at the Vendome, of Westphalian ham and Gouda cheese. After that he writes two columns on the symphony, finishing often as early as six in the morning. He sleeps till eleven, races through the Saturday papers, attends an afternoon concert, hears the identical Friday symphony repeated in the evening, retires to his room and writes two or three more columns. By then he is really spent, and liable to sleep twelve hours. On Sunday afternoon his week's work begins.

His office, like the rest of the ancient Transcript building, is something out of Fleet street and the imagination. It holds two desks, three chairs, a table and hatrack, and looks out of a single window upon a disreputable courtyard which Parker obliviously never sees. On a high, inaccessible shelf a long line of dusty scrapbooks contain Parkeriana from the beginning until 1916, when the vicious practice of preservation was abandoned. There are no other files. The office walls and the door he has decorated with caricatures of Shaw, Stravinski, movie stills, suspicious irreverences, and Roth's cartoon of a Rotarian on the way to convention. Except for dictionaries and waiting review copes, there are no books. Visitors are never welcome, but every day the slow stream of paid reviewers, press agents, photographers, messenger boys, late copy and people sponging for tickets steadily wears an already well-worn temper. Parker is generous with tickets—to a point. One of the points was passed when a printer's devil, after being what was called ominously pleasant for two weeks, finally sidled up and said: "Mr. Parker, how's that show, 'Bunty Pulls the Strngs' at the Cort?" It's good," said H. T. P., "and well worth two dollars of any man's money."

+ + +

Here in the coop, as at home, he writes entirely in long hand, a practice probably not tolerated on any other American paper. Only a dozen people can decipher his writing, though he argues with some truth: "I always make the same letter in the same way." One says: I read French, German, Spanish and Parker. Fortunately, besides his linotype man, proof readers, assistant, and a few patient friends, this number includes the owners of the paper. Every so often an undertone of talk about a typewriter ends with a sample of Parker's worst sent up to the chief. But he looks at it and, without reading it, says, "Anybody can read that," and there's an end to it.

Cigarettes, in his waking hours, are a kind of fuel. He prefers cork tips, but will frequently light and smoke the wrong end. Once lit, the thing is never out of his mouth until he throws it away. If he talks, he talks straight through it; and in moments of impassioned speech a shower of sparks accompanies each sibilant. When Bowker, last of the fire-eaters, was city editor, he and H. T. P. often warred over policy or makeup. One day, having stormed the citadel, Parker uttered his opinion with a fine volley of sparks, many of which fell on Bowker. "Damn it, Parker!" said the editor (or is supposed to have said), "when you talk to me take that rocket out of your mouth."

Because he creates it, he is always in his element. Again the short, bowed, impatient figure; now in a cutaway of astonishing cast, occupying only one of his two seats at the play or symphony. constantly talked about and pointed out. but almost never spoken to. He does not visibly desire friendship. Sometimes in the lobby, to which he repairs with the agility of a cat, you will find him conversing in sudden heat with another of his staff, or possibly with the manager. But you may be sure, in the second case, that it was the manager who began. Barrie, writing to William Archer, accused him, between the acts, of sordid conference with "two bearded ruffians," A. B. Walkley and G. B. Shaw. Mr. Parker is publicly alone. If you should dare to address him, he will answer briefly, cigarette in mouth, his head bobbing emphatic emphasis behind a cloud of volcanic ash. His manner does not suggest long interviews. An infallible ability to make his first comment sound like his last produces an awkward silence not easily broken by anything short of departure.

Once in his seat, he cleaves to the stage. Negligible wits who refer to H. T. P. as Hell-To-Pay and lash him for the chronic grouch he never was, would be shocked to find him, under the strain of competent drama (particularly when it deals with fallen women in distress), more emotional than a debutante. Lacriae rerum. His breathing, hard as all great smokers,' when quickened betrays him too. He never makes a note. but if he has been honestly moved his columns next day will cross the high meridian of art.

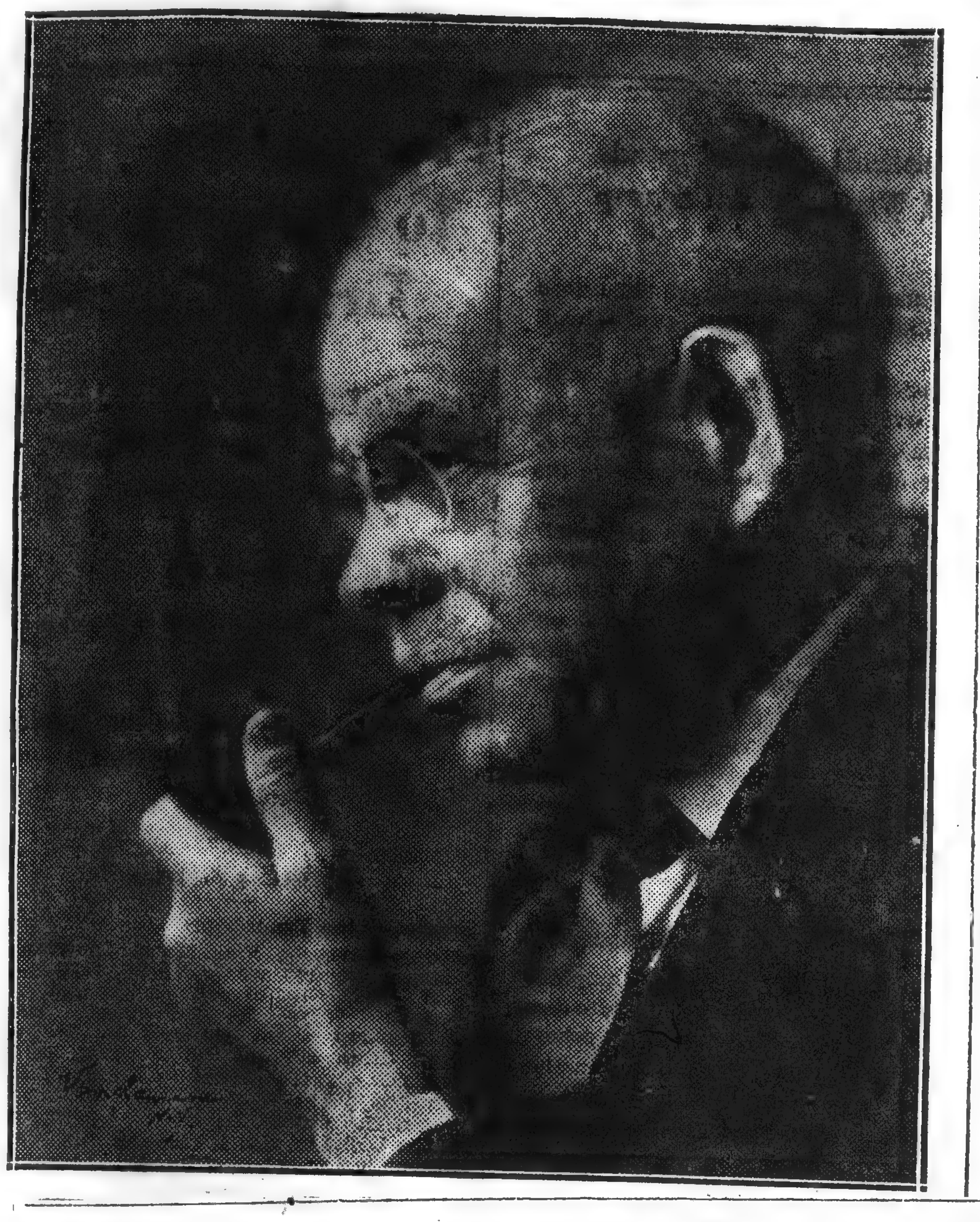
A week of repertory, particularly from England, Ireland, Germany or Moscow, finds him in the fifth row each night in prop. persona. His own phantom, after Lesoux, in a red lined opera cloak or Parker sack, he covers annually a large part of the Chicago Opera Company's visit, describing critically, at magnificent length the Boston society it entertains, for which he writes, which he otherwise ignores, and down whose aisles he has arrogantly walked, untouched as Moses crossing out Egypt. Dramatic and musical enterprises, at Harvard and Radcliffe, if they make any sort of artistic pretence call for an out-of-town visit and full honorable mention, greatly prized. He has gone to Worcester for festivals and to Quincy for "Strange Interlude." He loves the ballet, and detests the movies. He has seen only one talkie and that was in Russian.

At the symphony his seats are in the first row of the first balcony, just to the right and above the orchestra, where he perches, a small and bitter gargoyle above the Brahmin sea. He has a Continental method, and rather objectionable, of applauding by bringing his cane into sharp contact with the floor. An accurate myth relates that once he brought it down on the toes of Mrs. Jack

Trans Mar 31

BOSTON EVENING

H. T. P.



Gardner, with whom he was sharing a box. Echoes of the fireworks which followed will survive them both.

Call him the man who broke the back of English prose. He writes, he says, "a perfectly natural style"; but readers unable or unwilling to follow dismiss it as Germanic or modeled on the dyspeptics of Carlyle. That is quite wrong. In his own opinion, its singular grain goes back to Latin and to the best of Francis Parkman. He was once told in college (by Adams Sherman Hill) that Parkman wrote the English of exceptional gods. Apparently he never forgot it; but this is wrong, too, and the likeness is not there. As to Emerson's friend from Ecclefechan, Parker has scarcely read a line of him. No, as with everything else, his style is very much his own; full of queer tricks with datives, omission of articles and unexpected inversions "as the day upturns them." Architecturally, each review comes smarting to the point. The craftsman in him acknowledges: "I like the slow building up of the argument, bringing the thing into focus." For a small man, the length of his shadow is great.

Many vigorous individuals have served him as assistants or as members of his staff and escaped to their own publics with their own integrities: Forrest Izzard, Hiram K. Moderwell, Kenneth Macgowan and Brooks Atkinson. Parker also published much of the early work of Gilbert Seldes, Isaac Goldberg, Gluyas Williams and John Mason Brown. He is proud of helping anybody or any cause worth while, and is pleased in particular that he had a share in starting the Harvard Glee Club, under Dr. Davison, to fame.

Newspapers are his disease. Although certain things are clipped for him and on his desk every noon when he arrives, he reads with incredible swiftness the essentials of about fifteen papers a day. It used to be twenty. Five are New York, four London, two Chicago, the Manchester Guardian, Berlin Vossische Zeitung, Le Temps and Figaro from Paris. Every week he buys a sheaf of magazines from the New Republic and the English weekly reviews to Simplicissimus, which fall to his own scissors. He uses quantities of photographs, captioned with quotations out of his head or Bartlett's with a special weakness for Shakspeare.

Nobody, not even himself, could write accurately his life. Dave Wallace and Adolph Klauber are reputed the only men in New York who know even his whole name. His days are confounded, it seems, between New England, where he was born; England, where he went to school; Harvard, where he ranked with the class of 1890; New York, where he began as a critic, and Boston, where he lives.

Every summer he goes to Europe, gives up cigarettes and smokes a pipe. By synthetic accident of foreign clothes, tri-lingual facility and the Continental manner he is assumed in London to be a Frenchman, in Paris a German, and in Berlin an Englishman. But people cross the street to him as to a native for direction and advice. He declares that once at Cambridge, England, he was mistaken for an Oxford don. When he can, he books passage on the North German Lloyd, which he fancies to carry the best assorted cheese. On the way over, professors are known to have enticed him into cards, and, once arrived, the vineyards of the Rhine belt to good Rhenish wine. A client of Messrs. Coutts, he always travels in sterling, and was caught with fallen pounds when England went off the gold standard. He has been as high as the Alps and as far north as Christiania. Arizona, which he has visited, and New Hampshire, where he has lived, figure now only in the past. Festivals of music, a week of ballet, Salzburg, Weimar and the great art centers are annual flames to his annual moth. But he avoids crowds as he avoids any contact with actors and musicians, in whose private lives he has, almost without exception, a dead lack of interest. Just to keep his hand in, to remove the damning stigma of "vacation," he does three or four columns each week for the Transcript and writes long, impetuous letters to astonished friends

---

H. T. P., NOTED CRITIC, IS TAKEN BY DEATH

Succumbs in Boston After Week's Illness

Globe Mar 31

Henry Taylor Parker, known on two continents as "H. T. P.," famed dramatic, dance and musical critic of the Boston Transcript, died last night at 7:10 at Peter Bent Brigham Hospital, following a week's illness.

For more than a quarter of a century, H. T. P. had been an outstanding figure in New England—and New York—journalism. Rated by his contemporary critics as one of the five best dramatic critics in the country, and perhaps second to none in scholarship, he wrote in his newspaper lifetime enough copy to fill the equivalent of 300 full-sized novels. Since he became known as an harmonious initial at the turn of the century, he had been one of the most discussed critics in the country and his opinions upon dramatic and musical quality were accepted almost without question by his readers.

He was born in Boston on April 20, 1867, the son of William and Susan Sophia Parker. After studying at Harvard, where he was a classmate of George Santayana, George Pierce Baker and Robert Herrick, he studied and traveled in Europe and then came back to join the Transcript as New York correspondent, in 1892. He later became London correspondent for the same paper and in 1903 became the dramatic critic. He took a similar position with the New York Globe, but returned to the Transcript in 1905.

His particular hobby was the European theatre. He was unmarried and lived at 160 Commonwealth av.

H. T. P.—*Ave atque Vale*

Always Unbiased

[From the Jewish Advocate]

The name of Henry Taylor Parker ("H. T. P.") is known to thousands who value and appreciate a seasoned and mature—always unbiased—appraisal of the current drama. For twenty-nine years, Mr. Parker catered to the cultivated taste of the readers of our very good neighbor and contemporary, the Boston Evening Transcript. Now death has silenced Mr. Parker and the loss is felt—and will yet be more keenly felt as time goes on—by a legion of admirers.

An equally capable critic says of "H. T. P."—and truly so:

> Few critics in any city in the world enjoyed the Olympian power of H. T. P. On every play and opera and concert in Boston his word was gospel. He seldom wrote less than 1250 words, by his own count, on anything, but his readers knew that his judgment would be mature, sincere and directed by a scholarly acquaintance with the best in dramatic and musical traditions.
>
> There was nothing half-baked or petty about him. He was merciless in his discussion of writing or acting or singing, but he was fair and he was thorough, and his reviews told all that anyone cared to know. The student or connoisseur would find a scholarly essay; the average playgoer, a sane critique.

"H. T. P." was—as the Transcript is—a Boston institution. It will be difficult to replace this student and exponent of the drama. For such men of balanced judgment in their chosen field are rare indeed.

His Waiting Public

[From the Baltimore Sun]

In Boston, if you were taken to the theater on the first night, it was as necessary that you take note of H. T. Parker, of the Boston Transcript, striding to his seat, as to read the cast of characters on the program. Furthermore, it was even more necessary to read his exhaustive criticism in the next evening's Transcript. A review by "H. T. P." appeared forbiddingly long, but when you got through it you knew something about the play, its place in theatrical history, its genealogy, its merits and defects. In a rapid and impetuous style, "H. T. P." tore into his subject, leaving the reader with the breathless conclusion either that it would be a good idea to see that play again or that the author, cast and impresario deserved hanging.

For almost thirty years the Boston Brahmins have waited for H. T. Parker to tell them how they liked last night's performance, and although his enthusiasms and disdains were often criticized it was seldom indeed that anybody had anything on him in point of knowledge. The chances were that he had already seen the piece, in London or New York, before it got to Boston at all, and, if he hadn't he had digested a complete file of all the reviews and notices. Therefore, he was not forced, even if such a thing had been possible with him, to toss off glib personalities and exhibitionistic paragraphs and call the result a play review or a criticism of a symphony concert.

He was sixty-seven when he died, but nobody had reported that he was slowing down, or that his interest in contemporary life, every side of it, was any less acute. He was still working like a helot, filling in his few idle moments with a column on miscellaneous subjects. As his former assistant, Brooks Atkinson, now critic for the New York Times, has written of him, "He was never tired. He never felt comfortable without a bundle of copy paper at hand." An enviable way to live, an estimable way to die.

Her. Apr

H. T. P.

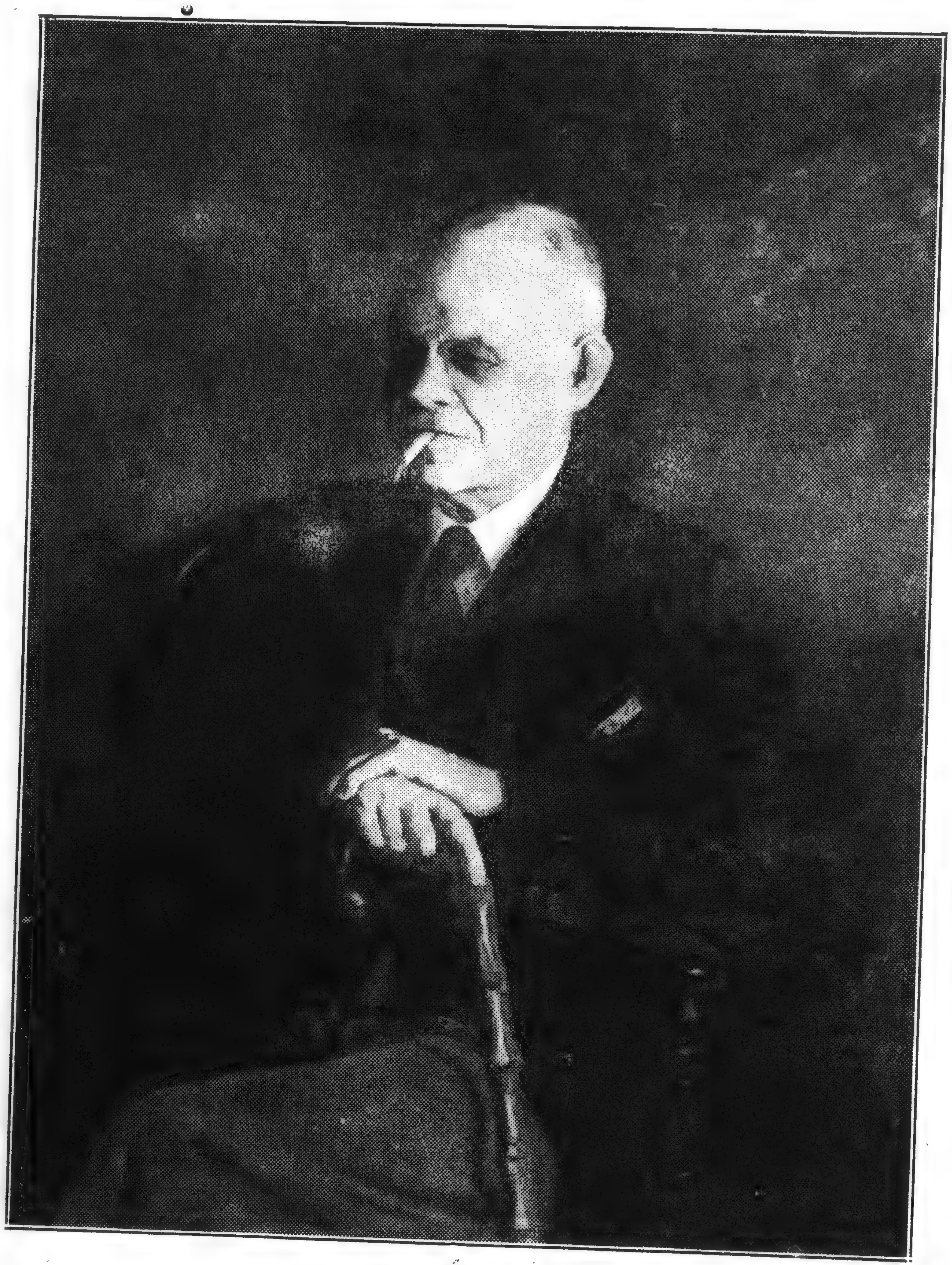
Henry Taylor Parker of the Transcript was the critical spirit embodied. He followed a monkish existence, concentrating his affection on the dramatic and musical arts. These were his gods and goddesses, his law, and his life. On their authentic representatives on earth he could heap no praise too abundantly. On their traducers he could pile no scorn too bitterly. The theatre and the concert-hall were altars for the performance of sacred rites, and his emotions soared and his pen flowed excitedly over the page when the rites were performed correctly.

To the humble layman the occasion may have been merely an evening's entertainment or an evening of boredom. To the little man in the fifth row it was something to be appraised and re-appraised with a searching eye, a sensitive ear, and a feverish hand. Tragedy or farce, opera or soloist, an ideal comparison existed for it somewhere. To this it must be joyously likened or derisively contrasted.

It was this almost fanatical devotion to his work which made Mr. Parker a great critic and also, perhaps inevitably, rather a lonely, legendary figure. He was not, it need hardly be said, an amiable person. His interests were too centered, his standards too ethereal, for him to find much satisfaction in the mundane opinions of his newspaper contemporaries. But within the realm of the theatre his sympathies were broad and all-inclusive. Especially for the younger playwrights and actors, he possessed an understanding which belied his years and his crusty exterior. His death deprives the American theatre of an outstanding personality, who, while never a part of it, lived passionately for it.

BOSTON EVENING TRANSCRIPT, WEDNESDAY, APRIL 4, 1934

. . . The Curtain Falls: The Critic Leaves



"H. T. P.," by Gordon Hansen

A Portrait from Life of the Late Henry Taylor Parker, the Finishing Touches of Which Were Added by Mr. Hansen But a Few Weeks Ago

---

N. Y. Herald-Tribune

APR 1 - 1934

Serge Koussevitky

Who conducts twice at Carnegie Hall

BOSTON, MASS.
ADVERTISER

APR 1 - 1934

Koussevitzky Music Plan Is Turned Down

By JOHN T. LAMBERT

DR. SERGE KOUSSEVITSKY would have Sunday afternoon concerts. By Boston Symphony. At popular prices. For people of moderate means. Who love good music. But the trustees stand against him. On the ground it would be "undignified."

* * *

WELL, MASS.
AY TELEGRAM

APR 1 - 1934

MYSTERY PROGRAMME FOR BENEFIT CONCERT

There are indications of a large audience at the coming concert which the Boston Symphony orchestra will give for the benefit of the Emergency Relief Fund in Symphony hall, on Wednesday evening, April 11th.

Dr. Serge Koussevitzky and the orchestra are planning a programme of entirely unprecedented character. No detail will be disclosed until the concert is actually given.

The patronage of the concert is increasing through the efforts of Mrs. Bayard Thayer, Mrs. J. Gardner Bradley, Mr. Pierpont L. Stackpole, and a large committee of sponsors.

BALTIMORE, MD.
SUN

APR 1 - 1934

Appearance Tuesday To Be Last

Richard Burgin Will Be The Violin Soloist, Presenting Violin Concerto Of Sibelius

Brahms No. 1 In C Minor Is Symphony Group To Give Three Performances Next Year

BALTIMORE'S orchestral season comes to a close next Tuesday night when the Boston Symphony, directed by Dr. Serge Koussevitzky and with Richard Burgin as the violin soloist will present the following program.

Brandenburg Concerto No. 3 in G. major for string orchestra.......Bach
Concerto for Violin and Orchestra in D minor, Op. 47...........Sibelius
Symphony No. 1 in C Minor....Brahms

The Brandenburg Concerto is the third of a set of six completed in March, 1721. They were written at the request of a Prussian prince, Christian Ludwig, Margraf of Brandenburg. It was first performed by the Boston Symphony under Dr. Muck in 1907 and has become a favorite of Dr. Koussevitzky's repertoire.

PREMIERE IN BERLIN

The Sibelius Violin Concerto was published in 1905 and was first played by Halir in Berlin, the fall of that year. It had its United States premiere at a Philharmonic Society concert in 1906, with the late Maud Powell as the soloist. Sibelius was born in Finland in 1865 and is still living in his native land. He is recognized as its greatest composer and his work is in growing demand. The violin concerto has been pronounced impossibly difficult, one reason, it is said, why it is so seldom heard. It has been called, also, a symphony with a violin solo on account of the important and eloquent beauty of the orchestral part. Mr. Burgin, who will play it Tuesday night, is a native of Warsaw, having been born in 1892. At the age of 8 he studied with Lotto, and later became a pupil of Joachim, in Berlin; between 1908 and 1912 he was an Auer pupil. He made his concert debut at 12, with the Warsaw Philharmonic Orchestra and came to New York in 1907. In the fall of 1920 he was made concert master of the Boston Symphony and has held the position uninterruptedly.

FOLLOWED BEETHOVEN

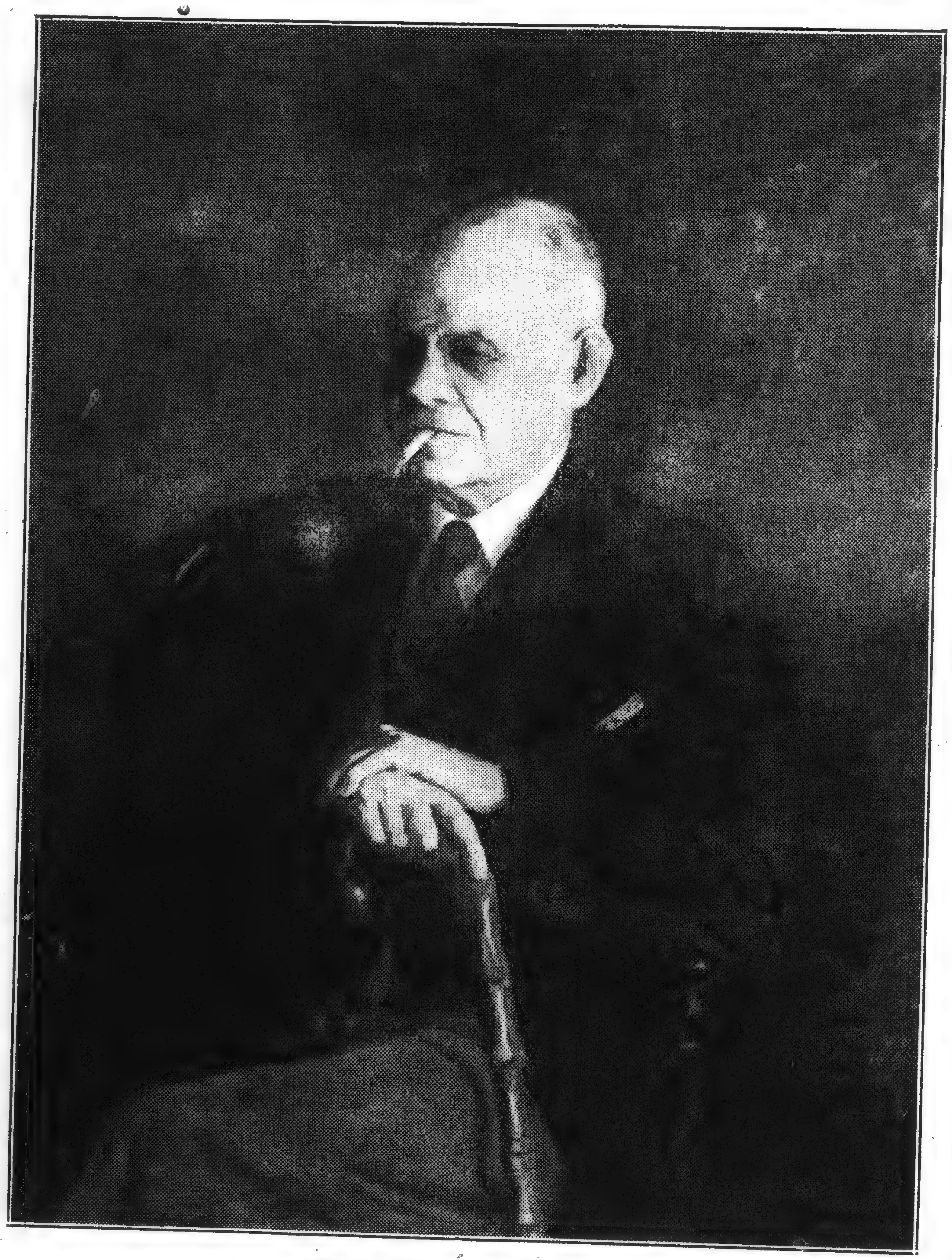
Brahms' C minor Symphony is his Op. 68. It was not until 1854 (he was born in 1833) that he heard Beethoven's Ninth Symphony; he was so impressed that he decided to write a work in the same form and the same tonality. The madness of Schumann and his attempt at suicide had deeply affected him and he was apparently in a receptive mood for the inspiration that resulted in his C minor symphony. Its contents are said to portray his relationship with Robert and Clara Schumann.

Attendance at the Boston Symphony's Lyric concerts this season, which marked its return to Baltimore for a series of engagements, has been steadily growing. The trustees have announced their great satisfaction with the immediate and enthusiastic response to the orchestra's proposal to renew its series of concerts at the Lyric next season. The dates selected are November 13, January 29 and April 2.

132

BOSTON EVENING TRANSCRIPT, WEDNESDAY, APRIL 4, 1934

. . . The Curtain Falls: The Critic Leaves



"H. T. P.," by Gordon Hansen

A Portrait from Life of the Late Henry Taylor Parker, the Finishing Touches of Which Were Added by Mr. Hansen But a Few Weeks Ago

---

BALTIMORE, MD.
SUN
PR 1 - 1934

Appearance Tuesday To Be Last

Richard Burgin Will Be The Violin Soloist, Presenting Violin Concerto Of Sibelius

Brahms No. 1 In C Minor Is Symphony Group To Give Three Performances Next Year

BALTIMORE'S orchestral season comes to a close next Tuesday night when the Boston Symphony, directed by Dr. Serge Koussevitzky and with Richard Burgin as the violin soloist will present the following program.

Brandenburg Concerto No. 3 in G. major for string orchestra	Bach
Concerto for Violin and Orchestra in D minor, Op. 47	Sibelius
Symphony No. 1 in C Minor	Brahms

The Brandenburg Concerto is the third of a set of six completed in March, 1721. They were written at the request of a Prussian prince, Christian Ludwig, Margraf of Brandenburg. It was first performed by the Boston Symphony under Dr. Muck in 1907 and has become a favorite of Dr. Koussevitzky's repertoire.

PREMIERE IN BERLIN

The Sibelius Violin Concerto was published in 1905 and was first played by Halir in Berlin, the fall of that year. It had its United States premiere at a Philharmonic Society concert in 1906, with the late Maud Powell as the soloist. Sibelius was born in Finland in 1865 and is still living in his native land. He is recognized as its greatest composer and his work is in growing demand. The violin concerto has been pronounced impossibly difficult, one reason, it is said, why it is so seldom heard. It has been called, also, a symphony with a violin solo on account of the important and eloquent beauty of the orchestral part. Mr. Burgin, who will play it Tuesday night, is a native of Warsaw, having been born in 1892. At the age of 8 he studied with Lotto, and later became a pupil of Joachim, in Berlin; between 1908 and 1912 he was an Auer pupil. He made his concert debut at 12, with the Warsaw Philharmonic Orchestra and came to New York in 1907. In the fall of 1920 he was made concert master of the Boston Symphony and has held the position uninterruptedly.

FOLLOWED BEETHOVEN

Brahms' C minor Symphony is his Op. 68. It was not until 1854 (he was born in 1833) that he heard Beethoven's Ninth Symphony; he was so impressed that he decided to write a work in the same form and the same tonality. The madness of Schumann and his attempt at suicide had deeply affected him and he was apparently in a receptive mood for the inspiration that resulted in his C minor symphony. Its contents are said to portray his relationship with Robert and Clara Schumann.

Attendance at the Boston Symphony's Lyric concerts this season, which marked its return to Baltimore for a series of engagements, has been steadily growing. The trustees have announced their great satisfaction with the immediate and enthusiastic response to the orchestra's proposal to renew its series of concerts at the Lyric next season. The dates selected are November 13, January 29 and April 2.

N. Y. Herald-Tribune

APR 1 - 1934

Serge Koussevitky

Who conducts twice at Carnegie Hall

BOSTON, MASS.
ADVERTISER

APR 1 - 1934

Koussevitzky Mu Plan Is Turned

By JOHN T. LAMBERT

DR. SERGE KOUSSEVITSKY would have certs. By Boston Symphony. At popular pric erate means. Who love good music. But th him. On the ground it would be "undignified."

* * *

in the
ard a s
s it was
s the dr
uddenly
lown wit
lled a gre
the morr
the Deac

LOWELL, MASS.
SUNDAY TELEGRAM

APR 1 - 1934

MYSTERY PROGRAMME FOR BENEFIT CONCERT

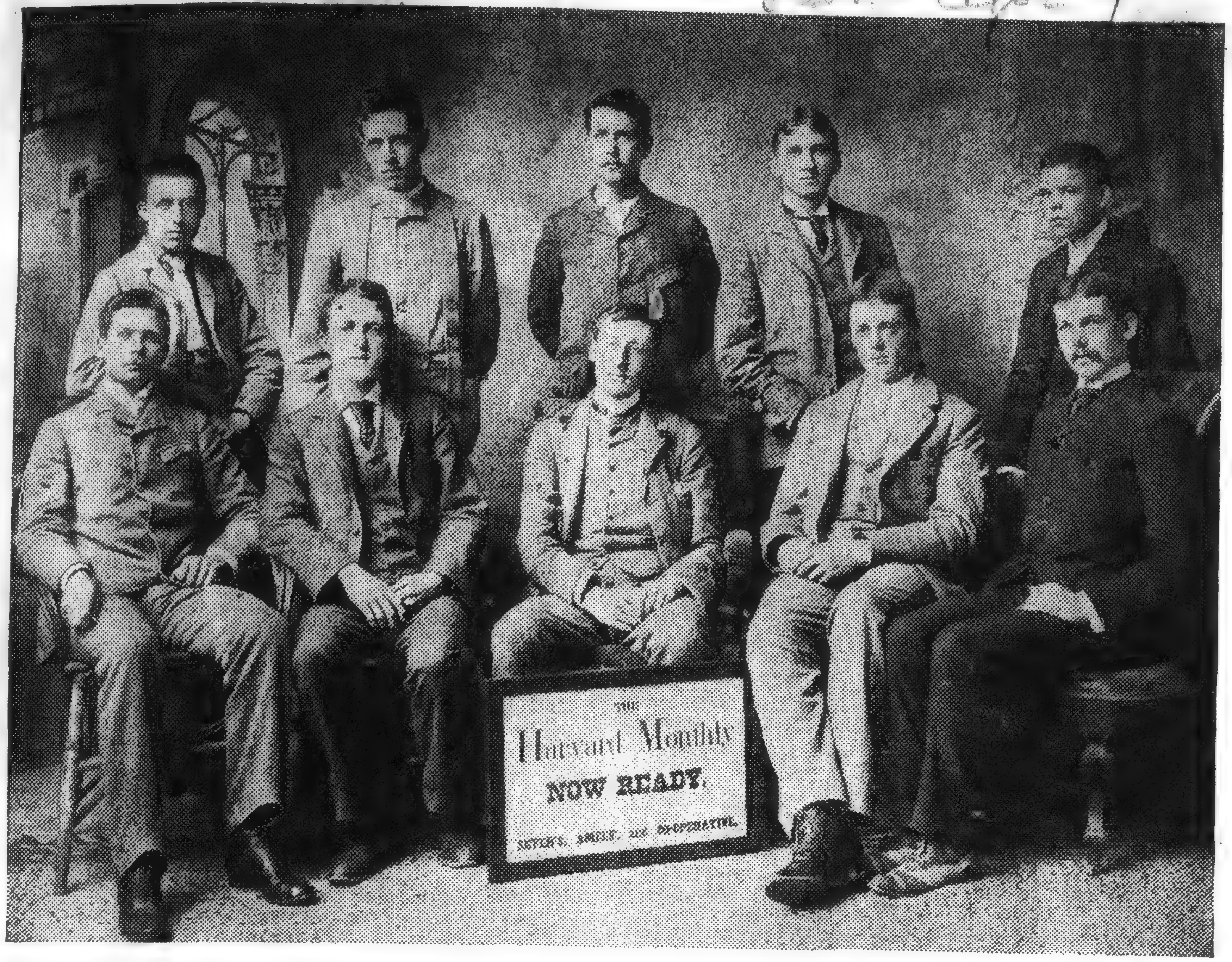
There are indications of a large audience at the coming concert which the Boston Symphony orchestra will give for the benefit of the Emergency Relief Fund in Symphony hall, on Wednesday evening, April 11th.

Dr. Serge Koussevitzky and the orchestra are planning a programme of entirely unprecedented character. No detail will be disclosed until the concert is actually given.

The patronage of the concert is increasing through the efforts of Mrs. Bayard Thayer, Mrs. J. Gardner Bradley, Mr. Pierpont L. Stackpole, and a large committee of sponsors.

H. T. P. at Harvard—The Beginnings of a Distinguished Career

Tran. Apr 4



(Pach Bros.)

H. G. Bruce — Herbert Bates — R. E. Neil Dodge — Robert Herrick — H. T. Parker
C. H. Moore — W. A. Scahy — H. S. Sanford, Jr. — W. D. Bancroft — M. A. DeW. Howe

By M. A. DeWolfe Howe

A STATEMENT in the Transcript and other newspapers is to the effect that the late H. T. Parker was associated with George Santayana, George Pierce Baker and Robert Herrick in founding the Harvard Monthly. Of these four, Santayana was the only founder. Baker became an editor when the second volume began in March, 1886. Parker's name appeared first in the list of editors in March, 1888 (Vol. VI, No. 1), and Herrick's in June, 1888. In a group photograph of the two editorial boards of the year 1887-1888, saved from the days of my own editorship, a smallish youth stands at each end of the line in the rear. They were H. G. Bruce, at the left, and H. T. Parker at the right. Bruce, who afterward wrote lives of General Oglethorpe and General Houston in the "Makers of America" series, was the son of a missionary in India, and astonishingly learned—or so it seemed to all of us—in the literature of the East. The articles Parker had submitted to the board in the hope of winning his election to the "Monthly" were written in a vein of elaborate scholarship to which Bruce took vigorous exception. Should Parker be asked to join the board? Bruce was emphatic: "Not till he shuffles off his pedant's cloak!"

Yet Parker was elected and was represented, in the issue of March, 1888, by "A Study of Swinburne," having already contributed to Volume V articles on "The Heroic Couplet in English Verse" and "Mr. Howells and the Realistic Movement."

Bruce, who died long before Parker, would probably have gone on to the end objecting to his "pedant's cloak." I believe, however, that the survivors of Parker's earliest editorial colleagues must share my feeling that they did the "Monthly," and later journalism, a good service in disregarding the fears of Bruce.

WASHINGTON, D. C.
STAR

APR 1 - 1934

Conductor ar

BALTIMORE, MD.
NEWS

APR 2 - 1934

Conductor

Dr. Serge Koussevitsky (above) will conduct the Boston Symphony Orchestra in the last concert of the season to be given at the Lyric April 3.

WASHINGTON, D. C.
HERALD

APR 1 - 1934

OUTSTANDING SYMPHONIES ON PROGRAM

Boston Orchestra to Play Tchaikowsky's Fifth and Schubert's Unfinished

WITH A PROGRAM that is one of the most interesting of the year, the Boston Symphony Orchestra, will give its third and last concert of the season on next Wednesday afternoon, April 4, at 4:40, in Constitution Hall, under management of Mrs. Dorothy Hodgkin Dorsey.

Dr. Serge Koussevitzky has chosen Tchaikowsky's Fifth Symphony, in E minor, as the major composition. This emotional score of the conductor's fellow-countryman has long been considered one of the outstanding achievements of Koussevitzky's career as an interpreter. In addition to notable performances of the work by the Boston orchestra in various cities visited, Dr. Koussevitzky conducted this symphony as guest conductor in London last summer and in Vienna the summer before. On each occasion a sensation was created.

In this symphony the principal theme recurs throughout the work, undergoing transformations according to the character of the four movements. The first theme of the Andante Cantabile of the slow movement, first stated by the horn, is one of Tchaikowsky's most famous melodies. The third movement is in waltz rhythm. In the finale, the theme before mentioned rises to its culmination in a great flood of sound.

Schubert's famous "Unfinished Symphony, in B minor, will also be given. The opening number will be Bach's Third "Brandenburg" Concerto, in G minor, for strings.

NEW YORK TIMES

PR 3 - 1934

ORCHESTRA BUYS HOME.

Boston Symphony Takes Over Title to Symphony Hall Building.

Special to THE NEW YORK TIMES.

BOSTON, April 2.—The Boston Symphony Orchestra, Inc., today took title to the Symphony Hall property at 249 Huntington Avenue, assessed for tax purposes on $800,000.

Ever since the site was acquired and the building erected in 1900, through the generosity of the late Major Henry L. Higginson and other leading citizens, the property has been held in the name of the New Boston Music Hall. There were issued to the generous subscribers some 4,000 shares of stock.

Practically all of the stock has been acquired by the orchestra and it was deemed best to buy the equity and actually take over the property.

WASHINGTON, D. C.
POST
APR 4 - 1934

Final Concert Today By Boston Symphony

Under the direction of Sergei Koussevitzki, the Boston Symphony Orchestra will give its third and last Washington concert of the season today at 4:40 p. m. in Constitution Hall. The program will contain Chaikovski's Fifth Symphony in E minor, Schubert's B minor ("Unfinished") symphony, and Bach's third Brandenburg concerto in G major for string orchestra.

Through the local representative, Mrs. Dorothy Hodgkin Dorsey, the Boston Symphony management announces that this famous orchestra will present three concerts here next season in Constitution Hall, with Dr. Koussevitzki conducting. The dates selected are November 14, January 30 and April 3.

THIS CLIPPING FROM
WASHINGTON, D. C.
POST

PR 34

Final Concert Of Boston Unit Set Wednesday

Symphony Orchestra Coming to Feature Schubert, Bach, Chaikovski.

Boston sends its Symphony Orchestra to the National Capital this week for the third and last concert of the 1933-34 season, which will be given in Constitution Hall on Wednesday, beginning at 4:40 o'clock. Conductor Sergei Koussevitzki has arranged for this occasion a program of Bach, Chaikovski and Schubert.

Of the six Chaikovski symphonies, Dr. Koussevitzki has chosen the fifth in E minor for this Washington concert. His reading of this work is considered by many critics one of his finest achievements in interpretation, and he received great acclaim for it in Vienna and London when he appeared in those cities as guest conductor in 1932 and 1933.

The symphony has a motto, first intoned in a mournful minor key and later proclaimed triumphantly in the major tonality. The principal theme of the first movement is also in minor, with a contrasting melody that soars aspiringly up the scale. The slow movement (Andante Cantabile) has a long and sentimentally appealing melody as its main theme, followed by an optimistic strain that is occasionally interrupted by ominous mutterings of the motto.

The third movement is a lovely waltz—one of the rare uses of this dance form in a symphony—under which one again hears the low warnings of the minor motto. In the last movement the motto appears both as introduction and as coda, this time in a major key and a conquering spirit. After a final struggle between despair and hope, the symphony closes in sonorous exultation.

Schubert's beloved B minor ("Unfinished") symphony will also be played at this concert. The program will open with Bach's third Brandenburg Concerto, a work in two movements for string orchestra.

134

BALTIMORE, MD.
SUN

APR 4 - 1934

Boston Symphony

Orchestra Offers Program Of Works Of Bach And Sibelius At Lyric

Making its last appearance here of the season, the Boston Symphony Orchestra last night at the Lyric presented one of the most interesting and delightful concerts heard in Baltimore in a long time.

Of the three works presented, the Sibelius "Violin Concerto in D Minor" probably created the greatest interest, partly because of the extreme difficulty of the solo part, which was played by Richard Burgin, concert master of the organization, and partly because of the very clear way in which it shows the nationalism of the composer's music.

Mr. Burgin, who has played the concerto under the supervision of Sibelius himself, demonstrated not only a high degree of technical skill in the way he met the most exacting demands of the solo part but displayed also a marked feeling in his interpretation.

—o—

Perhaps No Piece of music ever written shows so clearly as does this concerto the diverse racial background of the Finns. From the cold and rugged first movement, which in its general effect is not unlike the same composer's "First Symphony," to the rhythmic *allegro ma non tanto*, the concluding movement, which suggests the Oriental origin of Sibelius' fellow-countrymen, the work is intensely nationalistic and just as intensely Sibelius.

The orchestra was kept well in the background by Dr. Serge Koussevitzky, but gave the soloist well-balanced support throughout.

This piece was doubly interesting, following as it did the Bach "Brandenburg Concerto No. 3," which opened the program. The juxtaposition of the two concertos, one in which a group of instruments are set off against the orchestra and the other in which one musician is accompanied by the ensemble, showed most clearly the change which has taken place in this form of composition since the days of Bach.

—o—

The Bach Work was given a full, clear and charming interpretation and set a high standard for the rest of the program, a standard which was fully sustained.

The reading given the concluding selection, Brahms' "Symphony No. 1 in C Minor," was an answer to those who feel that the Brahms symphonies are given too frequently in Baltimore by visiting orchestras.

It would be a waste of words to attempt to describe the effects which Dr. Koussevitzky drew from his musicians. The ovation given the orchestra by the large audience at the end of the concert clearly demonstrated what the hearers thought of it.

J. P. C.

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

APR 4 - 1934

DR. CHAPMAN TO TALK ON SYMPHONY PROGRAM

Will Give Last in Series of Lectures Sunday Afternoon.

Dr. W. Louis Chapman, music critic of the Providence Journal and Evening Bulletin, will give the last in the series of lectures on the Boston Symphony Orchestra programs, Sunday afternoon at 4 o'clock at the Providence Public Library. The orchestra's final concert of the season will be given April 10 at the Metropolitan Theatre.

Dr. Chapman will discuss the program arranged by Dr. Serge Koussevitsky, illustrating his lecture at the piano and on other instruments. He will speak on the lives and on the particular works of the composers, Handel, Debussy, Ravel and Tchaikovsky, represented on the program.

The lectures have become well established, this being the end of their fourth season. They are under the auspices of the Monday Morning Musical Club and are free to the public.

Seats have necessarily been limited owing to the size of the hall. The library committee of the club is in charge of arrangements.

WASHINGTON, D. C.
NEWS

APR 5 - 1934

Society

Mrs. Roosevelt entertained members of the Hasty Pudding Club at tea yesterday afternoon in the White House. She also acted as patroness for the presentation of the club's musical extravaganza "Hades! The Ladies!" at the Belasco Theater last evening.

Yesterday afternoon, Mrs. Roosevelt occupied a box at the Boston Symphony Orchestra, conducted by Serge Koussevitsky. Her guests were Mrs. Robert Lansing, Mrs. Joseph T. Robinsor and Miss Mary Patton.

At midnight, Mrs. Roosevelt left for Columbus, Ohio, where today she speaks at a conference on "Nation-Wide Crisis in Education." Her subject will be "What the Public Expects of Its Teachers."

* * *

WASHINGTON, D. C.
STAR

R 5 1934

Boston Symphony in Last Washington Appearance

Concert Yesterday Was a Finale of Tonal Glory, Received Enthusiastically by a Large Audience at Constitution Hall.

BY ALICE EVERSMAN.

WITH an emotional and dynamic reading of Tschaikowsky's Fifth Symphony, Dr. Serge Koussevitsky and the Boston Symphony Orchestra concluded their Washington visits for this year yesterday at Constitution Hall in a blaze of tonal glory. The audience, following the superb interpretation with rapt attention, was roused to the highest pitch of enthusiasm at the sweeping finale and rewarded Dr. Koussevitsky with the type of applause that bespoke its deep appreciation. No better ending could have been planned for this series, and the masterly interpretation left the auditors with a renewed sense of pleasure in the announcement of the resumption of these concerts next season.

Dr. Koussevitsky's reading of his compatriot's score was a triumph of conductoring art. Understanding thoroughly and in complete sympathy with the varied elements which form the foundation of Tschaikowsky's musical individuality, Dr. Koussevitsky balanced the component parts with the rare vision of an interpreter who has penetrated to the depths of the composer's thought. The poetic longings that are so powerful as to recur again and again in each movement of the symphony were lifted from any banality to a plane of rich beauty with an accentuation of the human note that could not leave an audience untouched. Under Dr. Koussevitsky's directing there was neither hysteria nor morbidness, but a healthy vitality that gave a glowing color to the temperamental rush or the passionate questionings which alternate with such force throughout the composition.

Although the technical effects were subordinate to the idea and sentiment inescapably predominent, there were moments when the expert manner of achieving the nuances arrested the attention. The carefully developed phrases, the slight broadening of tempo and the building up of tonal power stood out with rare charm as evidence of intellectual and artistic unity of the directing mind. Dr. Koussevitsky has the subtle ability to transmit his own comprehension to his men, and they responded yesterday with individual inspiration that awakened an answering enthusiasm in the listeners. The exquisite andante cantabile, the delicate dance measures of the third movement and the full throated expression of the finale could not have been achieved without the whole hearted co-operation of the entire orchestra. It was a glorious rendition and one deserving of the ovation accorded both conductor and players at the end.

The program opened with Bach's "Brandenburg Concerto No. 3," played with a marked rhythmic feeling that brought out its youthful and happy character. The second number, Schubert's "Unfinished Symphony in B Minor," was given a highly artistic reading, but it failed to reach the convincing spontaneity of the Tschaikowsky. At bit heavy in their manner of visualizing the content of the symphony, the orchestra men, particularly in the violins, were not as successful in adjusting the tonal quality to the character of the composition. One missed something of the tender beauty of this Schubert work, but the presentation of the celebrated "Fifth Symphony" of Tschaikowsky was of such superlative excellence that any regret for the preceeding work was forgotten.

The Boston Symphony will come to this city again next season for a series of three concerts.

WASHINGTON, D. C.
TIMES

APR 5 - 1934

Symphony Gives Final Concert Of Season

By RONALD THORNE

The Boston Symphony Orchestra, which, under the baton of Dr. Serge Koussevitzky, can uniformly be counted upon for distinguished performances, at yesterday's concert in Constitution Hall, its last of the season, almost surpassed itself in a brilliant program which comprised a Bach concerto, Schubert's Unfinished Symphony, and Tschaikowsky's marvelous Fifth Symphony, by some critics regarded as his greatest work.

The concert was given under the local management of Mrs. Dorothy Hodgkin Dorsey, who announces that the Boston Symphony will make three appearances in Washington next season, on Wednesday afternoons.

The Bach work played was Concerto No. 3 of the Brandenburg group, a composition in G major for string orchestra. It has two movements only, allegro moderato and allegro. It reveals the hand of Bach throughout. Reasonably familiar to concert-goers, it is an admirable and interesting composition of its type.

Schubert's Unfinished Symphony is one of the best known works in orchestral literature, for it possesses an extraordinary appeal to the emotions. It has achieved marked popularity in recent years, both in concert programs and on the radio. Dr. Koussevitzky gave it a remarkably fine interpretation yesterday which was thoroughly appreciated by the audience.

The final work, the Tschaikowsky Fifth Symphony, is one of the titans of modern symphonic achievement, and although the composer himself was at first disappointed with it, in recent years it has come to rank with, or perhaps even ahead, of the "Pathetique." Its tremendous finale is the chief glory of this masterpiece, though the second movement, the andante cantabile, is extraordinarily popular and has enjoyed a radio vogue of almost unexampled proportions.

BALTIMORE, MD.
POST

APR 4 - 1934

Boston Symphony To Play Here Next Year

An accentuated pleasure was added to the Boston Symphony Orchestra's concert last evening by the definite announcement heading the program that the great ensemble would return to Baltimore next season.

Relieved from that uncertainty, it was an easy matter to set aside "the cares that infest the day," and abandon the spirit to the refreshment of noble art.

BURGIN SOLOIST

The soloist was Richard Burgin, concert master and first violin of the orchestra. Doubtless, in complete sympathy with the Sibeliusian leanings of his director and friend, Dr. Serge Koussevitsky, Mr. Burgin chose to play the Finnish composer's violin concerto in D minor.

This is a work whose tone color and psychology are completely expressive of that master, using a palette ranging from the black-green of firs, to the silver-green of ice. It is nature, seldom man, who rages in these stormy blasts, or laughs in these sparkling waters, and there are numerous passages of arresting beauty, notably in the first and second movements, yet the pattern is seemingly incomplete, and the last movement comes to an abrupt ineffectual end.

Not a thing to be completely assimilated or classified at one hearing, however, and set down in terms of incredible difficulty for the solo instrument.

Mr. Burgin proved to be technically equal to the unrelenting demands of the opus, though his tone is not of great volume, and he was enthusiastically recalled numerous times.

Strongly contrasted was the solid substance of the opening Brandenburg Concerto No. 3, in G major, of Bach, as gorgeous in design, in substance and in wearing quality as the silk and gold brocades of its time.

BRAHM'S SYMPHONY

Dr. Koussevitsky hereby displayed the virtuosity of his men in the magnificently sustained tempo, and the fine assurance of the polyphony.

The second half of the program was occupied by the glories of the first symphony of Brahms, a circumstance that demands no further comment on the masterpiece itself, and but a phrase on the consummate beauty of its presentation by the ensemble.

The orchestra will return for its first autumn concert on November 13, and reservations are now being made. H. A. F. P.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

APR 4 - 1934

The Passing of "H. T. P."

With the retirement of Philip Hale musical criticism in Boston lost something of its pungency and flavor. Now comes another loss in the death of "H. T. P." for many years musical and dramatic critic of the Boston Transcript. He took his duties seriously. And no writer on the drama and music in Boston has been more industrious. Doubtless condensation of his reviews would have been easier for him, but he liked to do more than to sketch an outline of his reactions to the music he heard. He had little patience with mediocrity, but often encouraged those in who he saw promise. And while he could be caustic in his criticism, he was always to be relied upon for support to any development that made for musical progress in Boston. The Boston Symphony Orchestra and the opera found in him a most helpful ally, as Dr. Koussevitzky has testified. He did much to bring into wider prominence Dr. Davison's interesting experiment with the Harvard Glee Club or the similar development of the Radcliffe chorus. And his writing was by no means confined to the drama and music, but to the Transcript he frequently contributed essays on various themes that had marked literary flavor and often a somewhat tart wit. In all his writing he had a style as distinctively his own as is that of Joeseph Hergesheimer in the field of fiction. Henry Taylor Parker is going to be missed from his accustomed haunts in the Boston he loved.

PROVIDENCE, R. I.
BULLETIN

APR 4 - 1934

DR. CHAPMAN TO TALK ON SYMPHONY PROGRAM

Will Give Last in Series of Lectures Sunday Afternoon.

Dr. W. Louis Chapman, music critic of the Providence Journal and Evening Bulletin, will give the last in the series of lectures on the Boston Symphony Orchestra programs, Sunday afternoon at 4 o'clock at the Providence Public Library. The orchestra's final concert of the season will be given April 10 at the Metropolitan Theatre.

Dr. Chapman will discuss the program arranged by Dr. Serge Koussevitsky, illustrating his lecture at the piano and on other instruments. He will speak on the lives and on the particular works of the composers, Handel, Debussy, Ravel and Tchaikovsky, represented on the program.

The lectures have become well established, this being the end of their fourth season. They are under the auspices of the Monday Morning Musical Club and are free to the public.

Seats have necessarily been limited owing to the size of the hall. The library committee of the club is in charge of arrangements.

WASHINGTON, D. C.
HERALD

APR 5 - 1934

Boston Symphony Superb In Season's Final Concert

By DR. KURT HETZEL

The Boston Symphony Orchestra played its last concert this season yesterday afternoon at Constitution Hall.

It was a beautiful concert. Serge Koussevitzky led his men again with the dynamic power that distinguishes him from others in his class. The orchestra gave its very best and the program was well balanced.

Bach's Brandenburg Concerto in G major was given with careful attention to the smallest detail in design, remarkable unity of the various sections of the string orchestra and the essential grandeur of outline.

The "Unfinished Symphony," by Schubert, is often considered an easy task for any orchestra. One needs to hear it played with perfection, such as at this occasion, to come to the realization that it contains much more than suspected. This opus holds more inspiring pages than many a finished symphony. The performance of the Boston Orchestra, as well as Koussevitzky's interpretation, will linger on for a long time in our memories.

The tremendous Fifth Symphony, by Tschaikowsky, filled the second part of the program. Its rendition was the best that Koussevitzky and his orchestra have offered during the last season. An occasional over-emphasis of thematic detail did not impair the general impression nor did the surprisingly slow tempo of the Andante Cantabile. All that the composer compiled in this work under the dictation of his genius was brought to life in its full glory. Notably the last movement rose in all its majesty and came to a gigantic climax.

Conductor and orchestra were enthusiastically applauded, once even in the wrong place in the middle of the last movement. Washington should know this symphony better by this time.

WASHINGTON, D. C.
NEWS

APR 5 - 1934

Boston Orchestra Plays Again, and Beautifully

THERE was another of those delightful and quite perfect concerts by the Boston Symphony Orchestra yesterday afternoon, the last this season. And somehow, it was just the program for the day. One seldom hears a more beautiful and less pretentious playing of Schubert's "Unfinished Symphony" than yesterday's; it was all spring, all delicate beauty, all promise of fuller things. In a performance perfect for playing detail and atmosphere, Conductor Serge Koussevitzky did not attempt to add anything to the already sufficient music, nor to enlarge upon the simple, yet far from naive beauties of the work.

This piece was the delicate rose between two thorns of heavier, tho certainly as fine music—Bach's third Brandenburg concerto, for strings, and Tschaikowsky's Fifth Symphony. This particular Bach work probably imparted very little to non-students of Bach; its straightforward presentation may have made it monotonous. Here again Koussevitzky did not dress up the music, and for those who revel in the strength and clarity of the master's work, it was a delight.

The trimmings of the concert were left to the Tschaikowsky, where decoration belongs. One of the fine Tschaikowsky interpreters, Koussevitzky, left little to be desired in his reading of this work, and the superb orchestra left nothing, except a horn note here and there, to be desired in the playing. It was not played with too much heaviness nor undue sonority; but it did not lack grandeur, nor somberness, nor delicacy, nor gaiety.

It is entertaining to watch Koussevitzky in front of his orchestra. Much of the time he does not conduct it, having done that, obviously, in rehearsals; his motions are rather symbols of what he wants the music to express. And as the orchestra played it yesterday, it expressed satisfying things. Going up the street afterward someone called the second movement of the Tschaikowsky "cute." Well, hardly that. But it was fine to hear it so well played.

They tell us the Boston Orchestra will be back next year. Something to look forward to. R. H.

A possibility that Dr. Serge Koussevitzky may play his bass viol and that the musicians of the Boston Symphony Orchestra may forsake their traditional black and white attire for colorful costumes heightens speculative interest about the Mystery Concert which will be given Wednesday evening for the benefit of the emergency campaign

---

NEW YORK SUN

Trav. apr 5

APR 5 - 1934

Lange Offers Sibelius Work

Also Includes Berezowsky Sinfonietta and Debussy Rhapsody in Program.

By W. J. HENDERSON.

The Boston Symphony Orchestra has preempted Carnegie Hall for this evening and therefore the Philharmonic-Symphony Society concert customarily given on Thursday took place last night.

Mr. Toscanini retired again for a brief period and the baton passed into the hand of Hans Lange. This gentleman has a way of offering programs of interest and variety and that of last evening was according to his habit. He even found a symphony of importance which had not previously delivered its message to Philharmonic audiences. This was the third of Sibelius. Indeed the work had not been heard here at all since the Boston Symphony performed it on March 10, 1929. It is one of the most uncompromising of the scores of Sibelius in its sustained somberness of mood. It has no outburst of good cheer or even of spiritual contentment. It is strong and brooding and calls for almost tragic sympathy on the part of the listener. It is the Sibelius of whom so much has been written, and so little understood until lately.

Perhaps the Sinfonietta, opus 17, of Nicolai Berezowsky, a novelty, and the rhapsody of Debussy for clarinet and orchestra invite more immediate consideration. Debussy wrote his clarinet rhapsody, and also a "Petite Piece" for clarinet and piano, in 1910. The former was first performed here by Henri Le Roy with the Philharmonic on December 12 and 13, 1912. The title printed on the score is "First Rhapsody for Orchestra with Solo Clarinet in B Flat."

Much music has been heard since the composition confused some of us twenty-two years ago. It is all so simple now and we find that while it echoes faintly but audibly the "Afternoon of a Faun," it is a characteristic woodland sketch with the peace and mystery of the forest transformed into life and sunshine by the awakening of all the secret living things which hide in the thickets. It is music with mood and picture and it keeps the clarinet in its place as a principal instrument, not parading it as a prima donna. The solo player was Simeon Bellison, first clarinetist of the orchestra and an artist of high skill, excellent taste and sound musicianship. He played admirably.

Mr. Berezowsky is already known to local music lovers by his two symphonies, Hebrew suite, sextets, violin concerto and other works. The Sinfonietta was composed in 1931 and won a prize offered by the National Broadcasting Company. It had been disseminated by radio, but last evening's was its first concert stage performance. Like Mr. Berezowsky's other works it demonstrated the presence of a real musical talent, possibly not of the first order and also perhaps not yet fully matured. The Sinfonietta contains good thematic material, laudable workmanship in the construction, and skill in the orchestration. The composer handles the latest devices in harmony with ability and without making them appear to be ends rather than means.

His Sinfonietta was naturally not planned with too serious intent, but was apparently designed as a demonstration of the adaptability of modern music to the receptive powers of the great miscellaneous radio audience. There is spirit and ingenuity in the first movement, melodic purpose and achievement in the second and a vivacious treatment of thematic subjects in the final presto. The principal motive in this movement sounds like a glorification of the German "A B C Bundeslied" and is worked up to a sonorous climax. The orchestra played the piece exteremely well and the audience received it with polite applause.

Mr. Lange began his concert with Weber's "Preciosa" overture, which has rested in peace for a prolonged period and which will probably return to the repose and seclusion which its merits have earned.

BALTIMORE, MD.
SUN

APR 5 - 1934

Music's Kinship With Literature

From article by Andre Maurois, reprinted from the Chesterian in the program of the Boston Symphony Concert.

I was 16 when I went to a concert for the first time. This might seem strange, but I lived in a provincial town and orchestras hardly ever traveled in those days. It was during a holiday in Paris that a friend took me to the Concerts Lamoureux, and I fell at once under the spell.

I remember that, among other things, the Fifth Symphony, the Pastorale and the overture to "Tannhäuser" figured on the program. I had already determined to be a writer, and Beethoven and Wagner made me realize what a work of art should be. Themes took shape, merged with each other, struggled against each other, and then became reconciled. At times, when a single instrument rang out, everything seemed delightfully clear, in the same way that the voice of a sage or of a loved friend gives meaning to life and to the world.

I left the concert hall in a state of rapture. Whether my appreciation of the music was technically correct I do not know, but I do know that my first contact with it brought more to me perhaps than my acquaintance with Tolstoy, Stendhal and Balzac. It has never ceased to cause me greater and deeper emotion, and even now I find it difficult to think of literary works otherwise than in terms of music.

—o—

Here I should like to explain more clearly what I understand by a parallelism of music and literature.

It seems to me that the main object of any art (and I follow here in the doctrines of my teacher, Alain) is to bring a human and intelligible order into the chaos of reality. That is why rhythm—the recurrence, at given intervals, of images or beats—plays such an important part in the fine arts. A steady rhythm calms the mind, just as a rhythmic caress puts a child to sleep or soothes pain.

The opposition of two great themes in a symphony, their fading away, their reappearance, their final blending, offer the listener an understandable conflict comparable to the scene in "Madame Bovary" when the passionate love-making of *Rudolph* alternates with the inane speeches of the rustic deputation, or again to the sway of the two great themes of "Eugénie Grandet"—love and money.

—o—

Yet, though the object of all the arts, and particularly of music, is the creation of an intelligible universe, the world created must never be obvious in its simplicity. When the universe to which the artist has given life is too stiff and unyielding, too intellectual, it cannot take the place of reality.

In a great poem there is madness as well as rhythm. We must be able to foresee the sequence of a work of art, and yet it must have the element of surprise; our expectation must be at once frustrated and satiated, the solution brought by the artist to the conflict of the themes must be unexpected, yet logical—logical, above all, in its irrelevancy. A chaos dominated by a thought; of such is made a great symphony or a great novel.

Thence, I believe, comes the craving of our intellectual, rhythm-wise epoch for more inaccessible harmonies, more hidden compositions. To such a need a Marcel Proust in the realm of literature, or a Stravinsky in that of music, ministers with marvelous and unerring skill.

NEW YORK TIMES

AUDIENCE HONORS DR. KOUSSEVITZKY

Demonstration Greets Boston Conductor at Opening of Carnegie Hall Concert.

COMPOSERS SIGN TRIBUTE

Testimonial Lauds Service to American Music—Loeffler's 'Evocation' Performed.

Public appreciation of courage shown in a trying situation was demonstrated when Serge Koussevitzky came on the stage yesterday afternoon to conduct the concert of the Boston Symphony Orchestra in Carnegie Hall. The salutation of the audience in the form of long-continued applause was in part acknowledgment of the brilliant performances that the conductor and the orchestra have given in their New York series this season, but the memory was fresh and vivid of the manner in which Dr. Koussevitzky and his men continued their performance last Thursday night when smoke suddenly appeared over the stage and only the presence of mind of the performers averted a panic. Dr. Koussevitzky had finally to signal the orchestra to rise before the concert could proceed.

The concert offered a novelty in what was listed as the first New York performance of Charles Martin Loeffler's "Evocation" for orchestra, with chorus of women's voices and a speaking voice. The speaker was David Blair McClosky and the chorus was that of the Cecilia Society of Boston. "Evocation" was composed for the opening of Severance Hall, the permanent home of the Clevelnad Orchestra, Feb. 5, 1931. The preface of the composer, printed in the score, is the most concise index to its intentions.

Builds Temple of Muses.

"The imagined form of this music," this preface states, "is to tell the building of a beautiful temple of the muses; of the god Pan's rhapsodic lay and the nymphs' love for him; of their vain endeavors to fetter him to their beloved sunny fields whence Echo is listening, listening for the pure fun of answering; of Syrinx, Pan's most beloved naiad, whom Artemis metamorphosed into a reed to save her from Pan's amorous pursuit; of the strange account given by the Singing Stone of itself; awed by solemn wonder at it, we now seek the little stream running down the hills to meet us, the reeds bowing to us in the breeze. The nymphs are still calling, 'Pan, abide here on these sunny greens.' "

Mr. Loeffler wrote Nikolai Sokoloff, then conductor of the Cleveland Orchestra, of his score; of the fugue, out of which grows the one most important theme of the work; of the beginning, intended to suggest "the matter which in confusion marked the beginning of the fine temple of music which the architects had in mind"; of the clarification of the fugue theme and the motive of the Singing Stone which is later referred to in spoken though hushed words from an old Greek epigram; of the song theme of the enticing nymphs, and the transition to the introduction of the lines uttered "in a hushed and mysterious voice"—"Remember me the Singing Stone."

At the end there are reminiscences by chorus and by orchestra, as from far off, of previous themes, with the last words of the epigram.

The audience responded with exceptional warmth to Mr. Loeffler's music, music of extraordinary texture and of fastidious workmanship; music of poetic evocation and an echo, in modern terms, of the classic spirit of the poem that Mr. McClosky recited.

The other compositions of the afternoon were the Handel concerto grosso in B minor and, at the end, the Brahms C minor symphony. Handel's noble and vigorous music was played superbly by the strings. The epic world of Brahms's imagining lost none of its grandeur at the hands of Dr. Koussevitzky and his men. This familiar and stirring work of monumental proportions came as the worthy capstone of the achievements of orchestra and conductor in New York in the season now coming to an end. Again there was fervent and long-continued applause from the audience.

Testimonial Is Presented.

In the green room back of the stage, after the concert, Dr. Koussevitzky received another testimonial from those who hold him in high honor. He was presented a paper signed with the names of over twenty-five American composers, and signatures of others interested in American creative art. The list was considered to constitute the most striking evidence of Dr. Koussevitzky's tireless curiosity and interest in American music, because the composers who signed it were young men and old, conservatives and radicals, all of whom united in thanking the conductor for his labors in the cause of native music. The paper read as follows:

"It is the desire of the undersigned to convey to Dr. Koussevitzky on the completion of his tenth season as conductor of the Boston Symphony Orchestra, their appreciation of his interest in and his services to the cause of American music. During his years in Boston he has amply demonstrated his conviction that the musical life and culture of a people cannot answer that people's deepest needs until it has become in the truest sense productive as well as receptive in character. We feel it, therefore, to be fitting at this time to express our admiration for Dr. Koussevitzky's distinguished accomplishment in the interests of American musical development, through the energy, courage, and understanding which he has devoted to the performance of American compositions."

The testimonial was signed by the following:

Joseph Achron, Marion Bauer, Nicolai Berezowsky, Ernest Bloch, John Alden Carpenter, Israel Citkowitz, Frederick S. Converse, Aaron Copland, Carl Engel, Arthur Foote, George Gershwin, Rubin Goldmark, Louis Gruenberg, Henry Hadley, Richard Hammond, Howard Hanson, Roy Harris, Edward B. Hill, Werner Josten, Daniel Gregory Mason, Harold Morris, Walter Piston, Carlos Salzedo, Roger Sessions, Alexander Steinert, Randall Thompson, Emerson Whithorne, John Erskine, Alvin Johnson, Alfred A. Knopf, Dorothy Lawton, Minna Lederman, M. D. Herter Norton, W. W. Norton, Claire R. Reis, Paul Rosenfeld, Theodore Steinway and Alma M. Wertheim.

CINCINNATI, OHIO
TIMES-STAR

APR 5 193

Conductor Averts Panic at Concer

Auditorium of Carnegie Hal Filled With Smoke.

NEW YORK, April 6—(INS)—Serge Koussevitzky, conductor of the Boston Symphony orchestra, was receiving a hero's plaudits today.

The famous conductor halted an incipient panic last night when smoke suddenly filled the auditorium of Carnegie hall, where more than 2,000 persons had gathered for the final evening concert of the season.

The smoke came from an incinerator chute on the south side of the building which had become choked with smoldering refuse.

The smoke drifted into the auditorium in swirling eddies during the intermission and several women shrieked and numerous other persons began to leave their seats.

Koussevitzky, observing the tenseness of the audience, strode to the center of the stage and shouted roughly, "Sit down, everything is all right."

A moment later he swung briskly around and signalled the musicians to start playing.

The audience immediately relaxed and sat calmly throughout the remainder of the concert.

136

N.Y. EVENING POST

APR 6 - 1934

Orchestra Plays On, Halts Carnegie Hall Fire Panic

Koussevitzky of Boston Symphony Calms Women as Smoke Fills Auditorium

The old "show must go on" tradition, in its symphonic aspect, found a new exponent last night in Sergge Koussevitzky, conductor of the Boston Symphony Orchestra.

Koussevitzky averted a panic at Carnegie Hall when swirling clouds of heavy gray smoke sent several hundred of the 2,000 in the audience scurrying for exits directly after opening of the second part of the program.

The smoke was from a burning incinerator chute on the fifty-sixth Street side of the building.

Calms Shrieking Crowd

The stage of the auditorium is on that side.

The conductor, appearing in the Thursday night series for the last time this season, had begun a few moments before to direct the orchestra in Tschaikowsky's Fifth Symphony. The first movement had begun to communicate its peaceful message.

There was a stir behind the conductor.

A woman shrieked. A door banged.

He continued to conduct.

More shrieks. Seats slammed up. The conductor had to take notice. He wheeled around and saw the incipient panic. His right hand shot toward the audience.

"Evvvverytheeng ees all right! Seet down!" he commanded.

It was obvious he did not know anything about it, as far as some in the audience were concerned. They continued to rush for the exits. More hardy souls, however, set up a "shushing." The rout turned into a trickle and then stopped.

Few Leave, Show Goes On

Koussevitsky turned again to the orchestra, and paid not the slightest attention to the smoke which continued to pour down, apparently from the top of the stage, until just before the end of the fourth and last movement.

Only one of the bass players seemed unduly perturbed, such was Koussevitsky's power over orchestra as well as audience.

At the pauses between movements, several persons made hasitly for the exits. But the panic had been averted.

At the end of the concert there was an ovation for the conductor.

Firemen were still at work on the chute when the concert ended, forty minutes after the original alarm.

NEW YORK TIMES

APR 6 - 1934

Koussevitzky Averts Carnegie Fire Scare; Conducts Symphony on Smoke-Filled Stage

Tchaikovsky's Fifth Symphony, played by the Boston Symphony Orchestra under the leadership of Serge Koussevitzky while smoke hovered over the musicians, stilled the fears of an audience of more than 3,000 in Carnegie Hall last night, when a fire started in a rubbish chute on the Fifty-sixth Street side of the building.

Neither the audience nor the orchestra knew whether the fire was a minor one. All that could be seen was menacing wisps of white smoke curling across the stage. Dr. Koussevitzky led his men through the four unbroken movements of the great symphony, and at its close the members of the audience cheered themselves hoarse for the coolness of the conductor and the orchestra and their interpretation of the music.

This orderly scene could easily have been replaced by a wild stampede, according to those in the auditorium.

The orchestra had just begun the first movement of the symphony when a puff of smoke from a smoldering fire in the clogged rubbish chute on the Fifty-sixth Street side was seen hovering over the stage.

A man in one of the front seats hastily arose and made for a door. Several others in the audience started to follow his example. In a moment all was hubbub, the restlessness spreading throughout the large audience.

The conductor stopped his orchestra and the girl ushers shouted to the audience to keep still. Dr. Koussevitzky finally obtained near-silence and said to his listeners: "Just keep quiet; everything is all right." Then rapping his baton against the stand, he began the symphony again and played it through without a stop. Just as his men were finishing the second movement, about twenty-five minutes later, the smoke gradually disappeared.

Meanwhile, fire crews pushed the rubbish in the chute down into the subcellar of the building, where other firemen wetted it down with hose lines before bundling it into the incinerator there. The damage was slight.

The applause that greeted Dr. Koussevitzky and his men at the close of the symphony swelled to an ovation. Some one later remarked to the conductor that throughout the fire danger he had not increased his tempo.

"No, indeed," laughed the conductor. "Tempo is tempo and tranquillity is tranquillity."

N. Y. Herald-Tribune

APR 6 - 1934

Koussevitzky Averts Panic at Carnegie Hall

Conductor Calms 2,000 When Smoke Disturbs Symphony

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, nipped an incipient panic last night when smoke filled the auditorium in Carnegie Hall, where more than 2,000 persons had assembled for the final evening concert of the orchestra.

The smoke was from an incinerator chute, on the Fifty-sixth Street side of the building, which had become choked with smoldering refuse. It became noticeable just at the end of the intermission and drifted across the hall in eddies and waves which caused a good many of those in the audience to stare aloft nervously. A woman or two gave half-stifled shrieks as they caught sight of the growing clouds and several persons began to leave their seats. Mr. Koussevitzky turned around, facing the audience with the air of a man vexed at an interruption.

"Sit down!" he commanded sharply. "Everything is all right."

He swung about briskly and signaled the musicians to start. With the first bars of music, those who had been on the verge of making for the aisles sank back in their seats. The program went forward smoothly.

At the close of the concert the audience remained for several seconds applauding the cool and decisive conductor who had saved them from panic. When they left the hall at 10:40 o'clock firemen were still at work at the incinerator chute.

N.Y. **TELEGRAM**

APR 6 - 1934

Bostonians Allay Fear at Concert

Smoke Cloud Startles Big Carnegie Hall Audience.

By PITTS SANBORN.

SERGE KOUSSEVITZKY in his quality of conductor to the modernists has often fired an audience with his communicative enthusiasm, but last evening he had to inspire with confidence a crowd that feared Carnegie Hall was in for a conflagration and persuade them to listen to Tschaikowsky's fifth symphony instead of rushing out to the safety of the streets.

Fortunately the smoke that began to pour over the stage during the intermission had nothing more serious for origin than a misbehaving incinerator. But, whatever the cause, the orchestra behaved with admirable presence of mind, and Mr. Koussevitzky's ringing appeal to keep quiet and sit down produced the desired result on all who had not got beyond reach of his voice.

Uses Hindemith Dedication.

As it was, the fifth symphony of the Russian master started off twice, the second time to reach a successful conclusion as the smoke screen gradually abated.

With Tschaikowsky to provide the latter half of the program, Mr. Koussevitzky gave over the earlier half to Hindemith, Debussy and Richard Strauss. The Hindemith was the "Konzertmusik" for strings and brass which the composer wrote for the semi-centenary of the Boston Symphony Orchestra.

It was introduced to New York by the Boston orchestra a little more than two years ago. Now as then, its downrightness and acerbity produced a certain impression, though not a very pleasurable impression, to judge from the scant applause at the conclusion of the excellent performance.

Contracts Are Emphatic.

Debussy's "Afternoon of a Faun" and Strauss "Till Eulenspiegel," however, delighted their hearers, as they had habitually done in the past. Both were played with noteworthy technical skill, though Mr. Koussevitzky's dynamic contrasts in the Strauss piece were more emphatic than is usual.

This was the last Carnegie Hall concert by the Boston Symphony Orchestra for the present season except tomorrow afternoon's.

NEW YORK JOURNAL

APR 6 - 1934

Koussevitzky Again Plays Hindemith

By HENRIETTE WEBER.

This week is bringing the Boston Symphony Orchestra to New York for the last time this season. They played at Carnegie Hall last night before the usual distinguished audience, and will play another program for their last matinee tomorrow afternoon. Meanwhile they will be heard at the Academy of Music, Brooklyn, tonight.

Dr. Serge Koussevitzky presented a fine example of program making at last night's concert, which naturally won the warm approbation of the audience. First came Paul Hindemith's "Concert Music," written for string and brass instruments, which the Bostonese consider quite their special property since this modern German composer wrote it for this orchestra on its 50th anniversary, and which they played here on March 5, 1932.

Hindemith is one of the moderns you must know about, if you consider yourself up with the times in music. In this work he reveals some of his more pleasant musical thoughts, and he is more restrained in the seeking after effects than is the case with much that he has composed.

Sheer delight was the delicacy and poesy of Dr. Koussevitzky's reading of "The Afternoon of a Faun," by Debussy. Then came a stunning performance of "Till Eulenspiegel" of Strauss, in which every detail of the complicated score was brought out with the rare insight into the composer's intentions which Dr. Koussevitzky, almost beyond all other conductors, has.

The ever popular Fifth Symphony of Tschaikowsky brought the concert to a close. The Saturday matinee will bring forward one of the Handel "Concerto Grosso," Loeffler's "Evocation" (first time in New York), and the Brahms C Minor Symphony.

* * *

Brooklyn, N. Y. Eagle

APR 6 - 1934

Music of the Day

By EDWARD CUSHING

The Boston Symphony Orchestra, Debussy, and a Fire at Carnegie Hall

The mild excitement attending the discovery that Carnegie Hall might presently be burning down over their heads doubtless effaced from the memory of last evening's Boston Symphony audience the really superlative performance of Debussy's "L'apres midi d'un faune" which, along with performances of music by Hindemith and Strauss, preceded the intermission at this last of Mr. Koussewitsky's Thursday nights in New York. The smoke which billowed into the auditorium from somewhere offstage sent a few of the cautious in search of the nearest exit.

Concert by the Boston Symphony Orchestra, Serge Koussewitsky conducting. At Carnegie Hall last night.

THE PROGRAM

Hindemith .... Konzertmusik
Debussy.."L'apres-midi d'un faune"
Strauss ...."Till Eulenspiegel"
Tschaikowsky ......Fifth Symphony

It emanated, one learned later, harmlessly from a receptacle for rubbish back stage, which had been ignited, probably, by a cigarette carelessly tossed away. Mr. Koussewitsky and his hundred-odd men preserved their poise (they had just reassembled on the stage) and the audience was assured that everything was all right. This was confirmed presently by the music; the smoke continued for a time to seep into the house, but little trace of it was left at the conclusion of the first movement of Tschaikowsky's E minor symphony.

The first half of the program included the Konzertmusik composed by Hindemith for the celebration of the Boston Symphony Orchestra's jubilee year, back in 1931-32, the debussy ecologue, and Strauss's "Till." The Hindemith Mr. Kousewitsky introduced here a season or two ago, at one of his Saturday matinees; its revival last evening served no purpose but that of confirming those with any opinion at all on the subject that Hindemith possesses every essential of a composer but the gift of significant utterance. The Konzertmusik is a piece d'occasion and its mediocrity might, under other circumstances, be attributed to the fact. But the bulk of Hindemith's music yields, we know, too few pages of real distinction, and the Konzertmusik is thus typical rather than exceptional. The conclusion of the first movement (there are two) expounds a variant of the chief theme in a long, sustained unison melody, scored for strings and wind and accompanied by irrelevant harmonies in the brass. The device was not new when Meyerbeer employed it in the prelude to the last act of "L'Africana"; all Hindemith has added is the polytonal punctuation that only spoils the effect of the unctuous singing of strings, woodwind and horn. The finale, a fugue, includes an interlude or trio that is perhaps the best thing in the entire piece.

Mr. Koussewitsky progressed from Hindemith to Debussy. His "L'apres midi" is slower paced than most, more subdued, drowsier, dreamier. Thus it seems more closely to approximate the ideal performance of this incomparable little masterpiece. On the technical side, one could admire last night the virtuosity and musicianship of the Boston orchestra's woodwinds, the exquisite balance of strings and winds, the soft, sunlit clarity of the instrumental texture. Afterward, Mr. Koussewitsky and his men made noise that was good to hear in "Till." Humor and sentiment and vigorous life were in this performance.

Brooklyn Times Union

APR 6 - 1934

CONDUCTOR AVERTS CARNEGIE PANIC

Koussevitzky Calms Audience With Music During Fire.

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, nipped an incipient panic last night when smoke filled the auditorium in Carnegie Hall, Manhattan, where more than 2,000 persons had assembled for the final evening concert of the orchestra.

The smoke was from an incinerator chute on the 56th st. side of the building, which had become choked with smoldering refuse. Mr. Koussevitzky swung about briskly and signaled the musicians to start. With the first bars of music those who had been on the verge of making for the aisles sank back in their seats.

When the audience left the hall at 10:40 o'clock firemen were still at work at the incinerator chute.

BOSTON PLAYERS CHEERED IN N. Y.

Coolness of Koussevitsky Averts Panic at Fire in Carnegie Hall

[Special Dispatch to The Herald]

NEW YORK, April 5—Tchaikovsky's "Fifth Symphony," as played by the Boston Symphony orchestra, under the leadership of Serge Koussevitsky, while smoke hovered over the players stilled the fears of an audience of more than 3000 in Carnegie hall tonight, when a fire broke out in a rubbish chute. Neither the audience nor the orchestra knew whether or not the fire was a minor one. All that could be seen was menacing wisps of white smoke curling across the stage. Dr. Koussevitsky led his men through the four unbroken movements of the great symphony, and at its close the audience cheered themselves hoarse for the coolness of the conductor and the orchestra and their interpretation of the music.

This triumph could easily have been replaced by a wild stampede, according to those in the auditorium, and it was due principally to the coolness of conductor and orchestra and also to the obedience of the orchestra.

The orchestra had just begun the first movement of the symphony when a puff of smoke from a smoldering fire in the clogged rubbish chute on the West Fifty-sixth street side was seen pouting over the stage.

A man in one of the front seats hastily arose and made for the doors. Several others in the audience started to follow his example. In a moment all was hubbub, the restlessness spread throughout the big audience.

The conductor stopped his orchestra and the girl ushers shouted to the audienceto keep still. Dr. Koussevitsky finally obtained near silence and said to his listeners, "Just keep quiet; everything is all right." Then rapping his baton against a violin desk he commenced the symphony again and played it through without a stop. Just as his men were finishing the second movement, about 25 minutes later, the smoke gradually disappeared.

Brooklyn, N. Y. Eagle

APR 6 - 1934

Koussevitsky's Calmness Ends Incipient Panic at Carnegie

With long queues of white smoke drifting over his head, Dr. Serge Koussevitsky stood up on the platform of Carnegie Hall in front of a vast audience of more than 3,000 persons and calmly conducted the Boston Symphony Orchestra through the four unbroken movements of Tchaikovsky's Fifth Symphony.

His coolness "under fire" last night was said by many in the audience to have averted an almost certain panic and the audience gave him a thundering ovation when he laid his baton down at the conclusion of the great symphony.

Started in Rubbish Chute

The fire originated in a rubbish chute on the 56th St. side of the buiding and the smoke had just started to seep out across the stage as the orchestra swung into the first movement of the symphony.

Alarmed at the sight of the smoke, a man near the stage hopped up and bolted for a door, several others following in his wake, and in another instant all was confusion in the hall.

Taking in the situation at a glance, Dr. Koussevitsky brought his orchestra to an abrupt stop and, after a group of girl ushers shouted to the audience to be calm, he stepped to the front of the stage and said:

"Just keep quiet. Everything is all right."

CHICAGO, ILL.
TRIBUNE

APR 6 - 1934

SYMPHONY PLAYS ON DESPITE FIRE IN CARNEGIE HALL

New York, April 5.—[Special.]—Tschaikowsky's "Fifth Symphony" was played by the Boston Symphony orchestra tonight while smoke hovered over the players. The courage of the musicians stilled the fears of an audience of more than 3,000 in Carnegie hall when fire broke out in a rubbish chute.

Neither the audience nor the orchestra knew whether or not the fire was a minor one. All that could be seen was menacing wisps of smoke curling across the stage. Serge Koussevitsky, the leader, led his ~~men~~ through the four unbroken movements of the symphony, and at its close the audience cheered themselves hoarse for the coolness of the conductor and the orchestra.

When the smoke first blew in a man in one of the front seats arose and made for the doors. Several others in the audience started to follow his example.

The conductor stopped his orchestra and the girl ushers shouted to the audience to keep still. Dr. Koussevitsky finally obtained near silence and said to his listeners, "Just keep quiet; everything is all right." Then rapping his baton against a violin desk, he commenced the symphony again and played it through without a stop. Just as his men were finishing the second movement, about 25 minutes later, the smoke gradually disappeared as the fire was extinguished.

HOLYOKE, MASS.
Transcript Telegram

APR 6 - 1934

KOUSSEVITZKY'S COOLNESS PREVENTS A PANIC

NEW YORK, April 6—The coolness and courage of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, ~~prevented a~~ panic last night at Carnegie hall when smoke filled the auditorium during the performance.

The smoke, pouring from a choked incinerator chute appeared at the end of the intermission. Some of the 2000 listeners began to leave their seats, when Koussevitzky shouted

"Sit down! Everything is all right!"

Playing was resumed and no one left. At the end of the concert he was applauded for several minutes.

SYMPHONY HEAD STOPS FIRE PANIC

Post — April

Koussevitzky's Calm Act Saves Many From Injury

ORCHESTRA PLAYS AS SMOKE ROLLS UP

Audience of 3000 on Feet to Cheer Conductor

In a scene of amazing drama Serge Koussevitzky and the famous Boston Symphony Orchestra prevented a possible fire panic in Carnegie Hall, New York, last night. But for their magnificent coolness many of the audience of 3000 music lovers might have been injured, if not killed.

Continued on Page 18—Sixth Col.

DR. KOUSSEVITZKY PREVENTS FIRE PANIC

Continued From First Page

With smoke pouring up from scenery at the back of the stage, the entire orchestra—the most famous in the world—kept their eyes fastened on the baton of their great leader and calmly went through two numbers of the programme in what appeared to be perilous circumstances.

Dr. Koussevitzky himself, suave, calm, and dignified, had previously called back to their seats frightened auditors, who started to flee when smoke first began to roll up from the back of the stage.

The fire started in a restaurant below Carnegie Hall. The orchestra had finished playing the first part of the programme, and had halted for an intermission.

Black smoke suddenly began to lift upward from the wings of the stage.

The huge audience, including some of the leaders of society and the world of finance and art, stared. A few women screamed. Some started precipitately from their seats.

The famous conductor, one of the most dignified in the world of music, sensed the situation and the danger instantly. He had stepped down from his platform. He stepped back. He turned to the audience:

"Everything is all right!" he told the audience in a calm, commanding voice. He invited those who were leaving to return to their seats. Held by the voice and its obvious control, most of the flight was stopped.

Orchestra Responds

The leader motioned to his men, who were relaxed. They picked up their instruments. The leader raised his baton.

In a moment, as though pre-arranged, the majestic strains of the second movement of Tschaikovsky's "Fifth Symphony" swelled up from the orchestra, a mighty voice of a mighty musical organization.

The audience, fascinated by the drama of the play, stood or sat spellbound. As the music welled up to fill the great cavern of the hall, they were as if glued to their seats.

The smoke, heavy and dull, sifted up through the scenery.

The orchestra, held by the baton of its leader, moved not an eye nor a muscle, except in playing. Like a great machine, it played in perfect unison, perfectly controlled by the conductor, though none knew, at the time, what the rolling smoke might mean.

In the great hall, taking their cue from the men of the orchestra, not a soul moved.

The musicians with Dr. Koussevitzky conducting smoothly, magnificently, moved from one great piece to another.

The smoke continued to rise, lazily.

The music filled the hall. The audience sat and stared.

The smoke stopped. The orchestra paused at the leader's command.

A moment of silence, then—as one man—the great audience rose and cheered the conductor and the orchestra.

Investigation proved that the fire in itself was not serious. Dr. Koussevitzky, however, and his men, and the audience as well, had no way of knowing this till the concert was over.

Apr. 6

BOSTON EVENING AMERICAN

Koussevitzky Hailed as Fire Scare Hero

New York, April 6 (INS)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was receiving a hero's plaudits today. The famous conductor halted an incipient panic last night when smoke suddenly filled the auditorium of Carnegie Hall, where more than 2000 persons had gathered for the final evening concert of the season.

The smoke came from an incinerator chute on the south side of the building which had become choked with smoldering refuse.

The smoke drifted into the auditorium in swirling eddies during the intermission and several women uttered shrieks while numerous other persons began to leave their seats.

Koussevitsky, observing the tenseness of the audience, strode to the center of the stage and then shouted roughly:

"Sit down, everything is all right."

moment later he swung briskly around and signalled the musicians to start playing. The audience immediately relaxed and sat calmly throughout the remainder of the concert.

Conductor Kousevitzky and his accomplished players seem to be in vernal and springhtly mood, to judge by their melodious program and its scintillating performance.

Well they might feel festive, for the good news was spread last week that the Boston orchestral organization, by purchasing Symphony Hall, in that city, now owns a home of its own. Several other American symphonic bodies are similarly housed in their cities.

The jubilant concert of last evening began appropriately with a jubilee composition — Hindemith's "Konzertmusik," for string and brass instruments. The work was written by that composer for the Boston Symphony Orchestra to commemorate its 15th anniversary season in 1931-2. "Konzertmusik" had its premiere in Boston April 3, 1931, and was first heard in New York on March 5. 1932.

On the latter occasion, Hindemith's fluent score found favor for its pithy expressiveness, its agreeable even if thin lyrical line, and its cleverly facile orchestration. Those impressions were renewed at this fresh hearing, and an added joy was the immaculate playing under the spirited urging of the Bostonian conductor.

Unabashed melody reigned after the slightly cynical Hindemith had finished his say. First we had the languishing delights of Debussy's "Afternoon of a Faun"; then followed the propulsive "Till Eulenspiegel," by Strauss; and as a conclusion came the passionate proclamations of Tschaikowsky in his E Minor (fifth) symphony.

MINNEAPOLIS, MINN.
JOURNAL

APR 5 - 1934

Symphony Plays on Despite Fire; Coolness of Artists Calms 3,000

Special to The Journal

New York, April 6.—Tschaikowsky's "Fifth Symphony" was played by the Boston Symphony orchestra while smoke hovered over the players. The courage of the musicians stilled the fears of an audience of more than 3,000 in Carnegie Hall when fire broke out in a rubbish chute.

Neither the audience nor the orchestra knew whether or not the fire was a minor one. All that could be seen was menacing wisps of smoke curling across the stage. Serge Koussevitsky, the leader, led his men through the four unbroken movements of the symphony and at its close the audience cheered themselves hoarse for the coolness of the conductor and the orchestra.

When the smoke first blew in a man in one of the front seats arose and made for the doors. Several others in the audience started to follow his example.

The conductor stopped his orchestra and the girl ushers shouted to the audience to keep still. Dr. Koussevitsky finally obtained near silence and said: "Just keep quiet; everything is all right."

Then striking his baton against a violin desk, he commenced the symphony again and played it through without a stop. Just as his men were finishing the second movement, about 25 minutes later, the smoke gradually disappeared as the fire was extinguished.

ROME, GA.
NEWS TRIBUNE

APR 6 1934

FAMOUS LEADER OF ORCHESTRA IS HERO OF FIRE

Conductor Halts Panic Among 2,000 Persons As Smoke Fills Carnegie Hall

NEW YORK, April 6.—(INS)—Serge Koussevitzky, conductor of the Boston Symphony orchestra, was receiving a hero's plaudits today.

The famous conductor halted an incipient panic last night when smoke suddenly filled the auditorium of Carnegie Hall, where more than 2,000 persons had gathered for the final evening concert of the season.

The smkoe came from an incinerator chute on the south side of the building which had become choked with smoldering refuse.

The smoke drifted into the auditorium in swirling eddies during the intermission and several women uttered shrieks while numerous other persons began to leave their seats.

Koussevitzky, observing the tenseness of the audience, strode to the centre of the stage and then shouted roughly, "sit down, everything is all right."

A moment later he swung briskly around and signalled the musicians to start playing.

The audience immediately relaxed and sat calmly throughout the remainder of the concert.

BERLIN, WIS.
JOURNAL

APR 6 - 1934

PLAY SYMPHONY IN FIRE

NEW YORK—Tschaikowsky's "Fifth Symphony" was played by the Boston Symphony orchestra last night while smoke hovered over the players. The courage of the musicians stilled the fears of an audience of more than 3,000 in Carnegie hall when fire broke out in a rubbish chute.

DETROIT, MICH.
TIMES

APR 6 - 1934

MUSIC MASTER HERO IN 'FIRE'

NEW YORK, April 6.—Serge Kossevitzky, conductor of the Boston Symphony Orchestra, was receiving a hero's plaudits today.

The famous conductor halted an incipient panic last night when smoke from a choked incinerator chute suddenly filled the auditorium of Carnegie Hall, where more than 2,000 persons had gathered. Several women shrieked while numerous other persons began to leave their seats.

Koussevitzky strode to the center of the stage and shouted:

"Sit down; everything is all right."

Then he swung briskly around and signalled the musicians to start playing. The audience immediately relaxed and sat calmly throughout the remainder of the concert.

BOWLING GREEN, OHIO
SENTINEL-TRIBUNE

APR 6 - 1934

BOSTON SYMPHONY DIRECTOR PREVENTS RIOT AT CONCERT

NEW YORK, April 6. (INS)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was receiving a hero's plaudits today.

The famous conductor halted an incipient panic last night when smoke suddenly filled the auditorium of Carnegie Hall, where more than 2,000 persons had gathered for the final evening concert of the season.

The smoke came from an incinerator chute on the south side of the building which had become choked with smoldering refuse.

The smoke drifted into the auditorium in swirling eddies during the intermission and several women uttered shrieks while numerous other persons began to leave their seats.

Koussevitzky, observing the tenseness of the audience, strode to the center of the stage and then shouted roughly, "Sit down, everything is all right."

A moment later he swung briskly around and signalled the musicians to start playing.

The audience immediately relaxed and sat calmly throughout the remainder of the concert.

BLANK PAGE

BLANK PAGE

OTTAWA, CAN.
CITIZEN

APR 6 - 1934

Smoke Got In Their Eyes And It Wasn't Only Name Of Song

2,000 Customers at Concert of Boston Symphony Orchestra Threatened With Panic As Incinerator Became Choked But Band Played On And Audience Kept Seats.

Associated Press Despatch.

NEW YORK, April 6.—As concerns the 2,000 customers at the final concert of the Boston Symphony Orchestra at Carnegie Hall last night, smoke got in their eyes, but the band played on.

An incinerator became choked with smoldering refuse and smoke backed into the auditorium where Serge Koussevitzky was conducting the orchestra. A woman cried out, and several persons arose to leave.

Koussevitzky turned on the podium to face the audience and called out sharply:

"Sit down! Everything is all right."

He swung about quickly, raised the baton and the orchestra resumed playing.

Firemen were still struggling with the balky incinerator when the audience left the hall at the end of the performance.

BALTIMORE, MD.
POST

APR 6 - 1934

AVERTS PANIC IN CARNEGIE HALL

By International News Service.

NEW YORK, April 6.—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was receiving a hero's plaudits today.

The famous conductor halted an incipient panic last night when smoke suddenly filled the auditorium of Carnegie Hall, where more than 2,000 persons had gathered for the final evening concert of the season.

The smoke came from an incinerator chute. Koussevitzky, observing the tenseness of the audience, shouted:

"Sit down; everything is all right!"

A moment later he swung briskly around and signaled the musicians to start playing. The audience immediately relaxed and sat calmly throughout the remainder of the concert.

PITTSBURGH, PA.
PRESS

APR 6 - 1934

Koussevitzky Prevents Concert Fire Panic

International News Service.

NEW YORK, April 6. — Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was receiving a hero's plaudits today.

The famous conductor halted an incipient panic last night when smoke suddenly filled the auditorium of Carnegie Hall, where more than 2,000 persons had gathered for the final evening concert of the season.

The smoke came from an incinerator chute on the south side of the building which had become choked with smoldering refuse.

The smoke drifted into the auditorium in swirling eddies during the intermission and several women uttered shrieks while numerous other persons began to leave their seats.

Koussevitzky, observing the tenseness of the audience, strode to the center of the stage and then shouted roughly:

"Sit down, everything is all right."

A moment later he swung briskly around and signalled the musicians to start playing.

The audience immediately relaxed and sat calmly throughout the remainder of the concert.

SO. BEND, IND.
NEWS-TIMES

APR 6 - 1934

Symphony Orchestra Quiets Fire Scare

NEW YORK, April 6.—(Special)—Three thousand music lovers, held by the spectacle of the Boston symphony orchestra playing while smoke swirled about their heads, refused to leave Carnegie hall last night, despite their ignorance of how serious a fire was raging beneath the stage.

Only a few persons left the hall when the first wisps of smoke appeared. Others rose from their seats, startled and ready to run, but Director Serge Koussevitsky, raising his baton, led the orchestra into Tschaikowsky's "Fifth Symphony."

A moment later he stopped the orchestra and turned to the audience. "Just keep quiet," he said. "Everything is all right." And the symphony began again, to continue for 25 minutes.

By that time the smoke had disappeared, a small fire in a rubbish chute had been put out, and the audience recognizing the coolness of the leader and musicians, rose and cheered them to a man.

NEW YORK SUN

APR 6 - 1934

Paul Hindemith Work Heard

'Konzertmusik' Included in Concert Program of Boston Symphony Orchestra.

By W. J. HENDERSON.

The Boston Symphony Orchestra gave its last Thursday concert of the season in Carnegie Hall last evening. Echoes of the famous fiftieth anniversary celebration of 1931 were still to be heard, for the opening number was Paul Hindemith's "Konzertmusik" for brass and strings, written for that festival.

This composition has surely caused some confusion to advanced thinkers. It is almost according to their creeds, but with occasional genuflections before the altars of Bach and Beethoven. There is much dissonant counterpoint, which is approved by all progressives, but there is also some bending of the line of march backward toward the sugary tonalities of the primitives. And there is a near fugue which might easily have developed itself into something descended from the "Well Tempered Clavichord."

This piece is well made music. It has structure well knit and melodic ideas which flourish in the midst of determined instrumentation and purposeful shattering of the Hogarthian line of beauty reverenced by the ancients of the art. This music lover accepted it with pleasure when it was first performed here on March 5, 1932. He found no reason for altering his view when he heard it again last night. Hindemith was one of the first of the progressives who demonstrated that the new thought in music could also be good thought. Most of the rest have seemed to believe that modernist music, as it is clumsily called, must be good simply because it is modernist. The Bostonians performed Mr. Hindemith's composition with virtuosity. An inferior orchestra would probably make the work sound merely modernist, but the purity and beauty of tone of the Boston organization and the nice adjustment of balance and dynamics are precisely what such music requires to present it with justice.

Debussy's "Afternoon of a Faun," with its "flute enchantee," served to disclose Mr. Koussevitzky in a triumph of delicate analysis. Perhaps the subtleties of the score would have been more magical had they been a trifle less exposed, but perhaps there are many music lovers who like to know just how the wheels go around. It was a very polished and clarified performance that the Boston players gave and its translucent charm evoked long and loud applause from the audience.

It is a leap from this Debussy brevity to the "Til Eulenspiegel" of Richard Strauss, but Mr. Koussevitzky took it in his stride. In this work, which exhibits the inspiration of Strauss in highest flight, the visiting orchestra became a company of brilliant virtuosi cooperating in a performance which for splendor and nobility of tone, infinite gradation and elastic style could not be excelled. The humor, the braggadocio, the reckless venture, the pitiful death and the epilogue of tender benediction were sung with glories of utterance and with compelling eloquence. The audience again found itself aroused to demonstrations of delight. The concert came to its end with the fifth symphony of Tschaikowsky, which has not been idle this season. It has even been danced. So let it rest. It is a hard-lived work and will probably emerge next autumn with well-preserved power.

PASADENA, CALIF.
STAR-NEWS

APR 6 1934

Musician Halts Smoke Panic at Concert Event

NEW YORK, April 6. (INS)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was receiving a hero's plaudits today.

The famous conductor halted an incipient panic last night when smoke suddenly filled the auditorium of Carnegie Hall, where more than 2000 persons had gathered for the final evening concert of the season.

The smoke from an incinerator chute drifted into the auditorium in swirling eddies during the intermission and several women uttered shrieks, while numerous other persons began to leave their seats.

Mr. Koussevitzky, observing the tenseness of the audience, strode to the center of the stage and then shouted roughly, "Sit down. Everything is all right."

A moment later he swung briskly around and signaled the musicians to start playing. The audience immediately relaxed and sat calmly throughgout the remainder of the concert.

N. Y. Herald-Tribune

APR 6 1934

Boston Orchestra Ends Season of Concerts Here

Hindemith, Debussy and a Strauss Work Offered

The Boston Symphony Orchestra gave its fifth and final evening concert of the season in Carnegie Hall last night. With the exception of the opening work, Hindemith's Konzertmusik for string and brass instruments, Mr. Koussevitzky offered music which long since has passed the controversial stage: Debussy's "Prelude a l'apres-midi d'un faune," Strauss's "Till Eulenspiegel" and the fifth symphony of Tchaikovsky.

Hindemith's Konzertmusik was introduced to local listeners by Mr. Koussevitzky in March, 1932, and has escaped the ministrations of other conductors since. The reasons are not difficult to fathom. In its two movements, the German composer, obviously with Handel as his model, has aimed to recapture his great precursor's virility and melodic breadth with something of the spice of modernity added. The trouble is that Handel was a genius and Hindemith but an ambitious talent whose objectives are barely approximated. His thematic material is of the slenderest. For all its bustling pretentiousness, the opening section fails to impress and the close of the first movement, with its impassioned reiteration of a melody overladen with leaps of sevenths and ninths, only achieves the effect of much ado about nothing. The chief theme of the second movement recalls not a little the music Puccini has given to the marriage broker, Goro, in "Mme. Butterfly," and its treatment, despite the contrapuntal ingenuity employed, does nothing to heighten its distinction.

It was considerably more rewarding to hear Mr. Koussevitzky's poetic revelation of Debussy's bucolic tone poem and his frequently stirring exposition of Strauss's masterpiece, both of which the orchestra performed with virtuosity and glowing, prismatic tonal hues.

J. D. B.

WASHINGTON, D. C.
TIMES

34

Brilliant Concert Closes Local Symphony

By RONALD THORNE

Washington has been exceptionally fortunate in hearing, within two days, two excellent concerts by two splendid symphony orchestras, which have included in the programs two of the greatest works ever written in symphonic form—the Tschaikowsky Fifth Symphony and Cesar Franck's masterpiece, the D minor Symphony.

Naturally, with such an experience, comparison of the famous Boston Symphony with our own National Symphony is hardly to be avoided. It can truthfully be said that under the baton of Serge Koussevitzky, the great organization from the Hub has attained its highest stature since the days of Dr. Karl Muck. Some critics might even place Dr. Koussevitzky first.

However that may be, and brilliant though the Boston Symphony's concert proved on Wednesday, Dr. Hans Kindler and his men do not suffer by comparison. Yesterday's concert, in my opinion, is the finest they have given in their entire existence. It would be unfortunate indeed if it proved their valedictory, and it is incredible that music lovers of this city should permit that to be the case.

The D minor Symphony, of course, was the principal work on yesterday's program. It is no surprise that it was urged for the request program by many Washingtonians, although it has not been played this season, for it has a rightful place among the greatest compositions of all time. And seldom if ever have the members of the National Symphony given a finer interpretation of the work of a master.

Showmen tell us that Washington audiences are less responsive than those of other cities; only extraordinarily fine work draws forth an unrestrained tribute here. But I have never witnessed in Washington a more enthusiastic ovation than that accorded Dr. Kindler and his men by yesterday's audience. It proved amply the place they have won in the cultural life of the Capital.

Dr. Kindler chose an excellent program, and it was excellently performed. Mozart's "Magic Flute" overture, the first number, presents Mozart at the height of inspiration; then the great Cesar Franck work, an achievement of genius if ever there was one; third, a novelty number of grace and appeal, Georg Schumann's "Dance of the Nymphs and Satyrs," never before performed in Washington; and last, Tschaikowsky's "1812 Overture Solenelle," one of the foremost of all overtures.

A splendid concert, one of the most enjoyable Washington has ever witnessed—and a splendid climax to a season marked by many artistic triumphs.

Boston Orchestra Ends Season of Concerts Here

Apr 7 - Sub - NY

Hindemith, Debussy and a Strauss Work Offered

(Reprinted from yesterday's late editions)

The Boston Symphony Orchestra gave its fifth and final evening concert of the season in Carnegie Hall Thursday night. With the exception of the opening work, Hindemith's Konzertmusik for string and brass instruments, Mr. Koussevitzky offered music which long since has passed the controversial stage: Debussy's "Prelude a l'apres-midi d'un faune," Strauss's "Till Eulenspiegel" and the fifth symphony of Tchaikovsky.

Hindemith's Konzertmusik was introduced to local listeners by Mr. Koussevitzky in March, 1932, and has escaped the ministrations of other conductors since. The reasons are not difficult to fathom. In its two movements, the German composer, obviously with Handel as his model, has aimed to recapture his great precursor's virility and melodic breadth with something of the spice of modernity added. The trouble is that Handel was a genius and Hindemith but an ambitious talent whose objectives are barely approximated. His thematic material is of the slenderest. For all its bustling pretentiousness, the opening section fails to impress and the close of the first movement, with its impassioned reiteration of a melody overladen with leaps of sevenths and ninths, only achieves the effect of much ado about nothing. The chief theme of the second movement recalls not a little the music Puccini has given to the marriage broker, Goro, in "Mme. Butterfly," and its treatment, despite the contrapuntal ingenuity employed, does nothing to heighten its distinction.

It was considerably more rewarding to hear Mr. Koussevitzky's poetic revelation of Debussy's bucolic tone poem and his frequently stirring exposition of Strauss's masterpiece, both of which the orchestra performed with virtuosity and glowing, prismatic tonal hues.

J. D. B.

NEW YORK TIMES

APR 6 - 1934

BOSTON ORCHESTRA IN SUPERB CONCERT

Program Contrast Daring of Hindemith With That of Debussy and Strauss.

CONDUCTOR WINS OVATION

Dr. Koussevitzky Brings His Audience to Its Feet With Tchaikovsky Finale.

By OLIN DOWNES.

Superlative playing of the first half of the program given by Serge Koussevitzky and the Boston Symphony Orchestra last night in Carnegie Hall was somewhat overshadowed by the pall of smoke that descended over the heads of the orchestra in the second half, and by the alarm of the audience, while Mr. Koussevitzky and his men, with a coolness and courage past praise, gave a performance at first steady and at the end very brilliant, of Tchaikovsky's Fifth symphony.

The distinction of the performances, aside from the sensational features of the occasion, constituted one of the best orchestral concerts of the season. The program, with the exception of Paul Hindemith's "Konzertmusik" for strings and brass, was of acknowledged masterpieces — Debussy's "L'Après-midi d'un Faune" and Strauss's "Till Eulenspiegel," for the first half of the concert, and Tchaikovsky's Symphony for the second.

The Hindemith music was composed for the fiftieth anniversary of the Boston Symphony Orchestra. When that orchestra was founded the atonalities of the Konzertmusik" would have been the most incredible nightmares of sound. No one could have been convinced that such combinations of keys or abnegations of harmony would ever be accepted seriously by human beings.

Music No Longer Audacious.

But see how the language of music evolves! Today we listen, some with grim endurance, more with tolerance and without the turning of a hair, to these extratonal adventures of a contemporaneous composer, while the music of Debussy and Strauss, hotly contested at the turn of the century, is now sheerest classicism.

Yet it must be said that with all the technical mastery and audacious spirit of Hindemith, neither he nor any of his fellows displays such originality and such breathtaking adventurousness as Strauss and Debussy demonstrated in their period. It would seem clear, by this comparison, that the present time in music is not a profoundly creative one, and that we are actually short of revolutionary spirits. The counterpoint of Hindemith is only pushing further long accepted musical procedure. The music of Debussy ushered in a new epoch and a beauty that had not been dreamed of before he appeared. With Strauss also there was perceptible an explosion of genius, which, if it did not break paths in the Debussyan sense, gave the world notice of a new mind, a new temperament, a new imagination at work in the orchestra.

Rare Performance of "The Faun."

The performances of a virtuoso orchestra and conductor were particularly sympathetic to the nervous, dissonant music of Hindemith and the irridesences of Debussy's score. "L'Après-midi" was played with a golden languor but without the suspicion of sentimentality. And where is a more beautiful flute part in orchestral music? But the first flutist of the orchestra is also to be thanked for this. His tone and art were one of the leading features of the performance.

It was a cunning stroke of program-making to juxtapose Hindemith's incisive music with the dreams and languors of Debussy and the humor and sardonic fantasy of Strauss. For these latter composers there was particular and long sustained applause.

The Tchaikovsky symphony naturally was not completely itself in the earlier movements. It could not have been simple for either conductor or players to concentrate upon phrasings and sonorities when smoke was thickening about them and when for all they knew, the stage might become a furnace. The playing was testimony to the discipline of the orchestra and the complete command of the music and the situation by Dr. Kovssevitzky. By the same tokens, it was not unnatural that the triumphant finale of the work, the finale which is perhaps the one heroic and triumphant utterance in all of the Tchaikovsky symphonies, should be given in an overwhelmingly dramatic and effective manner. The orchestra had been through a trial that was not only one of Tchiakovksian emotion. The relief that must have been felt by the men, and the exultation that thrills in the music, found release in the interpretation. At the end the audience, similarly motivated and affected, rose to its feet, to a woman and man, and cheered the conductor and the orchestra for minutes. There was reason for this. One move of alarm on the part of Dr. Koussevitzky or any one of his players, and it is doubtful whether this article would be concerned with the distinctions between Hindemith, Strauss and Debussy.

BROOKLYN, N. Y.
CITIZEN

APR 7 - 1934

Boston Symphony Closes Season Here; Orchestra to Open New Borough Series in November

The final concert in the Boston Symphony Orchestra's forty-sixth annual Brooklyn series attracted a large and distinguished audience to the Academy of Music last evening. Dr. Serge Koussevitzky, dconuctor, presented a program which included the works of Handel, Debussy, d'Indy and Sibelius.

Announcement was made by Charles D. Atkins, director of the Department of Education of the Brooklyn Institute of Arts and Sciences that a orchestra will give a series of borough concerts during the season of 1934-35. The concerts will again be under the auspices of the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn; R. Huntington Woodman, president, and the Brooklyn committee of which Adrian Van Sinderen is chairman.

Mrs. Lewis W. Francis, hostess in the committee box. last night, had as her guests the Suffragan Bishop and Mrs. J. I. Blair Larned, Dr. and Mrs. Earle P. Huff, Miss Adelaide Haxtun and John C. Francis.

Mrs. Frederic Pratt and a party included Dr. and Mrs. Phillips Packer Elliott, Mr. and Mrs. Philip Youtz and Mr. Pratt occupied a box at the court. In the box of the Packer Collegiate Institute were: Miss Bertha Brais, Miss Elsa Chapin and Mrs. Ruth B. Sheppler. Hosts in the box of the Alumnae Association of Adelphi Academy were: Mr. and Mrs. Lloyd Johnson.

The Misses Dorothy Remsen Johnson, Althea McCammon and Phyllis Barnes occupied a box and other members of the Junior League of Brooklyn and their escorts attended the concert. In the two Junion League boxes were the Misses Betty Lathrop, Stella Rae Carter, Sally Harding and their escorts, Stewart Richards, Robert Bergen, Russell Harding and Edward Silsbee; the Misses Janet Collett, Marjorie Findley, Virginia Felter, Lesley Olcott, and their escorts, Harry Meislahn, Roland Rasch and Gregory Price.

A committee of members of the sponsoring committee for the series, which is headed by Adrian Van Sinderen, received in the foyer of the opera house last night preceding the performance. Among them were: Mr. and Mrs. Blum, Miss Mary Dillon, Dr. and Mrs. O. Paul Humpstone, Mrs. Frederick D. MacKay, Miss Dorothy Remsen Johnson, Mrs. Lewis W. Francis, Mrs. Otis Swan Carroll, Mrs. H. Edward Dreier, Dr. John H. Denbigh and Mrs. Carroll Leja Nichols.

Five concerts will be given again next season on Four Friday evenings and one Thursday evening. The following dates have been announced: Nov. 16, Jan. 4, Jan. 31, March 1 and April 5.

Brooklyn, N. Y. Eagle

APR 7 - 1934

Music of the Day

By EDWARD CUSHING

The Boston Symphony Orchestra and Mr. Koussewitsky Conclude Their Brooklyn Season— Ganna Walska in Recital

Concert by the Boston Symphony Orchestra. Serge Koussewitsky conducting. At the Academy of Music last night under the auspices of the Brooklyn Institute of Arts and Sciences.

THE PROGRAM
Concerto Grosso in B minor..Handel
"L'Apres-Midi d'un Faune"..Debussy
"Istar" Variations ....D'Indy
Second Symphony ....Sibelius

Mr. Koussewitsky and the Boston Symphony Orchestra concluded their Brooklyn season with a concert at the Academy of Music last night. The program exemplified the catholicity of the conductor's taste, the performance the impressive virtuosity to which he has trained his men. One does not like to arouse antagonisms by expressing preferences, but the truth is that, for sheer beauty of sound, one would prefer hearing the Bostonians to any other orchestra. There are times, perhaps, when Mr. Koussewitsky drives his strings too hard; he has a liking, one gathers, under certain circumstances, for a string tone of a hard, penetrating intensity; but for the most part he seeks neither the exaggerated brilliancy for which Stokowski strives nor the devitalized purity of tone characteristic at times of Philharmonic performances. It has been said of Josef Hofmann that among pianists his tone is the most pianistic; it may be said, similarly, of the Boston Symphony, that among orchestras its tone is the most orchestral. This means little or much, as you understand it.

Last evening's program opened with a Handel concerto for strings; this was followed by Debussy's orchestral paraphrase of Mallarme's "L'apres midi d'un faune" and D'Indy's "Istar" variations. The concert concluded with a performance of Sibelius' second symphony. All of this music had been heard previously, in other seasons, by the audience that attends the Boston orchestra's Academy of Music concerts. Mr. Koussewitsky, though the range of his choice is wider than that of many conductors, has certain preferences which he imposes on his public. In the case of those on last night's program this was, quite properly, satisfactory to his listeners. Especially one was gratified to hear again the Sibelius symphony which, with the fourth and the seventh of the same composer, is among modern masterpieces in the form. The slow movement is one of Sibelius' most impressive creations, but the symphony reaches heights also in the first movement and in the finale. One senses continuously the originality, the power, of this artist's mind, his deep sensitiveness to experience and ability to understand and re-express its implications.

D'Indy's "Istar" is a work for which one does not retain one's first admiration. There are other and neglected scores by this Frenchman which it would be preferable to hear—not the B minor symphony, upon which a conductor's choice will often fall, but the "Jour d'ete sur la montagne," or the symphony on the song of a mountaineer. It is, one feels, the program of "Istar" that keeps it in the active repertory, rather than any qualities in the music itself. The variations last evening served to exhibit the tonal resources of the orchestra. They were superlatively played. Equally satisfying were the performances of the Debussy and the Handel.

Brooklyn Times Union

APR 7 - 1934

Boston Symphony Finishes Successful Series Here; To Return Next Season

Charles D. Atkins, director of the Department of Education of the Brooklyn Institute of Arts and Sciences announced last night at the final performance of the 46th annual series of concerts of the Boston Symphony Orchestra at the Academy of Music that the annual series of the Boston Symphony Orchestra will be given in Brooklyn during the season of 1934-35. The series again next season will be under the auspices of the Brooklyn Institute of Arts and Sciences of which Edward C. Blum is president of the Board of Trustees, the Philharmonic Society of Brooklyn, R. Huntington Woodman, president, and the Brooklyn Committee, of which Adrian Van Sinderen is chairman.

Five concerts will be given again next season on four Friday evenings and one Thursday evening on the following dates: November 16, January 4, January 31, March 1 and April 5.

Mrs. Lewis W. Francis was the hostess in the committee box last night and had as her guests the Right Rev. and Mrs. J. I. Blair Larned, Dr. and Mrs. Earle J. Huff, Miss Adelaide Haxtun and Mr. John C. Francis.

Mrs. Frederick Pratt and a party which included Dr. and Mrs. Phillips Packer Elliott, Mr. and Mrs. Philip Youtz and Mr. Pratt occupied a box last night. Occupying the box of the Packer Collegiate Institute were Miss Bertha Brais, Miss Elsa Chapin and Mrs. Ruth D. Sheppler. Hosts in the box of the Alumnae Association of Adelphi Academy were Mr. and Mrs. Lloyd Johnson.

The Misses Dorothy Remsen Johnson, Althea McCammon and Phyllis Barnes occupied a box and members of the Junior League of Brooklyn and their escorts attended the concert. In the two Junior League boxes were the Misses Betty Lathrop, Stella Rae Carter, Sally Harding and their escorts Stewart Richards, Robert Bergen, Russell Harding and Edward Silsbee; the Misses Janet Collett, Marjorie Findley, Virginia Felter, Lesley Olcott and their escorts Harry Meislahn, Roland Rasch and Gregory Price.

A notable performance of the following works was given by the Boston Symphony Orchestra last night: Concerto Grosso for String Orchestra in B minor, No. 12, Handel; Prelude a l'Apres-midi d'un Faune, Debussy, Eclogue by S. Mallarme; Symphonic Variations, "Istar," Op. 42, d'Indy; Symphony No. 2 in D major, Sibelius.

A committee of members of the Sponsoring Committee of which Adrian Van Sinderen is chairman, received in the foyer of the opera house last night preceding the performance. Among the members of the Sponsoring Committee on the reception committee last night were: Mr. and Mrs. Blum, Miss Mary Dillon, Dr. and Mrs. O. Paul Humpstone, Mrs. Frederick D. MacKay, Miss Dorothy Remsen Johnson, Mrs. Lewis W. Francis, Mrs. Otis Swan Carroll, Mrs. H. Edward Dreier, Dr. John H. Denbigh and Mrs. Carroll Leja Nichols.

* * *

NEW YORK TIMES

APR 7 - 1934

BOSTON SYMPHONY ENDS 46TH SEASON

Final Concert in Its Brooklyn Series Draws Social Leaders of the Borough.

YOUNGER SET AT AFFAIR

Mrs. Lewis W. Francis Is the Evening's Official Hostess With a Distinguished Party.

A large audience, including many leaders in borough social circles, attended the final performance of the forty-sixth annual series of the Boston Symphony Orchestra last night at the Brooklyn Academy of Music.

Charles D. Atkins, director of the department of education of the Brooklyn Institute of Arts and Sciences, under the auspices of which the series was offered, announced that the orchestra will present another series of concerts next season. The programs again will be under the auspices of the Institute of Arts, of which Edward C. Blum is president of the board of trustees; the Philharmonic Society of Brooklyn, of which R. Huntington Woodman is president, and the Brooklyn committee, of which Adrian Van Sinderen is chairman.

The five concerts in the 1934-35 series will be presented as follows: Nov. 16, Jan. 4, Jan. 31, March 1, April 5.

The program last night, conducted by Dr. Serge Koussevitzky, included the following works: Concerto Grosso No. 12, for string orchestra in B minor, Handel; the "Prélude à l'Après-midi d'un Faune," of Debussy; "Eclogue," by S. Mallarmé; symphonic variations, "Istar," Opus 42, by d'Indy, and the Second symphony in D major of Sibelius.

Mrs. Lewis W. Francis was hostess in the committee box. Her guests included Suffragan Bishop and Mrs. J. I. Blair Larned, Dr. and Mrs. Earle P. Huff, Miss Adelaide Haxtun and John C. Francis.

Occupying the box of the Packer Collegiate Institute were the Misses Berthe Brais, Elsa Chapin and Mrs. Ruth B. Sheppler. Entertaining in the box of the Alumnae Association of Adelphi Academy were Mr. and Mrs. Lloyd Johnson.

The Misses Dorothy Remsen Johnson, Althea McCammon and Phyllis Barnes occupied a box. Several members of the Junior League of Brooklyn and their escorts also attended. In the two Junior League boxes were the Misses Betty Lathrop, Stella Rae Carter, Sally Harding and their escorts, Stewart Richards, Robert Bergen, Russell Harding and Edward Silsbee, and the Misses Janet Collett, Marjorie Findley, Virginia Felter, Lesley Olcott and their escorts, Harry Meislahn, Roland Rasch and Gregory Price.

A committee of members of the sponsoring committee, of which Mr. Van Sinderen is chairman, received in the foyer of the opera house preceding the performance. Members on the reception committee included: Mr. and Mrs. Blum, Miss Mary Dillon, Dr. and Mrs. O. Paul Humpstone, Mrs. Frederick D. MacKay, Miss Dorothy Remsen Johnson, Mrs. Lewis W. Francis, Mrs. Otis Swan Carroll, Mrs. H. Edward Dreier, Dr. John H. Denbigh and Mrs. Carroll Leja Nichols.

NEW YORK JOURNAL

APR 7 - 1934

Music

By Henriette Weber

Achron Brothers Give Recital

* * *

entified in the eyes of the music
ha Heifetz, having been his ac-
er the world for many years,
away from this long association,
piano recital at Carnegie Hall.

With this afternoon's concert of the Boston Symphony Orchestra, the New York season is closed. To celebrate the conclusion of Dr. Serge Koussevitzky's tenth year as conductor of the Boston Orchestra, a representative group of composers and other well known men and women who are interested in the development of American music, will present a statement of appreciation to the conductor after the concert. This statement, permanently recorded on a scroll, expresses the gratitude of the signers for Dr. Koussevitzky's distinguished services in the cause of native music. During these ten years of his directorship of the Boston Orchestra, he has presented 70 works by American composers.

The presentation will be made by Rubin Goldmark in the Green Room. The following names are the signers of the scroll:

Joseph Achron, Barion Bauer, Nicolai Berezowsky, Ernest Bloch, John Alden Carpenter, Israel Citkowitz, Frederick S. Converse, Aaron Copland, Carl Engel, Arthur Foote, George Gershwin, Rubin Goldmark, Louis Gruenberg, Henry Hadley, Richard Hammond, Howard Hanson, Roy Harris, Edward B. Hill, Werner Josten, Daniel Gregory Mason, Harold Morris, Walter Piston, Carlos Salzedo, Roger Sessions, Alexander Steinert, Randall Thompson, Emerson Whithorne, John Erskine, Alvin Johnson, Alfred Knopf, Dorothy Lawton, Minna Lederman, Paul Rosenfeld.

* * *

NEW YORK MIRROR

APR 7 - 1934

MUSIC

By Julian Seaman

(Reprinted from yesterday's late editions)

Old Things Are Best.

Boston Symphony Orchestra, Dr. Serge Koussevitzky, conducting. Carnegie Hall, 8:45 p. m.

THE PROGRAM:

Konzertmusik for String and Brass Instruments ....Hindemith
"Prelude a l'Apres-midi d'un Faune" ....Debussy
"Till Eulenspiegel" ....Strauss
Symphony No. 5 in E minor (Opus 64) ....Tchaikwsky

A pleasant glow of old remembrance gently suffused the fashionable corridors of Carnegie Hall last night as Dr. Koussevitzky and the visiting Bostonians, here to conclude the New York season, came to rest upon the final note of Tschaikowsky's wartorn fifth symphony. It was a comfort to know that the eclectic Doctor, having pandered at once to the modish foibles of his subscribers, via the Hindemith score, was content to seek familiar byways for the rest of the journey.

In the course of this commendable discretion he achieved a remarkable performance of "L'Apres-midi," exquisite in its mystic beauty, in the dreamlike, half-remembered vision of the waking faun, in its indescribable imagery and vernal magic.

But his discourse of the waggish Eulenspiegel missed entirely that intangible air of impudent gaiety which the score demands. I thought this the least impressive of Dr. Koussevitzky's efforts last night.

The Hindemith score is an excellent example of clean writing upon a fabric almost vaporous in its lack of substance. The texture is harmonic, deftly tinted, thumbed unmistakably by certain orchestral mannerisms of Brahms and Beethoven. The orchestration is robust but avoids adroitly the sin of being over-massive.

Dr. Koussevitzky's band is a justly celebrated entourage. Probably nowhere in the orchestral world is there a superior effulgence of string tone. The brasses and winds, in the matter of pure tone-color, are incomparable.

* * *

The piano recital by Mr. Leon-

Tran. Apr 7

Secrets are well kept at Symphony Hall. In spite of curiosity about the "mystery concert," which will be given Wednesday evening by Dr. Koussevitzky and the orchestra for the benefit of the Emergency Relief Fund, no information about it has escaped up to the present. The most that can be learned is that the evening in general will be light and entertaining and there are rumors of secret operations in progress to change the appearance of the hall.

At the [illegible] the concert by the Bos[illegible] Orchestra this afternoon [illegible] Carnegie Hall, New York, a scroll will be presented to Dr. Koussevitzky, marking the conclusion of his tenth season as conductor, and expressing appreciation for his interest in and his services to the cause of American music. The testimonial bears the signatures of representative American composers and others interested in developing American music.

BROOKLYN, N. Y. CITIZEN

APR 7 - 1934

Recital by Boston Symphony Players

The Sunday afternoon series of lec- [illegible], conducted by Olin Downes, will conclude tomorrow with a concert by twenty-six players from the Boston Symphony Orchestra, conducted by Serge Koussevitzky, at the Brooklyn Institute of Arts and Sciences, Academy of Music, at 3:15 o'clock. Mr. Downes will discuss [illegible] by Contemporary Composers for Small Orchestra," the subject of this recital.

The program will be devoted wholly [illegible] four of the five [illegible] are living men. One, Aaron Copland, is a principal figure of the rising generation of American creative talent. The other composers are Stravinsky, Satie, Ravel and Hindemith.

The program for the performance is as follows: Octet for wind instruments (Igor Stravinsky); "Gymnopedies" (Erik Satie); Music for the Theatre, suites in five parts (Aaron Copland); introduction and allegro for harp, with string quartet, flute and clarinet (Maurice Ravel); "Kammermusik No. 1" (Paul Hindemith.)

NEW YORK MIRROR

APR 7 - 1934

NOW AND THEN

By Emile Gauvreau

The Calm of Music

While the Boston Symphony Orchestra plays to a crowded Carnegie Hall audience of 2,000 music lovers, smoke curls slowly through the high upper reaches of the famous auditorium from a defective incinerator in the building. Conductor Koussevitzky, aware of the impending panic which might result from a single outcry, turns from the expedient of music's memorable enchantment and, just as the panic cry is about to set up its disastrous signal, he commands his audience to sit still and assures it that there is no danger. Instantly the audience permits itself to become a part of the leadership whose confidence is shown in the orchestra's response. The music bursts forth once more. The concert renews. Such is the beauty and the truth of music's force.

HANOVER, PA. SUN

APR 7 - 1934

* * *

In appreciation of the seventy works by American composers which Serge Koussevitzky has presented during his ten years with the Boston Symphony orchestra, a testimonial signed by thirty-eight composers and others interested in modern music will be presented the conductor after his final concert of the season this afternoon in Carnegie Hall, New York.

* * *

By report of the New York Times, Sibelius, listening at Helsingfors to a performance of his Fourth Symphony by the resident orchestra under the American, Werner Janssen, then and there declared him the "most gifted interpreter, probably" of his music.

* * *

Sir Henry Wood, conductor of the British Broadcasting Company's orchestra, will return to America next season for a month of guest conducting with various orchestras. He recently conducted three concerts with the Boston Symphony

---

Orchestra and a radio concert in New York.

* * *

If Strauss has not composed music worth posterity's while, the prospect of one or two contemporary composers must be counted gloomy. Even "Don Juan" in a performance of less than proper glamour puts Plokoviev out of mind. The moderns have been for years expounding to us their theories of art and, between whiles, telling us that Wagner is worked out and Strauss defunct. But where is the contemporary "Tristan" or "Die Meistersinger" and where is the contemporary "Rosenkavalier?" Or even the contemporary "Lohengrin," and "Don Juan"? — Neville Cardus in The Manchester Guardian.

Brooklyn, N. Y. Eagle

APR 8 - 1934

Enjoyment of Music Series Will Close With Unusual Concert at Academy Today

ONE of the most unusual and interesting programs of the entire Brooklyn concert season will bring to a close today the Sunday afternoon series of concerts presented for the first time this season at the Brooklyn Academy of Music. Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, and 26 members of the Boston Symphony Orchestra will appear in the concert which is under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees.

A feature of this final concert is that the program is devoted wholly to modern music. Of the five men, whose works Olin Downes, the critic, has selected for the program, four are living composers. Mr. Downes will discuss "Music by Contemporary Composers for Small Orchestra." One of the composers represented on the program, Aaron Copland, a former Brooklynite, is a principal figure of the rising generation of American creative talent and Dr. Koussevitzky has been responsible for the first presentation of some of his outstanding works. The other composers whose works will be performed today are Stravinsky, Satie, Ravel and Hindemith.

Mrs. John Van Buren Thayer and Mrs. F. R. Schepmocs will be the hostesses in the committee box and will have as guests Mr. and Mrs. Albert Van Wyck, Mr. Thayer and Mr. and Mrs. Howard R. Haviland. Lloyd V. Almirall is entertaining a party of box guests and Mrs. Glentworth Reeve Butler, chairman of the sponsoring committee, and Miss Irene Miles will have box guests.

Mrs. Butler, Mr. and Mrs. Blum and Miss Dorothy Remsen Johnson will receive with members of the sponsoring committee in the foyer of the opera house preceding this afternoon's performance.

Director Charles D. Atkins of the institute announces that plans for the 1934-1935 "Enjoyment of Music" series are now under consideration and will be announced shortly.

Among the members of the sponsoring committee who will serve on the reception committee today are Dr. and Mrs. Cameron Duncan, Judge and Mrs. Edwin L. Garvin, Mr. and Mrs. Russell V. Cruikshank, Mr. and Mrs. Otto Goetze, Mrs. H. V. Kaltenborn, Miss Anais Kaltenborn, Mr. and Mrs. William

Continued from Page 1

F. Eastman, Miss Irene Miles Mrs. Frederick D. MacKay, Mrs. John F. Talmage, Mr. and Mrs. Thayer Mrs. Schepmoes and Mr Almirall.

NEW YORK MIRROR

APR 8 - 1934

MUSIC

By Julia

Orchestra of the Week.

Mr. Nathan Milstein, Russian violinist, will play the Tchaikowsky concerto with the Philharmonic-Symphony Orchestra in Carnegie Hall this afternoon, under Mr. Hans Lange, in an all-Russian program, which will include the overture to Glinka's "Russlan and Ludmilla" and Tchaikowsky's Symphony in F minor (No. 4).

On Thursday evening, Friday afternoon and Saturday evening Mr. Toscanini will conduct a Concerto Grosso in G minor, by Francesco Geminiani (Opus 3, No. 2), in the edition of Adolfo Betti; also the Mozart Symphony in G minor (No. 40), Kodaly's Summer Evening; Paganini's Moto Perpetuo, and the Berlioz overture, "Benvenuto Cellini."

* * *

The Boston Symphony.

Dr. Koussevitsky and his Bostonians made their final local appearance of the season yesterday afternoon at Carnegie Hall, before a large and interested audince. Dr. Koussevitsky's program consisted of the Handel concerto grosso in B minor for string orchestra. Charles Martin Loeffler's "Evocation" for orchestra, chorus of women's voices and a speaker, and the C minor symphony of Brahms.

Interest centered in the Loeffler novelty, which received its first New York performance. Going back once more, as in his "Pagan Poem," to the mists of antiquity for his inspiration, the composer gave us a lovely, haunting thing, exquisitely and imaginatively scored. If the lamp of invention seemed to burn a little low at times, the mood created managed to hold, and the effect of the womens' voices singing the verses

drawn from T. W. Macka
grams of the Greek Anth
was tender and poetic as the co
poser intended. The last stanza was spoken to the orchestral accompaniment by Mr. David Blair McClosky ("Remember me the singing stone, thou who passest by Nisaea") and created a weird effect, the more effective for the reason that the combination of the speaking voice with musical accompaniment so often fails to carry artistic conviction.

The Handel concerto grosso was beautifully played, though the reading of the Brahms work seemed curiously lacking in conviction, the superb opening missing fire entirely. Dr. Koussevitsky received a most cordial reception and there was much applause for Mr. Loeffler after the per-

NEW YORK JOURNAL

APR 7 - 1934

Music -:- By Henriette Weber

Achron Brothers Give Recital

entified in the eyes of the music
ha Heifetz, having been his ac-
er the world for many years,
away from this long association,
piano recital at Carnegie Hall.

* * *

With this afternoon's concert of the Boston Symphony Orchestra, the New York season is closed. To celebrate the conclusion of Dr. Serge Koussevitzky's tenth year as conductor of the Boston Orchestra, a representative group of composers and other well known men and women who are interested in the development of American music, will present a statement of appreciation to the conductor after the concert. This statement, permanently recorded on a scroll, expresses the gratitude of the signers for Dr. Koussevitzky's distinguished services in the cause of native music. During these ten years of his directorship of the Boston Orchestra, he has presented 70 works by American composers.

The presentation will be made by Rubin Goldmark in the Green Room. The following names are the signers of the scroll:

Joseph Achron, Barion Bauer, Nicolai Berezowsky, Ernest Bloch, John Alden Carpenter, Israel Citkowitz, Frederick S. Converse, Aaron Copland, Carl Engel, Arthur Foote, George Gershwin, Rubin Goldmark, Louis Gruenberg, Henry Hadley, Richard Hammond, Howard Hanson, Roy Harris, Edward B. Hill, Werner Josten, Daniel Gregory Mason, Harold Morris, Walter Piston, Carlos Salzedo, Roger Sessions, Alexander Steinert, Randall Thompson, Emerson Whithorne, John Erskine, Alvin Johnson, Alfred Knopf, Dorothy Lawton, Minna Lederman, Paul Rosenfeld.

* * *

NEW YORK MIRROR

APR 7 - 1934

MUSIC

By Julian Seaman

(Reprinted from yesterday's late editions)

Old Things Are Best.

Boston Symphony Orchestra, Dr. Serge Koussevitsky, conducting. Carnegie Hall, 8:45 p. m.

THE PROGRAM:

Konzertmusik for String and Brass Instruments ....Hindemith
"Prelude a l'Apres-midi d'un Faune" ....Debussy
"Till Eulenspiegel" ....Strauss
Symphony No. 5 in E minor (Opus 64) ....Tchaikwsky

A pleasant glow of old remembrance gently suffused the fashionable corridors of Carnegie Hall last night as Dr. Koussevitsky and the visiting Bostonians, here to conclude the New York season, came to rest upon the final note of Tschaikowsky's wartorn fifth symphony. It was a comfort to know that the eclectic Doctor, having pandered at once to the modish foibles of his subscribers, via the Hindemith score, was content to seek familiar byways for the rest of the journey.

In the course of this commendable discretion he achieved a remarkable performance of "L'Apres-midi," exquisite in its mystic beauty, in the dreamlike, half-remembered vision of the waking faun, in its indescribable imagery and vernal magic.

But his discourse of the waggish Eulenspiegel missed entireiy that intangible air of impudent gaiety which the score demands. I thought this the least impressive of Dr. Koussevitsky's efforts last night.

The Hindemith score is an excellent example of clean writing upon a fabric almost vaporous in its lack of substance. The texture is harmonic, deftly tinted, thumbed unmistakably by certain orchestral mannerisms of Brahms and Beethoven. The orchestration is robust but avoids adroitly the sin of being over-massive.

Dr. Koussevitsky's band is a justly celebrated entourage. Probably nowhere in the orchestral world is there a superior effulgence of string tone. The brasses and winds, in the matter of pure tone-color, are incomparable.

* * *

The piano recital by Mr. Leon-

BROOKLYN, N. Y.
CITIZEN

APR 7 - 1934

Recital by Boston Symphony Players

The Sunday afternoon series of lecture-recitals, conducted by Olin Downes, will conclude to-morrow with a concert by twenty-six players from the Boston Symphony Orchestra, conducted by Serge Koussevitzky, at the Brooklyn Institute of Arts and Sciences, Academy of Music, at 8:15 o'clock. Mr. Downes will discuss "Music by Contemporary Composers for Small Orchestra," the subject of this recital.

The program will be devoted wholly to modern music, and four of the five composers represented are living men. One, Aaron Copland, is a principal figure of the rising generation of American creative talent. The other composers are Stravinsky, Satie, Ravel and Hindemith.

The program for the performance is as follows: Octet for wind instruments (Igor Etravinsky); "Gymnodedies" (Erik Satie); Music for the Theatre, suites in five parts (Aaron Copland); introduction and allegro for harp, with string quartet, flute and clarinet (Maurice Ravel); "Kammermusik No. 1" (Paul Hindemith.)

NEW YORK MIRROR

APR 7 - 1934

NOW AND THEN

By Emile Gauvreau

Re Calm of Music

While the Boston Symphony Orchestra plays to a crowded Carnegie Hall audience of 2,000 music lovers, smoke curls slowly through the high upper reaches of the famous auditorium from a defective incinerator in the building. Conductor Koussevitzky, aware of the impending panic which might result from a single outcry, turns from the expedient of music's memorable enchantment and, just as the panic cry is about to set up its disastrous signal, he commands his audience to sit still and assures it that there is no danger. Instantly the audience permits itself to become a part of the leadership whose confidence is shown in the orchestra's response. The music bursts forth once more. The concert renews. Such is the beauty and the truth of music's force.

HANOVER, PA.
SUN

APR 7 - 1934

* * *

In appreciation of the seventy works by American composers which Serge Koussevitzky has presented during his ten years with the Boston Symphony orchestra, a testimonial signed by thirty-eight composers and others interested in modern music will be presented the conductor after his final concert of the season this afternoon in Carnegie Hall, New York.

* * *

By report of the New York Times, Sibelius, listening at Helsingfors to a performance of his Fourth Symphony by the resident orchestra under the American, Werner Janssen, then and there declared him the "most gifted interpreter, probably" of his music.

* * *

Sir Henry Wood, conductor of the British Broadcasting Company's orchestra, will return to America next season for a month of guest conducting with various orchestras. He recently conducted three concerts with the Boston Symphony

Orchestra and a radio concert in New York.

* * *

If Strauss has not composed music worth posterity's while, the prospect of one or two contemporary composers must be counted gloomy. Even "Don Juan" in a performance of less than proper glamour puts Plokoviev out of mind. The moderns have been for years expounding to us their theories of art and, between whiles, telling us that Wagner is worked out and Strauss defunct. But where is the contemporary "Tristan" or "Die Meistersinger" and where is the contemporary "Rosenkavalier?" Or even the contemporary "Lohengrin," and "Don Juan"? — Neville Cardus in The Manchester Guardian.

Tran. Apr 7

Secrets are well kept at Symphony Hall. In spite of curiosity about the "mystery concert," which will be given Wednesday evening by Dr. Koussevitzky and the orchestra for the benefit of the Emergency Relief Fund, no information about it has escaped up to the present. The most that can be learned is that the evening in general will be light and entertaining and there are rumors of secret operations in progress to change the appearance of the hall.

At the [illegible] concert by the Bost[illegible] Orchestra this aftern[illegible]arnegie Hall, New York, a scroll will be presented to Dr. Koussevitzky, marking the conclusion of his tenth season as conductor, and expressing appreciation for his interest in and his services to the cause of American music. The testimonial bears the signatures of representative American composers and others interested in developing American music.

Brooklyn, N. Y. Eagle

APR 8 - 1934

Enjoyment of Music Series Will Close With Unusual Concert at Academy Today

ONE of the most unusual and interesting programs of the entire Brooklyn concert season will bring to a close today the Sunday afternoon series of concerts presented for the first time this season at the Brooklyn Academy of Music. Dr. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, and 26 members of the Boston Symphony Orchestra will appear in the concert which is under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the board of trustees.

A feature of this final concert is that the program is devoted wholly to modern music. Of the five men, whose works Olin Downes, the critic, has selected for the program, four are living composers. Mr. Downes will discuss "Music by Contemporary Composers for Small Orchestra." One of the composers represented on the program, Aaron Copland, a former Brooklynite, is a principal figure of the rising generation of American creative talent and Dr. Koussevitzky has been responsible for the first presentation of some of his outstanding works. The other composers whose works will be performed today are Stravinsky, Satie, Ravel and Hindemith.

Mrs. John Van Buren Thayer and Mrs. F. R. Schepmoes will be the hostesses in the committee box and will have as guests Mr. and Mrs. Albert Van Wyck, Mr. Thayer and Mr. and Mrs. Howard R. Haviland. Lloyd V. Almirall is entertaining a party of box guests and Mrs. Glentworth Reeve Butler, chairman of the sponsoring committee, and Miss Irene Miles will have box guests.

Mrs. Butler, Mr. and Mrs. Blum and Miss Dorothy Remsen Johnson will receive with members of the sponsoring committee in the foyer of the opera house preceding this afternoon's performance.

Director Charles D. Atkins of the institute announces that plans for the 1934-1935 "Enjoyment of Music" series are now under consideration and will be announced shortly.

Among the members of the sponsoring committee who will serve on the reception committee today are Dr. and Mrs. Cameron Duncan, Judge and Mrs. Edwin L. Garvin, Mr. and Mrs. Russell V. Cruikshank, Mr. and Mrs. Otto Goetze, Mrs. H. V. Kaltenborn, Miss Anais Kaltenborn, Mr. and Mrs. William

Continued from Page 1

F. Eastman, Miss Irene Miles, Mrs. Frederick D. MacKay, Mrs. John F. Talmage, Mr. and Mrs. Thayer, Mrs. Schepmoes and Mr. Almirall.

NEW YORK MIRROR

APR 8 - 1934

MUSIC -:- By Julian

Orchestra of the Week.

Mr. Nathan Milstein, Russian violinist, will play the Tchaikowsky concerto with the Philharmonic-Symphony Orchestra in Carnegie Hall this afternoon, under Mr. Hans Lange, in an all-Russian program, which will include the overture to Glinka's "Russlan and Ludmilla" and Tchaikowsky's Symphony in F minor (No. 4).

On Thursday evening, Friday afternoon and Saturday evening Mr. Toscanini will conduct a Concerto Grosso in G minor, by Francesco Geminiani (Opus 3, No. 2), in the edition of Adolfo Betti; also the Mozart Symphony in G minor (No. 40), Kodaly's Summer Evening; Paganini's Moto Perpetuo, and the Berlioz overture, "Benvenuto Cellini."

* * *

The Boston Symphony.

Dr. Koussevitsky and his Bostonians made their final local appearance of the season yesterday afternoon at Carnegie Hall, before a large and interested audince. Dr. Koussevitsky's program consisted of the Handel concerto grosso in B minor for string orchestra. Charles Martin Loeffler's "Evocation" for orchestra, chorus of women's voices and a speaker, and the C minor symphony of Brahms.

Interest centered in the Loeffler novelty, which received its first New York performance. Going back once more, as in his "Pagan Poem," to the mists of antiquity for his inspiration, the composer gave us a lovely, haunting thing, exquisitely and imaginatively scored. If the lamp of invention seemed to burn a little low at times, the mood created managed to hold, and the effect of the womens' voices singing the verses drawn from T. W. Macka
grams of the Greek Anth
was tender and poetic as the co
poser intended. The last stanza was spoken to the orchestral accompaniment by Mr. David Blair McClosky ("Remember me the singing stone, thou who passest by Nisaea") and created a weird effect, the more effective for the reason that the combination of the speaking voice with musical accompaniment so often fails to carry artistic conviction.

The Handel concerto grosso was beautifully played, though the reading of the Brahms work seemed curiously lacking in conviction, the superb opening missing fire entirely. Dr. Koussevitsky received a most cordial reception and there was much applause for Mr. Loeffler after the per-

143

N. Y. Herald-Tribune

APR 8 - 1934

MUSIC

By LAWRENCE GILMAN

Loeffler's "Evocation" Heard Here for the First Time From the Boston Symphony

Fifth and last New York matinee concert this season of the Boston Symphony Orchestra, at Carnegie Hall; Serge Koussevitzky, conductor, assisted by chorus [illegible] the Cecilia Society, and David Blair McClosky, Speaker.

PROGRAM

1. Handel—Concerto Grosso for String Orchestra in B minor, No. 12.
2. Loeffler—"Evocation," for Orchestra with Chorus of Women's Voices, and a Speaking Voice.
   (First performance in New York.)
   Chorus from the Cecilia Society.
   Speaker: David Blair McClosky.
3. Brahms—Symphony No. 1, in C minor, Op. 68.

THE high point of yesterday's matinee concert of the Boston Symphony Orchestra at Carnegie Hall (the Orchestra's last appearance here this season) was the New York première of Charles Martin Loeffler's "Evocation."

A new work by Mr. Loeffler, no matter what its scope or its character, is inevitably a musical event of the first order; for Mr. Loeffler, now in his seventy-fourth year, remains the most distinguished musical mind that is functioning creatively in America. Fifty-three years ago, an Alsatian youth of twenty, he landed on these shores from the French ship Le Canada, and he has lived here ever since—for forty-seven years as an American citizen.

Long before the Young Lions of atonalism had begun to roar and rear upon the tonal veldt, Loeffler—the aristocratic fiddler who used to share with Franz Kneisel the first-violin desk of the Boston Symphony Orchestra in the Golden Age—had been ranked by the cognoscenti at the head of music-makers in America by reason of the individual quality of his thought, the inimitable distinction of his style, and the mastery of his craftsmanship.

* * *

It is a good many years since Loeffler began to give us those masterpieces of tonal subtlety and beauty and perturbing originality which turned him into an incredible and slightly irrubrical legend under the very nose of the New England Conservatory of Music. But he has not lost his command of the inevitable instrumental word: he still knows the secret way to those sources of imaginative incantation and power and intelectual distinction which he never had to learn. The music which we heard here yesterday for the first time is steeped in the familiar beauty of tone and mood and substance, is characterized by the old exquisiteness and strength and craftiness of facture. No one but Loeffler could have produced this score. It is unmistakable, inimitable.

* * *

"Evocation" was written in 1930 for the dedication of Severance Hall, the permanent home of the Cleveland Symphony Orchestra. The score is appropriately inscribed to that large-visioned philanthropist, Mr. John L. Severance, whose munificence yielded the principal contribution which made possible the erection of the beautiful and appropriate hall which bears his name.

Mr. Loeffler was fittingly commissioned to write the music for the dedication ceremonies with which Severance Hall was formally opened to the public on February 5, 1931. Nikolai Sokoloff, to whom the admirable Cleveland Symphony Orchestra owes its existence and its present high estate as a musical organization, conducted the program, which offered as its special feature the dedicatory work of Mr. Loeffler.

* * *

The music is a setting of lines from the Greek Anthology (in the English version of J. W. Mackail). It is written for large orchestra, women's voices, and the voice of a reciter.

Mr. Loeffler, in a felicitous description, has said that "the imagined form of the music is to tell us of the building of a beautiful temple of the Muses; of the god Pan's rhapsodic lay, and of the nymphs' love for him; of their vain endeavors to fetter him to their beloved sunny fields whence Echo is listening, listening for the pure fun of answering; of Syrinx, Pan's most beloved naiad, whom Artemis metamorphosed into a reed to save her from Pan's amorous pursuit; of the strange account given by the 'Singing Stone' of itself; awed by solemn wonder at it, we now seek the little stream running down the hills to meet us, the reeds bowing to us in the breeze. The nymphs are still calling, 'Pan, abide here on these sunny greens.'"

Charles Martin Loeffler

After the portrait by Sargent

Composer of "Evocation"

* * *

The clue to the significant appropriateness of the text chosen by the composer for this work which was to dedicate a House of Music is to be found in what Mr. Loeffler refers to as "the strange account given by the Singing Stone of itself"—those mystical and evocative lines of the Greek epigram in which it is related how,

> . . . when Alcathous was building his bastions, then
> Phoebus lifted on his shoulders a stone for the house, and laid down on me
> his Delphic harp; thenceforth I am lyre-voiced; Strike me lightly with a little pebble, and carry away witness of my boast.

And so Loeffler has selected as the central point of his luminous and exalted conception this mystical chant of the lyre-voiced Singing-Stone, that chant which was born of the Delphic harp of Phoebus.

The composer has elaborated this gracious and noble symbolism with his customary imaginative fertility and success. There are magical passages in the score, passages unforgettable for their beauty and poetry of musical thought and their ravishing instrumental vesture, as the passage in which the Singing-Stone is evoked—one of the most extraordinary and haunting pages in orchestral literature.

* * *

No doubt the device of allotting the lines of the Singing-Stone to a speaker whose "hushed and mysterious voice" should be heard through the orchestral web of tone, is capable of illusive and poetical realization. This is said to have been accomplished at the original performance in Cleveland under Mr. Sokoloff, when, by an ingenious placing of the speaker and the employment of a small megaphone, the spoken words acquired their essential effect of remoteness and unreality.

This effect was not accomplished yesterday. Mr. McClosky, as the Voice of the Singing Stone, might have been recounting the latest news from Washington or explaining how to derive the best results from your morning Daily Dozen. Nor was the effect of the women's voices enhancing. There was, however, some beautiful playing by the orchestra (it is difficult for the Boston Symphony not to play well), and Mr. Koussevitzky directed the performance with evident devotion and the fullest sympathy.

Mr. Loeffler had come on from his home in Medfield, Massachusetts, to hear the New York première, and he was persuaded to appear on the platform with Mr. Koussevitzky in response to the enthusiastic demonstration of the audience.

* * *

The loftiness of the work, its incantatory charm, triumphed over a performance that was too often pedestrian. This music, radiant, serene, Hellenic, spoke with irresistible effect the thought of a mind which has never forgotten that the ultimate ritual of the spirit is the worship of that loveliness which is outside of time.

---

ap. 8, 1934. N Y Time

AUDIENCE HONORS DR. KOUSSEVITZKY

Demonstration Greets Boston Conductor at Opening of Carnegie Hall Concert.

COMPOSERS SIGN TRIBUTE

Testimonial Lauds Service to American Music—Loeffler's 'Evocation' Performed.

Public appreciation of courage shown in a trying situation was demonstrated when Serge Koussevitzky came on the stage yesterday afternoon to conduct the concert of the Boston Symphony Orchestra in Carnegie Hall. The salutation of the audience in the form of long-continued applause was in part acknowledgment of the brilliant performances that the conductor and the orchestra have given in their New York series this season, but the memory was fresh and vivid of the manner in which Dr. Koussevitzky and his men continued their performance last Thursday night when smoke suddenly appeared over the stage and only the presence of mind of the performers averted a panic. Dr. Koussevitzky had finally to signal the orchestra to rise before the concert could proceed.

The concert offered a novelty in what was listed as the first New York performance of Charles Martin Loeffler's "Evocation" for orchestra, with chorus of women's voices and a speaking voice. The speaker was David Blair McClosky and the chorus was that of the Cecilia Society of Boston. "Evocation" was composed for the opening of Severance Hall, the permanent home of the Clevelnad Orchestra, Feb. 5, 1931. The preface of the composer, printed in the score, is the most concise index to its intentions.

Builds Temple of Muses.

"The imagined form of this music," this preface states, "is to tell the building of a beautiful temple of the muses; of the god Pan's rhapsodic lay and the nymphs' love for him; of their vain endeavors to fetter him to their beloved sunny fields whence Echo is listening, listening for the pure fun of answering; of Syrinx, Pan's most beloved naiad, whom Artemis metamorphosed into a reed to save her from Pan's amorous pursuit; of the strange account given by the Singing Stone of itself; awed by solemn wonder at it, we now seek the little stream running down the hills to meet us, the reeds bowing to us in the breeze. The nymphs are still calling, 'Pan, abide here on these sunny greens.'"

Mr. Loeffler wrote Nikolai Sokololoff, then conductor of the Cleveland Orchestra, of his score; of the fugue, out of which grows the one most important theme of the work; of the beginning, intended to suggest "the matter which in confusion marked the beginning of the fine temple of music which the architects had in mind"; of the clarification of the fugue theme and the motive of the Singing Stone which is later referred to in spoken though hushed words from an old Greek epigram; of the song theme of the enticing nymphs, and the transition to the introduction of the lines uttered "in a hushed and mysterious voice"—"Remember me the Singing Stone."

At the end there are reminiscences by chorus and by orchestra, as from far off, of previous themes, with the last words of the epigram.

The audience responded with exceptional warmth to Mr. Loeffler's music, music of extraordinary texture and of fastidious workmanship; music of poetic evocation and an echo, in modern terms, of the classic spirit of the poem that Mr. McClosky recited.

The other compositions of the afternoon were the Handel concerto grosso in B minor and, at the end, the Brahms C minor symphony. Handel's noble and vigorous music was played superbly by the strings. The epic world of Brahms's imagining lost none of its grandeur at the hands of Dr. Koussevitzky and his men. This familiar and stirring work of monumental proportions came as the worthy capstone of the achievements of orchestra and conductor in New York in the season now coming to an end. Again there was fervent and long-continued applause from the audience.

Testimonial Is Presented.

In the green room back of the stage, after the concert, Dr. Koussevitsky received another testimonial from those who hold him in high honor. He was presented a paper signed with the names of over twenty-five American composers, with other signatures of those interested in American cerative art. The list was considered to constitute the most striking evidence of Dr. Koussevitsky's tireless curiosity and interest in American music, because the composers who signed it were young men and old, conservatives and radicals, all of whom united in thanking the conductor for his labors in the cause of native music. The paper read as follows:

"It is the desire of the undersigned to convey to Dr. Koussevitzky on the completion of his tenth season as conductor of the Boston Symphony Orchestra, their appreciation of his interest in and his services to the cause of American music. During his years in Boston he has amply demonstrated his conviction that the musical life and culture of a people cannot answer that people's deepest needs until it has become in the truest sense productive as well as receptive in character. We feel it, therefore, to be fitting at this time to express our admiration for Dr. Koussevitzky's distinguished accomplishment in the interests of American musical development, through the energy, courage, and understanding which he has devoted to the performance of American compositions."

The testimony was signed by the following:

Joseph Achron, Marion Bauer, Nicolai Berezowsky, Ernest Bloch, John Alden Carpenter, Israel Citkowitz, Frederick S. Converse, Aaron Copland, Carl Engel, Arthur Foote, George Gershwin, Rubin Goldmark, Louis Bruenberg, Henry Hadley, Richard Hammond, Howard Hanson, Roy Harris, Edward B. Hill, Werner Josten, Daniel Gregory Mason, Harold Morris, Walter Piston, Carlos Salzedo, Roger Sessions, Alexander Steinert, Randall Thompson, Emerson Whithorne, John Erskine, Alvin Johnson, Alfred A. Knopf, Dorothy Lawton, Minna Lederman, M. D. Herter Norton, W. W. Norton, Claire R. Reis, Paul Rosenfeld, Theodore Steinway and Alma M. Wertheim.

Brooklyn, N. Y. Eagle

APR 8 - 1934

Five Concerts by Boston Symphony Next Year

The Boston Symphony Orchestra will give a [illegible] of five concerts at the Brooklyn Academy of Music next season, according to an announcement by Director Charles D. Atkins of the Department of Education, Brooklyn Institute of Arts and Sciences. The dates for the concerts are as follows: Friday, Nov. 17; Friday, Jan. 5; Thursday, Feb. 1; Friday, March 2, and Friday, April 6.

NEW YORK TIMES

APR 8 - 1934

The Boston Symphony Orchestra under Serge Koussevitzky will give the following program this week in Boston: Selections from Beethoven's "Egmont," with Olga Averino, soprano, and Richard Hale, reader; Randall Thompson's Second symphony; Prokofieff's "Sept, ils sont sept," incantation for tenor, chorus and orchestra, Charles Stratton, soloist; Lambert's "The Rio Grande," with Jesús María Sanromá as piano soloist and the chorus from the Cecilia Society, and Borodin's Polovetzkian Dances from "Prince Igor."

NEWARK, N. J.

CALL

APR 8 - 1934

BOSTON SYMPHONY.

Q.—In order to decide an argument, will you please tell us the name of the organizer of the Boston Symphony Orchestra? Is he still living? The last point is an important one in the discussion.

A.—Theodore Human, violinist, who died September 18, 1933, in Brooklyn, founded the Boston Symphony Orchestra.

FLINT, MICH.

JOURNAL

APR 8 - 1934

The Power of Music to Sooth

Appropriately, it was Tchaikowsky's Fifth Symphony that was being played by the Boston Symphony orchestra in a concert Thursday night in New York when wreaths of smoke appeared floating over the stage.

The danger of a riot was immediately apparent. Several persons leaped from their seats and started to run for the exits.

The first movement of the symphony had just begun. Serge Koussevitsky, the conductor, stopped the orchestra. He spoke to the audience and gave assurances that everything was all right. Ushers helped to quiet the hubbub by passing up and down the aisles urging the crowd to remain seated. In a few moments the audience was composed again.

Though the smoke was still pouring onto the stage, Koussevitsky rapped his baton on his stand and led the orchestra through the whole symphony without interruption. During the second movement the smoke abated.

At the close, the applause for the conductor and orchestra was unusually generous and swelled to an ovation. People shouted themselves hoarse. Complimented because he did not change his tempo despite the strain, the conductor is reported to have said, "Tempo is tempo and tranquility is tranquility."

The Tchaikowsky Fifth Symphony is a great public favorite. Though somber, it always has had a profoundly moving effect upon audiences. The exceptional beauty of the theme of the second movement, "andante cantabile," is such that it is one of the most renowned melodies in musical literature—familiar to everyone, though perhaps not recognized by name.

What caused the smoke? Some rubbish in a chute in the subcellar of the building had caught fire, but was under control and did little damage.

Brooklyn, N. Y. Eagle

APR 8 - 1934

Music Events of the Week in Brooklyn

A concert this afternoon at the Academy of Music by 26 players of the Boston Symphony Orchestra, conducted by Serge Koussevitzky, will conclude the Sunday afternoon series of lecture-recitals conducted by Olin Downes under the auspices of the Brooklyn Institute of Arts and Sciences. The subject for today's concert is "Music by Contemporary Composers for Small Orchestra." The program is devoted exclusively to modern music by six composers of whom all but one are still living. The program follows: Octet for Wind Instruments, Igor Stravinsky; "Cymnopedies" (orchestrated by Debussy), Erik Satie; "Music for the Theater," a suite in five parts, by Aaron Copland; Introduction and Allegro, for harp, string quartet, flute, and clarinet, Maurice Ravel; "Kammermusik," No. 1, Paul Hindemith.

The evening series of lecture-recitals by Mr. Downes at the Academy of Music will come to a close next Sunday evening with a performance of "The Combat of Tancredi and Clorinda," the Monteverdi opera which was revived at Smith College a few seasons ago and had one performance by the same group later at the Metropolitan Opera House. A seventeenth century ballet by Lully will complete the program.

Margaret Matzenauer will sing the part of the narrator in the opera, while other participants will be students of the Department of Music of Smith College under the direction of Werner Josten of the faculty. Mme. Matzenauer will also sing a group of early operatic airs. The dances for Lully's ballet, by a student group, will be performed in the style of the period, with music by an orchestra of 42 Smith College students.

PROVIDENCE, R. I.
JOURNAL

APR 8 - 1934

As Music Goes

BY DR. W. LOUIS CHAPMAN

Great Classics from All Periods of Music Included in Dr. Koussevitzky's Final Boston Symphony Orchestra Program Here

Great classics from all periods of music are on the Boston Symphony's final program for the season Tuesday night. From the older works Dr. Koussevitzky has selected Handel's "Concerto Grosso No. 12." The Brandenburg concerti of Bach and the "Concerti Grossi" of Handel now enjoy a publicity hitherto unknown. Those who make a serious study of these works as they are offered will find their fund of music very much enlarged and enriched. They occupy a place in the literature of the orchestra comparable to that of the oratorios of choral fame and significance. This No. 12 is scored for strings, without the usual brass and woodwind of the small orchestra of those early times. It interests from the genius of its contrapuntal structure and variety. Probably no orchestra may offer more facile and flexible strings nor any conductor more authoritative and classic interpretation than Dr. Koussevitzky, who has been untiring in his efforts in the preparation of these masterpieces for his devoted public.

Debussy's "Afternoon of a Faun" is now happily an old story with us, and with this increased familiarity one now feels that he may enter into the spirit of this ravishing tone poem and share in the rapture of one of the most choice orchestral expressions of poetic mysticism known to orchestral literature. Should one wish to know the underlying raison d'etre of these moods they are to be found in the incomparable genius of the composer for originality of musical ideas and subject matter, expressed in a tonal and orchestral technique which is equally ingenius and original.

Great "Short Piece"

This one composition, which embodies a large number of emotional phases, is easily one of the greatest "short pieces" of our time. Unusual as are its many tonal changes the divisions of effective musical form are easily discernible in its structure, which saves it from the error of much of the music of our time, the tendency towards musical monotony, even if the components are in themselves enjoyable. We have learned to think of Mr. Laurent's ravishing tone whenever this work is mentioned, a lasting memory and one of the high spots of orchestral exposition in this day and generation. One will perforce note the soft, repeated richness of the horn section in many episodes throughout the work and the indescribable loveliness of the pianissimo passage a very few bars before the end. The upsweeping glissandi of the harp also assist in the woof of this remarkable tone tapestry.

Ravel is undoubtedly our greatest writer in advanced musical thought. We need not compare him with Debussy any more than Bach with Handel, there are so many similarities and yet so many differences. It has been suggested that the suites of "Daphnis and Chloe" are incomplete without the pantomime and ballet. There is, however, enough to be said of the music as a purely orchestral tone poem that and so much to engross the attention that one may instead rejoice that there is no sound of footfall or flash of pirouette to distract the attention. The complexity of Ravel's orchestration is bewildering, the novelty of his contrapuntal variations and orchestral colorings many hardly be understood in years of study of the score or from many hearings. Perhaps when the public has learned the alphabet of these great masters of advanced musical thought it may begin to understand a few phrases and, after a time, to know something of the literature. In the meanwhile we unthinkingly bask in the warm radiance of these tonal fires and instinctively benefit from a refulgence which we feel rather than understand. This work is one of the specialties of this orchestra and conductor and its hearing is a veritable musical experience.

The Tschaikowski Symphony No. 5 is more obvious; it glows with orchestral fires which from our association with the great classics of the past we may follow more understandingly and which we may more readily repeat with our limited means of musical expression. To many this is the finest of all Tschaikowski's symphonies. Surely none surpass it in opportunities for hearing the orchestral groups and their individual voices. Examples of this come to mind in the very first notes of this symphony in which the clarinet in its lowest and richest register gives eloquent speech over soft strings. The clarinet is practically a solo voice throughout the introduction to the symphony. The strings then announce a stately dance in six-eight time. Tschaikowski cannot write for long before his love for contrapuntal embellishments betrays him and these gracefully accompany the waltz time until a motive enters which serves as a link with a movement in syncopation which is one of the most beautiful thoughts in all his symphonies.

Famous Solo.

In the next movement an organ-like figure in close harmony by the strings acts as a preamble for a solo aria from the French horn, which is famous in orchestral literature. The clarinet soon enters and converts the solo into a dialogue until the oboe offers a counter theme. The strings soon take up the beautiful aria, which is repeated a number of times, always in beautiful tonal vesture, leading into a magnificent stretto in tremendous volume suggestive of the opening measures of the symphony. These tonal grandeurs are slowly hushed and the movement ends with the voice of the clarinet.

Did Tschaikowski write only the "valse" of the next movement instead of many he would be entitled to the highest place among "waltz kings." In the final movement the "andante maestese" begins with the initial theme of the symphony played by all the violins. Its massive majesty is almost indescribable, its tonal elaboration most dignified and its effect extremely impressive. From this imposing legato the composer turns to a sharply rhythmic and highly accentuated "allegro vivace" in double time, which suggests the clanging of bells. The symphony closes with a return to the initial theme of the symphony played by the string band accompanied by the woodwind in triplets, a very solid and impressive tonal structure which drives home the theme with tremendous force. The entire symphony is noble and heroic in character. It is one of the greatest compositions of Tschaikowski and one of the most splendid symphonies of the century or even of all time.

NEW HAVEN, CONN.
REGISTER

APR 8 - 1934

In The World Of Music . . . . .

—By H. Earle Johnson

THE most notable figure in the entire field of American musical reviewing has passed on. Mr. Henry Taylor Parker, the famous "H. T. P." of the Boston Transcript has held for many years a place of highest honor in the estimation of public and profession, and his writings and attitude toward his profession are examples of that to which the chronicler in all fields of art may well aspire. For thirty years no musical or dramatic event of importance, here or abroad, has escaped his keen eye; he has detected the rising worth of many of the world's greatest artists of the theater and concert stage who, coming to this country for the first time, have found sympathetic and enlightened knowledge of their art already ahead of them tthrough the discerning notice of "H. T. P."

He was especially proud of having helped to start the Harvard Glee Club on its road to fame and has been Boston's last word in contributing to the public understanding of new works of art as well as the fuller appreciation of the world's greatest masterpieces. His integrity was absolute and he respected nothing so much as that quality in others. Sham, pretense, catering to a low standard of public taste, called forth his most scathing denunciation, and "H. T. P." coudl write with a pen of scorching fire when occasion demanded. Above all, personality was completely out of the picture; concert-going was an opportunity to hear great music, not to look at the prima donna's jewels or watch her vocal acrobatics: attendance at the theater was a chance to be entertained within the bounds of good taste and legitimate means of comedy or moved by an author's tragic tale; the exhibition of personality must not be allowed to stand in the way of character portrayal.

* * *

Mr. Parker's routine would be exhausting in any profession. He arose at noon and hastened to his office, "the coop," in that old-world building on Washington Street inhabited since time immemorial by the Transcript. There he read and digested in amazingly quick time an average of ten to fifteen papers each day. There were four New York papers, four London, two Chicago, one French, and one German daily; various magazines and incidental news items from other sources. He edited an entire page every day and two for the Saturday edition. On Monday there was usually an opening at the theater, on Tuesday another play to be review; various concerts and recitals filled the mid-week evenings. During the Winter there were the concerts of the Boston Symphony Orchestra on Friday afternoon and Saturday evening; Mr. Parker attended both.

Leaving his office he went to Symphony Hall, gleefully prodding the bruised back of the taxi driver with his immense cane, cautioning haste; arrived, (and always on time) he occupied his two seats alone, foot and cane extended into the isle for the careless passerby to stumble over. Speaking to no one, and spoken to by few, he was brilliantly characterized by Mr. David McCord, as having "the faculty of making his first word sound like his last." "H. T. P." wrote most of the night in his apartment at the Vendome, retiring about four A. M. His writing was always distinguished, often scaling the heights of superb prose; a fine concert or play moved him to raptures which found more glorious expression than has ever been exercised in musical reviewing in this country.

The limitations of space were no drawback to an adequate discussion of an event; Mr. Parker believed that a good concert deserved an extended notice. The Transcript is probably the only newspaper in the country to give unlimited and uncensored space for the covering of news in the world of art; "H. T. P." would have none of the typewriter; he wrote on ruled yellow paper in a hand illegible except to a patient few. Two columns and a half were sometimes required to treat of a new work; sometimes, though rarely, did his space become verbose. Pictures were carefully chosen, and the six or eight word headings were marvels of concentrated wit. He took great pride in the make-up of his page and supervised it jealously; it has been estimated that his output has been the equivalent of over 300 full sized novels.

The writer remembers Mr. Parker's phantom presence at practically every musical event he ever attended in Boston. Always alone in the same seat, looking as though twenty feet would be near enough to approach without danger from the ever-threatening cane, one could never tell whether he was enjoying the concert or profoundly bored. But the same thing always followed: one purchased the paper to see what "H. T. P." thought about the concert, and if thought had been filled with personality it was soon elevated to the higher consideration of the music and a fuller appreciation of its greatness as well as of the interpretation by the artists.

Certainly the body of "H. T. P.'s" writing must be preserved as a valuable commentary on the music and theater of the first third of this century! Some one will carefully select, and edit the works to the furtherance of our own understanding and the credit of their author.

Brooklyn Times Union

APR 9 1934

Boston Symphony Concert At Academy of Music On Friday Evening

Another important series in the musical life of Brooklyn will come to a close next Friday evening with the fifth and final concert of the season of the Boston Symphony Orchestra, Dr. Serge Koussevitsky, conductor, at the Brooklyn Academy of Music at 8:30 o'clock. The five concerts, which marked the 46th annual Brooklyn concert series of the Boston Symphony Orchestra, were presented under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the Board of Trustees.

For the final concert Dr. Koussevitzky has selected an unusually interesting program of works by Handel, Debussy, d'Indy and Sibelius.

Boxes will be occupied by members of the Brooklyn Junior League, the Adelphi Alumnae Association, the Packer Collegiate Institute and the Woodward School.

A committee of membes of the Sponsoring Committee will receive in the foyer of the opera house preceding the performance.

The program for the final concert will be as follows: Concerto Grosso for String Orchestra in B minor, No. 12, Handel; Prelude a l'Apres—midi d'un Faunem, Debussy; Eclogue, by S. Mallarme; Symphonic Variations, "Istar," Op. 42, d'Indy; Symphony No. 2 in D major, Sibelius.

Among members of the Sponsoring Committee who will receive on Friday evening are Mr. and Mrs. Blum, Miss Mary E. Dillon, Dr. and Mrs. C. Paul Humpstone, Mrs. Frederick D. MacKay, Miss Dorothy Remsen Johnson, Mrs. Lewis W. Francis, Mrs. Otis Swan Carroll, Mrs. H. Edward Dreier, Dr. John H. Denbigh and Mrs. Carroll Leja Nichols.

⁂

BROOKLYN, N. Y.
CITIZEN

APR 9 - 1934

Boston Symphony Group Gives Program of Modern Music At Last Sunday Concert

A program of modern music presented by Dr. Serge Koussevitzky and twenty-six members of the Boston Symphony Orchestra yesterday afternoon at the Academy of Music brought to a close the series of fifteen Sunday lecture recitals arranged by Olin Downes, under the auspices of the Brooklyn Institute of Arts and Sciences. Works of Stravinsky, Ravel, Hindemith and Satie were included in the program.

Mrs. John Van Buren Thayer and Mrs. F. R. Schepmoes, hostesses in the box of the sponsoring committee, entertained as their guests: Mr. and Mrs. Albert Van Wyck, Mr. Thayer and Mr. and Mrs. Howard R. Haviland. Lloyd V. Almirall was host to a box party. Mrs. Glentworth Reeve Butler, chairman of the sponsoring committee and Miss Irene Miles also had box guests.

Mr. and Mrs. Edward C. Blum, Mrs. Butler and Miss Dorothy Remsen Johnson received in the foyer preceding the program. They were assisted by the following members of the committee under whose sponsorship the concert series was given:

Dr. and Mrs. Cameron Duncan, Judge and Mrs. Edwin L. Garvin, Mr. and Mrs. Russell V. Cruikshank, Mr. and Mrs. Otto Goetze, Mrs. H. V. Kaltenborn, Miss Anais Kaltenborn, Mr. and Mrs. William F. Eastman, Miss Irene Miles, Mrs. Frederick Mackay, Mrs. John F. Talmage, Mr. and Mrs. Thayer, Mrs. Schepmoes and Mr. Almirall.

LOWELL, MASS.
LEADER

APR 9 - 1934

SUGGESTED BY THE NEWS.

Serge Koussevitzky, the skilled conductor of the Boston Symphony Orchestra, needs no press agent. But he comes in for a little publicity in a story which credits him with averting a panic in Carnegie hall last week at the final concert of the season. The disturbance was not caused by performance of any of the ultra-modern music, but by eddies of smoke which had drifted into the hall from an incinerator that was working properly. The conductor was equal to the emergency. He calmed the fears of a few hysterical women in the audience and swung into the scheduled piece on the program. It is not the first time that a musician has shown qualities of leadership aside from those which have to do with music.

international arms pacts. How far such a policy is feasible there is hesitation to say. Truth to tell, most wars have their origin in economic rivalries or disputes. There may be risks in using the powers mentioned as punitive weapons. In the last analysis disarmament must be voluntary rather than compulsory.

The payroll in Washington may have been reduced in the matter of dollars and cents, but more employees are frequently added to the list. Only the other day the Senate voted each member an extra clerk for the remainder of the session. And the taxpayer will not be wholly reassured by the statement that the expense will come out of the Senate contigent fund.

SPRINGFIELD, MASS.
REPUBLICAN

APR 9 - 1934

Boston's Symphony hall, built in 1900 by the late Maj Henry L. Higginson, founder and benefactor of the famous Boston orchestra, has lately been acquired by the corporation which controls the orchestra. Some 4000 shares of stock were issued to subscribers, and through the efforts of Ernest B. Dane and the late Galen L. Stone ownership of the property has now been transferred to the orchestra. It is a coincidence that Dr Koussevitsky, the orchestra's conductor, had to quell a fire scare Thursday night at Carnegie hall, New York, where the Boston orchestra was giving a concert. Any one would tremble to think of a real fire at Carnegie hall, with high balconies difficult of access. New York needs a new concert hall more than it needs a new opera house, but at present must concentrate attention on preserving its Philharmonic orchestra.

145

THIS CLIPPING FROM
Brooklyn Times Union

APR 8 - 1934

Final Sunday Afternoon Concert At Brooklyn Academy of Music

One of the most unusual and interesting programs of the entire Brooklyn concert season will bring to a close today the Sunday afternoon series of concerts presented for the first time this season at the Brooklyn Academy of Music. Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and 26 members of the Boston Symphony Orchestra will appear in the concert which is under the auspices of the Brooklyn Institute of Arts and Sciences, of which Edward C. Blum is president of the Board of Trustees.

A feature of this final concert is that the program is devoted wholly to modern music. Of the five men whose works Olin Downes, the critic, has selected for the program, four are living composers. Mr Downes will discuss "Music by Contemporary Composers for Small Orchestra." One of the composers represented on the program, Aaron Copland, a former Brooklynite, is a principal figure of the rising generation of American creative talent and Dr. Koussevitzky has been responsible for the first presentation of some of his outstanding works. The other composers whose works will be performed today are Stravinsky, Satie, Ravel and Hindemith.

Mrs. John Van Buren Thayer and Mrs. F. R. Schepmoes will be the hostesses in the committee box today and will have as box guests Mr. and Mrs. Albert Van Wyck, Mr. Thayer and Mr. and Mrs. Howard R. Haviland. Lloyd V. Almirall is entertaining a party of box guests and Mrs. Glentworth Reeve Butler, chairman of the Sponsoring Committee, and Miss Irene Miles will have box guests.

Mrs. Butler, Mr. and Mrs. Blum and Miss Dorothy Remsen Johnson will receive with members of the Sponsoring Committee in the foyer of the opera house preceding this afternoon's performance. Director Charles D. Atkins of the institute announces that plans for the 1934-1935 "Enjoyment of Music" series are now under consideration and will be announced shortly.

The program for this afternoon includes the following works: Octet for Wind Instruments, Igor Stravinsky; Gymnopedies, Erik Satie; Music for the Theatre, Aaron Copland; Introduction and Allegro, for harp and string quartet, flute and clarinet, Maurice Ravel; Kammermusik No. 1, Paul Hindemith.

Among the members of the Sponsoring Committee who will serve on the reception committee today are: Dr. and Mrs. Cameron Duncan, Judge and Mrs. Edwin L. Garvin, Mr. and Mrs. Russell V. Cruikshank, Mr. and Mrs. Otto Goetze, Mrs. H. V. Kaltenborn, Miss Anais Kaltenborn, Mr. and Mrs. William F. Eastman, Miss Irene Miles, Mrs. Frederick MacKay, Mrs. John F. Talmage, Mr. and Mrs. Thayer, Mrs. Schepmoes and Mr. Almirall.

NEW YORK SUN

APR 9 1934

Boston Symphony in Novelty

Charles Martin Loefler's 'Evocation' Played at Final Concert for This Season.

By W. J. HENDERSON.

There was a novelty on the program of the Boston Symphony Orchestra's final concert of the season Saturday afternoon in Carnegie Hall. This was Charles Martin Loefler's "Evocation," for orchestra, with chorus of women and a speaking voice. A new work from the pen of the illustrious musician, who has been an ornament of American art for so many years, was something to be received with thanksgiving. "Evocation" was written for the dedicatory exercises attending the opening of Severance Hall, the new home of the Cleveland Orchestra, on February 5, 1931.

Mr. Loeffler derived his musical thought from some Greek epigrams which speak of Pan and his magical music of Syrin, and of a wondrous singing stone. "Phaebus lifted on his shoulders a stone for the house and laid down on me his Delphic harp; thenceforth I am lyre voiced." Visioning the architectural order that grew slowly in the minds of the designers of the hall, the composer begins his music with a fugue, harmonically vague, but gradually shaping and clarifying till its theme becomes the germ of the work. The fugue is interrupted by the motive of the singing stone. Subsequent music strives to picture the nymphs in Arcady and the revelation of Pan. The words of Greek poets explain how the nymphs loved him. Now the principal theme recurs and leads to the utterance of the singing stone, represented by the speaking voice bidding us to remember. Again we hear the chorus of women's voices calling upon Pan to breathe music. The work concludes with a marvelous decrescendo, the women's voices sinking to a melodious whisper.

The orchestration is remarkable. For the singing stone Mr. Loeffler has used the vibra harp, an instrument related to the xylophone family, but made of metal and having a rotating contrivance which gives the tones a curious throbbing and a mystic quality. Piano, celesta, saxophones and English horn add to the effects produced by mastery treatment of the body of wind instruments and the familiar company of strings. The flute has some ravishing passages in the Debussy style, but with a Greek tonal gamut to represent Syrinx. Exotic scales and elusive harmonization are employed with consummate art.

The futility of all attempts at the description of music was long ago demonstrated. There remains only the feeble declaration that the thematic foundations of the composition are of substance and that the developments are broad, dignified, and compelling in the beauty of their conclusions and in the completeness of their exposition of the germinal ideas. The texture of the music, like that of all the Loeffler creations, is faultlessly fine and rich. The instrumental colors are royal without gaudiness. The style is entirely august and patrician, the idiom of an exquisite artistic nature, steeped in culture.

We do not know of any other musician who could have written this work. It is essentially individual. It is one more disclosure of the fully stored mind and generous heart of a composer who is profoundly a scholar, instinctively aristocratic, a poet and a philosopher, born to dwell through all his life in the sacred shades spread from the Erechtheum. Without ever making concessions to the urge toward popularity, without ever defacing his musical speech with shopworn devices of the market place or shibboleths of party, without parade of pomp or circumstance, he has made for himself a proud and wholly personal place as one of the definitely distinguished writers of his time.

He has held his art in deepest respect and practiced it, not as a merchant, but as a high priest. And today he is recognized as one of the foremost living composers, who has made classic conceptions the basis of a romantic lyricism urbane in its elegance, yet filled with the spirit of Arcadia and the great god Pan.

Mr. Loeffler was present at Saturday's concert and appeared on the stage to receive the applause of audience, orchestra and conductor. There was no room for doubt about the esteem in which he is held. The orchestra rendered unto Loeffler all that was Loeffler's.

The program began with Handel's concerto grosso in B minor, No. 12, in which Messrs. Burgin and Theodorowicz played the violin parts of the concertino admirably. To conclude the winter's activities Mr. Koussevitzky chose the triumphant paean of the C minor symphony of Brahms.

THIS CLIPPING FROM
PROVIDENCE, R. I.
NEWS-TRIBUNE

APR 11 1934

-:- MUSIC -:-

LAST CONCERT

There was infinite variety in the program which Dr. Koussevitzky selected for the closing of this season's performances of the Boston Symphony in Providence, which closing was accomplished at the Metropolitan Theatre last night. The variety was not only in musical mood and substance and method; it was in the periods of musical development which were represented.

The program was:

Concerto Grosso for String Orchestra, in B minor, No. 12......Handel
Largo—Allegro—Larghetto e piano—Largo—Allegro
"Prelude a l'Apres Midi d'un Faune" ....Debussy
Eclogue by S. Mallarme
Orchestra Fragments from "Daphnis et Chloe" ....Ravel
(Second Suite)
Lever du Jour—Pantomime—Danse Generale
Symphony No. 5, in E minor, Op. 64 ....Tschaikovsky
I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale (Andante maestoso): Allegro vivace.

This representation of several periods of musical history was indubitably interesting. Handel, the classicist "par excellence;" Debussy, the founder of the "neo-classicist" school; Ravel, whose "Bolero" has made him popular in spite of his intricate intellect; and Tchaikovsky, who is not to be tied to any period, but never soars over the best of any period.

Of course the orchestra played beautifully as it always does. The Handel concerto was especially skilfully done, though we missed something of the richness of tone we expected to find. Still, we doubt if there is any group of players who could give at once the sedateness, the sonority and the dignity of that composition as the Boston orchestra did last night.

Frankly we were disappointed in the Debussy number. As we have remarked before, there is some quality in Debussy which does not seem to awaken Dr. Koussevitzky's usually resourceful imagination. On the other hand, Ravel seems to appeal intimately to the great conductor. He played the "Daphnis and Chloe" with a most subtle sense of its tonal values, and of the substance of the legend behind it. Certainly that strange poet, Mallarme, would have enjoyed both the composer's and the orchestra's transfiguration of his work.

Of the Tchaikovsky number, there is no need, to speak. It seemed a little stale last night, but that, we feel, was not the orchestra's fault. The Fifth Symphony, after several hearings, makes almost everyone a little weary—too much plain Slavic desolation in it.

X. Y. Z.

PROVIDENCE, R. I.
JOURNAL

APR 8 - 1934

Boston Symphony Orchestra to Close Providence Season

Final Concert to Be Given Tuesday Night at Metropolitan Theatre.—Works By Tschaikowsky, Debussy, Handel and Ravel to Be Played

On Tuesday night in the Metropolitan Theatre the Boston Symphony Orchestra will close its Providence season with its fourth concert here. Dr. Serge Koussevitzky will conduct. He has placed Tschaikowski's Fifth Symphony in the closing position, which will make the second week in succession that Providence concertgoers have heard a symphony from that composer. The Providence Symphony Orchestra gave Tschaikowski's Fourth last week. Other works to be played by the Bostonians are Handel's Concerto Grosso for String Orchestra, Debussy's "Prelude to the Afternoon of a Faun" and orchestral fragments from Ravel's "Daphnis and Chloe."

Dr. W. Louis Chapman, music critic of the Providence Journal and Evening Bulletin, will lecture on the program this afternoon at 4 o'clock in the Providence Public Library. The lecture, which is under the auspices of the Monday Morning Musical Club, is free to the public.

Tonight Beatrice Ward and Paul Vellucci will be presented by the Federal Hill House School of Music in a two-pianoforte program at Federal Hill House to which the public is invited. Mr. Vellucci, formerly of this city, has been for the past six years affiliated with the music department of Sarah Lawrence College, Bronxville, N. Y., and has devoted some time to settlement music work in New York. He has appeared several times in recital in this city, Boston and Bronxville. Both he and Miss Ward are students with Avis Bliven Charbonnel.

THIS CLIPPING FROM
N. Y. Herald-Tribune

The Conning Tower

It is pointed out by R. R. C. that when Mr. Koussevitzky averted the panic at Carnegie Hall the other night, he should have told the Boston Symphony Orchestra to play "Smoke Gets in Your Eyes" and "Blow the Smoke Away." And in yesterday's papers there was the account of the St. Paul's School Alumni meeting. The Rev. Dr. Samuel S. Drury, rector of the school, said "The great problem of education today is to prepare people for leisure." Traditional anthems and hymns of the school, the story said, were sung. Including, perhaps, "On the other side of Jordan . . . there is rest for you."

Brooklyn, N. Y. Eagle

APR 9 - 1934

Music

Koussevitzky Conducts Modern Program

Serge Koussevitzky led 26 players of the Boston Symphony Orchestra yesterday in a program of modern music in the 14th and final Sunday afternoon lecture-recital conducted by Olin Downes at the Academy of Music under the auspices of the Brooklyn Institute of Arts and Sciences. An audience of good size, though not so large as the interest of the event might warrant, listened with polite attention and sometimes with enthusiasm to music ranging from what was called revolutionary at the turn of the century to truly "modern" works written during the last decade by outstanding composers of today.

The program appropriately began with Igor Stravinsky's Octet for wind instruments, a work written in 1923, which Mr. Downes described as in many respects the model followed by other contemporary composers. Whatever one may think of its objectivity, its lack of tone color and emotion, and its modernistic contrapuntal harmonic scheme, it remains a piece of unique and arresting individuality. Needless to say it was superlatively played by the Boston musicians, each of whom displayed the virtuosity of a soloist.

Erik Satie's earlier example of a changing style in musical concepts was the "Gymnopedies," which followed, in Debussy's orchestral arrangement. This was one of the afternoon's offerings which obviously pleased the audience, which applauded conductor and musicians with enthusiasm at its conclusion.

Aaron Copland, a native of Brooklyn, was represented with his "Music for the Theater," written in 1924 and first performed by the Boston Symphony Orchestra under Dr. Koussevitzky the following year. Its interesting use of American jazz as an idiom of expression, and the sharply contrasting moods of gayety, burlesque, and romanticism in the various movements make it one of the representative works by the younger American composers of today. Mr. Copland was present and acknowledged the applause of the audience.

Ravel's beautiful Introduction and Allegro for harp with string quartet, flute and clarinet, with B. Zighera playing the harp solo in masterly fashion, again afforded the more conservative element in the audience relief from the dissonance and acrid tension and clamor of much that had gone before. Composed in 1906, when Ravel was a devotee of the impressionistic school founded by Debussy, it is a far cry from the later works of the French composer. It pleased the audience enormously, and the conductor and soloist were recalled several times.

Hindemith's "Kammermusik No. 1," very essentially of today with its atonality so characteristic of the composer and its cynical disregard of established conceptions of musical composition, completed the list. Despite the savagery of many pages in the score the poetic interlude in the third movement for flute, clarinet, bassoon and glockenspiel once more afforded a glimpse of beauty in a generally stark and uncompromising picture of post-war reality.

R. E. B.

PROVIDENCE, R. I.
JOURNAL

146

APR 11 1934

IN TERMS OF MUSIC, *Comment in Season*

Boston Symphony Orchestra Plays to Largest Audience in Its History Here.—Dr. Koussevitzky and Men Given Ovation.—Music of All Periods Presented

The Boston Symphony Orchestra gave the last of its all too brief course of concerts in the Metropolitan Theatre last night before a capacity audience. Each time this orchestra plays here it seems to open new vistas of musical wonders of technical perfection and the highest possible degree of musical artistry. Whether it plays the old masters, the most difficult and abstruse of the moderns or well known classics, the work is always in the highest ideals of projection and interpretation.

Although this program began with an "old master," it contained far more than the usual proportion of modernism, all of it of the highest musical order. Among contemporaneous writers no names stand higher in musical invention, in mastery of orchestration and in value of material than Debussy and Ravel. No composition may in short compass exhibit a larger plentitude of the incomparable idiom of Debussy than his musical interpretation of Mallarme's exquisite poem, "The Afternoon of a Faun," and, by the same token, one could not find any composition by Ravel that would better show the wealth of imagination of his musical mind or his skill in original and colorful orchestration than the "Daphnis and Chloe" fragments. They are not only "good moderns" but they are also our very best moderns. From them and from these two compositions, imitative writers have helped themselves most plentifully, and in many cases they have hardly been able even to copy correctly. At no time do they show any elaboration or extension of technique or musical substance.

In the "Concerto Grosso No. 12," Dr. Koussevitzky and his string choir brought that perfection of artistry which we have learned to expect whenever he and they offer Bach or Handel. Consider the evenness and beauty of its soft passages, compared with the solid sonorities of the upswelling fortes. Note the perfection of the unity of ensemble in rapid scale passages and, if you will, compare it with the blur that is sometimes heard even from noted orchestras. It is such comparison that brings us to a realization of the true greatness of this orchestra.

After a brief sojourn in the chaste classic confines of strict counterpoint, glowing and vibrant from the hands of an impassioned and artistic conductor with instantly responsive men, one may turn to the exquisite Debussy in the prime of his compositional greatness. After the breadth of sonorities of the string band, the entrance of the solo flute is most effective and potent. The influence of the flute is felt throughout this beautiful work and the ravishing tone of Mr. Laurent contributes in no small measure to its success. He is as firmly identified with "L'apres Midi" as was Georges Longy with Beethoven's "Fifth Symphony"—a distinct addition to the tradition of the Boston Symphony Orchestra and what will prove to be an enduring memory.

This tone poem, a veritable study in tone quality supported by virtuosi who has not only acquired perfection of technical facility but who appreciate to an unusual degree our admiration for the tonal beauty and characteristic speech of their several instruments. From a maze of kaleidoscopic and ever-changing tone colors, one recalls the effectiveness of the muted horns, the shimmering of glistening strings, the artistry of delicate dynamic values of the harps, the subdued and mystical subtlety which Dr. Koussevitzky, through his directional control, brings to the performance, making it ideal among orchestral productions. No orchestra of which we know gives it more poetic appeal. From no hands does one hear a more imaginative and truly inspired version, nor do we expect those who had the tradition of the work direct from Debussy himself.

In like manner did the orchestra respond to the finenesses of Ravel's inimitable "Daphnis and Chloe," another of the great masterpieces of our time. Dr. Koussevitzky's sound understanding of this intricate and polychrome composition and the consummate technique and artistry of his men made this production most interesting and enjoyable. It has been said that the ballet and pantomime are necessary to accomplish interest and understanding yet it might seem that it is entirely successful as a concertpiece. It may be that when one has exhausted all the possibilities of the score he may feel the need of the spectacle, yet we venture to claim that very considerable study and many rehearings must elapse before this advanced state of cerebration is attained. It is a work of great genius, it is one of the great show pieces of this superb orchestra and one would gladly hear it often.

Then to the more staid and stately measures of Tchaikovsky. The songful clarinet rather than the flute claimed the attention. The music became more obvious, more in the musical language that we know better, a music far more impressive in tonal sonorities, in massive potentialities and tonal contrasts. In this symphony the splendid brass section of the orchestra found more positive expression than in previous parts of the concert. Note here clever method of program making, the orchestra de t-ing in a blaze of tonal glory, as it w for grandeurs have always been considered a fitting end for a concert a doubly so for a season. Soft music fo solemnities, crashing concords for the end of a season.

Again one heard with great satisfaction beautiful and justly famous solo for French horn with its graceful sinuous investment of other instruments, each choir in tonal beauty and in perfection of technical expression. One's admiration of this magnificent symphony must pay tribute to the masterful conductor, the artistic devotion of the men and the splendor of the musical mind which minted this, one of the greatest of all symphonies.

This was the largest audience that has ever attended a symphony concert in this city. It was also the most enthusiastic and applausive, according Dr. Koussevitzky and his men a veritable ovation. It was with difficulty that the audience restrained itself from applause between the movements of the symphony, so close was the attention, so ardent the appreciation.

So the Boston Symphony Orchestra concludes one of the most successful seasons it has ever brought to this city. Its regretted departure warns of the long season of musical aridity which inevitably accompanies the vacation time. It seems always to come at a time when one has that leisure conducive to the greatest enjoyment. During this hiatus one may profitably review the musical offerings of the past season, a reflection which will bring a more complete appreciation of the good things it has given us and which will surely sharpen our anticipation of its return.

The program:

Concerto Grosso for String Orchestra,
in B minor, No. 12 .... Handel
Largo—Allegro—Larghetto e piano—Largo—Allegro
"Prelude a l'Apres Midi d'un Faune", Debussy
Eclogue by S. Mallarme
Orchestral Fragments from "Daphnis et Chloe" .... Ravel
(Second Suite)
Lever du Jour—Pantomime—Danse Generale
Symphony No. 5, in E minor, Op. 64
Tschaikovsky
I. Andante; Allegro con anima.
II. Andante cantabile, con alcuna licenza.
III. Valse (Allegro moderato).
IV. Finale (Andante maestoso): Allegro vivace.

DR. W. LOUIS CHAPMAN.

THIS CLIPPING FROM
LOWELL, MASS.
COURIER-CITIZEN

1934

Boston Programs.

The current concert calendar in Boston is token that the musical season is waning. The opera stars have departed after what appears to have been a successful week's stay. The Monte Carlo Russian Ballet opening on Monday of this week, lasts through Thursday evening.

This evening in Symphony hall the Boston Symphony Orchestra gives its promised program for the benefit of the emergency fund. Dr. Koussevitzky has managed to keep the details of the program a sec save for the intimation that it will be a light and entertaining one.

Friday afternoon and Saturday evening the Boston Symphony Orchestra program will include Beethoven's incidental music to Goethe's "Egmont," with Olga Averino as singer and Richard Hale to recite part of the text. The purely orchestral numbers will be Randell Thompson's Second Symphony, for the first time in Boston; Prokofieff's "Sept, ils sont sept;" Lambert's "The Rio Grande," and the Dances from "Prince Igor." The Cecilia chorus will assist.

SYMPHONY COMMENDED FOR DIVERTING PANIC

Boston Orchestra Played as Smoke Filled New York Hall

A letter of tribute, signed by Bentley W. Warren in behalf of the trustees of the Boston Symphony Orchestra, was read to the assembled musicians at rehearsal yesterday. The letter referred to the episode in Carnegie Hall, New York, last Thursday evening when the orchestra and conductor played steadily for 25 minutes, diverting a probable panic as smoke poured into the auditorium.

The text of the letter follows:

To Dr. Koussevitzky and all members of the Boston Symphony Orchestra:

Gentlemen:

"Playing with fire" has more than one meaning. Sometimes it is a dangerous pastime. As we know it through you, it sets the spirit aflame.

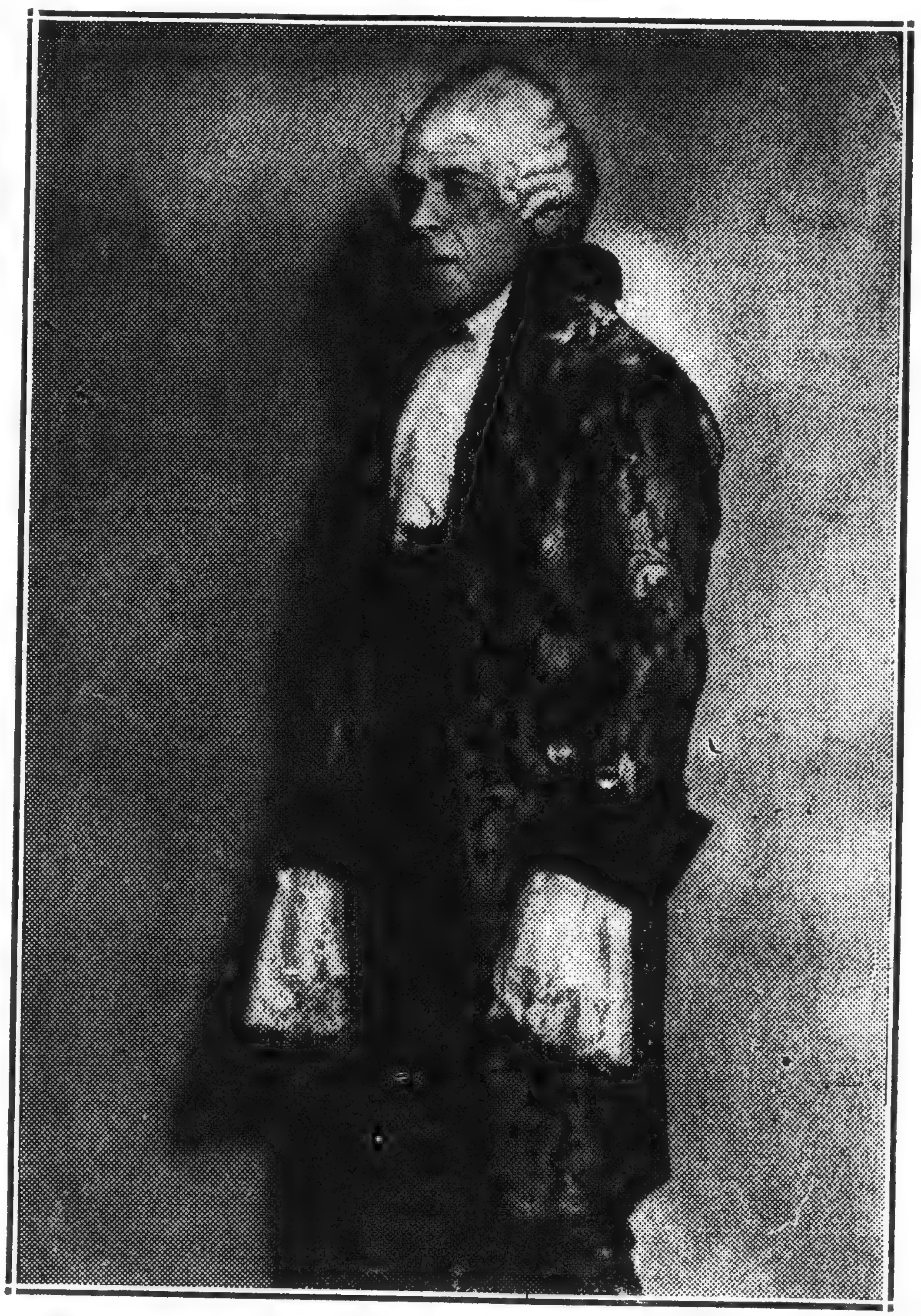
"Playing against fire" is another thing. This requires the courage and self-mastery of well-trained and well-led troops. The trustees have heard with pride of the manner in which the conductor and the orchestra met an emergency of fire and possibly great danger to a New York audience last week. May we express to each and all concerned in that emergency our warmest appreciation of the credit they brought to the orchestra through a continued offering of men and music of the first order?

Faithfully yours,
BENTLEY F. WARREN
(For the Trustees)

BOSTON SYMPHONY SURPRISES AUDIENCE

Apr 11 Globe

Koussevitzky Keeps Program Secret Until End of Concert



SERGE KOUSSEVITZKY, DRESSED IN COSTUME HE WORE AT CONCERT

Mystery prevailed right down to the moment of beginning at the concert given in Symphony Hall last evening by the Boston Symphoy Orchestra for the benefit of the Emergency Relief Campaign. Even the program of what was to come was missing from a printed folder containing a portrait of Dr Serge Koussevitzky, conductor of the Boston Symphony, and a list of sponsors for the occasion. In its place was a marginal strip informing that: "Following the concert there will be handed to you a page revealing the complete program. . . ."

The stage was shrouded by heavy red curtains. Only one clew was present, a rectangular expanse of white cloth—obviously a screen for projected pictures—high in front of the curtain. At about 8:45 out went the lights and upon the screen was flashed: "Papa Haydn and His Orchestra."

The parted curtains revealed a small chamber orchestra, Dr Koussevitzky in front, all dressed in attire of the 18th century. Dr Koussevitzky was resplendent in a gleaming white wig, black satin trousers, and a beautifully brocaded bronze-colored coat, with lace stock and cuffs. At a distance of one-third the length of Symphony Hall the conductor bore startling resemblance to familiar portraits of Haydn.

Candles on Racks

Lighted candles were placed upon the music racks before the players, and Dr Koussevitzky's orchestral score stood upon the music stand of what appeared to be an old clavichord or an early—and tiny—square piano.

Then Dr Koussevitzky began Haydn's "Farewell" Symphony. The players arose singly and in small groups as their parts were finished, blew out the candles upon their music stands, and departed. At the end only Dr Koussevitzky was left upon a darkened stage.

Making a jump of 150 years, Dr Koussevitzky and an even smaller band next appeared, this time in modern evening dress, to play "Daniel Jazz," by Louis Gruenberg to a text by Vachel Lindsey. The text was sung by Colin O'More, tenor.

Just before the third number, Dr Koussevitzky appeared before the red curtain, leading by the hand little Susan Godoy who, he said, would be soloist in the forthcoming piece. This music, he added, consisted of variations by five great composers. It had never before been publicly played. While the orchestra performed the variations, continued the conductor, Miss Susan would canstantly play the theme upon a piano. And this she did, through many changes of tempo and rhythm. The composers who collaborated upon this work, described in the program as "Tati, Tati, Paraphrases on a Child's Theme," were Rimsky-Korsakov, Cui, Liadov, Borodin and Liszt. Their work was transcribed for orchestra by Nicolai Tcherepnin.

More Surprises

Perhaps the biggest surprises came after intermission, when Dr Koussevitzky stepped upon the podium in front of a fully assembled orchestra. He raised his baton, lowered it and faced the audience.

"I think the orchestra is now so wonderful a conductor is not needed. Instead, I'll play the double-bass."

So he borrowed an instrument from one of the double-bass players, and fingered his part exuberantly through a conductorless performance of the overture to "The Magic Flute," by Mozart.

Then another double-bass was placed near the conductor's stand. All must have thought that Dr Koussevitzky would break a silence of some years as soloist. But no—

"I cannot play," bowing and smiling, "but that I promise you for next season. But I have here a very fine player of the double-bass, Ludwig Juht, who comes from Estonia. He will play two parts of my own composition for double-bass and orchestra. You know, I have never been able to hear my piece before. Always have I either played it or accompanied it. So I shall listen to it as a composer. I have a very good accompanist, Mr Burgin, who will make accompaniment for Mr Juht."

Johann Strauss' waltz "By the Beautiful Blue Danube" came as an encore for full orchestra. The overture to Wagner's "Tannhaeuser" brought the evening's fun to an end.

The hall was jammed by an audience turned out in showy and costly best. The Symphony Hall management issued the following statement regarding receipts for the concert:

"The net proceeds are reported to amount to more than $17,500. This sum is derived from the sale of tickets, from many donations, and to the extent of $10,000 it represents an anonymous gift through this benefit concert for the purposes of the Emergency Campaign. Additional proceeds may be available on final accounting."

Apr. 12

Boston Symphony Orchestra Presents 'Mystery Concert' for Charity

MUSIC

SYMPHONY HALL

Concert for the Boston Emergency Campaign

By GEORGE S. McMANUS

When Dr. Koussevitzky conceived the idea of giving a concert with the Boston Symphony orchestra for the benefit of the emergency relief campaign, he had hopes of great financial success. Last night at Symphony hall the plan became a reality. The generosity of Dr. Koussevitzky and his colleagues brought a tremendous response on the part of the Boston public. Receipts at last night's concert will give the charity concerned a net sum of more than $17,500.

Dr. Koussevitzky was the lion of the evening, a lion with a different purpose than those who confronted Daniel in the "Daniel Jazz" by Gruenberg. Our Boston lion, in his happiest mood, was last night the direct cause of dispersing a whole flock of fears: hunger, weariness, despondency, from the door of many a troubled home in this city. How can one find enough praise for such citizenship? The evening had an air of gaiety, under which, those who knew realized that what Dr. Koussevitzky and the Boston Symphony Orchestra had planned for the audience was a labor of love. In the midst of a crowded schedule, as an extremely active season draws to a close, these artists found the time and energy to prepare a different type of program than that usually presented at these concerts, and to do it in their own inimitable fashion.

When the curtains parted for the first number—the program had been kept secret—Dr. Koussevitzky and certain members of the orchestra were revealed properly costumed as Papa Haydn and his orchestra. They played Haydn's Farewell Symphony, in which one player after another left the stage, leaving Papa Haydn alone and unconscious of their departure. To his other gifts Boston last night added an appreciation of decided histrionic talent on the part of the conductor of the Boston Symphony.

Dr. Koussevitzky was his own master of ceremonies, improvising apt and witty speeches of just the right length.

Once upon a time, a group of composers—Borodin, Cui, Liadow, Rimsky-Korsakov and Liszt—wrote a series of variations for two pianos (if our memory is correct) on "Chop Sticks." This theme, familiar to every child of recent generations, is also known as "Tati Tati." Last night, with the assistance of Susan Godoy, who played the theme with remarkable poise, the orchestra played the Tscherepnin orchestral transcription of these variations. It looks like an easy task, but a "tune detective" might compare it (the piano part) with the mesmeric difficulties of the drum part in Ravel's "Bolero."

The concert began at a later hour than usual. Waits between numbers only served to whet the appetite for the succeeding mystery.

One especially interesting feature was the playing by Ludwig Jub of a concerto for double-bass, written by Serge Koussevitzky. This work shows that we have in our conductor, a composer to be reckoned with. It reflects the amazing mastery of the double-bass that astonished many an audience in Europe before this same Koussevitzky became a conductor. It treats the instrument with the most interesting and flexible sonarities and is a warm-blooded work with much melodic charm.

Mozart's Overture to "The Marriage of Figaro" was played sans conductor, Dr. Koussevitzky taking his place among the double-bass players. In the Gruenberg "Daniel Jazz" the difficult solo part was done with great effectiveness by Colin O'More.

The Blue Danube and the Overture to Tannhauser brought this unique program to a close.

The members of the Boston Symphony orchestra added new laurels to their crown, that of simply and beautifully expressed human kindness.

Ballet Russe Reviews On Page 33

Distinguished Audience Hears Unusual Symphony Concert

Prominent Patronesses, Headed by Mrs. Bayard Thayer, Receive Many Congratulations on Success of Their Efforts

By MARION LYNDON

There are surprises in store for all. One of them is to hear the soloist with the Boston Symphony orchestra play chopsticks. Such happened last evening at Symphony hall at the Mystery concert in aid of the Boston emergency campaign. To be sure it was called "paraphrases on a child's theme for the piano freely transcribed for orchestra," but the impression remained the same.

The opening number was a lovely thing, Haydn's "Farewell Symphony" with the orchestra in costume with Mr. Koussevitzky resplendent in coat of black and gold brocade with white wig and red heeled slippers with silver buckles. The only illumination was candle light. Then one by one the musicians blew out their candles and so quietly left the stage until only the conductor remained. In one number Mr. Koussevitzky announced that the orchestra played so perfectly that the it could get along without him so he took his place among the players.

THIS CLIPPING FROM
NEW YORK TIMES

APR 22 1934

"PAPA HAYDN" VISITS BOSTON: SERGE KOUSSEVITSKY

as He Appeared When He Conducted the Composer's "Farewell Symphony" at a Concert Given in Symphony Hall in Boston for the Benefit of the Boston Emergency Relief Fund.

SURPRISES ENJOYED AT SYMPHONY

Koussevitzky's "Mystery" Concert Brings Over $17,500

BY WARREN STOREY SMITH

Topsy-turvydom reigned at Symphony Hall last evening on the occasion of the "Surprise Concert" given by Dr. Koussevitzky and the Boston Symphony Orchestra in aid of the Boston Emergency Relief Campaign of 1934.

It may be said here that the amount realized through tickets and subscriptions was in excess of $17,500.

PROGRAMMES AT END

Not until the audience was leaving the hall were the printed programmes of the evening's entertainment distributed. But prior to that, thanks to a stereoptican and to Dr. Koussevitzky as master of ceremonies, the audience was kept informed regarding most of what went on.

It was told at the outset, through the medium of the lantern, that it would behold "Papa Haydn and his orchestra." The curtains parted and there sat a band of some 20 men in the 18th century garb, with Dr. Koussevitzky standing before a harpsichord as their director. The conductor alone had powdered hair; the others were properly bewigged.

At each man's desk was a candle, and during the playing of the last movement of the piece which ensued these candles were extinguished one by one as the players feigning exhaustion, left the stage. For this was Haydn's "Farewell" Symphony, designed, it is said, so to soften the heart of Prince Esterhazy that he would permit the musicians of his court to take a well-earned holiday.

Koussevitzky at Double Bass

Mr. Martino's Eighteenth Century Orchestra has thus presented he "Farewell Symphony." The really unusual and unexpected began to happen later in the evening when Dr. Koussevitzky took his place among the orchestra's double basses while the band, unconducted, performed Mozart's Overture to "The Marriage of Figaro."

On several occasions Dr. Koussevitzky has played in Symphony Hall his own Concerto for the Double Bass. Last evening it was heard here for the first time with orchestral accompaniment, but not with Dr. Koussevitzky as soloist. Instead, the conductor now sat among the audience. Mr. Burgin conducted, and the soloist was an Estonian bass-violist, Ludwig Juht. As planned encore the orchestra, led by Dr. Koussevitzky, then played for the first time under his direction the "Blue Danube" Waltz of Johann Strauss.

"Chopsticks" Variations

The final number on the programme was the Overture to "Tannhauser." The second and third had been unconventional. After Haydn's Symphony Colin O'More, tenor, sang to an accompaniment of eight instruments, Louis Gruenberg's diverting "The Daniel Jazz," as he had once sung it at Jordan Hall in a chamber concert directed by Arthur Fiedler. Dr. Koussevitzky conducted.

The following piece offered one of the most diverting incidents of the evening; for the first time anywhere was performed Nicolai Tcherepnin's transcription for piano and orchestra of the Variations on "Chopsticks," composed jointly by Borodin, Cui, Liadov, Rimsky-Korsakov and Liszt. The pianist, elaborately introduced by Dr. Koussevitzky, was little Susan Godoy, pupil of Mr. Sanroma. Over and over again, but with suitable inflection and emphasis, Miss Godoy played her "Chopsticks" while the orchestra, in its varied colors and sometimes in close to its full strength, accompanied her.

Symphony Hall is indeed the home of ingenuity, and that gift was brilliantly exercised last evening. In the bewildering succession of surprises one almost forgot to note that the performances, orchestral and indivdual, were of the high order that we expect of the Symphony Orchestra, its conductor and its assisting artists. An amused and appreciative audience filled nearly every seat.

Symphony Mystery Concert

apr 12 — Trav

Program in Aid of Relief Drive Delightful Surprise

The Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor, gave a vastly entertaining "surprise" concert in Symphony hall last evening as their gift to the Boston emergency relief campaign. Perhaps never before has a concert of this exact type been given in Boston.

The program was faithfully kept a secret. Even the pamphlets handed one at the door had a blank in them and merely the information that a complete program would be distributed at conclusion. Curtains draped and covered the platform. Until they moved apart, not one of the audience that completely filled the hall, knew what was to come.

On a white screen above the curtained stage were projected the words "Papa Haydn and his orchestra." The curtains parted and disclosed the Boston symphony and Dr. Koussevitzky in costume, elaborate brocaded material, knee breeches, wigs, and all that went with dress in the latter part of the 17th century. There were some 20 or more players. Haydn was master of a band of 16 musicians for a considerable time until his patron died in 1790.

They began the first movement, allegro assai, of Haydn's symphony No. 45, the so-called "Farewell" symphony. For the entire first movement Dr. Koussevitzky stood before what in Haydn's day was called a clavier and is now spoken of as a clavichord or harpsichord. For the second movement he sat down at the clavier; stood for the third and fourth. Near the end of the fourth the audience was amazed to see a musician stop playing, blow out the candle lighting his score, arise and nonchalantly walk off the stage. One after another others followed until at the sounding of the last note the conductor was left alone.

Nothing like that had ever before taken place with Dr. Koussevitzky and the orchestra. The applause was tremendous. The white-wigged conductor bowed with pleasure and grinned delightedly.

So it went throughout the evening. Next came a performance of Louis Gruenberg's "The Daniel Jazz," after the poem by Vachel Lindsay. A jazz band of eight instruments and a tenor voice, supplied humorously by Colin O'More, made up the picture.

Later a little curly-haired young lady, Susan Godoy by name, came out with Dr. Koussevitzky and acted as piano soloist in the first performance of Tcherepnin's free transcription for orchestra of "Tati Tati," paraphrases on a child's theme for piano by Borodin, Cui, Liadov, Rimsky-Korsakov and Liszt. Throughout she showed a fine sense of tempo and acted well her part of falling asleep in the middle of the piece.

After intermission the entire orchestra assembled again. Dr. Koussevitzky remarked they could get along without him, walked down, took up a base violin and played to the intense joy of everyone. The piece was Mozart's overture to "The Marriage of Figaro."

Then he stated Ludwig Juht was to be the bass soloist in his, Koussevitzky's concerto for double-bass and that he as composer would sit among the audience while Richard Burgin, concert master, conducted. He did, and his work was received with great applause. To many it was a revelation of the musical qualities within the bass violin.

As encores and fitting close to a most entertaining evening, Dr. Koussevitzky and the orchestra performed magnificently Strauss's "By the Beautiful Blue Danube" waltz and Wagner's overture to "Tannhauser."

W. T. Q. Jr.

---

u for next
very fine
, Ludwig
tonia. He
own com-
nd orches-
ever been
. Always
r accom-
n to it as
very good
who will
Mr Juht."
"By the
ame as an
The over-
nnhaeuser"
to an end.
y an audi-
and costly
l manage-
statement
concert:
eported to
,500. This
e sale of
ons, and to
presents an
his benefit
es of the
Additional
e on final

Boston Symphony Orchestra Presents 'Mystery Concert' for Charity

MUSIC

SYMPHONY HALL

Concert for the Boston Emergency Campaign

By GEORGE S. McMANUS

When Dr. Koussevitzky conceived the idea of giving a concert with the Boston Symphony orchestra for the benefit of the emergency relief campaign, he had hopes of great financial success. Last night at Symphony hall the plan became a reality. The generosity of Dr. Koussevitzky and his colleagues brought a tremendous response on the part of the Boston public. Receipts at last night's concert will give the charity concerned a net sum of more than $17,500.

Dr. Koussevitzky was the lion of the evening, a lion with a different purpose than those who confronted Daniel in the "Daniel Jazz" by Gruenberg. Our Boston lion, in his happiest mood, was last night the direct cause of dispersing a whole flock of fears: hunger, weariness, despondency, from the door of many a troubled home in this city. How can one find enough praise for such citizenship? The evening had an air of gaiety, under which, those who knew realized that what Dr. Koussevitzky and the Boston Symphony Orchestra had planned for the audience was a labor of love. In the midst of a crowded schedule, as an extremely active season draws to a close, these artists found the time and energy to prepare a different type of program than that usually presented at these concerts, and to do it in their own inimitable fashion.

When the curtains parted for the first number—the program had been kept secret—Dr. Koussevitzky and certain members of the orchestra were revealed properly costumed as Papa Haydn and his orchestra. They played Haydn's Farewell Symphony, in which one player after another left the stage, leaving Papa Haydn alone and unconscious of their departure. To his other gifts Boston last night added an appreciation of decided histrionic talent on the part of the conductor of the Boston Symphony.

Dr. Koussevitzky was his own master of ceremonies, improvising apt and witty speeches of just the right length.

Once upon a time, a group of composers—Borodin, Cui, Liadow, Rimsky-Korsakov and Liszt—wrote a series of variations for two pianos (if our memory is correct) on "Chop Sticks." This theme, familiar to every child of recent generations, is also known as "Tati Tati." Last night, with the assistance of Susan Godoy, who played the theme with remarkable poise, the orchestra played the Tscherepnin orchestral transcription of these variations. It looks like an easy task, but a "tune detective" might compare it (the piano part) with the mesmeric difficulties of the drum part in Ravel's "Bolero."

Ballet Russe Reviews On Page 33

The concert began at a later hour than usual. Waits between numbers only served to whet the appetite for the succeeding mystery.

One especially interesting feature was the playing by Ludwig Jub of a concerto for double-bass, written by Serge Koussevitzky. This work shows that we have in our conductor, a composer to be reckoned with. It reflects the amazing mastery of the double-bass that astonished many an audience in Europe before this same Koussevitzky became a conductor. It treats the instrument with the most interesting and flexible sonarities and is a warm-blooded work with much melodic charm.

Mozart's Overture to "The Marriage of Figaro" was played sans conductor, Dr. Koussevitzky taking his place among the double-bass players. In the Gruenberg "Daniel Jazz" the difficult solo part was done with great effectiveness by Colin O'More.

The Blue Danube and the Overture to Tannhauser brought this unique program to a close.

The members of the Boston Symphony orchestra added new laurels to their crown, that of simply and beautifully expressed human kindness.

Distinguished Audience Hears Unusual Symphony Concert

Prominent Patronesses, Headed by Mrs. Bayard Thayer, Receive Many Congratulations on Success of Their Efforts

By MARION LYNDON

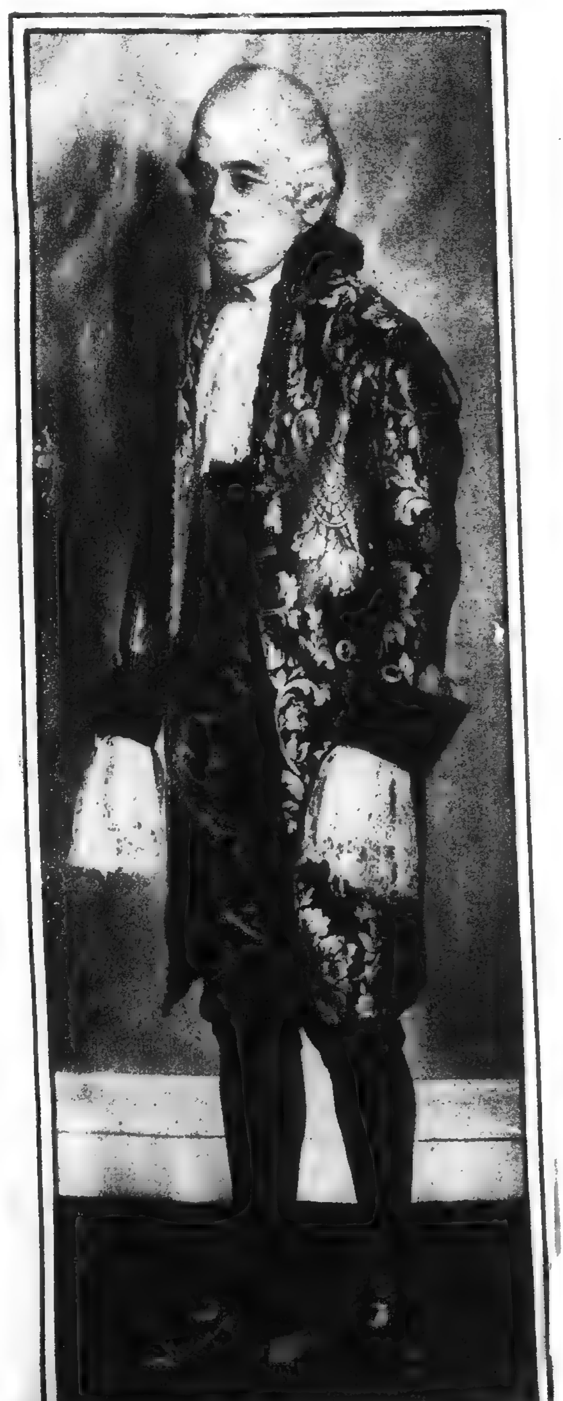
There are surprises in store for all. One of them is to hear the soloist with the Boston Symphony orchestra play chopsticks. Such happened last evening at Symphony hall at the Mystery concert in aid of the Boston emergency campaign. To be sure it was called "paraphrases on a child's theme for the piano freely transcribed for orchestra," but the impression remained the same.

The opening number was a lovely thing, Haydn's "Farewell Symphony" with the orchestra in costume with Mr. Koussevitzky resplendent in coat of black and gold brocade with white wig and red heeled slippers with silver buckles. The only illumination was candle light. Then one by one the musicians blew out their candles and so quietly left the stage until only the conductor remained. In one number Mr. Koussevitzky announced that the orchestra played so perfectly that the it could get along without him so he took his place among the players.

THIS CLIPPING FROM

NEW YORK TIMES

APR 22 1934



"PAPA HAYDN" VISITS BOSTON: SERGE KOUSSEVITSKY

as He Appeared When He Conducted the Composer's "Farewell Symphony" at a Concert Given in Symphony Hall in Boston for the Benefit of the Boston Emergency Relief Fund.

SURPRISES ENJOYED AT SYMPHONY

Koussevitzky's "Mystery" Concert Brings Over $17,500

BY WARREN STOREY SMITH

Topsy-turvydom reigned at Symphony Hall last evening on the occasion of the "Surprise Concert" given by Dr. Koussevitzky and the Boston Symphony Orchestra in aid of the Boston Emergency Relief Campaign of 1934.

It may be said here that the amount realized through tickets and subscriptions was in excess of $17,500.

PROGRAMMES AT END

Not until the audience was leaving the hall were the printed programmes of the evening's entertainment distributed. But prior to that, thanks to a stereoptican and to Dr. Koussevitzky as master of ceremonies, the audience was kept informed regarding most of what went on.

It was told at the outset, through the medium of the lantern, that it would behold "Papa Haydn and his orchestra." The curtains parted and there sat a band of some 20 men in the 18th century garb, with Dr. Koussevitzky standing before a harpsichord as their director. The conductor alone had powdered hair; the others were properly bewigged.

At each man's desk was a candle, and during the playing of the last movement of the piece which ensued these candles were extinguished one by one as the players feigning exhaustion, left the stage. For this was Haydn's "Farewell" Symphony, designed, it is said, so to soften the heart of Prince Esterhazy that he would permit the musicians of his court to take a well-earned holiday.

Koussevitzky at Double Bass

Mr. Martino's Eighteenth Century Orchestra has thus presented he "Farewell Symphony." The really unusual and unexpected began to happen later in the evening when Dr. Koussevitzky took his place among the orchestra's double basses while the band, unconducted, performed Mozart's Overture to "The Marriage of Figaro."

On several occasions Dr. Koussevitzky has played in Symphony Hall his own Concerto for the Double Bass. Last evening it was heard here for the first time with orchestral accompaniment, but not with Dr. Koussevitzky as soloist. Instead, the conductor now sat among the audience. Mr. Burgin conducted, and the soloist was an Estonian bass-violist, Ludwig Juht. As planned encore the orchestra, led by Dr. Koussevitzky, then played for the first time under his direction the "Blue Danube" Waltz of Johann Strauss.

"Chopsticks" Variations

The final number on the programme was the Overture to "Tannhauser." The second and third had been unconventional. After Haydn's Symphony Colin O'More, tenor, sang to an accompaniment of eight instruments, Louis Gruenberg's diverting "The Daniel Jazz," as he had once sung it at Jordan Hall in a chamber concert directed by Arthur Fiedler. Dr. Koussevitzky conducted.

The following piece offered one of the most diverting incidents of the evening; for the first time anywhere was performed Nicolai Tcherepnin's transcription for piano and orchestra of the Variations on "Chopsticks" composed jointly by Borodin, Cui, Liadov, Rimsky-Korsakov and Liszt. The pianist, elaborately introduced by Dr. Koussevitzky, was little Susan Godoy, pupil of Mr. Sanroma. Over and over again, but with suitable inflection and emphasis, Miss Godoy played her "Chopsticks" while the orchestra, in its varied colors and sometimes in close to its full strength, accompanied her.

Symphony Hall is indeed the home of ingenuity, and that gift was brilliantly exercised last evening. In the bewildering succession of surprises one almost forgot to note that the performances, orchestral and indivdual, were of the high order that we expect of the Symphony Orchestra, its conductor and its assisting artists. An amused and appreciative audience filled nearly every seat.

every inch of waist ...

Symphony Mystery Concert

Program in Aid of Relief Drive Delightful Surprise

The Boston Symphony orchestra, Dr. Serge Koussevitzky, conductor, gave a vastly entertaining "surprise" concert in Symphony hall last evening as their gift to the Boston emergency relief campaign. Perhaps never before has a concert of this exact type been given in Boston.

The program was faithfully kept a secret. Even the pamphlets handed one at the door had a blank in them and merely the information that a complete program would be distributed at conclusion. Curtains draped and covered the platform. Until they moved apart, not one of the audience that completely filled the hall, knew what was to come.

On a white screen above the curtained stage were projected the words "Papa Haydn and his orchestra." The curtains parted and disclosed the Boston symphony and Dr. Koussevitzky in costume, elaborate brocaded material, knee breeches, wigs, and all that went with dress in the latter part of the 17th century. There were some 20 or more players. Haydn was master of a band of 16 musicians for a considerable time until his patron died in 1790.

They began the first movement, allegro assai, of Haydn's symphony No. 45, the so-called "Farewell" symphony. For the entire first movement Dr. Koussevitzky stood before what in Haydn's day was called a clavier and is now spoken of as a clavichord or harpsichord. For the second movement he sat down at the clavier; stood for the third and fourth. Near the end of the fourth the audience was amazed to see a musician stop playing, blow out the candle lighting his score, arise and nonchalantly walk off the stage. One after another others followed until at the sounding of the last note the conductor was left alone.

Nothing like that had ever before taken place with Dr. Koussevitzky and the orchestra. The applause was tremendous. The white-wigged conductor bowed with pleasure and grinned delightedly.

So it went throughout the evening. Next came a performance of Louis Gruenberg's "The Daniel Jazz," after the poem by Vachel Lindsay. A jazz band of eight instruments and a tenor voice, supplied humorously by Colin O'More, made up the picture.

Later a little curly-haired young lady, Susan Godoy by name, came out with Dr. Koussevitzky and acted as piano soloist in the first performance of Tcherepnin's free transcription for orchestra of "Tati Tati," paraphrases on a child's theme for piano by Borodin, Cui, Liadov, Rimsky-Korsakov and Liszt. Throughout she showed a fine sense of tempo and acted well her part of falling asleep in the middle of the piece.

After intermission the entire orchestra assembled again. Dr. Koussevitzky remarked they could get along without him, walked down, took up a base violin and played to the intense joy of everyone. The piece was Mozart's overture to "The Marriage of Figaro."

Then he stated Ludwig Juht was to be the bass soloist in his: Koussevitzky's concerto for double-bass and that he as composer would sit among the audience while Richard Burgin, concert master, conducted. He did, and his work was received with great applause. To many it was a revelation of the musical qualities within the bass violin.

As encores and fitting close to a most entertaining evening, Dr. Koussevitzky and the orchestra performed magnificently Strauss's "By the Beautiful Blue Danube" waltz and Wagner's overture to "Tannhauser."

W. T. Q. Jr.

---

u for next
very fine
s, Ludwig
tonia. He
own com-
nd orches-
ever been
re. Always
or accom-
n to it as
very good
who will
Mr Juht."
"By the
ame as an
The over-
nnhaeuser"
to an end.
y an audi-
and costly
l manage-
statement
concert:
reported to
,500. This
e sale of
ons, and to
presents an
his benefit
es of the
Additional
e on final

148 TRANS ARKIE

An American Composer for Symphony Hall

Randall Thompson, the Man And His Music for the Week-End Concerts

THE week-end brings to Symphony Hall once again a new composer—and an American—in the person of Randall Thompson. Mr. Thompson, though a native of New York (where he was born in 1899) is, by virtue of many associations, almost a New Englander. He is a graduate of Harvard, where he "majored" in music; was for two years (1927-29) a member of the faculty of the department of music of Wellesley College; has been a lecturer at Harvard (1929); has given various and sundry concerts in the area known as Greater Boston. Mr. Thompson also expressly desires to acknowledge the great value of piano lessons received in Boston from Mrs. Frances L. Grover. Dr. Koussevitzky played his "The Piper of the Gates of Dawn" in Cambridge, March 28, 1929. But he has not been heard at the symphony concerts in Boston.

After leaving Harvard Mr. Thompson had about a half-year of somewhat desultory study with Ernest Bloch in New York. Since that time he has studied and composed entirely "on his own." There has been one period, however, at the approximate date of 1930, when considerable association with the Italian composer, Francesco Malipiero, opened new vistas of thought for him, although he never actually studied with Malipiero. The first movement of the symphony which is to be played this week was completely re-orchestrated as a result of Malipiero's comment when Thompson showed it to him.

Mr. Thompson has held various fellowships and scholarships which have given him the benefits of residence abroad and of consequent association with musicians abroad—the Guggenheim fellowship, the Naumburg fellowship, that of the American Academy at Rome. He has written various works for orchestra, combinations of chamber music, choral works, songs, incidental music to plays. Of special interest at the present time among the choral works are his settings of five of the Odes of Horace, one of which ("O fons Bandusiae") is to be sung at the choral concert of the Harvard forces in Symphony Hall Sunday afternoon. Mr. Thompson wrote these odes after visiting Horace's farm in the Sabine hills while in Rome, 1924-25. The visit resulted in the reading of the odes; that in turn to the selection of five for musical composition. At the opposite pole of his musical experience is his collaboration with Arthur Schwartz (of "Dancing in the Dark" fame) in the Grand Street Follies of 1926.

One other work deserves mention because of its unique subject matter—the sequence of five mixed choruses with piano accompaniment entitled "Americana," on texts chosen from "The American Mercury" (1932). The subjects of these five remarkable choruses are (1) Fundamentalism—"May Every Tongue," "the impassioned anathema of the preacher, discrediting Science"; (2) Spiritualism—"The Staff Necromancer," "treats each question according to the probable character of each questioner"; (3) Temperance—"God's Bottles" (need more be said?); (4) Capital Punishment—"The Sublime Process of Law Enforcement," "This is not 'pleasant' music. It is a short, one-act opera, deliberate and macabre; intentionally so"; (5) Optimism—"Loveli-lines" "is a glorification of our love of Beauty in poetry—as well as in advertising." (The quotations are from the composer's program notes written on the occasion of the performance of "Americana" by the Dessoff choirs, April 9, 1932, in New York.)

"Americana," which dates from 1932, is the only thing Mr. Thompson has written since the second symphony of 1930-31. Since that time he has been occupied with a study on "The Status of Music in the American Liberal Arts Colleges," which has been financed by the Carnegie Corporation of New York and is sponsored by the Association of American Colleges. It includes a study of the music courses which may be taken in fulfillment of the requirements for the B. A. degree in thirty selected colleges. From conversation with Mr. Thompson this week one gathered that a change in the composer's style took place beginning with the second symphony. Asked the direct question as to the truth of such an assumption, Mr. Thompson replied, "Why yes, I think that is so." The second symphony has been characterized by New York reviewers as a symphony exceedingly "light" in mood. The composer assures us that the subsequent "Americana" is even lighter.

Mr. Thompson now tries to write an entirely objective, self-contained music, with no conscious thought-taking about models or idiom or sources. "To write just as naturally as I possibly can," is the way he puts it. "A writer may carefully polish all that he writes. But sometime he will be called on to speak somewhere, extemporaneously. Then he will talk in his own absolutely natural way. It is this same natural, unself-conscious approach that I have tried to preserve in my last symphony and in 'Americana.' If there are 'Americanisms' in the symphony, it is not because I tried to put them there, or to write an American music. They are there because they are my most natural mode of musical speech. If there is 'jazz' in my music, it is not because I tried to put jazz into it, but because I am using the dialect most natural to me as the result of the environment in which I grew up." Such simple and unpretentious but sincere words may hold more for the future of American music than appears on their surface.

Measure of the Man

Randall Thompson (Apeda)

Whose Music Will be Heard at Symphony Hall Tomorrow Afternoon and Saturday Evening

Mr. Thompson's second symphony was composed in Switzerland, 1930-31, while the composer was the holder of a Guggenheim fellowship. Its first performance was at Rochester, at an American composers' concert, March 24, 1932. It was performed also by the Philharmonic-Symphony Society of New York under Bruno Walter, Nov. 3, 1933. The New York press had much to say about it, mostly favorable. Mr. Thompson has written about his symphony that it "has no program, either literary or spiritual. It is not cyclical; I wanted to write four contrasting movements, separate and distinct, which together should convey a sense of balance and completeness."

The score calls for the usual contemporary orchestra, except that the percussion section is limited to kettle-drums and cymbals, and further, that kettle-drums and cymbals are never used together. Kettle-drums are to be found in the first two movements, cymbals in the last two. Says Mr. Thompson: "I have been sparing in my use of percussive punctuation in an attempt to make the music itself intrinsically rhythmic." After the first movement he builds up a largely conceived crescendo of orchestral effect, beginning in the second movement with a much reduced orchestra, limiting the brass in the scherzo to horns and a single trumpet, reserving trombones and tuba for the last movement.

This symphony is definitely music of the American scene. It is a symphony that is most often gay, a symphony that sparkles. Most of its rhythmic matter is derived from jazz, but jazz transformed through a personality. The first movement is an Allegro, in the key of E minor, 2-4 meter. The principal theme is rhythmic, a jazz figure, and is heard at once from horns, answered by trumpets. The rhythmic feeling of this theme

Continued on Following Page

Dr. Koussevitzky's "Surprise" Party

Costumes and Trappings for A Concert Out of Usual Course

THE air of expectancy, cultivated from the first announcement of the surprise concert of the Boston Symphony Orchestra, continued up to the very beginning of the concert last evening. The entering audience received program folders, to be sure, but on opening them they found a page filled in fine print with the names of the committee of sponsors; found the following page given over to a picture of Dr. Koussevitzky; a fourth to announcement of the orchestra's plans for next year; a fifth—more sponsors. Between the fourth and fifth pages was a narrow stub. It contained printing: "Following the concert, there will be handed to you (to be attached here) a page revealing the complete program, with the names of the participants."

Further incentive to guessing came when one first looked at the stage. The huge red curtain which Symphony Hall occasionally uses, hung suspended from the proscenium arch. At the top of this curtain one saw a white screen—which led to speculation as to the several possible combinations of pictures and music. Would the orchestra undertake some of these?

The house was gradually darkened, light focussed upon the screen and we read the legend, "Papa Haydn and His Orchestra." When the curtains parted eighteen men from the orchestra were seen grouped closely together, a spinet in front of them. All were bewigged and befrilled, in the manner of Haydn's day. A candle stood at each desk. Papa Haydn (Dr. Koussevitzky) was seated at the spinet, in the identical wig of the Haydn pictures, with coat of rich brown and gold silk, long, flowing lace cuffs—a picture of interest down to the red heels of the well polished boots and the large red chiffon handkerchief with which he occasionally discreetly mopped his brow. From the spinet he conducted, now standing and guiding the orchestra with both hands, now seated and simulating the act of playing and conducting at the same time. The work performed proved to be Haydn's so-called "Farewell Symphony," in which during the long last movement the players, one after another, extinguish the light of their candles, quietly walk out of the room, until at last only the conductor is left, raptly gazing at the ceiling in loving thought about his music, gently waving his hand, even after the last of his players has deserted him. . . . The screen flashed the words, "You have heard Haydn's Farewell Symphony. May your orchestra never play its own."

After an interval, the screen again announced, "The Daniel Jazz, poem by Vachel Lindsay, music by Louis Gruenberg." Colin O'More, who had sung the piece in Boston some years ago, was the soloist. A small group from the orchestra furnished the background. Never was jazz hotter or blues bluer or realistic touch more compelling than in this performance.

If the jump from Haydn to jazz was large, the next jump was larger. From the wings Dr. Koussevitzky stepped before the curtain with a child whom he introduced as "Suzette." He continued, "She will be our soloist. She will play a piece by five composers—two of them Rimsky-Korsakov and Liszt." Carefully he seated her at the piano. From this point the announcements from the screen grew fewer and Dr. Koussevitzky assumed the various rôles of conductor, composer, master of ceremonies, announcer, orchestral double bass player, and general funmaker. "Suzette" (the talented young Susan Godoy) began playing—using no more than one finger on each hand—a sort of Russian equivalent for our own "Chop-sticks": the orchestra joined in with the variations: reviewers began to remember tales of a wonderful collaboration on such a work, which had always interested them but which they had never heard. And when the program-sheet was finally passed, they were confirmed. The official title had it:

Borodin, Cui, Liadov, Rimsky-Korsakov and Liszt—
"Tati, Tati," Paraphrases on a Child's Theme for Piano.
(Freely Transcribed for Orchestra by N. Cherepnin)
Theme.
Variations: Rimsky-Korsakov—Rimsky-Korsakov—Cui—Liadov—Rimsky-Korsakov—Cui—Liadov; Finale—Cui.
Andante (Liszt).
Polka (Borodin).
Berceuse (Rimsky-Korsakov).
Tarantella (Rimsky-Korsakov).
Carillon (Rimsky-Korsakov).

The program-sheet was even so bold as to call this a first performance; which may well be in spite of the age of the piece. There were amusing touches in plenty; the child going to sleep during an interlude, with the conductor signalling in pantomime to the audience not to wake her; the conductor speaking to her when it was time again to commence playing; the shaking of the bobbed head of "Suzette"—Paderewski-fashion—when "Tati" became violent; the rapt look toward heaven when it became sufficiently gentle.

After the intermission the stage had been cleared of its trappings, the full orchestra was in its place. Dr. Koussevitzky raised his bâton, then suddenly lowered it, turned to the audience: "The orchestra is now so wonderful that they can play without a conductor." Forthwith he strode to the double-bass section, relieved one of the players of his instrument, and all joined in an excellent performance of Mozart's overture, "The Marriage of Figaro."

This concluded, an attendant brought in a double bass. All expected that Dr. Koussevitzky was about to play. Instead, he appeared with a gentleman, whom he introduced: "You thought I was going to play. I am not. But Mr. Juht here is a marvellous double bass player. He comes from Esthonia, a small country, but very beautiful. He will play two parts from my concerto. Now, you see, I have never heard this concerto because either I always play it myself or conduct it. Now I want to hear it, just like a composer. We have a good conductor here in Mr. Burgin. He will conduct, Mr. Juht will play, and I will go in the audience and listen like a composer." Whereupon he turned to one side, while a gentleman in the audience spoke up: "Here, Dr. Koussevitzky, please take my seat." When the playing was ended, the composer was called to the platform to take his usual composer's bow.

In response to the applause the conductor said, "We will now play an encore." Whereupon all launched into Johann Strauss's "Blue Danube" waltz. With the playing of Wagner's Overture to "Tannhäuser," the evening came to a close. Two huge bouquets were carried to the platform, one for Dr. Koussevitzky, one for Mr. Burgin; a large audience had genuinely been entertained; no one had had more fun out of it than the conductor; and the Boston Emergency Campaign, for which the concert was given, had benefited greatly. A sum of more than $17,500 was reported as the net proceeds.

A. H. M.

Trav Apr 14

-Makers

Thompson's Symphony Given

Never before during the present musical season has the first performance by the Boston Symphony orchestra of an American composer's symphony been received with such enthusiasm as was in evidence at Symphony hall yesterday afternoon at conclusion of Dr. Serge Koussevitzky's interpretation of Randall Thompson's symphony No. 2 in E Minor.

Mr. Thompson was among those in the audience and at a gestured command from the noted conductor strode around and on to the platform in acknowledgment of prolonged applause and considerable stamping of feet. Following the established custom on these occasions, he enthusiastically shook Dr. Koussevitzky's hand and shortly thereafter the hand of Richard Burgin, concert master and the orchestra's first violinist.

Before this "event" the orchestra performed Beethoven's music to Goethe's tragedy, "Egmont," heard recently during the Tuesday afternoon concert of March 27, with Olga Averino as soprano soloist and the speaking actor, Richard Hale, as the reader. Afterwards there came Prokofieff's incantation, "Sept, ils sont sept!" for tenor, chorus, and orchestra; Lambert's "The Rio Grande," for chorus, orchestra and solo pianoforte, from the poem by Sacheverell Sitwell; and Borodin's Polovetzkian dances from the opera "Prince Igor." The chorus was supplied by the Cecilia Society, Arthur Fiedler, conductor; the tenor soloist was Charles Stratton; the piano soloist, Jesus Maria Sanroma; and the contralto soloist, Marie Murray.

All too frequently, even in Boston, the shouts and enthusiasm of the multitude are wrongly directed. That was not the case yesterday during the 22d regular symphony concert of the season, for Mr. Thompson's second symphony was worthy of the appreciation showered upon it.

This second symphony, written in Gstaad, Switzerland, during the months from July, 1930, through September of 1931, was a light, sparkling, rhythmic work, somehow definitely American in nature. Occosionally came indication of themes derived from jazz. Throughout was a logical development and a clear indication of the composer's mastery of the use of a modern orchestra. It was a pleasure to hear a work created in the past several years that seemingly did not attempt to make use of or copy the musical style of a Stravinsky or a Schoenberg.

In the program notes Thompson declared: "It is based on no program, either literary or spiritual. It is not cyclical. I wanted to write four contrasting movements, separate and distinct, which together should convey a sense of balance and completeness." He did just that, capably. Of the four movements, the second, a largo in C major, was perhaps the most enjoyable. It opened with the violins playing a simple melody contrasted against pizzicato chords from the 'cellos. Later an oboe sang a different melody. And so on to the end. Interestingly the percussion choir was limited to cymbals and kettledrums; the drums being used in the first two movements and the cymbals in the last two

The Prokolieff incantation, "Sept, ils sont sept!" (Seven, they are seven!) was first given at a concert for Dr. Koussevitzky at the Paris Opera House, May 29, 1924. Based on a text by Constantin Balmont from a cuneiform inscription on the walls of an Akkadian temple, it was dramatically and stirringly presented by Dr. Koussevitzky, the orchestra and a well trained Cecilia chorus. Charles Stratton rendered the tenor solo part with admirable spirit.

Lambert's "The Rio Grande" was a musical and verbal atmosphere picture of the Rio Grande and the country in the vicinity. The work of the chorus in this and in Borodin's dances from the opera "Prince Igor" was less impressive than in the incantation. Phrasing and enunciation were not as clear as one might have wished. In Lambert's work there were several effective passages for solo piano, expertly played by Sanroma. The short alto solo at the end was intelligently sung by Miss Murray, though overmuch of tremolo and an inclination to force high notes slightly marred the clarity of her tones.

In closing this reviewer would like to mention the time and effort spent by Dr. Koussevitzky in preparing for the performance of Thompson's second symphony. It had been announced for a previous program, but was postponed apparently to permit more rehearsals. By thus presenting a new work as skilfully and thoroughly as if it were an acknowledged masterpiece, the conductor has endeared himself to composers and public alike.

W. T. C., Jr.

CONCERTS

will

[illegible]

10*

THOMPSON'S SECOND BY SYMPHONY

Musical Delights With Voices Make Concert Enjoyable

BY WARREN STOREY SMITH

With a lavish and prodigal hand did Dr. Koussevitzky provide musical delights and excitements at the Symphony Concert of yesterday afternoon, in which the orchestra enjoyed the diverse and capable assistance of Olga Averino, soprano; Marie Murray, contralto; Charles Stratton, tenor; Richard Hale, reader; Jesus Maria Sanroma, pianist, and the Cecilia chorus.

A VARIED LIST

From the last Tuesday afternoon concert, Dr. Koussevitzky repeated the Egmont music of Beethoven, previously unperformed by the symphony orchestra since 1885. For the first time in this city conductor and orchestra offered the second symphony of Randall Thompson, praised for its general agreeableness in New York last autumn. From orchestra, chorus and certain of the soloists came, as more or less familiar items, Prokofieff's savage Akkadian incantation, "Seven, They Are Seven!"; Constant Lambert's "The Rio Grande," and the ever-alluring, ever-stirring Polovetzkian dances from Borodin's "Prince Igor."

It would be idle to remind Mr. Thompson that his music is light and often obvious. His evident intention was to make it so. Had he contrived to infuse into it a little more originality and distinction, he would have given us something worth while. The reaction against the deliberate ugliness of so much contemporary music has set in, and in this engaging score Mr. Thompson accordingly shows himself to be a true progressive.

Thompson's Piece Liked

To put one's finger on the portions of the symphony that are unmistakably Thompsonian would be more difficult than to list its sources. At the outset came thoughts of Dvorak and his symphony, "From the New World." Mr. Thompson frankly courts the Negroid note that for the older composer spelled American folk-song. There are later hints of the Indian dance. The slow division is sublimated musical comedy sentimentalism; the finale, brilliant and exhilarating, has a "Turkey in the Straw" cheerfulness with overtones of MacDowell. The Scherzo, more completely Mr. Thompson's own than the other movements, does him much credit.

Summoned to the stage by Dr. Koussevitzky, he was enthusiastically applauded. The audience liked his piece. And well it might.

"Rio Grande" Wearing Thin

The music of Beethoven has been described and appraised so recently in these columns that it is necessary only to repeat that its interest is partly historical, that the two songs of Claerchen, particularly the first, were good to hear from Mme. Averino, and that Mr. Hale declaimed the chosen lines from Goethe's play with dignity and with a rhetorical emphasis by no means amiss in this connection.

The "Rio Grande," so rapturously praised by the English reviewers who heard it in Manchester and London in 1929, is already wearing thin. There are seductive measures, but they paled before the music of Borodin that followed. Inevitably Prokofieff's musical demonology inspires less terror with each re-hearing, though few composers possess his gift for the horrible.

If emphasis has been laid thus far upon the pieces performed rather than upon the performances, it is only because all those concerned had their thoughts upon the music, not upon themselves, and through them, from Beethoven to Borodin, it was made alive. If the other composers could have been present, they would have joined with Mr. Thompson in expressing gratitude to their interpreters.

DESPERADO CAPTURED

JERUSALEM, April 13 (AP)—Th bandit Abujilda, one of Palestine's mo notorious terrorists, was captured a cave tonight after exchanging with police.

METROPOLI

UNIVERSITY O

Her. Apr. 14 **MUSIC**

SYMPHONY CONCERT

By GEORGE S. McMANUS

PROGRAM:

Beethoven—Music to Goethe's tragedy "Egmont": Overture, two songs, Claerchen's Death," melodrama, "Symphony of Victory." Soprano: Olga Averino. Reader: Richard Hale. Randall Thompson: Symphony No. 2. Prokofieff—"Sept, ils sont sept." Lambert—"The Rio Grande" for Tenor, Chorus and Orchestra. Soloist: Charles Stratton. Borodin—Polovetzkian Dances, from "Prince Igor."

Honor to whom honor is due! At yesterday's concert of the Boston Symphony Orchestra, Dr. Koussevitzy brought out another American work and gave it the same complete devotion in preparation and performance that he bestows on all new works, regardless of the composer's nationality.

The new piece is Randall Thompson's Second Symphony. There is not the slightest doubt that this symphony achieved a rousing success. All that Mr. Thompson had written in advance in explanatory notes made a distinct impression in his favor, by the lack of verbose pretentiousness and by the simple clarity of his statements. The symphony is as understandable at a first hearing as his analytical notes are at a first reading.

One compelling feature of the work that arrests immediate interest is the strong sense of movement with which this piece finds its pace and keeps it—at all times and in all the movements. It also obvious that Mr. Thompson knows the value of the dissonance. He does not indulge in a purposeless use of this device, so overworked, and therefore, so unappreciated, by many a "modern" composer. Mr. Thompson makes no vain effort for effects. When he uses percussion, it is with telling effect; when he singles out any instrument or group of instruments, the result is adroitly secured.

From the standpoint of personal impressions, we felt that the final movement of this symphony has the least distinctive atmosphere. It is almost popular in character, so much so that to us it does not give the symphony a sense of having rounded out its purpose.

All the movements are admirably contrasted and no movement is too long. The concentrated energy of the first never leaves the listener in doubt as to the material and its treatment. Too few composers are today showing enough interest in the listener, who is often left outside the sphere of the composer's activities. Yet these same composers are often chagrined when the average listener reacts confusedly. Mr. Thompson writes with admirable restraint, but without aloofness. His music is the proof that a cultivated mind can preserve a strong human purpose, a warm and lucid emotional activity; can combine these with an individual sense of the beautiful, and, where profitable, with the humorous or grotesque, without once resorting to sham.

There is something distinctly American in the way Mr. Thompson has refused to burden his speech with nonessentials, and that from a more profound impulse than merely being practical. He has given us abundant proof of his refined yet vigorous art. When his Second Symphony is played in London, later in the season, American music will be most worthily represented.

Prokofieff's "Sept, ils sont sept" is described as an incantation for tenor, chorus, and orchestra, after a cuneiform inscription on the walls of an Akkadian temple. The inscription represented formulas of incantation against seven horrible devils, the supposed authors of all human woes. What Mr. Prokofieff demands of soloist, chorus, and orchestra, is without the bounds of music; it is mostly noise. Who shall say that this with the composer's imaginative scoring, is not successfully appropriate?

When Lambert's "The Rio Grande" was first heard here, Philip Hale made the wise observation that "most of us have been trained to take our music too seriously." A serious attitude would completely foil, in this case, both composer and auditor, and cause the latter to miss some delightfully spontaneous music. Jesus Maria Sanroma shone brilliantly in his excellently defined playing of the piano part.

The concert closed with a vivid performance of Polovitzkian Dances from Borodin's "Prince Igor." At the end of the concert Arthur Fiedler who had so ably prepared the chorus of the Cecilia Society for its versatile activities in yesterday's concert, was brought out by Dr. Koussevitzky for deserved applause.

Beethoven's music to Goethe's "Egmont," as given yesterday, was reviewed in these columns two weeks ago.

From beginning to end the program confirmed the greatness of the Boston Symphony under the leadership of Dr. Koussevitzky.

MacDOWELL

NTOWN SCREEN

4, 1934 Globe Apr 14

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

The Second Symphony of Randall Thompson, heard for the first time in Boston at the Symphony concert yesterday, proved a notable and indisputably "American" score. Its notability is to be found in its freedom from cliches, eccentricity and pretense, and in the fact that it has something light-hearted and jocular to say. This is expressed in a manner both individual and graceful. The "Americanism" lies in a perfectly natural employment of the elements of jazz; not a literal imitation of the Tin Pan Alley boys, but a sort of sublimated, refined jazz. No European could possibly have conceived this score. This expert manipulation of jazz toward purely symphonic ends may disturb those conservatives who have held that nothing of permanent value may be derived from that tonal phenomenon.

Set nominally in the key of E minor, the Symphony attempts neither to be profound nor flippant; it is skillfully written for orchestra; its themes are salient and almost whistleable; the harmony flirts casually with dissonance. There are four movements, Allegro, Largo, Vivace, and a final Allegro which concludes "largamente." Only the last movement employs a full orchestra; elsewhere lighter scoring prevails. Kettle-drums and cymbals, and these alone, lend percussive emphasis, the former in the first two movements, the latter thereafter.

This Second Symphony, says Mr Thompson, "is based on no program, either literary or spiritual. It is not cyclical. I wanted to write four contrasting movements, separate and distinct, which together should convey a sense of balance and completeness." He has succeeded with distinction, not hesitating to adopt a middle course between past and contemporary methods in his style of expression.

The whole piece is deliciously rhythmic, always vital but never vulgar. Mr Thompson carries lightly his command of intricate technical devices; no matter how complex his score may appear on paper, it is beautifully transparent in hearing. The second movement is plainly in the style of jazz ballads, though not so mushy as those musical freaks are apt to be in their native state. Mr Thompson is not only clever, he is brave: courage is required of anyone under 35 who dares to write a simple sequence.

The composer was fortunately able to be present to receive the exceptionally warm approval of a Friday audience. His Symphony joins the select company of Mr Piston's Concerto and Mr Harris' Symphony, works which ought to be heard again.

The concert began with the incidental music which Beethoven wrote for the play, "Egmont," by Goethe. This music and sundry speeches of Count Egmont were revived a few weeks ago at a concert of the Symphony's Beethoven cycle. Only the familiar overture is of value. Olga Averino again sang the soprano solos of Claerchen, and Richard Hale read the speeches of Egmont.

After intermission the Cecilia Society joined the orchestra in Prokofieff's "Seven, They are Seven"; the "Rio Grande" of Constant Lambert; and the "Polovtsian Dances" from the opera "Prince Igor" by Borodin. The piano solos in "Rio Grande" were played by Mr Sanroma, and those for contralto sung by Marie Murray. Charles Stratton performed commendably the difficult part for tenor in Prokofieff's incantation, a definitely minor composition, but one which has retained for some years its primitive strength.

"Rio Grande," revived after a comfortable silence of three years, seemed strained and artificial after Mr Thompson's Symphony. Dr Koussevitzky was at his best yesterday afternoon, and his reading of Beethoven's overture was distinctly improved in style and taste over that of a few weeks ago.

The program for next week has not been announced.

C. W. D.

Music

Monitor Apr 14

Boston Symphony

For novelty of the Boston Symphony Orchestra's twenty-second program of the season (April 13-14), Dr. Koussevitzky introduced Randall Thompson's Second Symphony. This work had been heard in Rochester and in New York, and other compositions of Mr. Thompson's had appeared on the Boston orchestra's Cambridge programs; but the composer made his Symphony Hall début on the present occasion.

Mr. Thompson is a native of New York, a graduate of Harvard and has taught music at Harvard and Wellesley colleges. He is the author of another symphony and other works for orchestra, some chamber pieces and several choral works.

His Second Symphony is evidently an attempt to write specifically American music. It is an unassuming work, free of bombast, remarkable perhaps chiefly for its restraint; for the composer, instead of trying to win attention by the shock method, has employed more ingratiating means. Asking an orchestra of moderate size, he employs it sparingly. For percussion he requires only cymbals and kettledrums, which are not used together at all. Reducing his orchestra in the second movement, he builds a crescendo from there which comes to its climax in the final (Largamente) section of the fourth movement. Even then his sonority is very moderate.

SHOP

For themes he has gone to popular sources. His principal subject is not so much a theme as a rhythmic figure in the jazz manner; his second, a sort of "blues" tune. The texture throughout is very transparent. The material and structure are exposed to plain view. Perhaps the composer has been a little over-confident in permitting this exposure. Nevertheless his symphony, which is certainly not difficult to grasp, won an immediate popular success. If it is not important, it is evidently pleasing to many.

The rest of Dr. Koussevitzky's list was rather oddly assorted. The symphony was preceded by Beethoven's "Egmont" music (except the entr'actes). This music, which the conductor had unearthed for a recent concert in a Beethoven series, apparently has caught his fancy. Except for the Overture, it strikes us as uncommonly dull.

The second half of the program brought revivals of two modern choral pieces, Prokofieff's "Sept, Ils Sont Sept," with Mr. Charles Stratton for tenor soloist, and Lambert's "Rio Grande," with Mr. J. M. Sanromá playing the piano and Mme. Marie Murray in the contralto part. The chorus was that of the Cecilia Society, trained by Mr. Arthur Fiedler. The Prokofieff retains to a surprising degree its original effectiveness. The Lambert item proved still entertaining. The final number was the Polovtsian Dances from "Prince Igor."

L. A. S.

BIRMINGHAM, ALA.
AGE HERALD
APR 16 1934

Boston Innovation

A "surprise" concert unique in many respects was given by the Boston Symphony Orchestra Wednesday night. It involved not merely the withholding of information usually conveyed by the printed program, but "costumes and trappings" for the various numbers, the identification of offerings by the flashing of titles on a screen and the playing of Louis Gruenberg's setting for Vachel Lindsay's "The Daniel Jazz," done in a fashion to elicit from a reviewer the following comment: "Never was jazz hotter or blues bluer or realistic touch more compelling than in this performance."

In going off on this imaginative rampage, the conductor, Dr. Koussevitzky, had a special purpose in mind. It was the next to the last concert of the season. In Boston, as elsewhere symphony orchestras have felt the sharp edge of the depression. So Dr. Koussevitzky undertook to make the event as popular and human as possible. He must have succeeded admirably without deviating one hair's breadth from the highest musical standards. The affair proves that symphony concerts do not have to be austere affairs of the conventional pattern.

The device of the screen could be more generally used than happens to be the case. Encores can be named, and program notes can be amplified in this way. One hears a great deal about the showmanship of Conductor Stokowski, of Philadelphia. He has a dangerous competitor in the Boston's Koussevitzky.

---

10 Post apr. 15

Tchaikovsky Festival Will End the Season---Music Notes of the Week

BY WARREN STOREY SMITH

As was announced last autumn, Dr. Koussevitzky will end this, his 10th season as conductor of the Boston Symphony Orchestra, with a Tchaikovsky Festival. This festival will embrace the final pair of Symphony Concerts, those of Friday afternoon and Saturday evening, April 27 and 28, and there will be two special concerts on the preceding Wednesday evening and Thursday afternoon. Admission to these special concerts will be by invitation only, but all subscribers to the four series of Symphony Concerts are privileged to attend. For the benefit of non-subscribers, it may be remarked that seats are available for the two regular concerts. First come, first served. Details regarding programmes and soloists have not yet been made public.

* * * *

Thus will the name of Tchaikovsky be added to those of Bach, Beethoven and Brahms as one of the composers to be honored during the Koussevitzkian regime by festival performances of their works. The choice of Tchaikovsky for this particular anniversary is a fortunate and appropriate one. As an interpreter of the music of the composers mentioned above, Dr. Koussevitzky has acknowledged rivals. As an exponent of Tchaikovsky he is unquestionably supreme among living conductors.

* * * *

Next season, as in the past, there will be 24 symphony concerts each on Friday afternoons and Saturday evenings and six concerts each on Monday evenings and Tuesday afternoons. It is encouraging to note that hard times are not causing any curtailment of the accustomed schedules. Needless to say Dr. Koussevitzky continues at the helm. His popularity and his vigor remain alike undiminished. As in the 10-year period now ending, he may be counted upon to keep the concerts free from dull routine, to discover new ways of giving them fresh life and interest. These gifts are scarcely less valuable than his talents as conductor.

* * * *

At the beginning of each season certain pieces are suggested for performance that for one reason or another do not materialize. This year no room has been found for the monumental Seventh Symphony of Bruckner, announced last fall for performance during the year, and not heard in Symphony Hall since Dr. Muck's time. No doubt this particular revival, to which some of us had looked forward with eager anticipation, will be accomplished next season.

* * * *

NEW YORKER
MAR 17 1934

MUSICAL EVENTS

ALWAYS hospitable to new music, Mr. Koussevitzky brought with him on his latest trip from Boston the second symphony of Nicolai T. Berezowsky, who is a gifted New Yorker-by-adoption. This symphony commands respect for its composer's mastery of his materials, but more important than that is its indication that Mr. Berezowsky is shedding musical mannerisms and permitting what he has to say to speak for itself. The genuine Berezowsky, I take it, is to be found in the largo rather than in the mechanistic opening allegro. If Mr. Berezowsky himself will insist on the genuine article, he probably will find plenty of customers.

SPRINGFIELD, MASS.
REPUBLICAN
APR 15 1934

CURRENT MUSIC

SPRING CONCERTS

By MARGARET REGAL

New York, April 14—The thermometer and the musical calendar alike bear occasional witness to the arrival of spring. Serge Koussevitzky and the Boston Symphony orchestra made their last visit of the season to New York last week. Thursday evening the large audience in Carnegie hall had an exciting time. In addition to the expected thrills that a fine orchestral performance furnishes in greater measure than any other form of musical expression, the second half of the program, the Tschaikowsky Fifth symphony, was played while a cloud of smoke hovered thickly over the stage. Fortunately nothing came of it. Conductor and players continued with serene indifference, averting a possible panic by their composure. As they reached the finale, which offered a legitimate release for sternly repressed emotion, they played with a passionate intensity, an exultation, that were infinitely stirring. At the close the audience rose and cheered both the fine playing and the fine courage of the performers.

Three contrasted works by modern composers, each a daring innovator, made up the first part of the program: Paul Hindemith's "Konzertmusik" for strings and brass, Debussy's "Apres-midi d'un Faune" and Richard Strauss's "Till Eulenspiegel." The trails blazed by the last two have become well trodden musical paths; many will doubtless hope that the dissonance and atonality of Hindemith will be regarded by future composers as a cul-de-sac that offers no escape from the labyrinth of esthetic problems that surrounds the creative artist. Of course Hindemith originated neither dissonance nor atonality but he did devise new and effective ways to use them. This music was written for the 50th anniversary of the orchestra, which played it with a virtuosity that few organizations in the world could approach. Equally fine performances of the Debussy and Strauss works were given by Dr Koussevitzky and his men.

The special feature of the final concert by the Bostonians, given Saturday afternoon, was the first New York performance of Charles Martin Loeffler's "Evocation," for orchestra with chorus of women and a speaking voice. The chorus was that of the Cecilia society of Boston and the speaker was David Blair McClosky. The work was written for the dedication of Severance hall, the home of the Cleveland orchestra, February 5, 1931. It received unanimous critical approval, exceeding that accorded any new composition played here in recent seasons. The composer was present and appeared on the stage to receive the applause of audience, orchestra and conductor.

The other compositions of the afternoon were the B minor concerto grosso of Handel and the Brahms C minor symphony. After the concert, Dr Koussevitzky was presented with a testimonial signed by composers of all schools and others actively interested in the creative arts, expressing their admiration for his "distinguished accomplishment in the interests of American musical development, through the energy, courage and understanding which he has devoted to the performance of American compositions."

BALTIMORE, MD.
SUN
APR 15 1934

The Week Of Music In New York

Orchestras. Local And Visiting, Chief Source Of Music In Gotham With "Met" Away

By JOHN ALAN HAUGHTON

NEW YORK.

WITH the Metropolitan on the road, the orchestras, local and visiting, are the chief source of the best music at present, although Mr. Amato's opera company at the Hippodrome continues to reap golden opinions in spite of a somewhat stereotyped repertoire.

Koussevitzky with the Boston Symphony closed its New York season, the Russo-Bostonese conductor winning laurels for himself not only by his fine conducting but by averting a panic in Carnegie Hall. Smoke from an incinerator started billowing from backstage during one of the numbers and the audience got restive. Little flutters came up here and there and people began getting up to run out. Koussevitzky finally turned around and cried out "Sit down! There's nothing the matter!" and went on playing. His coolness undoubtedly kept unpleasant things from happening.

Audiences are funny things. A few years ago during a performance of "Parsifal" in Palermo, the lights went out and stayed out for so long that a panic started. Some clever person, however, began singing the "Merry Widow" waltz, which was at once taken up by most of those present, and calm was restored, even though the journey from Monsalvat of Wagner to Maxim's of Lehar was a far one!

HINDEMITH COMPOSITION

At the first of his pair of concerts, Koussevitzky played the Konzertmusik for String and Brass Choirs, composed by Hindemith for the fiftieth anniversary of the Boston Symphony last year. It was a clever idea to have such a composer show what he could do on the half-century.

As a matter of fact, Hindemith, with his bunch of keys all rattling at the same time, is not such a profound revolutionary as he might seem. His radicalism is that of form rather than of ideas and therefore, secondary. On the same program were Debussy's Faun and Strauss' Till Eulenspiegel, and there is revolutionary music, if you like, even though it was the revolution of the turn of the century. Both are susceptible of comprehension by the babies in our block, nowadays, and yet both pieces, because the ideas contained therein were new and original, raised tornados of controversy in their day! The program ended with Tchaikovsky's Fifth Symphony, most of which may be forgiven on account of the lovely horn solo in the second movement.

At the second of his pair, the Boston conductor played one of Handel's Concerti Grossi, the Brahms C Minor Symphony and the first performance here of the Evocation of Loeffler, once a player in the orchestra.

STANDS TEST WELL

The Loeffler piece, for orchestra, female chorus and a speaking voice was composed for the opening of Severance Hall, the permanent home of the Cleveland Orchestra. It is a symbolic work and deals with singing stones and such like, and has a fugue which typifies the confusion of building. As in the case of most program music, it must, in the last analysis, be judged by itself and of itself. Be it said that Mr. Loeffler's piece stands the test very well indeed. The choral parts were sung by the Cecilia Society of Boston and the spoken part was admirably done by David Blair McClosky of the same city.

Stokowski played the Fifth Beethoven Symphony and three Bach transcriptions by himself, "Komm, Suesser Tod," the Passacaglia and the D-minor Toccata and Fugue. The last was the best. It is familiar to phonograph listeners through the very fine recording with the same conductor and the same band. The Beethoven suffered a good deal through Mr. Stokowski's attempt to do things with it, with not invariably happy results.

Some rather good violin playing was done by a youth named Erno Valasek, who comes from Cleveland and who is said to be only 13 years old. In this day when violin prodigies are all over the lot, one who really can play is a real treat. This youth has fine technique, a good, sonorous tone and, apparently, genuine musicianship. He was hampered with an accompanist who shall be nameless, but who has done enough ensemble playing to play better than he did on this occasion. He nearly wrecked the finale of the Bruch concerto and the young fiddler had a quite shaky moment from which he recovered manfully.

CHICAGO, ILL.
TIME
APR 16 1934

Fire *v.* Tempo

Conductor Serge Koussevitzky and his Boston Symphony had to pause during Tschaikovsky's Fifth Symphony, one night last week in Manhattan's Carnegie Hall, while Conductor Koussevitzky asked the audience to sit down, be quiet. The billows of smoke that were gushing out on the stage and swirling among the imperturbable musicians, were only from a fire in a rubbish chute, which was quickly controlled. When a friend congratulated Koussevitzky not only for averting a panic but for keeping his tempo precise and unhurried through it all, Koussevitzky answered: "Ah! But tempo is tempo and tranquillity is tranquillity."

Music

Monitor Apr 14

Boston Symphony

For novelty of the Boston Symphony Orchestra's twenty-second program of the season (April 13-14), Dr. Koussevitzky introduced Randall Thompson's Second Symphony. This work had been heard in Rochester and in New York, and other compositions of Mr. Thompson's had appeared on the Boston orchestra's Cambridge programs; but the composer made his Symphony Hall début on the present occasion.

Mr. Thompson is a native of New York, a graduate of Harvard and has taught music at Harvard and Wellesley colleges. He is the author of another symphony and other works for orchestra, some chamber pieces and several choral works.

His Second Symphony is evidently an attempt to write specifically American music. It is an unassuming work, free of bombast, remarkable perhaps chiefly for its restraint; for the composer, instead of trying to win attention by the shock method, has employed more ingratiating means. Asking an orchestra of moderate size, he employs it sparingly. For percussion he requires only cymbals and kettledrums, which are not used together at all. Reducing his orchestra in the second movement, he builds a crescendo from there which comes to its climax in the final (Largamente) section of the fourth movement. Even then his sonority is very moderate.

SHOP

For themes he has gone to popular sources. His principal subject is not so much a theme as a rhythmic figure in the jazz manner; his second, a sort of "blues" tune. The texture throughout is very transparent. The material and structure are exposed to plain view. Perhaps the composer has been a little over-confident in permitting this exposure. Nevertheless his symphony, which is certainly not difficult to grasp, won an immediate popular success. If it is not important, it is evidently pleasing to many.

The rest of Dr. Koussevitzky's list was rather oddly assorted. The symphony was preceded by Beethoven's "Egmont" music (except the entr'actes). This music, which the conductor had unearthed for a recent concert in a Beethoven series, apparently has caught his fancy. Except for the Overture, it strikes us as uncommonly dull.

The second half of the program brought revivals of two modern choral pieces, Prokofieff's "Sept, Ils Sont Sept," with Mr. Charles Stratton for tenor soloist, and Lambert's "Rio Grande," with Mr. J. M. Sanromá playing the piano and Mme. Marie Murray in the contralto part. The chorus was that of the Cecilia Society, trained by Mr. Arthur Fiedler. The Prokofieff retains to a surprising degree its original effectiveness. The Lambert item proved still entertaining. The final number was the Polovtsian Dances from "Prince Igor."

L. A. S.

---

10 Post apr. 15

Tchaikovsky Festival Will End the Season---Music Notes of the Week

BY WARREN STOREY SMITH

As was announced last autumn, Dr. Koussevitzky will end this, his 10th season as conductor of the Boston Symphony Orchestra, with a Tchaikovsky Festival. This festival will embrace the final pair of Symphony Concerts, those of Friday afternoon and Saturday evening, April 27 and 28, and there will be two special concerts on the preceding Wednesday evening and Thursday afternoon. Admission to these special concerts will be by invitation only, but all subscribers to the four series of Symphony Concerts are privileged to attend. For the benefit of non-subscribers, it may be remarked that seats are available for the two regular concerts. First come, first served. Details regarding programmes and soloists have not yet been made public.

* * * *

Thus will the name of Tchaikovsky be added to those of Bach, Beethoven and Brahms as one of the composers to be honored during the Koussevitzkian regime by festival performances of their works. The choice of Tchaikovsky for this particular anniversary is a fortunate and appropriate one. As an interpreter of the music of the composers mentioned above, Dr. Koussevitzky has acknowledged rivals. As an exponent of Tchaikovsky he is unquestionably supreme among living conductors.

* * * *

Next season, as in the past, there will be 24 symphony concerts each on Friday afternoons and Saturday evenings and six concerts each on Monday evenings and Tuesday afternoons. It is encouraging to note that hard times are not causing any curtailment of the accustomed schedules. Needless to say Dr. Koussevitzky continues at the helm. His popularity and his vigor remain alike undiminished. As in the 10-year period now ending, he may be counted upon to keep the concerts free from dull routine, to discover new ways of giving them fresh life and interest. These gifts are scarcely less valuable than his talents as conductor.

* * * *

At the beginning of each season certain pieces are suggested for performance that for one reason or another do not materialize. This year no room has been found for the monumental Seventh Symphony of Bruckner, announced last fall for performance during the year, and not heard in Symphony Hall since Dr. Muck's time. No doubt this particular revival, to which some of us had looked forward with eager anticipation, will be accomplished next season.

* * * *

SPRINGFIELD, MASS.
REPUBLICAN

APR 15 1934

CURRENT MUSIC

SPRING CONCERTS

By MARGARET REGAL

New York, April 14—The thermometer and the musical calendar alike bear occasional witness to the arrival of spring. Serge Koussevitzky and the Boston Symphony orchestra made their last visit of the season to New York last week. Thursday evening the large audience in Carnegie hall had an exciting time. In addition to the expected thrills that a fine orchestral performance furnishes in greater measure than any other form of musical expression, the second half of the program, the Tschaikowsky Fifth symphony, was played while a cloud of smoke hovered thickly over the stage. Fortunately nothing came of it. Conductor and players continued with serene indifference, averting a possible panic by their composure. As they reached the finale, which offered a legitimate release for sternly repressed emotion, they played with a passionate intensity, an exultation, that were infinitely stirring. At the close the audience rose and cheered both the fine playing and the fine courage of the performers.

Three contrasted works by modern composers, each a daring innovator, made up the first part of the program: Paul Hindemith's "Konzertmusik" for strings and brass, Debussy's "Apres-midi d'un Faune" and Richard Strauss's "Till Eulenspiegel." The trails blazed by the last two have become well trodden musical paths; many will doubtless hope that the dissonance and atonality of Hindemith will be regarded by future composers as a cul-de-sac that offers no escape from the labyrinth of esthetic problems that surrounds the creative artist. Of course Hindemith originated neither dissonance nor atonality but he did devise new and effective ways to use them. This music was written for the 50th anniversary of the orchestra, which played it with a virtuosity that few organizations in the world could approach. Equally fine performances of the Debussy and Strauss works were given by Dr Koussevitzky and his men.

The special feature of the final concert by the Bostonians, given Saturday afternoon, was the first New York performance of Charles Martin Loeffler's "Evocation," for orchestra with chorus of women and a speaking voice. The chorus was that of the Cecilia society of Boston and the speaker was David Blair McClosky. The work was written for the dedication of Severance hall, the home of the Cleveland orchestra, February 5, 1931. It received unanimous critical approval, exceeding that accorded any new composition played here in recent seasons. The composer was present and appeared on the stage to receive the applause of audience, orchestra and conductor.

The other compositions of the afternoon were the B minor concerto grosso of Handel and the Brahms C minor symphony. After the concert, Dr Koussevitzky was presented with a testimonial signed by composers of all schools and others actively interested in the creative arts, expressing their admiration for his "distinguished accomplishment in the interests of American musical development, through the energy, courage and understanding which he has devoted to the performance of American compositions."

BALTIMORE, MD.
SUN

APR 15 1934

The Week Of Music In New York

Orchestras. Local And Visiting, Chief Source Of Music In Gotham With "Met" Away

By JOHN ALAN HAUGHTON

NEW YORK.

WITH the Metropolitan on the road, the orchestras, local and visiting, are the chief source of the best music at present, although Mr. Amato's opera company at the Hippodrome continues to reap golden opinions in spite of a somewhat stereotyped repertoire.

Koussevitzky with the Boston Symphony closed its New York season, the Russo-Bostonese conductor winning laurels for himself not only by his fine conducting but by averting a panic in Carnegie Hall. Smoke from an incinerator started billowing from backstage during one of the numbers and the audience got restive. Little flutters came up here and there and people began getting up to run out. Koussevitzky finally turned around and cried out "Sit down! There's nothing the matter!" and went on playing. His coolness undoubtedly kept unpleasant things from happening.

Audiences are funny things. A few years ago during a performance of "Parsifal" in Palermo, the lights went out and stayed out for so long that a panic started. Some clever person, however, began singing the "Merry Widow" waltz, which was at once taken up by most of those present, and calm was restored, even though the journey from Monsalvat of Wagner to Maxim's of Lehar was a far one!

HINDEMITH COMPOSITION

At the first of his pair of concerts, Koussevitzky played the Konzertmusik for String and Brass Choirs, composed by Hindemith for the fiftieth anniversary of the Boston Symphony last year. It was a clever idea to have such a composer show what he could do on the half-century.

As a matter of fact, Hindemith, with his bunch of keys all rattling at the same time, is not such a profound revolutionary as he might seem. His radicalism is that of form rather than of ideas and therefore, secondary. On the same program were Debussy's Faun and Strauss' Till Eulenspiegel, and there is revolutionary music, if you like, even though it was the revolution of the turn of the century. Both are susceptible of comprehension by the babies in our block, nowadays, and yet both pieces, because the ideas contained therein were new and original, raised tornados of controversy in their day! The program ended with Tchaikovsky's Fifth Symphony, most of which may be forgiven on account of the lovely horn solo in the second movement.

At the second of his pair, the Boston conductor played one of Handel's Concerti Grossi, the Brahms C Minor Symphony and the first performance here of the Evocation of Loeffler, once a player in the orchestra.

STANDS TEST WELL

The Loeffler piece, for orchestra, female chorus and a speaking voice was composed for the opening of Severance Hall, the permanent home of the Cleveland Orchestra. It is a symbolic work and deals with singing stones and such like, and has a fugue which typifies the confusion of building. As in the case of most program music, it must, in the last analysis, be judged by itself and of itself. Be it said that Mr. Loeffler's piece stands the test very well indeed. The choral parts were sung by the Cecilia Society of Boston and the spoken part was admirably done by David Blair McClosky of the same city.

Stokowski played the Fifth Beethoven Symphony and three Bach transcriptions by himself, "Komm, Suesser Tod," the Passacaglia and the D-minor Toccata and Fugue. The last was the best. It is familiar to phonograph listeners through the very fine recording with the same conductor and the same band. The Beethoven suffered a good deal through Mr. Stokowski's attempt to do things with it, with not invariably happy results.

Some rather good violin playing was done by a youth named Erno Valasek, who comes from Cleveland and who is said to be only 13 years old. In this day when violin prodigies are all over the lot, one who really can play is a real treat. This youth has fine technique, a good, sonorous tone and, apparently, genuine musicianship. He was hampered with an accompanist who shall be nameless, but who has done enough ensemble playing to play better than he did on this occasion. He nearly wrecked the finale of the Bruch concerto and the young fiddler had a quite shaky moment from which he recovered manfully.

BIRMINGHAM, ALA.
AGE HERALD

APR 16 1934

Boston Innovation

A "surprise" concert unique in many respects was given by the Boston Symphony Orchestra Wednesday night. It involved not merely the withholding of information usually conveyed by the printed program, but "costumes and trappings" for the various numbers, the identification of offerings by the flashing of titles on a screen and the playing of Louis Gruenberg's setting for Vachel Lindsay's "The Daniel Jazz," done in a fashion to elicit from a reviewer the following comment: "Never was jazz hotter or blues bluer or realistic touch more compelling than in this performance."

In going off on this imaginative rampage, the conductor, Dr. Koussevitzky, had a special purpose in mind. It was the next to the last concert of the season. In Boston, as elsewhere symphony orchestras have felt the sharp edge of the depression. So Dr. Koussevitzky undertook to make the event as popular and human as possible. He must have succeeded admirably without deviating one hair's breadth from the highest musical standards. The affair proves that symphony concerts do not have to be austere affairs of the conventional pattern.

The device of the screen could be more generally used than happens to be the case. Encores can be named, and program notes can be amplified in this way. One hears a great deal about the showmanship of Conductor Stokowski, of Philadelphia. He has a dangerous competitor in the Boston's Koussevitzky.

NEW YORKER

MAR 17 1934 NY

MUSICAL EVENTS

ALWAYS hospita[illegible] new music, Mr. Koussevitzky brought with him on his latest trip from Boston the second symphony of Nicolai T. Berezowsky, who is a gifted New Yorker-by-adoption. This symphony commands respect for its composer's mastery of his materials, but more important than that is its indication that Mr. Berezowsky is shedding musical mannerisms and permitting what he has to say to speak for itself. The genuine Berezowsky, I take it, is to be found in the largo rather than in the mechanistic opening allegro. If Mr. Berezowsky himself will insist on the genuine article, he probably will find plenty of customers.

CHICAGO, ILL.
TIME

APR 16 1934

Fire *v.* Tempo

Conductor Serge Koussevitzky and his Boston Symphony had to pause during Tschaikovsky's Fifth Symphony, one night last week in Manhattan's Carnegie Hall, while Conductor Koussevitzky asked the audience to sit down, be quiet. The billows of smoke that were gushing out on the stage and swirling among the imperturbable musicians, were only from a fire in a rubbish chute, which was quickly controlled. When a friend congratulated Koussevitzky not only for averting a panic but for keeping his tempo precise and unhurried through it all, Koussevitzky answered: "Ah! But tempo is tempo and tranquillity is tranquillity."

He. apr 17

KOUSSEVITZKY PRESENTS CHECK

Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, donating check for $17,617.37 to officials of the emergency campaign yesterday. The money was taken in at a benefit concert. Left to right: Edward A. Taft, Dr. Koussevitzky and Mrs. J. Gardner Bradley.

SYMPHONY DONATION TO CAMPAIGN $17,617

A check for $17,617.37 was presented Edward A. Taft of the Boston Emergency Campaign Committee yesterday by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, as the proceeds of the benefit concert given last Wednesday in aid of the drive.

Mrs. J. Gardner Bradley represented the committee of sponsors of the concert as its vice-chairman. Although the amount was increased by private donations, it was one of the largest ever realized by a benefit concert in Boston.

immediate study and recom-

BOSTON GLOBE—TUESDAY, APRIL 17.

CHECK FROM BOSTON SYMPHONY PRESENTED TO RELIEF CAMPAIGN

FROM PROCEEDS OF SYMPHONY CONCERT—$17,617.37 FOR EMERGENCY RELIEF
Edward A. Taft, of the relief committee, at left, receiving check from Dr Serge Koussevitsky, conductor of the Boston Symphony Orchestra. Mrs J. Gardner Bradley, vice chairman of the committee is seen at right.

Dr Serge Koussevitzky presented Edward A. Taft of the Boston Emergency Campaign Committee with a check for $17,617.37, in Symphony Hall yesterday afternoon. The conductor gave the check in behalf of the Boston Symphony Orchestra as the proceeds of the benefit concert given in Symphony Hall last Wednesday evening. Mrs J. Gardner Bradley represented the committee of sponsors of the benefit concert as its vice chairman.

Although the amount of the check was much increased by private donations, it was one of the largest ever realized by a benefit concert in this city.

MONITOR

6

HYANNIS

Susan Godoy Plays at Symphony Concert

To read the program of the concert of the Boston Symphony orchestra for the evening of April 11th, is to see the name among the artists of Susan Godoy, daughter of Mr. and Mrs. J. A. Godoy of Brookline and Hyannis, and to read the press notices on the following day to see many, and in most every instance, complimentary comments upon her performance, which is considered very remarkable. The following is that from the Boston Transcript:

From the wings Dr. Serge Koussevitzky, conductor, stepped before the curtain with a child whom he introduced as "Suzette. He continued, "She will be our soloist. She will play a piece by five composers—two of them Rimsky-Korsakov and Liszt." Carefully he seated her at the piano. "Suzette" (the talented young Susan Godoy) began playing—using no more than one finger on each hand—a sort of Russian equivalent for our own "Chopsticks"; the orchestra joined in with the variations; reviewers began to remember tales of a wonderful collaboration on such a work, which had always interested them but which they had never heard. And when the program-sheet was finally passed, they were confirmed. The official title had it:

Borodin, Cui, Liadov, Rimsky-Korsakov and Liszt—
"Tati, Tati, Paraphrases on a Child's Theme for Piano,
(Freely Transcribed for Orchestra by N. Cherepnin)
Theme.
Variations: Rimsky-Korsakov—Rimsky-Korsakov — Cui — Liadov—Rimsky-Korsakov—Cui—Liadov; Finale—Cui.
Andante (Liszt).
Polka (Borodin).
Berceuse (Rimsky-Korsakov).
Tarantella (Rimsky-Korsakov).
Carillon (Rimsky-Korsakov).

The program-sheet was even so bold as to call this a first performance; which may well be in spite of the age of the piece. There were amusing touches in plenty; the child going to sleep during an interlude, with the conductor signalling in pantomime to the audience not to wake her; the conductor speaking to her when it was time again to commence playing; the shaking of the bobbed head of "Suzette"—Paderewski-fashion—when "Tati" became violent; the rapt look toward heaven when it became sufficiently gentle.

Hyannis people are greatly interested. Mr. and Mrs. Godoy have many friends and connections here and a number have met the little Susan and heard her play and not only that, but older people knew intimately the maternal grandparents of Mrs. Godoy on both sides. All will watch little Susan's progress and rejoice now with her parents in what she has already accomplished.

A Chaikovsky Festival for Symphony Hall

Series of Five Concerts to End Season of Orchestra Next Week

ENCLOSED in the program book for the concert at Symphony Hall this afternoon is an announcement of a Chaikovsky Festival with which the season of Dr. Koussevitzky and the orchestra will be brought to a conclusion next week. Five concerts will make up the festival series. Three of them will be in the regular subscription courses, that of Monday night and those of next Friday afternoon and Saturday evening. The other two, to be given on Wednesday evening and Thursday afternoon, will be open by invitation to subscribers. For the three subscription concerts single tickets will be available at the box office. Two soloists have been invited by Dr. Koussevitzky to join the orchestra: Josef Lhevinne, pianist, for the First Concerto, which will be played on Wednesday evening; and Maria Kurenko, Russian soprano, for the group of songs with piano, to be included in the program Thursday afternoon.

The programs for the festival are as follows:

MONDAY EVENING
- Serenade for String Orchestra
- Symphony No. 4 in F minor

WEDNESDAY EVENING
- Pianoforte Concerto No. 1 in B-flat minor
  (Soloist: Josef Lhevinne)
- Symphony No. 6 in B minor, "Pathetique"

THURSDAY AFTERNOON
- String Quartet No. 1 in D major
- Songs with Pianoforte
  (Soloist: Maria Kurenko)
- Trio for Violin, Violoncello and Pianoforte

FRIDAY AFTERNOON AND SATURDAY EVENING
- Symphony No. 1 in G minor
- Symphony No. 5 in E minor

Post

URDAY, APRIL 21, 1

SYMPHONY NEARS END OF SEASON

Make-Shift List of Good Music Is Offered

BY WARREN STOREY SMITH

That no one of the four pieces which made the programme of yesterday afternoon's Symphony Concert required arduous or extensive preparation may be taken as a sign that next week's Tchaikovsky Festival has already begun to occupy the attention of conductor and orchestra.

ENDS WITH BACH FUGUE

From the programmes of the Beethoven Cycle that this year filled the concerts of Tuesday afternoon Dr. Koussevitzky took for yesterday and this evening's list the little-played overture to the ballet, "The Creatures of Prometheus," and the Eighth Symphony. Out of the current repertory came the suite from de Falla's ballet, "Love the Sorcerer," and Respighi's full orchestral transcription of Bach's C minor Passacaglia and Fugue served as cap-stone and conclusion to the whole.

The Eighth Symphony of Beethoven is prevailingly light and playful, standing as a sort of intermezzo between the Seventh and the Ninth. Yet this lightness and playfulness is at times more apparent as one scans the pages of the score than when the piece is actually heard in the concert hall. To accuse Dr. Koussevitzky of misreading the music would be grossly unfair. The real culprit was Beethoven himself, whose heavy-handed treatment of the orchestral strings often clouds and obscures his musical design and thought. To the First and Second Symphonies Dr. Koussevitzky has more than once brought a revealing clarity and transparency by the simple expedient of reducing the string choir. The Eighth, particularly in the first and final movements, would likewise benefit by such treatment.

Thomas' Suggestion

Theodore Thomas once suggested that the day might come when Beethoven's ineptitude as orchestrator, for which his deafness was partly responsible, would banish his symphonies from the concert-room. There seems little likelihood that this will happen within the lifetime of any of us, though some day conductors may re-score Beethoven as they now re-score Schumann. But for some reason Beethoven's overtures escape the reproach of orchestral roughness and clumsiness that his symphonies occasionally merit.

The "Prometheus" Overture is a case in point. Admittedly the piece is lesser Beethoven, but it sounds. Yesterday it seemed even brilliant. Dr. Koussevitzky's revival of it was a happy thought.

Bach Never Old-Fashioned

Beethoven with Beethoven's orchestration, whether in symphony or overture, is less modern in spirit and feeling than is Bach, as orchestrated by the resourceful Respighi. Not a little of Bach's music, this Passacaglia, for example, has a peculiar timelessness; it does not "date." Many a piece written since the turn of the century is essentially more old-fashioned.

Already much of de Falla's suite, brilliantly played yesterday, seems hackneyed in a way that the great Passacaglia and Fugue, enthusiastically received yesterday, would not seem in another two hundred years.

Globe
Globe apr 21

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Beethoven, Manuel De Falla, and Johann Sebastian Bach stood side by side upon the program of the Symphony concert yesterday. Bach had the last word, the best, and the loudest through Respighi's orchestral transcription of the great Passacaglia and Fugue.

When a man tries to orchestrate some work of a dead master and fails to dress it properly, he is usually accused of "sacrilege"; when his instrumentation pleases those of analytical propensities he is congratulated on being a "master of modern instrumentation who has made available a great work to the many who otherwise might be deprived of hearing it." Respighi achieved a splendid example of orchestral writing and therefore remains open to felicitations.

When the present version was first played in Boston, at the opening concert of the Boston Symphony's 52d season, the present reviewer was deeply impressed by its several qualities; that of skilled writing, of its employment of vast sonorities without essential distortion of Bach's ideas, and the prevailing clarity which Respighi succeeded in maintaining in spite of the closely-woven counterpoint. At that time Dr Koussevitzky's painstaking reading was, of course, partly responsible for the total effect; the same was true yesterday.

Respighi delights to heap sonority upon sonority until it seems is if the tension could not further be increased, but he does it with an artist's instinct for knowing when he has gone far enough. He has preserved the inherent majesty of Bach's music. No man can say whether it was realization of this achievement, or simply because the fugue ends with a triple forte chord, that aroused extremely warm applause at the end of the concert; at any rate, there were stamping, clapping of hands, and a few cheers.

There was no new music on the program, which began with the "Prometheus" overture of Beethoven and continued with his delectable Eighth Symphony, in F major. These two compositions are likely to be regarded as "lesser" Beethoven because neither is tragic nor profound in mood, nor particularly substantial in material. The overture was written when Beethoven was about 30; it does not attempt the dramatic delineation of the overtures composed for the opera "Fidelio," or that of the "Coriolanus" overture; it does not possess the transparency of form which distinguished the instrumental prelude to the music for "Egmont." But as goes without saying, it is a finely wrought score and pleasing from beginning to end. That, surely, is sufficient.

The Symphony partakes of the exuberance which permeates its predecessor, the Seventh Symphony, although there is an inexplicable reminiscence of the grace, the melodic symmetry and the formalism of 18th Century music. These qualities, interspersed with the jocularity and the caprice which Beethoven could summon when he wished, furnish a music that seemingly is incomparable. The manner in which any creative mind functions—and particularly that of Beethoven—defies explanation. Dr Koussevitzky played both scores pleasurably.

De Falla's music for the ballet "Love, the Sorcerer" needs the adjuncts of dancing and settings for complete appreciation. No matter how individual the score, or how peculiarly beautiful, it does not convey a coherent idea of the story. Nor is it so organically unified as to communicate its effect purely as music, as the "Petrouchka" and "Rite of Spring" of Stravinsky are able to do. Yesterday's performance was one of orchestral virtuosity. One hopes that Dr Koussevitzky might next season play "Nights in the Gardens of Spain," an exceptionally evocative work.

The final concerts of the season, next week, will be part of the Tchaikovsky festival. The Fifth Symphony, in E minor, and the first, in G minor, a "program" symphony called "Winter Day Dreams" and virtually unknown nowadays, will be played.

C. W. D.

AMUSEMENTS

ELL
chestra, fe-
voice was
of Sever-
me of the
symbolic
stones
which
uilding. As
music,
alysis, be
. Be it
stands
The choral
Cecilia So-
poken part
David Blair
ith Beet-
Bach
"Komm,
and the
The last
to phono-
very fine
conductor
Beethoven
h Mr. Sto-
gs with it,
results.
laying was
Valasek,
and who is
In this
all over
play is
fine tech-
and, ap-
ship. He
companist
who has
g to play
occasion.
e of the
fiddler
m which

152

Program by Symphony Is Short

All Selections Connected with World of the Dance

Trav Apr 21

For the next to the last of this season's regular Friday afternoon concerts by the Boston Symphony orchestra, Dr. Serge Koussevitzky, distinguished conductor, selected a rather short and decidedly interesting program. It included Beethoven's overture to the ballet "Die Geschopfe des Prometheus" ("The Creatures of Prometheus"), his symphony No. 8 in F major, de Falla's suite from "El Amor Brujo" ("Love the Sorcerer"), and Bach's Passacaglia and fugue in C minor as transcribed for orchestra by Ottorino Respighi.

Somewhat unusually and yet quite appropriately, considering the recent visit of the Ballet Russe, every one of the selections played was connected directly or indirectly with the world of the dance. Beethoven's ballet overture and de Falla's suite were written with the art of ballet dancing obviously in the composers' mind.

The Bach passacaglia and fugue in C minor likewise had a rhythmic dance basis. The passacaglia as defined was a "species of chaconne, a slow dance with diviisons on a ground-bass in triple rhythm." Philip Hale in his program notes further pointed out that a passacaglia "was originaly a Spanish or Italian dance in triple time." Bach chose a theme of eight measures. They varied some 20 times and were skilfully scored by Respighi.

The dance was again to be found hidden in the light, often humorous and always pleasing eighth symphony of Ludwig Von Beethoven. The first movement, "Allegro vivace e con brio" had much of the general character of a slow waltz. The second movement, of course, contained the "three-voice circular canon or round" theme said to have been based on a canon "Ta, ta, ta, lieber Maelzel," reputedly sung "in honor of the inventor of the metronome." Again the third movement, "Tempo di menuetto," had much of the style of a dainty, playful minuet.

With such a beautifully and craftily designed concert program the enjoyment of the audience in Symphony hall yesterday afternoon was not to be wondered at. The Beethoven symphony had been heard recently, at the fifth of the Beethoven cycle afternoons on Tuesday, March 27. The Beethoven overture to the ballet was last performed at the regular Friday series in October, 1919. Dr. Koussevitzky has already demonstrated his mastery of Beethoven this season.

The de Falla suite from "El Amor Brujo" was effectively interpreted, the music creating in the mind of one listener, at least, surpassingly delightful choreographc pictures of dancers in action. The polished piano playing of Jesus Maria Sanroma was deserving of more than passing mention.

To some, the powerful, moving climax of Respighi's transcription of the Bach work must have been the highlight of the afternoon. To this reviewer, however, the use of the organ seemed unnecessary, and the clarity of the Bach composition a bit jumbled.

With the programs yesterday was announcment of a Tchaikovsky festival to be given by the orchestra this coming week as fitting conclusion to the present season. Dr. Koussevitzky excels at interpreting Tchaikovsky and the five "Festival" concerts should reveal him at his greatest. In addition there will be accomplished soloists Need more be said?

W. T. C., Jr.

GODING-THIEDE-ZIESE TRIO

On their program at Jordan hall on Monday evening, April 30, the Goding-Thiede-Zeise trio will include a work by the Spanish composer, Joaquin Turina, who was born in Madrid in 1882 and who was the founder of the Madrid quintet, a celebrated chamber music organization. The Turina trio is in the nature of a fantasy in three movements. It won the first prize in the international competition in 1926 and was played at the Frankfort international festival of chamber music in 1927. This work has been heard only once before publicly in Boston—at a concert of the Flute Players Club about three years ago.

The Goding-Thiede-Zeise trio is composed of Howard Goding, pianist; Alex Thiede, violinist, and Karl Zeise, 'cellist. The balance of the program for their Jordan hall recital will be the Beethoven trio in D major, Opus 70, Nol, and the Brahms trio in B major, opus 8.

Trans

Y, APRIL 21, 1934

d Players -

Afternoon Mainly from The Classics

With De Falla to Round Out A Program from Bach And Beethoven

THE concert of the Boston Symphony Orchestra yesterday devoted itself, with one exception as a splash of color, to the classics. Beethoven in an overture ("The Creatures of Prometheus") and a symphony (No. 8 in F major), Bach in the gigantic Passacaglia and Fugue (Respighi's arrangement) were the classics. The color was provided by the suite from de Falla's ballet, "Love the Sorceror."

The Beethoven of the afternoon, both in overture and symphony, was Beethoven in elegant vein. Not at any time was there a touch of passion. Never was this Beethoven hurling thunderbolts or smiting heavy blows. The light touch, the deft, gentle hand are the guiding forces in both these works. It is almost as though Beethoven in the symphony were reverting to his early Mozartean style—but with a difference due to the years of experience, the years of the writing of heaven-storming music through which he had passed. Perhaps it is not unfair to describe this as a music such as Mozart might have written had he lived to be fifty or sixty years old.

It has been remarked before this—and will be remarked after this—that the symphony contains no slow movement. Instead, one finds both scherzo and minuet—the minuet which Beethoven is supposed long since to have discarded. Beethoven himself spoke of it as "a little symphony in F," in contrast to "a great symphony in A, one of my best"—the Seventh. Wagner's description of the Seventh as the "apotheosis of the dance" has become a by-word. But to one hearer yesterday the Eighth seemed as much informed with the spirit of the dance as the Seventh. It is a less tumultuous dance. It apotheosizes nothing. It is the dance of the graces rather than of the gods—or of humans turned to would-be gods.

The sheer charm of the performance of both overture and symphony was the outstanding quality through the first half of the program yesterday. The high degree of finish, the exquisite polish, which Dr. Koussevitzky has been wont to give to the playing of the orchestra these last few years, combined with the delicacy of Beethoven's writing in the two works, brought forth something exceedingly fine-grained, something as noteworthy (in an entirely different way) as when the conductor piles up his tremendous climaxes or launches into his breath-taking rhythmic drives.

One began to think soon that this program was one entirely devoted to the dance. Was not "Prometheus" the overture to a ballet? Did one not feel the spirit of the dance all through the symphony? Next came a suite using actual ballet music; and at the close a passacaglia, which is an actual dance form of ancient day. De Falla in "Love the Sorceror" (which the purists would prefer to name "Wedded in Spite of Witchcraft") tells the story of the beautiful and passionate Candelas, who in her love-making with Carmelo, is interrupted by the spectre of a former lover, now dead but not entirely gone. To enable him to give Candelas the kiss of perfect love without interference from the spectre, Carmelo places the pretty Lucia in the way of the latter. Of course he succumbs to her, while Carmelo gives to Candelas the kiss that forever banishes the spectre.

The music displays both graphic and suggestive treatment of the various elements associated with this plot: the gypsies at evening, the spectre, the dance of terror at his appearance, the story of a fisherman, sorceries at midnight, a dance of fire ritual to dispel evil spirits, the final lovemaking. Many and various are ways in which de Falla brings home these ideas in musical language. There is a sufficiency of solos for several of the orchestral instruments. There are languishing melodies. There is full suggestion of spookiness. There is at least one dance of violent, brutal energy, that of the fire ritual—most played single excerpt from this ballet. There is that peculiar combination of rhythm and melodic contour which we are gradually learning to regard as more Spanish than many a thing that has been offered us under that designation by this or that earlier composer. With this Spanish music the orchestra was as much at home as with the music of Beethoven. Native languishing melody as well as native violent rhythm Dr. Koussevitzky outlined and projected as though they might have been as natural to him as his own Russian.

Bach's Passacaglia and Fugue is one of the monuments of organ literature. Respighi in transcribing it wished above all to maintain, and evidently heighten, if possible, this monumental character. Thus his opening theme, in single bass line, is given to a considerable group of instruments rather than to a single solo voice. The same sense of bigness he clings to with remarkable consistency, even where the music grows soft. The feeling of spaciousness and grandeur never leaves us, even in the most quiet moments. Whether one believes or disbelieves in transcriptions from the Bachian organ music, one can hardly deny that Respighi has contrived most effectively to infuse the whole of his transcription with this mood of supreme and continued nobility. Even to an organist it is doubtful whether the organ has ever rendered it so faithfully.

All of this one might not have realized had it not been for the discerning interpretative powers of Dr. Koussevitzky, joining hands with Respighi and with Bach. The high emotional level upon which Bach and Respighi placed their work, he grasped at once; as quickly transmitted it to the farthest corners of Symphony Hall. Proceeding from this level, the climaxes must, of course, be unusual ones. The long lines leading to these climaxes the conductor preserved with all Bachian integrity. Slowly, gradually, but steadily they mounted. Until the two climaxes, at the end of the Passacaglia, and at the end of the Fugue, reached heights beyond belief. Single piece and whole concert thus reached their supreme moment in the very last measures. Not always can programs be thus fortunately planned. A. H. M.

MUSIC

Herald 21

SYMPHONY CONCERT

By GEORGE S. McMANUS

Program: Beethoven—Overture to the ballet "The Creatures of Prometheus"; Beethoven—Symphony No. 8 in F major; de Falla—Suite from "El Amor Brujo" ("Love the Sorcerer"); Bach—Passacaglia and Fugue in C minor (orchestral version by Ottorino Respighi).

The Boston symphony season draws to a close. Yesterday the 23d regular program of the season was offered a numerous public in Symphony hall.

The Suite from de Falla's "El Amor Brujo" came almost as a novelty, as it had not been done here for several seasons. The performance showed that though the season has been a busy and taxing one, Dr. Koussevitzky has not allowed his zeal in the preparation of his programs to lag. Whatever he presents is given an unlimited amount of care. To us the music of de Falla gives definite pleasure and the conviction that his is an art of which Spain can be proud. Colorful, rhythmic and melodic ideas are projected in a warm and often fascinating manner by means of a skilful and subtle orchestral technique.

When Sir Henry Wood was in Boston this season he discussed with the writer the problem of orchestral transcriptions of organ works. He is of the opinion that there should not be an attempt to make an orchestra play like an organ. Rather should there be a frank and free translation of organ idioms into the most effective orchestral speech. That is the plan followed by Ottorino Respighi in his "interpretazione orchestrale" of Bach's great Passacaglia and Fugue in C minor. The Passacaglia is neither more nor less than a series of variations on a "ground bass," a theme given out in the bass and for the most part restated there, each repetition being the structure upon which new ideas are formed by the upper voices. The early variations are of a pathetic beauty and are followed by others with a constantly expanding emotional and structural scheme. The Fugue is built on the theme of the Passacaglia and another of contrasting type. Whether one enjoys the Respighi version is a matter of taste. The general trend of Respighi's esthetics is not subtle. To us his literal sense of the majesty of the biggest moments in the Passacaglia and in the Fugue fails to express the proportions attained by Bach in the original.

Dr. Koussevitzky gave a very expressive reading of this work, allowing the theme in the Passacaglia to take care of itself, and drawing attention, without exaggeration, to the wonders of Bach's polyphony. The same can be said of his reading of the Fugue. It is the custom, especially with pianists who should know better, to thump out fugue subjects wherever they appear, thus obscuring much of the contrapuntal texture. There was, of course, none of this in the Koussevitzky rendition. The variations and the Fugue were built up with logical, but not pedantic, precision, terminating in sonorities that displayed the extraordinary powers of the Boston Symphony orchestra.

When Beethoven's Eighth Symphony was first played, it was considered too small. Some one told Beethoven that it was less of a success than his Seventh, to which he replied, "That is because it is so much better." This symphony and the Prometheus Overture were heard during the recent Beethoven cycle. Both find Dr. Koussevitzky in some of his happiest and most comprehensive moods.

A Tschaikowsky festival begins with next Monday's program, the final concert of the Monday evening series. Next Friday afternoon and Saturday evening the symphony season concludes with a program which brings the seldom-heard G minor Symphony (No. 1) of Tschaikowsky and the same composer's popular Fifth Symphony.

Trav Apr 21

Mus

Foreword to The Festival Of Chaikovsky

The Composer and His Works To Be Played Next Week At Symphony Hall

THE coming Chaikovsky Festival, with which the Boston Symphony Orchestra will end its season next week, calls for reflections and facts about that composer. Anything highly original about him can hardly be expected at this late date. To the average concert goer, Chaikovsky represents the Fourth, Fifth and Sixth Symphonies, the Overture "1812," the Piano Concerto in B-flat minor, a few movements from the "Nutcracker Suite," perhaps a piano piece or two, a song or aria, a movement or two of chamber music. But there is much more to be discovered in Chaikovsky, and some of it will be heard next week.

Chaikovsky is one of the many composers whose school and college days prepared him for some other profession than that of music; he is one of the few composers who have been able to devote the days of their maturity entirely to musical composition, without feeling the economic need for teaching or other remunerative occupation. Since he was constantly composing, the total number of his compositions is large. Born in 1840, Chaikovsky graduated from the School for Jurisprudence in St. Petersburg (Leningrad) in 1859. He had received only such musical training as was deemed necessary for a Russian "gentleman." He was holding a position in the Ministry of Justice, when the evidence of his musical talent grew so strong that even his hard-headed father (an engineer) consented to his making music his life work. In 1865 he graduated from the Conservatory of St. Petersburg, the following year was offered and accepted a position as professor of harmony at the Conservatory of Moscow. He was also a newspaper critic for some years and in that capacity attended the first Wagner festival at Bayreuth in 1876. In 1877, after a nervous collapse which followed an extremely unfortunate marriage that lasted less than three months, he gave up his teaching and reporting, and devoted himself entirely to composition. He considered himself a very bad teacher, feeling that a prime requisite in a teacher must be the quality of patience, and that in patience he was woefully lacking.

From 1877 Chaikovsky had a powerful patron in Madame von Meck, a wealthy widow, who was interested in his music. She provided him with a pension for practically the rest of his life, engaged in a voluminous correspondence with him about his works and career, opened her estates to him for his vacations—but through all their lives, never met him. The Fourth Symphony is dedicated to her—"to my best friend."

What of his three symphonies which precede the three now in the usual repertory? Of them, the Third, with certain Schumanesque qualities, is the least Russian, but was at one time very popular. Its performance in New York in 1879 served to call the attention of America to Chaikovsky. The Second Symphony has been spoken of as "perhaps the most distinctively national of all Chaikovsky's works." Mrs. Newmarch observes that it "has been aptly called the Little-Russian Symphony, because its first and last movements are based on Malo-Russian melodies." Each of these two symphonies has had a single performance at Symphony Hall.

The First Symphony—to be performed Friday and Saturday for the first times by this orchestra—is the first work Chaikovsky wrote, without the supervision of teachers, after graduating from the conservatory. The composer is said to have retained a more than ordinary fondness for it throughout the rest of his life. It is a symphony with a title—in the Russian "Zimnia grozi" (in a supposedly literal translation "Winter Storms"), but published with the French and German titles, "Rêverie d'Hiver," and "Winterträume" ("Winter Dreams"). The first movement bears the further title, "Dreams of a Winter Journey"; the second, "Rugged Cloudland." A scherzo and a finale follow. It is a longish work in which all the later Chaikovskian stylistic traits are in evidence, though there is still a certain immaturity in the technical handling of the material. It is indeed a stroke of genius in program making that Dr. Koussevitzky is to couple this earliest of the large works of the composer with the symphony which is probably his masterpiece—the Fifth.

Monday's program contains, in [illegible]dition to the popular Fourth Symphony, the String Serenade, Opus 48. Of this serenade—in four movements—it is sufficient to say that it has been liked from the first wherever it has been played.

Wednesday's concert combines two popular and well-known works, the Piano Concerto in B-flat Minor (Josef Lhevinne, pianist) and the Pathetic Symphony. It is of interest to Bostonians that the concerto had its first performance here in 1888 with Hans von Bülow as pianist. The concerto had been written for and dedicated to Nicholas Rubinstein. But this musician's harsh criticism of the work so irritated the composer that he removed the dedication and proceeded toward the publication of the score. A little later, when Von Bülow expressed his delight with the concerto, Chaikovsky dedicated it to him. Von Bülow was just at the point of departure for an American tour, and Boston was the first place at which he played the new concerto.

The chamber concert on Wednesday evening contains, beside songs (Maria Kurenka, soloist) the early String Quartet, Opus 11, with the popular Andante Cantabile; and the mature Trio for Violin, 'Cello and Piano, Opus 50. This is an outstanding work of Chaikovsky. It was written after the death of the same Nicholas Rubinstein, to honor his memory. It runs in three movements—"Pezzo Elegiaco," a regular sonata-form which "combines symmetry of form with rhapsody of utterance"; a Theme with Variations; a Finale. The second movement derives its theme from the memory of an exceedingly pleasant day spent with Rubinstein. After the first performance of "The Snow Queen" in 1873, Chaikovsky, Rubinstein and several of the artists in the performance went for an excursion to a favorite resort in the vicinity of Moscow. Peasants soon gathered to watch the "great ones" eat a meal sitting on the grass. They were not rebuffed, but on the contrary were given sweets and wine. Eventually they were asked to sing. They responded with their folk songs and dances. One of the melodies heard on that day Chaikovsky used as the theme of this movement of his trio. The different variations are each supposed to represent some particular trait or characteristic of Rubinstein. It would, of course, be both difficult and unprofitable to attempt to trace these traits as they appear in the eleven variations. The Finale is a sort of epilogue to the whole work. It is contrapuntal in style, "risoluto" in spirit, rises to a magnificent climax, dies finally quietly into nothing. A. H. M.

Drama · Mus

Globe Apr. 22

MUSIC AND MUSICIANS

Tchaikovsky Festival Begins Tomorrow

A Festival devoted to the music of Tchaikovsky, which will bring the 53d season of the Boston Symphony Orchestra to conclusion, will begin tomorrow evening with the final Monday concert of the season. Dr Koussevitzky will thus add another to the series of festivals which he has given here, a distinguishing feature of his tenure. Upon this occasion the conductor will do honor to the music and the memory of his countryman, a music which Dr Koussevitzky much admires and which he interprets to perfection. Though nothing has been said upon the commemorative nature of the Festival, it could be logically regarded as an observance of the 40th anniversary of the death of the Russian composer, who succumbed to cholera in Saint Petersburg, Nov 6, 1893.

Five concerts altogether are announced: that of tomorrow evening, the "regular" Friday and Saturday concerts (at which the same music will be heard), and a program each on Wednesday evening and Thursday afternoon. According to Symphony Hall, single tickets are available for the three concerts in the subscription series, and the two additional concerts are "open by invitation to subscribers."

MARIA KURENKO

There will be two soloists, Maria Kurenko, soprano, and Josef Lhevinne, pianist. Both are Russian. Mr Lhevinne has previously been soloist with the Boston Symphony. His reputation as one of the outstanding pianists of an elder generation has long been established. Mme Kurenko has sung here in concert and with the Chicago Civic Opera Company, and a few years ago was widely known for radio work. Mr Lhevinne will be heard on Wednesday in Tchaikovsky's first piano concerto, that in B-flat minor. Mme Kurenko will sing a group of songs on Thursday afternoon.

The music of Peter Ilich Tchaikovsky, despite fluctuations in popularity among those of fastidious taste, continues to hold its place in the art of the 19th Century. Tchaikovsky's intellectual vacillation extended to his views upon the nationalistic ideas of Rimsky-Korsakov, Balakirev, Moussorgsky, Borodin, and Cui, the Russian "Five"; he never wholly approved their aims. His own work, therefore, reflects more than that of the "Five" a mingling of indisputable originality and electicism. His love for Italian music and that of Mozart influenced his style considerably. His own peculiar temperament is accountable for the prevalence of intense emotionalism, of introspective brooding, and frenetic expression of feeling in his more mature work. No one has ever matched the particular type of broad, half sensuous and half lacrimous melody, which characterizes parts of the Fifth and "Pathetic" symphonies, nor has any duplicated his style of writing for orchestra. Here he differs alike from the opulence of Rimsky-Korsakov and Wagner, and from the simpler style of the German "classic" composers, of which the last was Brahms.

Tchaikovsky did not dote on folksong, yet he employed tunes of Russian folk origin. The obvious introspection, melancholy, and even self-pity in Tchaikovsky's music have drawn abusive epithets from those of professedly stouter character. It all depends upon the point of view. He did not command the technical skill in symphonic writing possessed by Brahms, for example; a barer texture is to be found in the Tchaikovsky symphonies. Yet so well fashioned in their own particular way, so salient in thematic material, and so direct and moving in emotional expression are the last three of the six symphonies which Tchaikovsky wrote, that each deserves to be called a masterpiece. Here one has the temerity to oppose the beliefs of such musicians as Arturo Toscanini and Dr Muck, both of whom are known to dislike Tchaikovsky's work. But one suspects that this is a matter of temperament; the designation "masterpiece" is, after all, relative; it can be applied to art creations of diverse type.

In general, Tchaikovsky has suffered a decline in popularity during the last hard-boiled score of years. Yet there are indications that his musical stock is about to take a rise in the market of public esteem.

Dr Koussevitzky has not included on his programs any excerpts from the operas of Tchaikovsky, but he has selected the First Symphony in G minor (entitled "Winter Day-Dreams"), a work almost unknown today. Tchaikovsky wrote many operas, but aside from a few arias occasionally sung in concert, they have experienced the neglect in this country from which Russian opera in general has suffered.

The programs for the Festival follow:

Tomorrow—Serenade for String Orchestra; Symphony No. 4, in F minor.

Wednesday Evening—Piano Concerto No. 1, in B-flat minor, soloist, Josef Lhevinne; Symphony No. 6, "Pathetic."

Thursday Afternoon—String Quartet No. 1, in D major; songs with piano accompaniment, soloist Maria Kurenko; Trio for Violin, Cello and Piano.

Friday Afternoon and Saturday Evening—Symphony No. 1, in G minor; Symphony No. 5, in E minor.

The Tchaikovsky Festival

Adv Apr 22

THE Boston Symphony Orchestra season will close this week with a Tchaikovsky Festival. It will comprise five concerts: the subscription concerts on Monday evening, Friday afternoon and Saturday evening, and two concerts open by invitation to subscribers, on Wednesday evening and Thursday afternoon. Single tickets are available for the three subscription concerts included in the Festival.

Soloists in Festival will be Maria Kurenko, the Russian soprano, and Josef Lhevinne, the pianist who has a special reputation as an interpreter of this composer.

Dr. Serg Koussevitzky will present the following program:

Monday evening, April 23:
Serenade for String Orchestra.
"Manfred" Symphony (1st movement).
Wednesday evening, April 25:
Pianoforte Concert No. 1 in B-flat minor.
(Soloist: Josef Lhevinne).
Symphony No. 6 in B minor, Pathetique."
Thursday afternoon, April 26:
String Quartet No. 1 in D major.
Songs with Pianoforte.
(Soloist: Maria Kurenko).
Trio for Violin, Violoncello and Pianoforte.
Friday afternoon, April 27, and Saturday evening, April 28:
Symphony No. 1 in G minor.
Symphony No. 5 in E. minor.

Richelieu Manson Hamlet

Tchaikovsky Feast to Bring to End Symphony Season---Music of Week

Post Apr 22

BY WARREN STOREY SMITH

The feast of Tchaikovsky, with which the Symphony Orchestra ends its season, begins tomorrow evening with the last concert of the regular Monday series, and includes—as already announced in these columns—special concerts open by invitation to subscribers only on the succeeding Wednesday evening and Thursday afternoon, and ends with the last concerts of the year, those of Friday afternoon and Saturday evening of this week.

It was suggested earlier in the year that Dr. Koussevitzky might find room in this Tchaikovsky festival for some of the less familiar music of the Russian composer: excerpts from his operas, for example. In the main, however, it will be the familiar Tchaikovsky who is here represented. The fourth, fifth and sixth symphonies will all be played, as will the B-flat minor pianoforte concerto.

* * * *

The one novel item, so far as the symphony concerts are concerned, will be the first symphony, in G minor, which received its initial hearing in this city two or three years ago at a concert of the orchestra of the MacDowell Club under the direction of Arthur Fiedler. This symphony will be paired with the fifth on the programme that Dr. Koussevitzky has designed for the concerts of Friday afternoon and Saturday evening. Not since 1920 has the "Manfred" symphony, after the poem of Byron, been heard in Symphony Hall. The first movement of that symphony will be played tomorrow evening, together with the Fourth Symphony in its entirety and the serenade for string orchestra, itself unheard at a regular symphony concert since 1918.

* * * *

The soloist in the pianoforte concerto will be Josef Lhevinne, an eminent pianist whom we have not heard in several seasons and who is something of a specialist in the music of his countrymen. This notable reappearance will take place at the concert of Wednesday evening, when the concerto will be companioned by the "Pathetic" Symphony.

* * * *

Thursday's concert—also as already predicted—will be non-orchestral. There will be a performance of the first string quartet in D major, Opus 11, that of the celebrated Andante Cantabile. While not announced as yet, the performers will undoubtedly be the Burgin Quartet. The elegiac trio of the famous theme and variations for violin, violoncello and pianoforte, dedicated to the memory of Nicholas Rubinstein, will be played at this concert, and between these two pieces of chamber-music will come a group of Tchaikovsky's songs sung by Maria Kurenko, Russian soprano.

* * * *

Between next Saturday and the following Wednesday evening Symphony Hall will undergo what is now its annual change from winter to summer raiment, in preparation for the lighter and livelier Pop concerts which begin their 49th season, and their fifth under Mr. Fiedler's direction on the evening of Wednesday, May 2. Eighty-five members of the orchestra will once more serve Mr. Fiedler's wishes. The conductor has in preparation novel music of importance, but he will by no means neglect the old favorites. There will be many special nights and special programmes. As in the past refreshments will be served at tables on the floor and in the lobby of the balcony.

* * * *

THIS CLIPPING FROM
LOWELL, MASS.
SUNDAY TELEGRAM

APR 22 1934

TCHAIKOVSK' FESTIVAL

The Boston Symphony orchestra season will close this week with a Tchaikovsky Festival. It will comprise five concerts: the subscription concerts on Monday evening, Friday afternoon and Saturday evening, and two concerts open by invitation to subscribers, on Wednesday evening and Thursday afternoon. Single tickets are available for the three subscription concerts included in the Festival. Soloists in the Festival will be Maria Kurenko, the Russian soprano, and Josef Lhevinne, the pianist who has a special reputation as an interpreter of this composer.

Dr. Serge Koussevitzky will present the following programmes:

Monday evening, April 23: Serenade for String orchestra, "Manfred" Symphony, first movement, Symphony No. 4 in F minor.

Wednesday evening, April 25: Pianoforte Concerto No. 1 in B flat minor. Soloist, Josef Lhevinne. Symphony No. 6 in B minor, "Pathetique."

Thursday afternoon, April 26: String quartet No. 1 in D major. Songs with pianoforte. Soloist, Maria Kurenko. Trio for violin, violoncello and pianoforte.

Friday afternoon, April 27, and Saturday evening, April 28: Symphony No. 1 in G minor, Symphony No. 5 in E minor.

SYRACUSE, N. Y.
AMERICAN

APR 22 1934

Henrietta Schumann Refuses Boston Offer to Keep Faith

Holding fast to a point of honor, and keeping faith with an organization which features her as headline attraction, brought this past week to Henrietta Schumann, concert pianist of New York and Syracuse, one of the keenest disappointments of her musical career.

HENRIETTA SCHUMANN

Invited by Serge Koussevitzky, leader of the Boston Symphony orchestra, to appear as soloist, playing a Tschaikowsky Piano Concerto with that eminent group during the forthcoming Tschaikowsky festival at Boston, Miss Schumann felt compelled to refuse the honor.

Loyalty to her contract with Roxy, under whose management her company of artists is booked for a 14 weeks' tour of many large cities, the straightforward girl reluctantly explained her situation to the great leader, and she will fulfill her engagement in Buffalo instead of shining in the cultural light of the Hub city, an eastern music center.

However, there is a silver lining to the present cloud, and Koussevitzky has her promise for a solo appearance with the Boston Symphony next season. To an ambitious artist of exceptional talent such as Miss Schumann undoubtedly is, the acquisition of fame of the highest artistic value in appearing in this cultural city is simply an aspiration deferred.

WASHINGTON, D. C.
HERALD

APR 22 1934

PROGRAM SELECTIONS OF VITAL IMPORTANCE IN RECITAL'S SUCCESS

Visiting Orchestras Should Be Requested to Play Music Scored for a Larger Orchestra Than Our Symphony

THE BOSTON AND THE PHILADELPHIA ORCHESTRAS, when visiting Washington in the future, should be requested to stress on their programs symphonic works which cannot be played by our Washington orchestra, as yet, due to the lack of the required number of instruments. There are dozens of compositions in this category, among which we mention the "Pagan Poem," by Loeffler; "Gurre Lieder," by Schoenberg; "Poeme de l'Extase," by Scriabine, and several works of Richard Strauss, notably the "Don Quixote," "Till Eulenspiegel" and "Ein Heldenleben." These works could not otherwise be heard in Washington.

Why import, at great expense, 109 musicians all the way from Boston, to present a program like that of the last Boston Symphony concert in Washington, when the National Symphony Orchestra can play it nearly as well, provided the genius of Koussevitzky could be won to conduct it in the same program.

If the conductors of visiting orchestras continue to present scores that are within reach of our Washington orchestra it would be a simpler and less expensive solution to import the conductors only. This procedure may attract additional funds for enlargement of the National Symphony Orchestra and would greatly enhance its standing in the music world.

PROVIDENCE, R. I.
JOURNAL

R 22 1934

As Music Goes

By Dr. W. Louis Chapman

One need search no further for good moderns than the two ultra-modernistic compositions played at the last concert of the Boston Symphony Orchestra in this city, Debussy's "Afternoon of a Faun" and Ravel's ballet suite, "Daphnis and Chloe." Both of these works abound in discord and in figures of musical speech to which we are not accustomed, but we venture to say that there were very few in that enormous audience who did not "like them." This is in part explained by the fact that the music was swiftly moving, that it glowed with scintillating brilliance and throbbed with vibrant tone color of superb quality. We may accept these works as among the best of good moderns. And perhaps it may be well to be content with this claim and refrain from citing music which is not so good, which is less interesting from a musical point of view and which is far from pleasing. This brings us down to the definition of what music really is, a thing of which many pages have been written.

One must insist that to be musical, sound must be pleasing and that without music being pleasing it cannot be good or even be music. It is really beyond the pleasing of individual tastes, for some persons have unusual tastes. For example it is well known that very many persons enjoy the barking of dogs, a thing which certainly breaks many friendships and occasions much "family trouble." To some the sighing of the wind among the trees brings no sense of enjoyment and the trickling of a rivulet sets in motion no happy thoughts. On one occasion this writer rejoiced in a most magnificent sunset, the sky overcast with most magnificent gold and purples, a rapturous sight. Yet there were none to pause and admire. But let a little smoke be seen coming from the cellar window of a hovel and in five minutes there would be a gallery of several hundred bystanders.

On a recent occasion this writer was overtaken by four charming and beautiful young ladies who had evidently reserved an important question for such a chance meeting. "Whose opinion," they said, "should be the one to accept when there is a disagreement as to the excellence of a piece of music or its performance?" The answer to this should be, "his who has the best reasons for his thinking." There is not enough conversation about music, too little interchange of ideas on musical subjects, which above others should offer opportunities for personal views and even argument. Too often there is a pronouncement of a like or dislike without explanation or reasons for one's thinking. A fund of knowledge cannot be built up in this way.

Changes Taking Place

To better understand the position that is occasionally taken by advanced thinkers in music it is interesting to note changes which are taking place in art and letters. There are basic principles of coherence, form, composition and symmetry which are common in all the arts. Whenever one is in doubt about the subject of a picture one may safely assume that the painter has failed in his mission. Whenever one cannot discover the thread of plot or subject matter in a story it is not worth the reading. Whenever any writer fails to show due attention to the rules and customs of rhetoric his work will be neither interesting nor readable. Whenever a writer fails in the employment of suitable punctuation his story will lose point and form. Yet there are today books being written with scanty punctuation and without any attempt at literary form.

Of course the prime consideration of any work of art is its subject matter. If it be a picture one must admit that a beautiful nature scene has more charm than a mere house made with hands, and that a picture is greater than the picturesque. And the human figure must be considered a finer subject than a domestic animal or an inanimate object. In music one finds similar contrasts in the splendors of oratorio or opera, with the rich possibilities of a varied and alluring libretto. In a symphony or symphonic poem one sees in these larger forms the elaboration of musical sentences and an assembly of "movements" of varying character and development. And as one goes into the smaller forms, with their less elaborate music and simpler material, one may contrast them with a simple house rather than a gorgeous place. But when shorn of their ornaments and grandeurs the structures of form and thematic material of great works still remain and it is upon these that the musical worth of the composition depends.

Oscar Ekeberg

Will conduct massed choruses in opening program of "Music Week," Sunday afternoon, May 6, in Sayles Hall, Brown University.

Now originality of tune or thematic material has always been the sine qua non of fine composers of all time. Not until the present day have music writers who would like to be called composers put aside these fundamental principles of composition very much as sculptors have transposed curves into angles and writers, beautiful and well expressed thoughts into jargon. These endless strivings for effect, illogical and heterogeneous tonal association, lack sincerity and character. Many of them are not worthy of being called music and even now works which have been hailed as significant of the dawn of a new era are already falling into obsolescence and obscurity. They have not even endured a decade. They have not done their sponsors credit and they have injured rather than enhanced the reputations of their authors. One thought that they would not endure, but it was not to be supposed that they would perish so soon. Already a long suffering public is rejoicing at the wane of jazz. Whatever lessons of rhythmic punctuation and verve this style of music has taught us, its popularity is waning and musical sobriety and sense are taking their places. This is due not only to the inferiority of the music itself but also to the hopeless vulgarity of the performance from crooners and personalities or the most inferior type. The effect of music is inseparable from its components. Presentation is even more potent than the music.

Voice of the People

The voice of the people is being heard on every hand. The press is most generous in opening its columns to "letters" in which listeners ease their minds in the hope that many feeble and plaintive voices will become a massive force for that desire for good music we now know to be inherent in the minds of all people. Not for long will the public be satisfied with mediocrity, not forever will it accept bad music or good music badly played.

It is interesting to note a very important feature in the audition of modern music. If even the "gosh awful" kind be played with spirit and verve it is often quite bearable and even interesting. But let the dissonances be played slowly, and the mind be allowed to analyze what it hears and the judgment is often adverse. This may be said to be a fundamental principle which this writer would urge as worthy of a test.

Surely a very great responsibility rests with those who select programs and recommend bad music for public performance. If the music be discordant such sponsors are deliberately lending their aid and assistance to those who would not only waste our time but would harm the cause of good music and insult our intelligence. The mind of today is an active one. There is far more critical analysis of music than might appear, and there are many who do not hesitate to assume the seats of the mighty in matters musical. The musical character does not differ from the estimation of other branches of thought. If brought into contact with the best of music most of the time it grows in riches of grace, but if exposed to musical thoughts of low degree it becomes degenerated and debased. Countless analogies may be made between music and the other arts, but with all its faults it is still one of the purest and most ennobling.

N. Y. Herald-Tribune

APR 22 1934

The Boston Symphony Orchestra, which is the first major organization to announce its definite schedule for New York concerts next season, will give the usual five evening concerts (on Thursdays, with one exception) and five Saturday afternoon concerts at Carnegie Hall, and five evening concerts at the Brooklyn Academy of Music. The Carnegie Hall dates are Thursday evenings, November 15 and January 3; Friday evening, February 1; Thursday evenings, February 28 and April 4, and Saturday afternoons, November 17, January 5, February 2, March 2 and April 6. The Brooklyn dates are Friday evenings, November 16 and January 4; Thursday evening, January 31; Friday evenings, March 1 and April 5. All these concerts will be conducted by Serge Koussevitzky, in his eleventh season with this orchestra.

For their calm and self-possession in the Carnegie Hall concert of April 5, when fire in the basement filled the hall with smoke and offered the possibility of some commotion among the audience, the trustees of the Boston Symphony complimented Dr. Koussevitzky and the members of the orchestra in the following letter, which was read aloud to them during a rehearsal in Boston:

To Dr. Koussevitzky and all Members of the Boston Symphony Orchestra:

Gentlemen—"Playing with fire" has more than one meaning. Sometimes it is a dangerous pastime. As we know it through you, it sets the spirit aflame.

"Playing against fire" is another thing. This requires the courage and self-mastery of well trained and well led troops. The Trustees have heard with pride of the manner in which the Conductor and the Orchestra met an emergency of fire and possibly great danger to a New York audience last week. May we express to each and all concerned in that emergency our warmest appreciation of the credit they brought to the Orchestra through a continued offering of men and music of the first order!

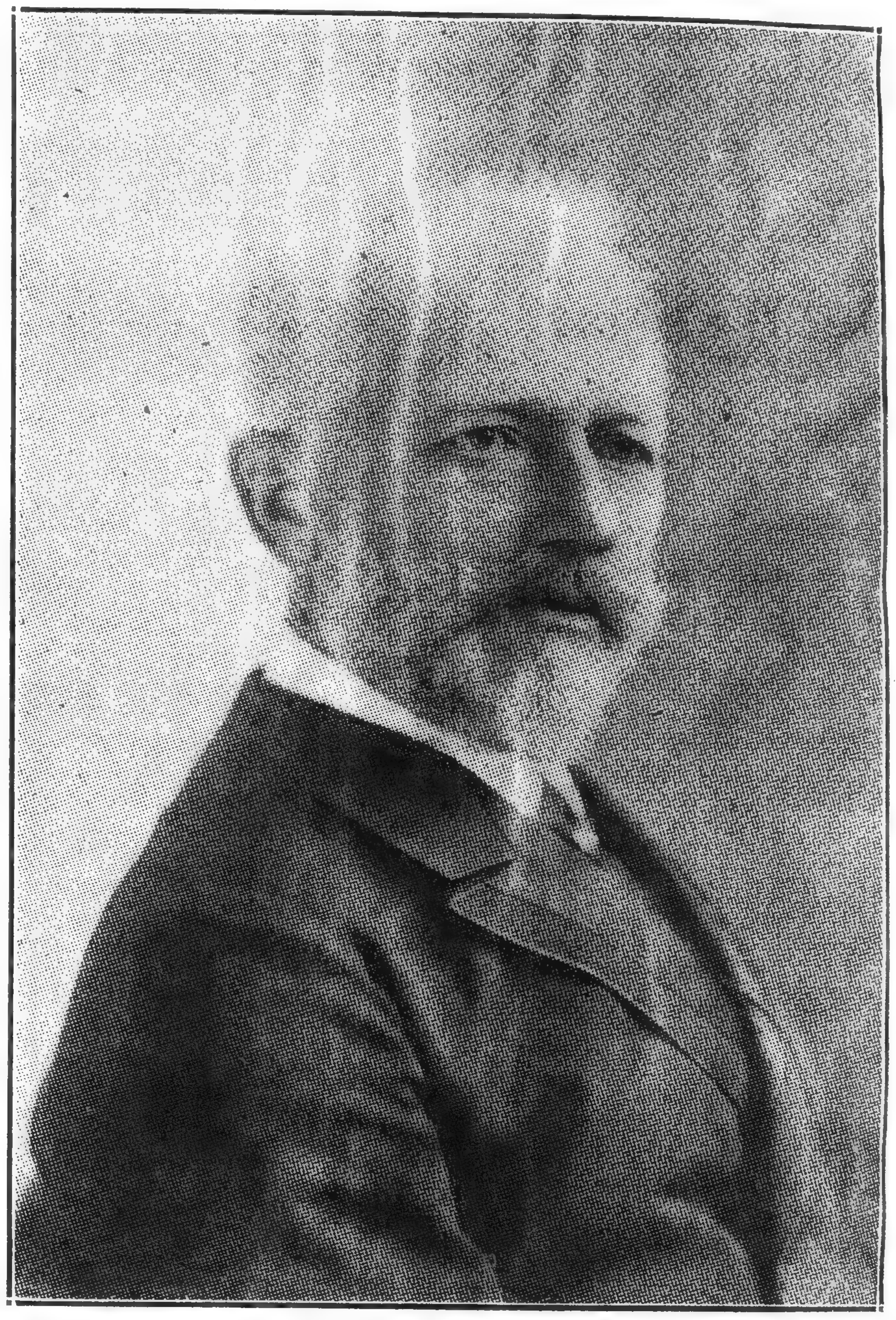
Faithfully yours,
BENTLEY W. WARREN,
For the Trustees.

The conductor and the players, despite the ominous smoke, pursued their program as if nothing was amiss.

BOSTON EVENING TRANSCRIPT, MONDAY,

S === Plays and Player

Figure for a Festival



Chaikovsky

Whose Music Will Be Played at the Series of Concerts This Week at Symphony Hall

Request Programs

To the Editor of the Transcript:

After listening over the radio to Mr. Stokowski's "Request" programs, I am hoping that next season our distinguished conductor, Dr. Koussevitzky, will give the subscribers to the Boston Symphony concerts the choice of a program or two. The first request of the Philadelphia Symphony Orchestra consisted of Brahms's Symphony No. 1, the Love-Death from "Tristan and Isolde," and Strauss's "Death and Transfiguration." The second request program contained the Beethoven "Eroica" symphony and Brahms's Symphony No. 4—a thoroughly conservative list. Our programs are so much more modern and progressive than either Mr. Stokowski's or Mr. Toscannini's, that it would be interesting to see what the consensus of opinion here would produce for one or two request programs.

MABEL D. POST

Boston, April 21.

BUCYRUS, O.
TELEGRAPH FORUM

APR 23 1934

BRITON PRAISES U. S. AUDIENCES

LONDON—American musical audiences are praised to the limit by Sir Henry Wood, the famous British conductor. He has just returned from a visit to the United States where he conducted the Boston Symphony Orchestra.

"Never have I known an audience listen in such absolute silence," says Sir Henry. "There was not a rustle of a program, not a cough, not a movement of any kind. There was no need to tap my baton before beginning. So soon as I appeared on the platform there was absolute stillness."

Concert-going is the fashion in America, according to Sir Henry, who says that when he was in New York, the "house full" signs were up every night. The noticeable fact that practically the entire audience was in evening dress at the concert he attended, contrasted favorably with some English audiences, who were not always so meticulous.

Among other points he admired in the conduct of American concerts was the discipline of the orchestra. "There was never a moment's slackinb among the Boston Symphony, when I conducted it," he said. "They obeyed the slightest command with absolute precision. It was a real treat for me to be there."

---

regarded as a national misfortune.

This explains why Himmet Bey, a leading heavyweight, is suing for one million Turkish pounds (about $800,000) damages for a broken arm.

While training for the inter-Balkan championships, Himmet Bey had his left arm fractured. It was set by a Turkish doctor in a German hospital here. The joining was unsatisfactory, and Himmet Bey will wrestle no more.

The Turkish federation of wrestlers after consulting European sports federations, have helped Himmet Bey to instigate his suit.

155

24, 1934 Globe Apr 24

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky began last evening a festival devoted to the music of Peter Ilich Tchaikovsky by performing his Serenade in C major, Op 48 for string orchestra, and the Fourth Symphony, in F minor. The concert. incidentally, was the last in the Monday series. It was the first time that a Boston symphony festival has been opened at a concert in either of the supplementary series. The Monday audience, invariably demonstrative, applauded and stamped without restraint at the end of the symphony.

Tchaikovsky throughout his life held an almost fanatical admiration for the music of Mozart, and upon more than one occasion exemplified this admiration by deliberately writing in Mozart's style. The first movement of the C-major Serenade is such an example, although there actually is little of Mozart except in superficial details of instrumental and melodic style, a certain precision of form, and the fact that the harmony is for the most part relatively simple The introductory theme is ingenious built as it is upon the major scale, and simply but elegantly harmonized

The serenade is, as it was bound to be since its purpose is imitation, far from being a masterpiece, but it does reveal a side of the composer different alike from he who created the last masterly three symphonies, and the musician who wrote to order such ineffably meretricious stuff as the "1812" overture. The serenade does not run as deeply in what it attempts to express as do the symphonies or the admirable symphonic poems, "Romeo and Juliet" and "Francesca da Rimini." Except for fleeting appearance of the frankly "gooey" sentiment proverbially associated with the 19th century, the serenade flows lightly and ingratiatingly, pleasing because of its sheer beauty of sound. Tchaikovsky himself voiced a personal fondness for the serenade, a fondness which may have exceeded the musical merit of the work. Even if that was so, it was plainly a case of the esthetic myopia to which artists of all sorts are occasionally subject when contemplating their own work. It generally requires someone else to appraise fully a work of art.

The performance was literally marvelous, in which the tone of the Boston Symphony strings was phenomenally rich and sonorous. Only from such a conductor as Dr Koussevitzky, who perceives the beauty of this music and who is qualified to re-create these beauties, can the Serenade be heard to full advantage. A perfunctory interpretation would be certain to conceal its beauty and to stress by contrast its weakness of ideas.

It seems doubtful that even Dr Koussevitzky has ever played the F minor Symphony in Boston so intensely as last evening. Every nuance, every emphasis of inner voices that would lend increased tension, received attention. Once or twice, in the feverish pace of the finale, one sensed an unpleasant proximity to incoherence. Yet the performance could not be called bombastic. It was, on the other hand, indescribably thrilling, just the sort of reading which the music demands. When Tchaikovsky spoke from the heart he did so in no uncertain terms, and that is just the manner in which a conductor should approach his scores. In Dr Koussevitzky's case, this must be something more than racial sympathy or understanding, rather a personal insight and temperamental affinity.

The composer's "program" seems in this hard-boiled day, childlike at best; the music itself, however, possesses distinguished themes which are worked upon and varied in a truly masterly fashion by one who knew how to score well for orchestra in his own way. Tchaikovsky was in no sense a Beethoven, a Wagner, or a Brahms. He was simply Tchaikovsky, whose method of writing was perhaps less sophisticated than theirs, yet a man whose musical character was as individual as any which flourished in the 19th century. You may not like the morbid quality of his music, his feverish emotion, but you ought to respect his particular genius. It is, after all, chiefly a matter of temperament.

The Festival will be resumed Wednesday evening, when Josef Lhevinne will be soloist in the B-flat minor Piano Concert. Dr Koussevitzky will conduct the "Pathetic" Symphony.

C. W. D.

Trans Apr 24

Plays an

Beginning a Festival, End Of a Season

Chaikovsky's Serenade and Fourth Symphony from Dr. Koussevitzky

TWO events of importance occurred at Symphony Hall last evening. Either would have been sufficient to make the concert of the Boston Symphony Orchestra an outstanding one. In the first place, the concert was the concluding one in the interesting Monday series, the climax of a whole season of concerts. In the second place it was the opening concert of the festival of the works of Chaikovsky which is being given by Dr. Koussevitzky this week. A double occasion it was then, and doubly, it seemed, conductor and men were on their mettle. Dr. Koussevitzky has long been noted for the authentic quality of his readings of the works of this composer. The Russian in the one answers to the Russian in the other. The conductor becomes a great revealing force where Chaikovsky is concerned. The unique quality of the readings is enhanced by the fact that there are many others who cannot "do" their Chaikovsky at all, not even satisfactorily, let alone greatly. What an opportunity for music lovers, then, does this festival present.

No more than two numbers were on last evening's program. One was scarcely known to the present generation (its last previous performance was in 1918); the other was one of the old war horses of the symphonic repertory. It may be said that each of the other programs of the festival, save only that of Wednesday evening, divides equally between the known and the lesser known Chaikovsky.

The semi-novelty was the Serenade for Strings, Opus 48. It runs in four movements: a piece in the form of a sonatina, a waltz, an elegy, a finale on a Russian theme. The first movement has a certain amount of the weight which one ordinarily associates with a first movement. The musical ideas of the rest were lighter by far. The waltz might in part have come out of the pages of Johann Strauss. The finale was a Russian folk-dance of the most typical kind. Chaikovsky brings a degree of unity into the whole by repeating the introduction to the first movement as the epilogue for the whole.

But the interest of this serenade does not lie chiefly in its themes—not in the near-musical-comedy character of its waltz nor in the dance-like quality of its finale. The interest of the serenade lies in the sonorities, purely string sonorities, be it remembered, which the composer has been able to imagine and which the string choir of the orchestra under the guidance of Dr. Koussevitzky is able to return to us. Truly, one who has heard this orchestra at one time or another for almost fifteen years, has heard the string choir play repeatedly, felt last evening that he scarcely knew that string choir at all. Such depths of sonority! Would these players never strike bottom? Plumbing the lowest conceivable depths they still seemed as far from a "bottom" as when they had started. One could speak equally of the richness of the sonorities. In a very real sense the whole orchestra scarcely ever sounds fuller, and very often not as full, as in this serenade. Finally, one must make mention of the heats engendered. Probably nothing in the orchestra produces so intense a flame of passionate effect as strings playing in high register. Searing and scorching like white flame, the strings penetrate into the consciousness.

One should like to hear this serenade more frequently. Presumably the light character of certain portions of it keeps it from being played oftener. But the compensations which the string sonorities bring would surely atone for something far worse than this lightness. Here is an outstanding example of the dual marvel of music: the imagining power of the composer, who imagines supremely, but who must come to naught without the performer; the recreative artist, who is able to match his imagination with that of the composer, but who is likewise impotent without the composer. Never did two imaginations run higher and more closely together than those of Chaikovsky and Koussevitzky in planning and projecting these string sonorities.

The known piece on the program was the composer's Fourth Symphony, in F minor. It is one of the symphonies in which the conductor excels himself. And this was not a mere idle phrase when applied to last evening's concert. The importance of the occasion, the festival sense, the feeling of being at the year's climax for at least one audience, these were strong upon him. The Fourth Symphony was merely the vehicle wherewith he expressed himself. And how admirably it lent itself to such expression! It seemed last evening that everything about the symphony was intensified and yet everything was kept in proportion. Certainly a bigger or a more electric Fourth Symphony one has never heard.

The sheer virtuosity which Dr. Koussevitzky's tempi required and received was something at which to marvel. How could a hundred men maintain such paces and yet keep the music clean-cut and neat? But these hundred men did. How could the precision of the ensemble fail to suffer? But there was no lack of such precision. Never has it been proved more conclusively that the term virtuoso orchestra is also no mere idle phrase. Given this virtuosity, given the power of the Koussevitzkian impact which he released at its fullest upon this score, given his demonic driving power, and the furores and the tumults, the climaxes and the supreme moments which this symphony brought may well be imagined.

Then there was the audience. As much as the conductor this audience sensed that it was participating in an "occasion." The air of close interest, of actually taking part in what transpired, was strong upon it. It gave expression in the only way possible to it, by closest listening, by bursts of applause. For the third time in a single review one uses the expression "not a mere idle phrase,"—this time in saying that the audience gave the conductor and the orchestra an ovation after the playing of the serenade Dr. Koussevitzky returned to respond the usual number of times, then bade the orchestra stand to share the applause with him. But still it did not abate. Repeatedly he had to return, the men meanwhile remaining on their feet. After the symphony the whole took place once more in almost equal degree. Thus a season ended and a festival began.

A. H. M.

MUSIC

Herald Apr 24

SYMPHONY CONCERT

By GEORGE S. McMANUS

Tschaikowsky program: Serenade for Strings, op. 48; Symphony No. 4 in F Minor, op. 36.

The Tschaikowsky festival is under way. Last night's concert by the Boston Symphony Orchestra was the last of the season's Monday series and the first of four Tschaikowsky programs to be given this week at Symphony Hall. The second concert brings Josef Shevinne as soloist in the Pianoforte Concerto in B Flat Minor, followed by the "Pathetic" Symphony. On Thursday afternoon there will be chamber music by the Burgin String Quartet and Jesus Maria Sanroma, pianist, interspersed by songs, with Maria Kurenko, soprano. Friday afternoon and Saturday night the program consists of the First and Fifth symphonies. These two concerts will be the last of the symphonic season 1933-1934.

Tschaikowsky's Serenade had not been heard here since 1918. The changes that have come about in audiences and in the world of music in general gave the work the air of a novelty. Tschaikowsky himself seems to have had an affectionate regard for this serenade. It shows his uniqueability to prite a work for strings in four movements, without impoverishing his musical ideas. Only in the andante that precedes and follows the Allegro Moderato of the first movement, are there sonorities of peculiar effect. The treatment there seems like that of a string quartet multiplied, instead of having been originally intended for a whole string choir. The Valse has been called Vienese, Spanish, and commonplace. Whatever it is, it is not to be taken seriously. Orchestrally it exhibits traits that are specifically Tschaikowsian. The performance last night was excellent, giving cause for additional pride in the achievements of the Boston Symphony The string section never lacked in richness or delicacy. One single final chord wavered a bit in intonation, as if to prove how impeccable this orchestra's intonation usually is.

More than one person has said to himself the past week—we conwess to our full share of it—that the most unkind thing to do to Tschaikowsky is to have a festival of his works. Is Dr. Koussevitkky to be right again? As far as the first concert goes, we felt ourselves disarmed. When the conductor raised his baton last night to begin the F Minor Symphony, No. 4, there was something defying in the gesture; a sense that the unusual was about to happen.

And it did!

Last night's performance of this symphony surpassed any that we had ever heard. It was electrifying. With positive control, dominated by great dramatic intensity, as well as the dramatic power of contrast, Dr. Koussevitzky poured out the Tschaikowsky measures in a way that added to the composer's glory. There was no whining, no bickering in the Koussevitzky reading of this symphony. It was a powerful battle of values (from the first theme, followed by the almost Wotanesque stride of descending intervals) to the final measures. Surely the Boston Symphony has never played better. There was a kaleidescopic view of life in the language of Tschaikowsky, revealing the composer's emotions and his craftsmanship in their best light. Extremes of sound that degenerate into noise and thereby lose power, have too often spoiled this symphony. The scherzo is too often made an empty tour de force. None of these frailties were evident last night. The great success of the performance would not have been possible without the appeal Tschaikowsky evidently makes to Dr. Koussevitzky. That appeal translated itself into a magnetic presentation that caused conductor and orchestra to rise to new heights.

SDAY, APRIL 24, 1934

DOUBLE EVENT BY SYMPHONY

Monday Series Ends and Tchaikovsky Festival Begins

BY WARREN STOREY SMITH

Simultaneously at Symphony Hall last evening the Monday series of Symphony concerts ended and the long-heralded Tchaikovsky Festival began. Originally the programme was to have contained the first movement of the "Manfred" Symphony, which Dr. Koussevitzky has never conducted here, but this item was eventually dropped, and the list, as it finally stood, included only the Serenade for strings and the Fourth Symphony.

NOT SINCE 1918

The Serenade, if memory serves, was played under Dr. Koussevitzky's direction at a pension fund concert in his first or second season here. It had not been performed at a regular Symphony Concert since 1918. In a letter to his benefactress, Mme. von Meck, Tchaikovsky declared that in the first movement he had consciously imitated the style of Mozart. Actually this section is Mozartean in the degree that the G minor Symphony suggests Tchaikovsky. In fact, the whole Serenade is characteristic of the Russian composer; in the melancholy tinge of its chief melodies, in the repetition of rhythmic figure and in the idiomatic employment of the instruments. The performance of this grateful, agreeable music was both ardent and polished.

The Fourth Symphony is not to be ranked with the Fifth and Sixth. Much of its effect with a present day audience depends upon conductor and players. That the brilliant Finale aroused that of last evening to a high pitch of enthusiasm was due, then, quite as much to the performace as to the piece itself. Happily Dr. Koussevitzky did not on this occasion permit bass drum ond cymbals to drown out more important instruments. The final climax was one of large sonority, not of mere noise and din.

SECOND OF FESTIVAL CONCERTS

Tchaikovsky Concerto and Pathetic by Symphony

Post Apr 26

BY WARREN STOREY SMITH

More Tchaikovsky, with more yet to come. The second concert of the Tchaikovsky Festival with which Dr. Koussevitzky appropriately rounds out his 10th season as conductor of the Boston Symphony Orchestra took place at Symphony Hall last evening. Like the concert planned for this afternoon, that of last evening was in the nature of a present to those subscribers to the several series of Symphony Concerts whom the hall would accommodate. Needless to say, the demand for tickets exceeded the supply.

CONCERTO AND "PATHETIC"

Two pieces made the programme: B-flat minor concerto for piano and orchestra, with Josef Lhevinne as the soloist, and the "Pathetic" Symphony. To the extent that the performance of this concerto a few seasons ago by Vladimir Horowitz was sensational and electrifying that of Mr. Lhevinne last evening hardly deserves such characterization. Though lacking in neither fire nor brilliance, as such things are commonly understood, Mr. Lhevinne's playing was nevertheless more conspicuous for its musical and musicianly qualities. If in the matter of breadth and power it did not fail the composer, it gave him full measure and more when delicacy and charm were in order. So played, the concerto assumed new beauty and dignity, regained a place and position that had been slipping from it.

In this deed of ennobling the concerto Mr. Lhevinne was aided at every turn by Dr. Koussevitzky, who seems always to reflect—as rightly he should—the temper of a soloist.

Polish and Power

With the "Pathetic" the conductor once more proved himself unapproachable as an interpreter of Tschaikovsky. The more superficial Tschaikovsky who still sways the multitude with his frenzies and his passions receives his due at Dr. Koussevitzky's hands, but so does the Tschaikovsky who was master of form and of significant detail. Like that of the concerto before it, the performance of the symphony had polish as well as power. Yet that both performances were of a nature to stir an audience was amply proven by the applause that followed them.

For pianist and conductor there were many recalls. Nor was a greatly deserving orchestra overlooked.

$102,741 GIFT TO SYMPHONY

Orchestra's Deficit Wiped Out by Single Subscription

Post Apr 26

With the receipt of a subscription of $102,741—the largest subscription the orchestra has ever received in one year—the expenses of the Boston Symphony Orchestra were practically covered, it was announced yesterday.

Next Saturday night. Dr. Serge Koussevitzky will bring to a close the 53d season of the orchestra and his 10th season as conductor. In this season, the orchestra gave 112 concerts, which is five more than the schedule called for, and included a series of three each in Washington and Baltimore, which were so successful they will be repeated next season.

The 54th season of the orchestra will open in Boston on Oct. 12.

SYMPHONY CONCERT

Her Apr 26

By GEORGE S. McMANUS

Tschaikowsky program: Concerto for Pianoforte in B-flat minor; Symphony No. 6 in B minor. Soloist, Josef Lhevinne.

The second concert of this week's Tschaikowsky festival was played before a huge audience last night in Symphony hall. The Koussevitzky talent for program making is enviously alluded to in the press of other cities. Last night's concert was another example of the conductor's uncanny gift for planning and presenting programs of musical interest.

There is no doubt that Josef Lhevinne, who played the B-flat minor Tschaikowsky Concerto, is one of the greatest pianists of the day. This Tschaikowsky concerto has long been looked upon as Mr. Lhevinne's peculiar and personal vehicle, for he can play it as perhaps no other pianist before the public. He was not always at his best last night, but even those moments were superlatively fine. His success grew with each movement of the symphony. He was recalled many times after the finale, the applause mounting to a height and an intensity seldom heard in Symphony hall.

If Mr. Lhevinne has a fault, it is that he sometimes plays too much for himself, instead of for his audience. He has an almost unlimited range of tonal resources and an ease and facility of technique that are rather fabulous. But even the delicate parts of the slow movement of the Tschaikowsky have to be articulated in a less nebulous manner. It is one thing to play the pearly passages in such solo works as Liszt's F minor Etude de Concert. It is quite another thing to play a delicate passage amidst the colors of an orchestra. There were passages, particularly the end of the first movement and the end of the finale, where the orchestra was unquestionably too loud. No piano in its upper register can compete with unrestrained strings and other instruments in the same tonal vicinity. To the opening chords of the first movement, Mr. Lhevinne brought sonorities of unique power and depth. The principal theme of the second movement was played with rare beauty and unaffected sentiment. The orchestral accompaniment was nobly wrought.

Much has been written about Tschaikowsky's Pathetic Symphony. Many musicians who have one-fourth the knowledge of music that is Donald Francis Tovey's, are inclined to look with disdain on Tschaikowsy. In his program notes to the "Pathetic," he has the following somewhat provocative remarks: "It is not for sentimental or biographical reasons that Tschaikowsky's sixth and last symphony has become the most famous of his works. Nowhere else has he concentrated so great a variety of music within so effective a scheme; and the slow finale, with its complete simplicity of despair is a stroke of genius which solves all the artistic problems that have proved most baffling to symphonic writers since Beethoven."

The Koussevitzky reading of the "Pathetic" is true to all that is greatest in Tschaikowsky. Here is a conductor who makes everything sound as it should from the proximity of the platform and at the same time projects his ideas with the greatest potency to the uttermost parts of the hall. The performance was wonderfully controlled but never restricted. The Boston Symphony played gloriously.

with Pau… MOVI…

Keith's

Miriam Winslow
director of the
Miriam Winslow School
of the Dance, Inc.
presents her pupils in a
review of the dance
at the Repertory Theatre
264 Huntington Avenue
Saturday, April 28, 1934
Matinee 2 P. M. Evening 8 P. M.
BENEFIT OF SCHOLARSHIP FUND
For Tickets Telephone Kenmore 5446
or Repertory Theatre Box Office

23

VINS HIM STAR ROLE

Koussevitzky and Shevinne Thrill Symphony Audience

By MOSES SMITH

The second Boston Symphony Tchaikovsky festival program, last night, was an even more exciting experience than the first. A capacity audience, invited from members of the orchestra's regular subscribing listeners, spent so much time applauding the performers that a program containing only the first piano concerto and the "Pathetique" symphony detained the audience through a longish evening.

Dr. Serge Koussevitzky was in fine form, his musicians played as possessed demons and the soloist was the distinguished Josef Lhevinne. The resultant music-making had the white heat of incandescence—echt Tchaikovsky, as the Germans would say.

Lhevinne had played this B-flat minor concerto with the same orchestra here in 1926. It has had performances here with other soloists under Koussevitzky. On each occasion, as last evening, it has been demonstrated that, no matter who the soloist, Koussevitzky dominates the performance by his superb drive. making the symphonic lines clear, with the soloist an integral unit of the group.

However much this procedure does violence to the customary rules of etiquette governing soloists' appearances, I am sure that no pianist objects to it in this instance. For the performance is immeasurably enhanced by it, gaining sweep and vitality quite impossible from mere "accompaniment." Certainly Mr. Lhevinne did not play as one strait-jacketed, but as an independent artist catching fire simultaneously with the conductor and the musicians.

Lhevinne's playing was brilliant—that goes without saying. It was spectacular, not in a cheap, showy manner, but by virtue of his unerring precision, bold attack and almost incredible bravura technique. The average pianist who has thumbed the pages of this concerto must have had a heart tremor at the daring speed with which the octave passages of the first movement were played. From the volume of applause that was let loose at the end I suspect there were many pianists in the audience.

Description of the performance of the "Pathetique" symphony resolves itself into the same, repetitious superlatives. If there is a reservation as to the possibly excessive speed of the march movement, that is a matter of personal taste and preference.

It loks like a series of unmitigated triumphs for Serge Koussevitzky and his orchestra this week at Symphony Hall. Thus far the votes are unanimous.

THIS CLIPP…
NEW YORK TIMES

APR 26 1934

SINGLE GIFT PAYS DEFICIT.

Boston Orchestra Receives $102,741, Anonymously Given.

BOSTON, April 25 (AP).—The Boston Symphony Orchestra announced tonight that it had received a gift of $102,741 which was sufficient to meet the orchestra's deficit for the year.

The subscription, the donor of which was not disclosed, was the largest ever received in a single year, officials of the orchestra said, and will enable the organization to meet all expenses of the current season, the fifty-third, which Dr. Serge Koussevitzky will bring to a close on Saturday night.

The orchestra will have given 112 concerts for the season, including a highly successful series of three each in Washington and Baltimore.

Chaikovsky, Lhevinne and Koussevitzky

Transcript Apr 2…

Concerto with the Pianist as Soloist, and the Sixth Symphony

THAT the Boston audience has accepted the Chaikovsky Festival as a triumph of unusual proportions was plainly evident at the close of the special concert in Symphony Hall last evening. The unshakable popularity of this composer with the great mass of the listening public is acknowledged even by those who still attempt to dispute his right to a place in the sun. Yet the intensity of the ovations which Dr. Koussevitzky and the musicians have received has taken many people by surprise. No less revealing has been the brilliance of the orchestra under Dr. Koussevitzky's hand; long familiarity with the peculiar bond of national feeling and musical genius existing between composer and conductor has not been sufficient preparation for predicting the exact character of these festival performances.

Again last evening the program contained no more than two numbers—the Concerto for Piano and Orchestra, No. 1, in B-flat minor, and the Sixth Symphony ("Pathétique") in B minor. As in the Monday concert, two items meant an abundance of everything. Mr. Josef Lhevinne, a notably sensitive and discerning musician and an infrequent visitor to this city, played the solo part in the Concerto. Friendly clapping greeted him; sustained and vigorous applause followed him from the stage; a pleasing tumult of approval recalled him repeatedly to the platform before his final departure. During the breath-taking third movement of the Symphony, the audience listened in a concentrated silence that betrayed an inward excitement. Yet the mood of profound pathos which Dr. Koussevitzky evoked in the final division exerted a strangely dampening effect upon the pent-up enthusiasm which the previous measures had aroused. There was an interval of silence as he quietly laid his baton upon the score. Then, a gradually mounting applause. There came, finally, as he made his way to and from the stage before a standing orchestra, bursts of shouting and stamping such as the Symphony Hall audience reserves for occasions of special moment.

Though the Concerto in B-flat minor is by no means a neglected score (it was played here as recently as 1931 with Mr. Horowitz as soloist), it is sufficiently unfamiliar to arouse curiosity and interest. To those who are mindful of the characteristic fulness of Chaikovsky's melodies and the richness of his orchestration, the instrumental piquancy of many passages of the Concerto have a peculiar and an appealing freshness. The separate choirs are often sharply outlined in a manner that has been described as quite modern; the Concerto is in many respects more modern than some of the composer's later pieces. It furnishes an excellent example of his penchant for insistent timpani passages. The strings have many firm-fibered unisons. The figuration is frequently curt and laconic. The woodwinds are strikingly individualized. There are marked contrasts of instrumental color and dynamics, while the versatility of the composer in thematic development is constantly present. It contains some weak stretches in scoring, it is true, despite Chaikovsky's reputed mastery of the orchestra; but it is generally diverting.

Mr. Lhevinne demonstrated that he is kin to Dr. Koussevitzky in understanding the interpretative demands which the music of Chaikovsky places upon the performer. The same emotions stir him; he knows the tonal language in which they are expressed. He believes in the sincerity of the composer. Thus, at every turn, a distinctive style and an inexhaustible technical resource served him last evening. He filled with needed breadth and power the plain chords which open the piece. His limpid tones in the Andantino did not lack firmness for all their neat and exacting shape. (An exceedingly refined touch is one of Mr. Lhevinne's characteristic virtues.) His fingers ran with the syncopated brightness of the final movement at the top of accent. Indeed, the appearance of Mr. Lhevinne at this concert proved to be one of the events of the season.

More familiar than the Concerto, the "Pathetic" Symphony is counted as Chaikovsky's masterpiece. Possibly the performance of it will be remembered as the principal ornament of the Festival; for Dr. Koussevitzky had prepared it in rehearsal with a thoroughness as to detail and honesty as to accent beyond what is generally expected even of the Boston Symphony. Strangely enough, it obtained eloquence as much through restraint and directness as through fervor released. In the opening Adagio, this restraint produced an atmosphere of inescapable sadness. The change to the quicker tempo was of dramatic force. The key to Dr. Koussevitzky's supremacy as an exponent of Chaikovsky, however, is the rightness of his rhythms and the inevitable character of his nuances. It is difficult to imagine the quality of motion in a more irresistible form than that in which it appeared in the Vivace of the Sixth Symphony. The tempo was amazingly rapid. It drove relentlessly forward as though power and speed had become a living force. More remarkable still was the fact that the musicians not only played the notes with an astonishing degree of accuracy, but with an emotional intensity that rose to meet that of the conductor.

N. M. J.

SYMPHONY HALL

Tchaikovsky Festival

Globe Apr 26

The Boston Symphony Orchestra's Tchaikovsky Festival was resumed last evening with performances of the B-flat minor Piano Concerto and of the "Pathetic" Symphony, otherwise called Symphony No. 6, in B minor. Josef Lhevinne was soloist in the Concerto.

The concert was open only to subscribers to the regular or supplementary series of Boston Symphony concerts. They were invited to apply for free tickets of admission. No seats were reserved. The same conditions will apply to the program of songs and chamber music to be given this afternoon at 2:30.

The hall was filled. Throughout the evening applause was frequent. But the loudest outburst was accorded Dr Koussevitzky at the end of the concert.

No such tribute was ever more deserved, for the conductor's reading was memorable. This symphony represents—to one listener, at least—the wholly emotional side of Tchaikovsky. It was played in like vein, but neither mushily nor vulgarly.

Mr Lhevinne played the solo part of Tchaikovsky's most popular piano concerto with the technical finish and interpretive persuasiveness to be expected from such a renowned master of the instrument. His reading lacked the spectacular elements of Mr Horowitz' interpretation, but it was most poetic, particularly in the second movement. Mr Lhevinne also came in for an ovation.

C. W. D.

$102,741 PLEDGED TO BOSTON SYMPHONY

Largest Subscription Ever Given in One Year

The receipt of a subscription of $102,741, almost covering this season's deficit of the Boston Symphony Orchestra, is announced from Symphony Hall. This is the largest subscription the orchestra has ever received in one year. The amount fails only by $7000 of meeting the orchestra's complete expenses for the year past, to which must be added about $11,000 carried over from 1933.

The orchestra this season has given 112 concerts, five more than the schedule of the previous season, and as many performances as are possible within the time and energies of the orchestra and its conductor.

There have been 11 series in Boston and other cities, including series of three concerts each in Baltimore and Washington, which were so successful that they will be repeated next season. Three series showed an actual increase in attendance over last year. The four Boston series alone have found more than 1200 new subscribers to take places reluctantly and temporarily released by others.

Through the foresight and generosity of many friends, the orchestra is now fortunate in owning its own home. The acquisition of Symphony Hall has not increased the orchestra's financial responsibilities. On the other hand, it will result in certain economies.

The 54th season will open on Oct 12.

156

SECOND OF FESTIVAL CONCERTS

Tchaikovsky Concerto and Pathetic by Symphony

Post Apr 26

BY WARREN STOREY SMITH

More Tchaikovsky, with more yet to come. The second concert of the Tchaikovsky Festival with which Dr. Koussevitzky appropriately rounds out his 10th season as conductor of the Boston Symphony Orchestra took place at Symphony Hall last evening. Like the concert planned for this afternoon, that of last evening was in the nature of a present to those subscribers to the several series of Symphony Concerts whom the hall would accommodate. Needless to say, the demand for tickets exceeded the supply.

CONCERTO AND "PATHETIC"

Two pieces made the programme: B-flat minor concerto for piano and orchestra, with Josef Lhevinne as the soloist, and the "Pathetic" Symphony. To the extent that the performance of this concerto a few seasons ago by Vladimir Horowitz was sensational and electrifying that of Mr. Lhevinne last evening hardly deserves such characterization. Though lacking in neither fire nor brilliance, as such things are commonly understood, Mr. Lhevinne's playing was nevertheless more conspicuous for its musical and musicianly qualities. If in the matter of breadth and power it did not fail the composer, it gave him full measure and more when delicacy and charm were in order. So played, the concerto assumed new beauty and dignity, regained a place and position that had been slipping from it.

In this deed of ennobling the concerto Mr. Lhevinne was aided at every turn by Dr. Koussevitzky, who seems always to reflect—as rightly he should—the temper of a soloist.

Polish and Power

With the "Pathetic" the conductor once more proved himself unapproachable as an interpreter of Tschaikovsky. The more superficial Tschaikovsky who still sways the multitude with his frenzies and his passions receives his due at Dr. Koussevitzky's hands, but so does the Tschaikovsky who was master of form and of significant detail. Like that of the concerto before it, the performance of the symphony had polish as well as power. Yet that both performances were of a nature to stir an audience was amply proven by the applause that followed them.

For pianist and conductor there were many recalls. Nor was a greatly deserving orchestra overlooked.

SYMPHONY CONCERT

By GEORGE S. McMANUS

Her Apr 26

Tschaikowsky program: Concerto for Pianoforte in B-flat minor; Symphony No. 6 in B minor. Soloist, Josef Lhevinne.

The second concert of this week's Tschaikowsky festival was played before a huge audience last night in Symphony hall. The Koussevitzky talent for program making is enviously alluded to in the press of other cities. Last night's concert was another example of the conductor's uncanny gift for planning and presenting programs of musical interest.

There is no doubt that Josef Lhevinne, who played the B-flat minor Tschaikowsky Concerto, is one of the greatest pianists of the day. This Tschaikowsky concerto has long been looked upon as Mr. Lhevinne's peculiar and personal vehicle, for he can play it as perhaps no other pianist before the public. He was not always at his best last night, but even those moments were superlatively fine. His success grew with each movement of the symphony. He was recalled many times after the finale, the applause mounting to a height and an intensity seldom heard in Symphony hall.

If Mr. Lhevinne has a fault, it is that he sometimes plays too much for himself, instead of for his audience. He has an almost unlimited range of tonal resources and an ease and facility of technique that are rather fabulous. But even the delicate parts of the slow movement of the Tschaikowsky have to be articulated in a less nebulous manner. It is one thing to play the pearly passages in such solo works as Liszt's F minor Etude de Concert. It is quite another thing to play a delicate passage amidst the colors of an orchestra. There were passages, particularly the end of the first movement and the end of the finale, where the orchestra was unquestionably too loud. No piano in its upper register can compete with unrestrained strings and other instruments in the same tonal vicinity. To the opening chords of the first movement, Mr. Lhevinne brought sonorities of unique power and depth. The principal theme of the second movement was played with rare beauty and unaffected sentiment. The orchestral accompaniment was nobly wrought.

Much has been written about Tschaikowsky's Pathetic Symphony. Many musicians who have one-fourth the knowledge of music that is Donald Francis Tovey's, are inclined to look with disdain on Tschaikowsy. In his program notes to the "Pathetic," he has the following somewhat provocative remarks: "It is not for sentimental or biographical reasons that Tschaikowsky's sixth and last symphony has become the most famous of his works. Nowhere else has he concentrated so great a variety of music within so effective a scheme; and the slow finale, with its complete simplicity of despair is a stroke of genius which solves all the artistic problems that have proved most baffling to symphonic writers since Beethoven."

The Koussevitzky reading of the "Pathetic" is true to all that is greatest in Tschaikowsky. Here is a conductor who makes everything sound as it should from the proximity of the platform and at the same time projects his ideas with the greatest potency to the uttermost parts of the hall. The performance was wonderfully controlled but never restricted. The Boston Symphony played gloriously.

Keith's

with

Miriam Winslow
director of the
Miriam Winslow School
of the Dance, Inc.
presents her pupils in a
review of the dance
at the Repertory Theatre
264 Huntington Avenue
Saturday, April 28, 1934
Matinee 2 P. M. Evening 8 P. M.
BENEFIT OF SCHOLARSHIP FUND
For Tickets Telephone Kenmore 5446
or Repertory Theatre Box Office

VINS HIM STAR ROLE

Koussevitzky and Shevinne Thrill Symphony Audience

By MOSES SMITH

The second Boston Symphony Tchaikovsky festival program, last night, was an even more exciting experience than the first. A capacity audience, invited from members of the orchestra's regular subscribing listeners, spent so much time applauding the performers that a program containing only the first piano concerto and the "Pathetique" symphony detained the audience through a longish evening.

Dr. Serge Koussevitzky was in fine form, his musicians played as possessed demons and the soloist was the distinguished Josef Lhevinne. The resultant music-making had the white heat of incandescence—echt Tchaikovsky, as the Germans would say.

Lhevinne had played this B-flat minor concerto with the same orchestra here in 1926. It has had performances here with other soloists under Koussevitzky. On each occasion, as last evening, it has been demonstrated that, no matter who the soloist, Koussevitzky dominates the performance by his superb drive, making the symphonic lines clear, with the soloist an integral unit of the group.

However much this procedure does violence to the customary rules of etiquette governing soloists' appearances, I am sure that no pianist objects to it in this instance. For the performance is immeasurably enhanced by it, gaining sweep and vitality quite impossible from mere "accompaniment." Certainly Mr. Lhevinne did not play as one strait-jacketed, but as an independent artist catching fire simultaneously with the conductor and the musicians.

Lhevinne's playing was brilliant—that goes without saying. It was spectacular, not in a cheap, showy manner, but by virtue of his unerring precision, bold attack and almost incredible bravura technique. The average pianist who has thumbed the pages of this concerto must have had a heart tremor at the daring speed with which the octave passages of the first movement were played. From the volume of applause that was let loose at the end I suspect there were many pianists in the audience.

Description of the performance of the "Pathetique" symphony resolves itself into the same, repetitious superlatives. If there is a reservation as to the possibly excessive speed of the march movement, that is a matter of personal taste and preference.

It loks like a series of unmitigated triumphs for Serge Koussevitzky and his orchestra this week at Symphony Hall. Thus far the votes are unanimous.

YORK TIMES

APR 26 1934

SINGLE GIFT PAYS DEFICIT.

Boston Orchestra Receives $102,-741, Anonymously Given.

BOSTON, April 25 (AP).—The Boston Symphony Orchestra announced tonight that it had received a gift of $102,741 which was sufficient to meet the orchestra's deficit for the year.

The subscription, the donor of which was not disclosed, was the largest ever received in a single year, officials of the orchestra said, and will enable the organization to meet all expenses of the current season, the fifty-third, which Dr. Serge Koussevitzky will bring to a close on Saturday night.

The orchestra will have given 112 concerts for the season, including a highly successful series of three each in Washington and Baltimore.

$102,741 GIFT TO SYMPHONY

Orchestra's Deficit Wiped Out by Single Subscription

Post Apr 26

With the receipt of a subscription of $102,741—the largest subscription the orchestra has ever received in one year—the expenses of the Boston Symphony Orchestra were practically covered, it was announced yesterday.

Next Saturday night, Dr. Serge Koussevitzky will bring to a close the 53d season of the orchestra and his 10th season as conductor. In this season, the orchestra gave 112 concerts, which is five more than the schedule called for, and included a series of three each in Washington and Baltimore, which were so successful they will be repeated next season.

The 54th season of the orchestra will open in Boston on Oct. 12.

Chaikovsky, Lhevinne and Koussevitzky

Trans Apr 26

Concerto with the Pianist as Soloist, and the Sixth Symphony

THAT the Boston audience has accepted the Chaikovsky Festival as a triumph of unusual proportions was plainly evident at the close of the special concert in Symphony Hall last evening. The unshakable popularity of this composer with the great mass of the listening public is acknowledged even by those who still attempt to dispute his right to a place in the sun. Yet the intensity of the ovations which Dr. Koussevitzky and the musicians have received has taken many people by surprise. No less revealing has been the brilliance of the orchestra under Dr. Koussevitzky's hand; long familiarity with the peculiar bond of national feeling and musical genius existing between composer and conductor has not been sufficient preparation for predicting the exact character of these festival performances.

Again last evening the program contained no more than two numbers—the Concerto for Piano and Orchestra, No. 1, in B-flat minor, and the Sixth Symphony ("Pathétique") in B minor. As in the Monday concert, two items meant an abundance of everything. Mr. Josef Lhevinne, a notably sensitive and discerning musician and an infrequent visitor to this city, played the solo part in the Concerto. Friendly clapping greeted him; sustained and vigorous applause followed him from the stage; a pleasing tumult of approval recalled him repeatedly to the platform before his final departure. During the breath-taking third movement of the Symphony, the audience listened in a concentrated silence that betrayed an inward excitement. Yet the mood of profound pathos which Dr. Koussevitzky evoked in the final division exerted a strangely dampening effect upon the pent-up enthusiasm which the previous measures had aroused. There was an interval of silence as he quietly laid his baton upon the score. Then, a gradually mounting applause. There came, finally, as he made his way to and from the stage before a standing orchestra, bursts of shouting and stamping such as the Symphony Hall audience reserves for occasions of special moment.

Though the Concerto in B-flat minor is by no means a neglected score (it was played here as recently as 1931 with Mr. Horowitz as soloist), it is sufficiently unfamiliar to arouse curiosity and interest. To those who are mindful of the characteristic fulness of Chaikovsky's melodies and the richness of his orchestration, the instrumental piquancy of many passages of the Concerto have a peculiar and an appealing freshness. The separate choirs are often sharply outlined in a manner that has been described as quite modern; the Concerto is in many respects more modern than some of the composer's later pieces. It furnishes an excellent example of his penchant for insistent timpani passages. The strings have many firm-fibered unisons. The figuration is frequently curt and laconic. The woodwinds are strikingly individualized. There are marked contrasts of instrumental color and dynamics, while the versatility of the composer in thematic development is constantly present. It contains some weak stretches in scoring, it is true, despite Chaikovsky's reputed mastery of the orchestra; but it is generally diverting.

Mr. Lhevinne demonstrated that he is kin to Dr. Koussevitzky in understanding the interpretative demands which the music of Chaikovsky places upon the performer. The same emotions stir him; he knows the tonal language in which they are expressed. He believes in the sincerity of the composer. Thus, at every turn, a distinctive style and an inexhaustible technical resource served him last evening. He filled with needed breadth and power the plain chords which open the piece. His limpid tones in the Andantino did not lack firmness for all their neat and exacting shape. (An exceedingly refined touch is one of Mr. Lhevinne's characteristic virtues.) His fingers ran with the syncopated brightness of the final movement at the top of accent. Indeed, the appearance of Mr. Lhevinne at this concert proved to be one of the events of the season.

More familiar than the Concerto, the "Pathetic" Symphony is counted as Chaikovsky's masterpiece. Possibly the performance of it will be remembered as the principal ornament of the Festival; for Dr. Koussevitzky had prepared it in rehearsal with a thoroughness as to detail and honesty as to accent beyond what is generally expected even of the Boston Symphony. Strangely enough, it obtained eloquence as much through restraint and directness as through fervor released. In the opening Adagio, this restraint produced an atmosphere of inescapable sadness. The change to the quicker tempo was of dramatic force. The key to Dr. Koussevitzky's supremacy as an exponent of Chaikovsky, however, is the rightness of his rhythms and the inevitable character of his nuances. It is difficult to imagine the quality of motion in a more irresistible form than that in which it appeared in the Vivace of the Sixth Symphony. The tempo was amazingly rapid. It drove relentlessly forward as though power and speed had become a living force. More remarkable still was the fact that the musicians not only played the notes with an astonishing degree of accuracy, but with an emotional intensity that rose to meet that of the conductor.

N. M. J.

SYMPHONY HALL

Tchaikovsky Festival

Globe Apr 26

The Boston Symphony Orchestra's Tchaikovsky Festival was resumed last evening with performances of the B-flat minor Piano Concerto and of the "Pathetic" Symphony, otherwise called Symphony No. 6, in B minor. Josef Lhevinne was soloist in the Concerto.

The concert was open only to subscribers to the regular or supplementary series of Boston Symphony concerts. They were invited to apply for free tickets of admission. No seats were reserved. The same conditions will apply to the program of songs and chamber music to be given this afternoon at 2:30.

The hall was filled. Throughout the evening applause was frequent. But the loudest outburst was accorded Dr Koussevitzky at the end of the concert.

No such tribute was ever more deserved, for the conductor's reading was memorable. This symphony represents—to one listener, at least—the wholly emotional side of Tchaikovsky. It was played in like vein, but neither mushily nor vulgarly.

Mr Lhevinne played the solo part of Tchaikovsky's most popular piano concerto with the technical finish and interpretive persuasiveness to be expected from such a renowned master of the instrument. His reading lacked the spectacular elements of Mr Horowitz' interpretation, but it was most poetic, particularly in the second movement. Mr Lhevinne also came in for an ovation.

C. W. D.

AMUSEMENTS

$102,741 PLEDGED TO BOSTON SYMPHONY

Largest Subscription Ever Given in One Year

The receipt of a subscription of $102,741, almost covering this season's deficit of the Boston Symphony Orchestra, is announced from Symphony Hall. This is the largest subscription the orchestra has ever received in one year. The amount fails only by $7000 of meeting the orchestra's complete expenses for the year past, to which must be added about $11,000 carried over from 1933.

The orchestra this season has given 112 concerts, five more than the schedule of the previous season, and as many performances as are possible within the time and energies of the orchestra and its conductor.

There have been 11 series in Boston and other cities, including series of three concerts each in Baltimore and Washington, which were so successful that they will be repeated next season. Three series showed an actual increase in attendance over last year. The four Boston series alone have found more than 1200 new subscribers to take places reluctantly and temporarily released by others.

Through the foresight and generosity of many friends, the orchestra is now fortunate in owning its own home. The acquisition of Symphony Hall has not increased the orchestra's financial responsibilities. On the other hand, it will result in certain economies.

The 54th season will open on Oct 12.

ING FROM THE
AUBURN, N. Y.
CITIZEN-ADVERTISER

APR 27 1934

MORE MUSIC FOR MORE PEOPLE.

(New York Herald Tribune)

Coincidentally with the announcement that the New York Philharmonic-Symphony Society has raised almost all of the required $500,000 to cover the expected deficits for the next three years and the report from Boston that a single individual has contributed $102,000 to cover this year's deficit of the Boston Symphony Orchestra comes word from Philadelphia that the Philadelphia Orchestra is planning an even more enterprising season next year, including operas as well as additional concerts.

Despite the fact that these great orchestras not only fail to be self-supporting but have to depend in large measure on a small group of wealthy people to cover their deficits, there is no doubt of the growing interest in music throughout the country—due in no small part to the excellence of the concerts broadcast by these three orchestras. No better music may be heard anywhere in Europe. The quality of the performances is unexcelled—especially when under the leadership of the four great conductors, Messrs. Koussevitsky, Toscanini, Bruno Walter and Stokowski.

It is to the special credit of the last named that he took up the work of broadcasting begun by Mr. Walter Damrosch and made of it a special technical and artistic study. When Mr. Damrosch first started broadcasting it was the fashion among the musical elite to belittle his efforts. But Mr. Damrosch sensed the hunger for music throughout the country, and with rare skill presented his programs so that his millions of listeners could understand them. When Mr. Stokowski finally took to broadcasting he devoted hours of careful attention to all the details of transmission and reception. The result was that he materially raised the quality of the performances that went on the air. The public thus heard not only the best music performed by a great orchestra under a great leader but transmitted with special skill.

The concerts of these three great orchestras of our Eastern coast cities have come to be part of the routine of millions of listeners throughout the country. So long as such a musical education is available for those who have radios and are willing to turn the dial there is no cause to feel despondent about the musical development of the American people. Ultimately our symphony societies and operas should be self-supporting or locally endowed, as is the case in Germany. This will come in time, as the people become more dependent on music.

N. Y. Herald-Tribune

APR 27 1934

More Music for More People

Coincidentally with the announcement that the New York Philharmonic-Symphony Society has raised almost all of the required $500,000 to cover the expected deficits for the next three years and the report from Boston that a single individual has contributed $102,000 to cover this year's deficit of the Boston Symphony Orchestra comes word from Philadelphia that the Philadelphia Orchestra is planning an even more enterprising season next year, including operas as well as additional concerts.

Despite the fact that these great orchestras not only fail to be self-supporting but have to depend in large measure on a small group of wealthy people to cover their deficits, there is no doubt of the growing interest in music throughout the country—due in no small part to the excellence of the concerts broadcast by these three orchestras. No better music may be heard anywhere in Europe. The quality of the performances is unexcelled—especially when under the leadership of the four great conductors, Messrs. Koussevitzky, Toscanini, Bruno Walter and Stokowski.

It is to the special credit of the last named that he took up the work of broadcasting begun by Mr. Walter Damrosch and made of it a special technical and artistic study. When Mr. Damrosch first started broadcasting it was the fashion among the musical *élite* to belittle his efforts. But Mr. Damrosch sensed the hunger for music throughout the country, and with rare skill presented his programs so that his millions of listeners could understand them. When Mr. Stokowski finally took to broadcasting he devoted hours of careful attention to all the details of transmission and reception. The result was that he materially raised the quality of the performances that went on the air. The public thus heard not only the best music performed by a great orchestra under a great leader but transmitted with special skill.

The concerts of these three great orchestras of our Eastern coast cities have come to be part of the routine of millions of listeners throughout the country. So long as such a musical education is available for those who have radios and are willing to turn the dial there is no cause to feel despondent about the musical development of the American people. Ultimately our symphony societies and operas should be self-supporting or locally endowed, as is the case in Germany. This will come in time, as the people become more dependent on music.

THIRD OF FESTIVAL CONCERTS

Chamber Music and Songs of Tchaikovsky Heard

Post Apr 27

BY WARREN STOREY SMITH

Quite unexpectedly, the most rewarding concert thus far in Symphony Hall's Tchaikovskian Festival proved to be that of yesterday afternoon, devoted to the composer's chamber-music and songs. Like the concert of Wednesday evening, it was open by invitation only to subscribers to the various series of Symphony Concerts.

GREAT IN OTHER WORKS

After all, the symphonies of Tchaikovsky are something of an old story, even as they are currently played by Dr. Koussevitzky and his orchestra. Too often in this part of the world we are apt to think of the symphonic Tchaikovsky as the only one that matters. Yet that is very far from being the case.

The afternoon began agreeably, if not exactly stirringly, with a performance of the String Quartet in D major, No. 1, Opus 11, at the hands of the Burgin String Quartet, Messrs. Burgin, Gundersen, Lefranc and Bedetti of the Symphony Orchestra. The quartet is that of the far-famed and justly popular Andante Cantabile, to the level of which the other three movements scarcely rise. Yet the Scherzo is piquant and the Finale soundly constructed in the best traditions of chamber-music, reminding us that Tchaikovsky, for all the sensational effectiveness of his orchestral pieces, was master of the composer's trade. The performance, it may be said, was an excellent one.

Seven Rich Songs

Followed seven songs, with Maria Kurenko as the singer and. Benjamin King as the pianist. In one of them, titled in English "The Terrible Moment," Mr. Bedetti supplied the violoncello obbligato. Apparently we know too little of Tchaikovsky's songs. "None But the Lonely Heart" and the "Pilgrim's Song" are neither the whole nor the best of them. Those of yesterday had as common trait a flowing melodic line slightly tinged with melancholy, even when the words did not call for sombre treatment. In style, they are closer to the lieder of Schumann and Brahms than to the songs of Moussorgsky and his colleagues of the Five, yet they are unmistakably Slavic.

Effective Piano Parts

For each the composer has supplied an effective piano part that is far more than mere accompaniment. These were played with exceeding sympathy by Mr. King, while Mme. Kurenko, previously known here chiefly as a singer of coloratura music, sang them all with a true Slavic intensity, with a voice small but of haunting color.

And to the effect of the songs themselves she added that of a charming presence, of an earnest manner and of a certain devotion, as though the occasion had for her a personal meaning.

The Elegiac Trio

This same devotion marked the performance of the final number on the programme, the elegiac Trio for violin, violoncello and pianoforte, written in memory of the composer's friend, Nicholas Rubinstein, and one of the finest flowerings of his genius. In the playing of this richly made, steadily eloquent music Messrs. Burgin, Bedetti and Sanroma were for the moment as men inspired. It has been said that in this Trio Tchaikovsky writes as though his medium were the concerto for piano and orchestra.

The three performers yesterday often achieved effects of surprising sonority, yet without sacrifice of proper balance. Playing at once so fervent and so carefully controlled is all too rare.

A. W. W.

Herald Apr 27

MUSIC

TSCHAIKOWSKY FESTIVAL

Yesterday afternoon in Symphony hall the third concert of the Tschaikowsky festival was given before a good-sized audience. The soloist was Maria Kurenko, soprano. Other performers were: the Burgin String Quartet, consisting Messrs. Burgin, Gundersen, Lefranc and Bedetti, and Jesus Maria Sanroma, pianist. Mme. Kurenko's accompanist was Benjamin King. The program was as follows:

Quartet in D major No. 1 Opus 11 Tschaikowsky

Songs: If I Only Knew, I Could Foresee: At the Ball: Only You: Lisochek: Lullaby: The Terrible Moment: The Word Trio for violin, 'cello and piano Op. 50.

Although Symphony hall is by rights somewhat large for the most advantageous hearing of chamber music, the concert yesterday did not suffer on that account as much as might be expected. There were times in the quartet and in the trio when certain effects in those pieces could not be successfully made in so large a building. Naturally the songs did not have to face the same handicap.

Maria Kurenko has a lovely voice, of great clarity and under excellent control. She is more a straight singer than a dramatic, if such a distinction can be made on the basis of her singing of these songs. That is she sang them without any obvious striving for effect; but they emerged agreeably, and the intent was clear, thanks to the printed translations of the words. The audience was enthusiastic in its applause for Mme. Kurenko and recalled her many times to the platform. A word of praise might here be added for the skillful accompaniments provided by Mr. King.

The Burgin quartet, with inconsequential exceptions, played this early quartet of Tschaikowsky with admirable taste and skill. They took the andante so simply that one forgot how often that movement has suffered, being ruthlessly sentimentalized in restaurants and popular recitals. Or else one remembered the fact with pleasure at the contrast. Mr. Sanroma joined Messrs. Burgin and Bedetti for a fine performance of the trio. It is possible to reason that in the earlier quartet Tschaikowsky was really writing for the form, but that in the trio he frequently was thinking in much larger combinations. In particular does this seem true of the finale of the trio. A. W. W.

Apr 27 [illegible]

MUSIC

SYMPHONY HALL

Tchaikovsky Festival

Yesterday's program of songs and chamber music at the Tchaikovsky Festival was, save for the second movement of the D major String Quartet, relatively unfamiliar. This popular andante cantabile has, however, long been popular in every conceivable arrangement purely because of its melodic quality. The quartet was played by the Burgin Quartet (Richard Burgin and Robert Gundersen, violins; Jean Lefranc, viola, and Jean Bedetti, 'cello). Jesus Maria Sanroma, pianist, joined Mr Burgin and Mr Bedetti in the closing number, the Trio in A minor, Op 50. Maria Kurenko, Russian soprano, sang a group of rarely heard songs.

The audience was large, though materially slighter than that which attended Wednesday evening.

It would not be quite exact to say that Tchaikovsky reveals in his trio a better grasp of writing for a small group of instruments, but the trio is conspicuous for increased concision of ideas. The quartet is subject to a certain confusion in this respect, and is less subtle than the trio, which was composed a number of years later. Both are enjoyable, but a little too long when heard on a program that likewise included a number of songs. They were played beautifully. The Burgin Quartet, should its members by some remote possibility devote themselves entirely to this form of music, would doubtless prove a peer to almost any such group now to be heard in this country.

Mme Kurenko's voice seemed yesterday to have lost much of the shrill quality observed a few years ago, and to have gained in sensuousness of tone. No fault could reasonably be found with her interpretations.

The festival will be concluded with the "regular" Symphony concerts this afternoon and tomorrow night, when the G minor and E minor Symphonies will be heard. C. W. D.

Herald

SYMPHONY HALL TO BE TAX FREE

Assessors' Action Will Mean Saving of $26,000

The claim of the new owners of Symphony hall, the Boston Symphony Orchestra, Inc., that the property should be tax exempt as it comes under the qualification of an educational institution, has been recognized by the board of assessors.

Starting the current year, the property, assessed for $800,000, will not be taxed, amounting to about $26,000 less expense to the Boston Symphony orchestra, which has never shown a profit in the 53 years of its existence.

Last winter the trustees of the Boston Symphony Orchestra, Inc., which has been operating the orchestra since 1918, acquired the property by buying up a mortgage and a stock subscription. W. Bentley Warren, Boston lawyer, is president of the Boston Symphony Orchestra, Inc.

When the corporation took over operation of the orchestra in 1918 it did so under the chapter which classified it as an educational institution. The corporation, however, was never able until last winter, when a number of other Boston persons interested in the orchestra made it possible to buy up the mortgage and the stock, to acquire the Symphony Hall building and the land at Huntington and Massachusetts avenues. Before April 1, last, the corporation notified the assessors that it had acquired the property and was operating it as an educational institution.

While pointing out that under the law the city could not very well do anything else but recognize the claim, Mr. Warren last night said that from the point of view of civic pride it was a small contribution on the part of the city toward the continued existence of an orchestra known all over the musical world.

Tr. Apr 27

Plays a

The Symphony Orchestra in Two Concerts

End of the Cambridge Season; On with the Chaikovsky Festival Series

YESTERDAY afternoon the Chaikovsky festival at Symphony Hall proceeded to a concert of chamber-music and of songs. The Burgin String Quartet (Richard Burgin, Robert Gundersen, Jean Lefranc, Jean Bedetti) played the early Quartet in D major, Opus 11; Maria Kurenko, soprano, sang seven songs; Messrs. Burgin, Bedetti and Sanromá played the trio Opus 50. The audience filled floor and first balcony, with no more than a small scattering of people in the second balcony.

In freshness of interest nothing done or still to be done at the festival can exceed the seven songs chosen by Madame Kurenko. "If I Only Knew, If I Could Foresee" tells of the maiden who loses her heart to the tall man on the horse who passes her window but whom she never meets. "At the Ball," in its turn describes the wonderings of the young man who has just met a damsel whose memory continues to haunt him: "Do I really love thee—I wonder, and yet I suspect that I do," he finally concludes. "Only You" is the story of fullest understanding, which nevertheless does not ripen into love: "Only you understood my suffering. . . . Only you gave me your hand when my heart was full of blood and anguish. . . . And you never, never loved me!" "Lizochek" and "Lullaby" were two delightful children's songs. "The Terrible Moment" (with violoncello obbligato) pictures the mental anguish of the lover awaiting the decision of the loved one—will it be a dagger in the heart or will it be paradise? "One Word" desires to send love to the beloved, wherever he may be.

The songs of Chaikovsky, except for a very few hardy perennials, are little known hereabouts. Yet Chaikovsky wrote about one hundred songs, ranging in their opus numbers from 6 to 73 (the Pathetic Symphony is Op. 74). The program gave no information about the identity of these songs other than their titles. It does seem as if at least the opus numbers might have been given. The songs, one and all, were little short of a revelation. The Chaikovsky of whom they tell is certainly far removed from the Chaikovsky of the last three symphonies. In these songs he does not "wear his heart on his sleeve." In them he indulges in no excesses of statement. Nor does he seem as close to German or Italian models as is often his habit in larger works. In them he is far closer to certain of the Nationalist Five than in any of the things by which he is more generally known. The sentiment of these songs he expresses subtly and with restraint, yet fully and admirably. The melodic flow is such as holds the hearer's interest, yes, rivets his attention upon the songs, and at the same time avoids the obvious. It appears from a single hearing to be the sort that would stand considerable repetition. If these songs are a fair sample of Chaikovsky's hundred, then that hundred is a mine well worthy of careful exploration.

Yet they may constitute a pitfall for the average singer. Yesterday the seven were sung in Russian by a singer who had an evident flair for them. As the songs added appreciably to the appreciation of us "foreigners" for the Russian Chaikovsky, so this same Chaikovsky allowed Madame Kurenko to appear to the best advantage in which she has yet appeared to a Boston audience. Though one might have thought that her light voice, in its brightness and its clarity would hardly have been adapted to the genuine and often deep expressiveness of the songs, such did not prove to be the case. Never has her voice appeared more attractive and generally pleasing. Never, also, save only with a Shalyapin singing them have Russian songs equally received their due. Surely this was a high point in the Chaikovsky festival.

A close match for it was the playing of the two pieces of chamber music. The quartet, once much played, has received little or no recent hearing—always excepting the popular and ever-present Andante cantabile. The quartet contains much that is of lasting value. The finale is especially well constructed. In performance the Burgins lavished upon it every care. Here was not a hastily thrown together reading of an ensemble score. Here was a neatness in the realization of the art of quartet playing, a penetration into the character of the music, which would have done credit to a quartet which has no other duties than those of the cultivation of chamber music.

The same thing is true of the playing of the trio. This is more expansive Chaikovsky which stands about midway between the fourth and fifth symphonies. It runs through three movements, an elegiac first movement, a theme with variations, a finale. The chief interest probably centers in the variations. That each of them, as Mrs. Newmarch says, "is supposed to have been written by Chaikovsky with special reference to some characteristic of his departed friend," i. e. Nicholas Rubinstein, is hardly to the point. More pertinent is it that here is a folk-theme of real charm, well worthy of any musician's most careful treatment. Through the nine variations the composer shows the theme in new lights, each, for the most part as fascinating as its neighbor. The presence of the usual Chaikovskian cheap waltz as one of the variations need provoke no more than a passing smile.

As in the quartet, so here, Messrs. Burgin, Bedetti and Sanromá gave a revealing performance. A special word is due to the discretion with which Mr. Sanromá handled the piano part. In the first movement particularly, it is written in such a way as easily to overbalance the strings. That there was no more than a slight suggestion of this fact is entirely due to the insight of the pianist. For the rest, the give-and-take which one found in the playing of these three brought out to the full the content of the trio, held at high pitch the interest of the audience. In the ensemble pieces as in the songs, this concert must rank as one of the most significant of the festival.

A. H. M.

At Sanders Theater

Visitors to these shores from other lands and cities generally include a concert of the Boston Symphony Orchestra as one of the principal objectives of their coming. When their stay is brief, they are particularly fortunate if they are able to hear the orchestra in one of the concerts of the Cambridge series in Sanders Theater. At Symphony Hall they might chance upon one of Dr. Koussevitzky's "Festivals" or special programs with which the conductor enriches the season; this would disclose but one aspect of the orchestral picture. In Cambridge, however, it is not at all unlikely that they would find a whole season condensed into one program.

Such was the case in the final Cambridge concert last evening. Four composers contributed to a review of the characteristic highlights of a Koussevitzkian performance. Handel's Concerto Grosso for String Orchestra in B minor, No. 12, upheld the glories of the strings—their sensuous warmth, their serene strength, their impressive depths. Debussy's Prelude, "The Afternoon of a Faun," reviewed a familiar delicacy and grace of line and cool brilliance of individual instrumental tone. D'Indy's Symphonic Variations, "Istar," gave proof of the manner in which Dr. Koussevitzky's interpretations are able to draw out the essential truth and beauty of a score frequently misunderstood or generally overlooked. The Second Symphony of Brahms expanded into the sunny measures which gave to the performance an air of happy satisfaction and friendly leave-taking.

It is a matter of no little wonder how conductor and orchestra are able to retain their fresh approach to each day's work throughout a full and strenuous Chaikovsky festival. In the Prelude of Debussy and in the variations of D'Indy, there may have been noted an occasional stridency and forcing of tone as well as a lack of spiritual contact with the music. There was no doubt an overflow into Sanders Theater of the intensities demanded by Chaikovsky in Symphony Hall. Yet Dr. Koussevitzky turned to the task of disclosing the "Istar" theme with as much elation as though it were still a mission of discovery. The players answered with tones of glowing strength. No detail was overlooked in transmitting the light-streamed and shadow-tinted Prelude of Debussy; the woodwinds gave their purest tones; the strings found their finest lines for this misty, soft-quivering impression. Handel's concerto began with a grave and stately motion. It continued through many middle passages as though carried forward by its own impetus while the conductor rested his baton and merely watched the flowing figures. The largo was solid and deep. The final Allegro held an animated fascination.

By every sign of interest and applause, the Second Symphony of Brahms not only was the most substantial and satisfying portion of the program but had in addition the significance of an apotheosis of the now completed season. Certainly, in the matter of performance it demonstrated the proverbial virtuosity of the Boston players, and our visiting listener had every reason to feel enlightened; while in spirit, it was transfused with the sincerity and illuminating fervor with which we of the Boston and Cambridge audience are familiar. The audience last evening acknowledged Dr. Koussevitzky's bow by rising to applaud as though moved by a common impulse.

N. M. J.

Items of the Day

Receipt of subscriptions totalling $102,741 to the deficit this season of the Boston Symphony Orchestra is announced in the program book for the Chaikovsky Festival. This is the largest amount that the orchestra has ever received in one year. It fails to meet the expenses of the past year by only $7000. To the deficit, however, must be added $11,000 carried over from 1933.

RDAY, APRIL 28,

FESTIVAL AT FINAL MATINEE

Tchaikovsky's First Enters Symphony's Repertoire

BY WARREN STOREY SMITH

The final matinee of the current Symphony season brought yesterday the concluding programme of the Tchaikovsky Festival and the initial performance by the Boston Symphony Orchestra of the Russian composer's First Symphony. That of the Fifth Symphony, which yesterday companioned the First, so stirred the audience that Dr. Koussevitzky's leave-taking was accomplished in a mild pandemonium.

GOOD MUSIC IN FIRST

No such demonstration had been provoked by the earlier work, yet there had been enough applause to bring about the orchestral bow that at the Symphony Concerts is the hall-mark of popular approval.

This reminder that Tchaikovsky's symphonies did not begin with the Fourth was one of the welcome incidents of the Tchaikovsky festival with which Dr. Koussevitzky marked the conclusion of his 10th season among us. It stirred curiosity, too, regarding the Second and Third Symphonies, which have not been heard here since the 'nineties. Now and then the lesser works of composers are unjustly overshadowed. As yesterday's performance proved, this First Symphony did not deserve its long neglect.

Seems Strangely Frail

The actual Boston premiere of the work occurred two or three seasons ago, at a concert of the orchestra of the MacDowell Club under the direction of Arthur Fiedler. The impressions received then were in the main renewed and intensified yesterday, though not unnaturally the performance was more flattering to the music.

"A suggestion of Russian folk-song gives racial character to the first and second movement of this "Winter Dreams" Symphony, themselves entitled, respectively, "Winter Journey Dreams" and "Dark Country, Hazy Country." The forthrightness and assurance that we have come to associate with Tchoikovsky's orchestral writing are here lacking. For him the music seems strangely frail, yet there is in it both youthful earnestness and youthful charm. The Scherzo hints at the orchestral virtuosity that was later to come; its trio is music of the salon.

Noisy Conclusion

In the fourth movement a melancholy beginning and a noisily energetic conclusion are coupled and contrasted in true Tchaikovskian fashion.

The yonng man of 26 is here father to the matured composer. And after all, from the standpoint of artistic righteousness there is not so much to choose between this Finale with its bustling vulgarity in the manner of a comic opera overture and that of the Fifth Symphony, exciting as the latter is to the average audience.

The Mighty Fifth

From the outset the Fifth Symphony has been one of Dr. Koussevitzky's most mettled steeds of battle. At times yesterday he yielded to the ever-present temptation to gild the Tchaikovskian lily, as in the sentimentalizing of the second subject of the first movement. Yet if censure is here to be given, it is not easy to say whether it should be directed against the conductor or the composer.

Tchaikovsky's own disapproval of the Fifth Symphony was hardly warranted; some of us cannot share his decided preference for its immediate predecessor. But too frequent hearings tend to emphasize its occasional obviousness, its descent, in the Finale already mentioned, into something close to claptrap.

Old-Time Prestige Restored

In conclusion it may well be remarked that a decade of Dr. Koussevitzky has restored to the Boston Symphony Orchestra all of its one-time prestige.

No conductor has excelled him in the range and catholicity of his programmes. And if each and every novelty that he has introduced here has not proved of enduring worth, at least he has saved us from lethargy and complacence. He has reminded us that, however great its achievements in the past, music is still a living art and should be treated as such.

Monitor Apr 28

Boston Symphony Season

By L. A. SLOPER

A TCHAIKOVSKY FESTIVAL (April 23-28) brought to a close the fifty-third season of the Boston Symphony Orchestra. Five concerts were scheduled. These included the last concert of the Monday evening series, the final pair on Friday afternoon and Saturday evening, and two invitation concerts, on Wednesday evening and Thursday afternoon, open to subscribers to any of the regular series.

Thus Tchaikovsky enters into the select company of Bach, Beethoven and Brahms, the only other composers to be thus honored by the Boston Symphony under the Koussevitzky directorate. The Russian composer's name was a singularly appropriate addition to the list, for Dr. Koussevitzky surely has no superior as an interpreter of the orchestral scores of his great compatriot.

* * *

The programs were arranged with the conductor's usual discrimination. The symphonies chosen included the First (never before played by this orchestra), the Fourth, Fifth and Sixth. Mr. Josef Lhévinne was soloist in the B flat minor Pianoforte Concerto. The Serenade for Orchestra, op. 48, which had gone unheard in Boston for 16 years, the First String Quartet, the Piano Trio and some songs completed the list. Mme. Maria Kurenko was the singer; the Burgin String Quartet and Mr. J. M. Sanromá, the orchestra's pianist, played the chamber pieces.

Only words of praise may be written of the performances. The orchestra today stands at the peak of its achievement as a virtuosic and expressive musical instrument. Only such an orchestra could meet the demands made upon it; could take, for example, the Allegro molto vivace of the "Pathetic" or the Finales of the Fourth and Fifth Symphonies at the pace required by the conductor without losing precision or clarity. Nor could a finer interpreter be found, probably, for the concerto than Mr. Lhévinne, whose finished technique and musical sensibility find here a congenial vehicle. For good cause the audiences clapped, stamped and even cheered at the orchestral reunions, and the recalls were many.

Through these trying times, the Boston Orchestra has continued with its artistic standards unlowered. The established number of concerts has been given, the usual proportion of novelties has been submitted and the quality of performance has been unwaveringly maintained. Moreover, Dr. Koussevitzky continues, while maintaining a balance between classics and modern pieces, to give liberal representation to the American composer. Three composers were represented this season for the first time on Boston Symphony programs, and all three were Americans—Roy Harris, Randall Thompson and Emerson Whithorne. Other Americans represented were Bloch, Hill, Loeffler and Piston.

First performance was given to Harris's "Symphony: 1933," Whithorne's "Moon Trails," Berezowsky's Symphony No. 2 and N. Tchérepnin's Three Pieces for Orchestra. Of these Harris's Symphony made the best impression. It is individual if not original; and if it is not precisely American, it has at times an authentic American flavor. Berezowsky's Second Symphony proves that he is at least loyal to his Russian predecessors. Tchérepnin's musical version of Poe's "Masque of the Red Death" is notably less interesting than the story. Whithorne's sketches are rather conventional tone paintings, less characteristic than some of his earlier works.

* * *

Ten works were played for the first time at these concerts. These included—oddly enough—Arnold Schönberg's "Pelleas und Melisande." The composer as guest conductor directed this and his "Verklärte Nacht" to the pleasure of the Boston audiences, who perhaps wondered, however, that he had not taken the opportunity of letting them hear some of his later and more characteristic works.

Mr. Thompson's Second Symphony won an immediate popular success. It is ingratiating music, easily grasped, which employs the jazz idiom with discretion. M. Honegger merely repeats himself in his "Mouvement Symphonique No. 3." Markevitch's "Introduction and Hymn" is another exercise by a brilliant pupil. Mr. Hill's Concertino is an amusing bit of light music. Piston's Concerto for Orchestra presents Stravinsky in the mold of Handel.

Besides Schönberg, Sir Henry Wood was guest conductor for a pair of concerts. The English leader was tremendously popular with orchestra and audiences. We were charmed with his arrangement of a Purcell Suite, and we were again persuaded, by his interpretation of the "Enigma" Variations, that humor is a special gift of English conductors.

Dr. Koussevitzky returns next season, and the personnel of the orchestra remains virtually unchanged.

Music Lovers Rejoice

Ernest B. Dane of Brookline, with fine generosity, has contributed $100,000 to the Boston Symphony Orchestra and thereby has relieved the financial arrears which have hung over this institution.

Let us say it with pride and let us say it because it is the fact that Boston Symphony Orchestra is the outstanding instrumental assembly in the world today.

Dr. Koussevitzky and his musicians have brought added lustre to the reputation of Boston. And he has not sought to confine the appreciation of good music to those of our people who can afford to be patrons of the Symphony concerts.

Dr. Koussevitzky has long nourished the idea of Sunday afternoon concerts to which the public would be admitted by the payment of a moderate or small fee. Let us hope that the directors will permit him to establish this departure next season.

As a consequence of it, larger numbers of our people who know and really enjoy fine music would share in its delights. And gentlemen of Mr. Dane's generosity would not be required to contribute so handsomely to the annual deficit.

---

okin

Tcha
Se
E

Trav

Most glorio
sevitzky and
chestra bring
series of grea
certs in Symph
noon. The
symphony No.
symphony No.
tained the fina
kovsky festival
ress during the
The mighty
towering fourth
as it had neve
een before. Th
us, lifting an
e to a frenz
The staid, q
end the Frida
ances are not
strative. Yet
ment of dram
clusion, they
shouting and s
tinued unabat
Time after tim
out to the podi
ing slightly, a
teristic gestur
chestra, as if
audience that
sible for the m
not he.
But the sy
ter than that
the more. At
sky congratula
violinist and c
chestra, and
companion. T
around the li
desk musicians
All during t
ence was on i
the finale of th
appearance of
greeted. Such
custom at the
ginning of the
applausive au
the end, simil
of the city sh
of Dr. Kousse
complishments
The making
another exam
conductor's r
range concert
vitzky would
sky's masterf
his little know
It is inter
though this t
tra's 53d se
symphony ha
on any of it
and hearing
work, named
come at so
omewhat sc
nce it gave
the technical
showed signs
econd mover
ex. Hazy C
and distinct
hemes were
developed wi
is to be found
oser's writin
The fifth
ring Russia
familiar to th
reading of
vitzky confi
grown steadi
Tchaikovsky
other living
authoritative
pretations of
When the
t announce
ent was so
so thrilling
laced to Dr.
ton Symphon
ition climax
creates con
lable debt
the virtuoso

Tchaikovsky Series Is Ended

Trav Apr 28

Most gloriously did Dr. Serge Koussevitzky and the Boston Symphony Orchestra bring to a close the season's series of regular Friday afternoon concerts in Symphony hall yesterday afternoon. The program, Tchaikovsky's symphony No. 1 in G minor and his symphony No. 5 in E minor, also contained the final numbers in the Tchaikovsky festival which has been in progress during the week.

The mighty fifth symphony with its towering fourth movement was played as it had never been played in Boston before. The climax was tremendous, lifting and stirring the vast audience to a frenzy of wild enthusiasm.

The staid, quiet, Bostonians who attend the Friday symphony performances are not prone to become demonstrative. Yet yesterday, after a moment of dramatic silence at the conclusion, they burst into cheering and shouting and stamping of feet. It continued unabated for many minutes. Time after time Dr. Koussevitzky came out to the podium, smiling gently, bowing slightly, and making those characteristic gestures of his toward the orchestra, as if trying to persuade the audience that the players were responsible for the magnificent interpretation, not he.

But the symphony-goers knew better than that. They but applauded the more. At long last Dr. Koussevitzky congratulated Richard Burgin, first violinist and concert master of the orchestra, and then Burgin's first desk companion, Theodorowicz, and so on around the little semi-circle of first desk musicians.

All during the excitement the audience was on its feet. And it was in this fashion that Dr. Koussevitzky's first appearance of the afternoon had been greeted. Such indeed is the pleasant custom at these concerts. In the beginning of the season a standing and applausive audience and orchestra, at the end, similar doings, and thusly we of the city show our great appreciation of Dr. Koussevitzky and his many accomplishments.

The making of this last program was another example of the distinguished conductor's remarkable ability to arrange concerts. Who but Dr. Koussevitzky would have coupled Tchaiskovsky's masterful fifth symphony with his little known first symphony?

It is interesting to note that although this is the end of the orchestra's 53d season, Tchaikovsky's fifth symphony had not previously appeared on any of its regular concerts. Report and hearing both indicated that this work, named "Winter Dreams," had been cut considerably. That may have somewhat accounted for the enjoyment it gave. As was to be expected the technical handling of the material showed signs of immaturity, but the second movement, named "Dark Country, Hazy Country," proved especially and distinctively delightful. In it themes were smoothly and melodiously developed without the harshness that is to be found in a number of the composer's writings.

The fifth symphony with its recurring Russian national themes is familiar to most persons. By his superb reading of it yesterday Dr. Koussevitzky confirmed a feeling that has grown steadily during the week of the Tchaikovsky Festival—namely, that no other living conductor can equal his authoritative and understanding interpretations of Tchaikovsky's music.

When the Tchaikovsky Festival was first announced not a few thought that such an undertaking, to put it mildly, was too much to attempt. That it was so thrillingly successful is tribute indeed to Dr. Koussevitzky and the Boston Symphony! In every respect it was fitting climax to a season that increased considerably Boston's incalculable debt to the great conductor and the virtuoso orchestra under him.

W. T. C., Jr.

Apr 28

THE BOSTON HERALD,

MUSIC

SYMPHONY CONCERT

By GEORGE S. McMANUS

Tschaikowsky program: Symphony No. 1 in G minor; Symphony No. 5 in E minor.

Yesterday's concert at Symphony Hall brought the final program of the Tschaikowsky festival which was also the final program of the season. At the conclusion of tonight's concert, Dr. Koussevitzky will bid his orchestra and audience farewell until the autumn.

One of the engaging elements of the Boston Symphony programs is the conductor's invariable capacity for finding novelties to feature with familiar works. We have no recollection of having ever before heard Tschaikowsky's First Symphony, and we feel sure that it was entirely new to more than four-fifths of the audience. It would perhaps not be difficult to explain why the first three symphonies of the Russian master are not played more often. But it was exceedingly interesting to notice certain early traits of a composer and to hear them again as they become veritable landmarks in a work of such maturity as the E minor symphony, which completed the program.

It is very evident in listening to these two symphonies, that in the early work Tschaikowsky was hampered by a lack of contrapuntal facility and by an inability to achieve a sense of movement that makes a symphonic style possible. The G minor symphony opens with modest proportions. (It is interesting to note how many times Tschaikowsky gives a restatement of a melodic phrase or the first statement of a secondary theme to the cellos). The slow movement is of a delicate wistful mood and of unassuming character. It has been said that the first movement is the most satisfactory; that the scherzo is the least original movement; and that the brass choir becomes master of the composer in the last movement. If this last statement is true, it must only be true of the printed page, for in the Koussevitzky readying yesterday there was no evidence of excessive or unbalanced use of those instruments.

The entire symphony was presented with a sympathetic, even affectionate, regard and comprehension of Tschaikowsky's aims and ideas. The composer was very fortunate in having his ineffective efforts discreetly veiled and his best moments made conspicuous.

Tschaikowsky's "Fifth" was long a warhorse of Artur Nikisch, from whom we heard it many times. With it he used to stir Berlin and other audiences to a point of frenzied enthusiasm. We can safely say that not since Nikisch had we heard such a thrilling performance as that given by the Boston Symphony under Dr. Koussevitzky yesterday.

The work itself has been praised and blamed times without number. Persons of a literal turn of mind see no reason why a symphony should have an out-and-out waltz in place of the usual scherzo. This waltz "has turned the symphony into a suite,". whatever that may mean. Undoubtedly the movement is of no great musical importance, The vulgarity is not in being unimportant, but in demanding that it shall be important.

Certainly the movement shows Tschaikowsky's melodic and orchestral facility in a very favorable light. There have been experimental features in symphonies since Tschaikowsky that have been no more dignified and that have had far less charm. But pedantic protests over Tschaikowsky's individual concept of such a movement are of no more weight than the dogmatic assertion by Cherubini that every fugue shall have a "stretto," a theory unheeded by J. S. Bach.

There are places in the second subject of the first movement where Dr. Koussevitzky slows the tempo down to a point that to us seems to decrease its expressive power, but to dwell on that would be to forget how very convincingly he does it. His Tschaikowsky interpretations are extraordinarily vivid, yet not at the expense of balance. They are certainly not surpassed by any other conductor. There is no praise too great for the superb playing of the Boston Symphony orchestra with this great leader at its head. At the beginning and at the end of the concert, Dr. Koussevitzky was given that most significant gesture, an audience and orchestra that rose en masse to applaud him.

This symphonic season has been rich in its offerings—possibly a bit too rich in Strauss of the "Domestica" and the "Heldenleben"—and abundantly satisfying to the experience of those privileged to attend regularly. The new season begins Oct. 12.

MUSIC

Globe Apr 28

SYMPHONY HALL

Boston Symphony Orchestra

When Tchaikovsky wrote his First Symphony, in G minor, at the age of 26, he was, of course, not fully developed in style nor free of the influence of the masters whose music he had studied not long before. But yesterday's performance of the work, the first at a Boston Symphony concert, proved conclusively the presence, even at that age, of his essential individuality. This youthful work was adroitly selected to pair with the Fifth Symphony, a masterly work of maturity, upon the final program of the Tchaikovsky Festival.

Yesterday's performance of the G minor Symphony was also, probably, the second ever to have taken place in Boston; two years ago Arthur Fielder put it upon a program of the MacDowell Club Orchestra, announcing it as "first time in Boston." This, Tchaikovsky's first composition of broad scope, betrays in its derivative qualities and occasional technical ineptitudes, that its creator was young. Yet the easy flow of melody, typically sensuous phrases for strings and sonorous, even noisy ones for brass, and a pervading melancholy sentiment in their "Winter Dreams" symphony indicate clearly the young man's future style. Although the texture is coarse and heavy, none but a budding genius could have, at 26, written so fluently for orchestra.

The Fifth Symphony, on the other hand, is a product of Tchaikovsky's 48th year, and remains perhaps his greatest masterpiece. Tchaikovsky was nearly always emotionally moving, but the Fifth Symphony possesses a command of rhythmic subtlety not to be found in either the Fourth or the "Pathetic" symphonies. The texture is in general more intricate and in some respects more refined.

Dr Koussevitzky read both symphonies with his customary distinction. The chances are no one could improve upon his clairvoyant and temperamentally sympathetic interpretations.

With the repetition of this program tonight, both the Tchaikovsky Festival and the Boston Symphony 53d season will be ended. The Festival has been eminently successful, though it offered neither so wide a range of representative music as the festivals given here in the past by Dr Koussevitzky, nor did it include more than two specimens of Tchaikovsky's less familiar work. But it did serve to parade the finest achievements of one who has suffered in recent years from undeserved castigation.

Dr Koussevitzky was greeted upon his entrance by a rising orchestra and audience. At the end of the concert there was a prolonged and fervent exhibition of the popular approval which he enjoys. There was an unconventional element in the waving of hankderchiefs and program books. In the ensuing minutes of tumult Dr Koussevitzky graciously shook hands all around with the first desk men.

C. W. D.

"PRAISE FROM SIR HUBERT"

Sir Henry Wood, the eminent English orchestra conductor, returns to London full of enthusiasm for the audiences of the Boston Symphony Orchestra concerts.

"Never have I known an audience to listen in such absolute silence," says Sir Henry. "There was not a rustle of a programme, not a cough, not a movement of any kind. There was no need to tap my baton before beginning. So soon as I appeared on the platform there was absolute stillness."

"Praise from Sir Hubert is praise, indeed"—only in this case it happens to be Sir Henry. But to Bostonians it is bestowed on a very ordinary matter; they are not in the habit of coughing down a pianissimo passage or of rattling their programmes at any time when music is being played. Still we thank Sir Henry for the compliment.

Post Mar 17

THE ORIGINAL
HENRY ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
NEW YORK TIMES

APR 29 1934

PADEREWSKI PRIZE CONTEST

PADEREWSKI'S fund of $10,000, which the Polish pianist established in 1900 to encourage creative effort by musicians of American origin, has already earned the gratitude of one generation in the country which he sought to honor, even as America has so long and loyally honored him.

A $1,000 prize from the fund's income has been announced for the 1934 competition, closing on Oct. 1 next. A birth certificate, or proof of American parentage if born abroad, must be submitted with the sealed name and address accompanying each competitor's pseudonym and manuscript. The work must be one not performed or submitted in any contest before.

Serge Koussevitzky and the Boston Symphony Orchestra will rehearse three of the symphonic works submitted, if these are found worthy, and the judges' first choice will then be played in a public concert. The trustees of the Paderewski Fund may be addressed through their secretary, Mrs. Elizabeth C. Allen, 294 Huntington Avenue, Boston, Mass.

MUSIC AND MUSICIANS

Boston Symphony's 53d Season

The three staccato chords in E major which serve as final punctuation to the Fifth Symphony of Tchaikovsky last evening brought the Tchaikovsky Festival and the 53d season of the Boston Symphony Orchestra to conclusion. Like all Boston Symphony seasons, this just over passed too quickly; it seems that last October was but the day before yesterday.

The orchestra kept to the path and the standards which have for more than half a century been a criterion for the rest of this country, through a time when most of us kept one hand on our pocketbooks and an eye cocked upon our family budgets. Dr Koussevitzky's 10th year as conductor was distinguished in several ways: First, by the Beethoven Cycle which occupied the concerts in the Tuesday supplementary series, and during which were heard familiar masterpieces and rare specimens—chiefly of antiquarian value—by that supreme master of symphonic form. Secondly, by first performance in Boston of three scores which may indicate a considerable future for each of the American composers involved. These were the Symphony: 1933 of Roy Harris, Walter Piston's Concerto for Orchestra, and the Second Symphony, in E minor, of Randall Thompson. No feeling of artistic chauvinism, but a firm conviction of the merits of these compositions prompts one to say that of all the new music brought forward this season, only these proved worthy of remark.

Dr Koussevitzky once more exercised his commendable propensity for performing new music, and as has been the case many times in the past, we observed several indications of which way the musical wind seems to be blowing in European and American quarters. Most of them, inevitably turned out merely to be cross-currents. But that should of course be no deterrent to continuation of the practice. The function of any orchestra includes exhibition of new music purely because it is new. Such music may not live, but that of seeming interest deserves at least an initial airing. There were two pieces, agreeable though minor, which might profitably be heard again, the "Divertissements on a Pastoral Theme" of Pierne, and Lourie's inimitable "Sinfonia Dialectica."

Performance of the first act of Wagner's "Die Walkuere," with Elsa Alsen, Paul Althouse and Fred Patton for soloists, was musically rewarding. The idea is not new, but it is worthy of occasional employment in the case of great masterpieces. Certainly this city has heard no such music as well performed, orchestrally, in the opera house. The reason is obvious.

The Boston debut of Egon Petri, Dutch pianist; the first appearance with orchestra in this city of Yehudi Menuhin; the first public appearance in this country of Leonard Shure—following his sojourn in Germany, and the splendid piano playing of Artur Schnabel were notable occurrences insofar as soloists were concerned. Richard Burgin's beautiful interpretation of the Sibelius Violin Concerto once more indicated the exceptional powers of the concert master of the Boston Symphony, powers which ought not to be taken for granted.

The guest conductors, Sir Henry Wood and Arnold Schoenberg, were of distinctly higher order than has been the rule in the past several years.

And so, with the assurance that Dr Koussevitzky and the orchestra will be on hand, next Oct 12, for another season, we who listen and we who record can with peace of mind take up neglected golf sticks and walking boots to enjoy a little first-hand observation of nature.

160

Trans Apr 30

Plays and Players ---

The Festival, The Season, The Programs

Pro and Con Koussevitzky's Choice of Music for the Symphony Concerts

SATURDAY evening's symphony concert was in every way a duplication of Friday's. All the enthusiasm recorded about Friday's concert was again in evidence on Saturday. In addition, for the sake of the record, let it be said that a large wreath, half the size of a man, stood beside the conductor's desk through the concert. Another was presented to Dr. Koussevitzky while the applause was at its height after the concert. That concert marked the end of the Chaikovsky festival, the end of the fifty-third season of the concerts of the Boston Symphony Orchestra, the end of ten years of Dr. Koussevitzky's leadership. No other conductor has had so long an unbroken rule in Boston. Wilhelm Gericke's second term was one of eight years, the nearest approach in length to that of Dr. Koussevitzky. The total of Gericke's two terms, however, amounts to thirteen years. The total of Dr. Muck's two terms amounts to eight years. Other than these no conductor has held this position for longer than five years. This in itself is a remarkable tribute to the present conductor. Last Saturday's concert was also the last which he will conduct before he attains the age of sixty. The date on which he will pass that important milestone in his life is June 30. Would that he might be here so that Boston could properly honor the event.

The time for remarks upon the season which has just closed is at hand. By way of criticism a letter signed by nine young people from the seats of learning across the Charles may be quoted. One is glad to print this letter because of its zeal in the interest of maintaining the integrity of a highly idealistic position; because of the loyalty of the young people to the best the Boston Symphony Orchestra has ever given; because it ably presents a view exactly opposite to that of an epidemic of letters printed some years ago. The letter, dated April 23, 1934, is in part as follows:

"When a Chaikovsky Festival was announced as conclusion to this year's symphony concerts, there seemed good reason to believe that at last one would hear some of the composer's unfamiliar symphonic works, such as his first three symphonies, his Manfred Symphony and his overtures to 'Hamlet' and 'The Tempest.' In the first place, while most conductors in America never leave the beaten track which their own natural indolence and lack of imagination marks out for them, Dr. Koussevitzky has, in the past, distinguished himself by a widely ranging and comprehensive repertory, in fitting accordance with the traditions of the Boston Orchestra, which has always had eclectic and catholic conductors. In the second place, performance of the works enumerated above would have been justified on more than one ground. True, critical opinion differs somewhat with regard to the respective merits of the 'Hamlet,' the 'Manfred' and the 'Tempest'; but this much is certainly true: that there is not a single one of these three works which has not found some intelligent critics for admirers. Balakirev, for example, gave high praise to the 'Tempect,' and his opinion is endorsed by Rosa Newmarch; while both Mr. Edwin Evans and the late James Huneker agree in ranking the overture to 'Hamlet' and the Manfred Symphony (for all their admitted defects) among Chaikovsky's best works. (It might also be noted that Toscanini played both the 'Manfred' and the 'Tempest' in New York last winter.)

"As to the first three symphonies, one might reasonably have expected that they would be played at a Festival, if for no other reason than that of showing the composer's historical development, for each of the last five symphonies (with the possible exception of the Sixth) represents an advance over its predecessor. But there is more than a mere historical interest to recommend at least the Second and Third Symphonies for performance. The Third is a very attractive work, as those who know it from the gramophone records can testify, while the Second has a final movement which, in Mr. Edwin Evans's words, 'ranks as one of Chaikovsky's finest achievements.'

"In spite of all this, however, it now appears that the Chaikovsky 'Festival' will be limited almost exclusively to thrice-familiar works such as the Fourth Symphony, the inescapable Sixth, and that true and tried battle-horse of the conductor, the Fifth. Add to these the comparatively well-known Piano Concerto in B-flat Minor and what remain as novelties of the orchestral programs of the 'Festival'? Only the First Symphony (a surprising concession!) and the Serenade for Strings.

"It looks indeed as though the 'Festival' has been organized along the lines of least resistance after the fashion prevailing in New York and Philadelphia. Except for the First Symphony, the orchestral programs have all the banality that commonly characterizes the programs of Mr. Stokowski, and that is something one did not expect from Dr. Koussevitzky."

The letter then proceeds to a couple of paragraphs sternly inquiring of this department whether it is going to maintain its traditional policy of hostility "to banality and perfunctory routine." In passing, one may remark how delightful it is to see these crusaders for the new also militantly championing that which has become traditional. The letter, after this digression, addresses itself again to the main point, now raising objections to the conductor's program-making in the current season:

"Why, for example, did the conductor play Sibelius's Second Symphony again this season, at three different concerts in Boston and one in Cambridge, when the same symphony had been played last season at all four of the series of Boston concerts as well as at the Cambridge series, and when, furthermore, in the season before that the symphony had also been played, twice in Boston, once in Cambridge? The symphony has now had twelve performances in Boston and vicinity within three successive seasons, three from a guest-conductor in 1932, and nine more since then from Dr. Koussevitzky—far too many for a symphony which is neither a masterpiece like Brahms's First (another perennial) not a work representative of the best of the composer, like Chaikovsky's Fifth. Indeed, the Second Symphony of Sibelius is today not representative of the composer at all, and to play it as much as Dr. Koussevitzky has been doing lately is not only unfair to the composer but gives a totally wrong idea of him to people who do not happen to know his mature works. The last four symphonies of Sibelius (and measurably the Third also) require a good deal of hearing to be understood; the Second does not. Why then did it, of all the seven, have to be played at all the supplementary concerts this year and last year (except this year's Tuesday series, which, being consecrated to Beethoven, fortunately escaped it)?

"Again, what good reason was there for putting all four of Brahms's symphonies again on the Friday and Saturday programs this season, when they all were heard last season? Why could not—and indeed why should not—another of Brahms's masterpieces that was revived last year for the first time in six seasons, the Variations on a Theme by Haydn, have been played again this year instead of one of the symphonies? And what about the Double Concerto, also unheard, until the Festival, for many a long season and welcomed last year with tumultuous applause?

"The conductor's Debussyan repertory also calls for criticism; but having indicated so much, we think that any further instances of the conductor's newly-developed tendency to follow the line of least resistance in program-making may be left to the department of the Transcript whose business it is—or at least has been [hear! hear!]—to record such things. At the end of each symphonic season it was H. T. P.'s habit to take stock of the pleasures and disappointments which it had brought forth. This particular season, now concluding with a 'Festival' made up almost exclusively of hackneyed pieces, he might well have characterized as the least interesting of all Dr. Koussevitzky's ten seasons in Boston."

The letter bears the following signatures: Ernest Willetts, Jr., Herbert C. Crooks, Jr., Eric Durand, Beatrice Howell, Louis Harap, Elmer L. Olsson, W. W. Rust, Jr., W. Seidel, George Henry Lovett Smith.

Dear, dear, dear! And so we take it, unless the Transcript does something about it, the programs of the good, old Boston Symphony Orchestra are certain to go quickly and ignominiously to the dogs! Well, anyway, this department gives all manner of proper thanks for the compliment involved. As to the Chaikovsky festival, there is probably no concert-goer in Boston who takes his concerts more seriously than as mere entertainment, who would not have liked to hear more of the unknown Chaikovsky. In addition to the works mentioned in this letter, one would have liked to hear one of the suites, which while slight, are full of charm and represent a very real side of the composer. The erudite Karl Muck did not consider himself above playing one of them. Excerpts from the operas would also have been interesting.

Undoubtedly the reason why all these desirable things were not done, is to be found in the above letter itself, plus a very little simple arithmetic. The writers, in stating that each of the symphonies is an improvement on its predecessor, admit that the last three symphonies are the greatest of the composer's symphonic works. This being true, they could hardly have been omitted from a festival, no matter how hackneyed they may be. Including them leaves only three half-programs vacant. In the interests of variety, a piano concerto was placed on one of the programs. It might have been advisable to play the rare Second Concerto, which dates slightly later than the Fourth Symphony, rather than the First. But with a concerto included, only two half-programs were left. One of them was filled by one of the first three symphonies, exactly as the protestants desired. The remaining half-program originally contained both a movement from the "Manfred" symphony and the String Serenade. The inclusion of both made the program too long. So the "Manfred" was sacrificed, probably because the String Serenade gave the greater variety to the program as a whole. That in spite of its entirely negligible musical matter, it was a revelation through the sheer power of its sonorities, the concert proved. And there is the symphonic program of the festival. Though much was omitted that might well have been heard, it is difficult to see how there could have been a better logic of program making. Nor should one forget the interest which the singing and the songs sung by Madame Kurenko added to one program.

When our nine letter writers complain about the repetitiousness of the programs of succeeding seasons, they are on much more solid ground. One need not multiply examples. It might well be made a rule of program construction at Symphony Hall that no piece which belongs to the group that may roughly be termed "standard classics" (of course, right down through Stravinsky), no minor work, or no easily understood work, be repeated in successive seasons. The most casual glance through the records of performances in the past would seem to indicate that to a very considerable extent such a principle has been in force in certain portions of the orchestra's history; and that at a time when the total repertory was appreciably smaller than at present. Important novelties or revivals from the past might well be repeated in the year after their first performance, but it would seem difficult to find a valid reason for such repetition in the classes of works just enumerated.

The season has not brought as much extension of repertory as have most previous seasons. First performances have been fewer. Nor have there been those revivals of great things out of the past which have in other years been represented by Mahler's Ninth Symphony, "Das Lied von der Erde" and others. It may be argued, of course, that Dr. Koussevitzky has so extended the repertory of the orchestra in his long reign here, that it is becoming increasingly more and more difficult to find new fields to conquer. That is true, but the limit has by no means been reached. There are English fields worth exploring. The Italian field remains untouched. A suggestion here is that suites from Malipiero's operas are liked in Italy. The essential Schönberg still has not been heard here. Possibilities from Chaikovsky have been mentioned above. Rimsky-Korsakov's "Antar" symphony might well be revived. Sibelius outside of the symphonies has significant things. American works on which the ink has dried might well be investigated more fully.

It is not the function of this department to find reasons or motives for the facts that exist. When a letter, however, suggests "indolence" or a "line of least resistance" as explanation for a Koussevitzkian course, it may be said that this is the poorest guess that could have been made. Anyone who knows the man knows that indolence and Koussevitzky are sworn enemies, that they have less affinity for each other than fire and water. Nor does one give credence to the supposition, not imputed in the letter, that the conductor may have capitulated in part to those who request that "you play for me my old favorites."

A more likely explanation of the year's programs (if one must be given) is that they spring out of the economic situation. When the previous season closed the Roosevelt Administration had been in office less than two months. The banking holiday was still the vivid memory of a horrible nightmare. Men's hearts were filled with fear, their minds with confusion. It would have been neither surprising nor unreasonable had the powers under these circumstances persuaded Dr. Koussevitzky that a course of retrenchment was necessary. As an expedient in depression times one can admit such a position. If adopted permanently it would impair the prestige of the orchestra. As an aside be it remarked that even with some economies, we in Boston have fared in sumptuous luxury compared, for example, with the New York Philharmonic with its program-"book" reduced to a single sheet.

For all this, the season has brought one successful experiment which may be very fruitful for the future. Recognizing that the fields to conquer for the repertory are growing appreciably smaller, Dr. Koussevitzky embarked upon the project of concert performance of extended portions of operatic works by giving the whole first act of "Die Walküre." The fineness of the performance, the enthusiasm of the audience, proved the success of the venture. It holds all manner of possibilities for future exploration.

It is interesting to note that of the 84 works performed 34, or about two-fifths, were by composers now living; 41 or almost exactly one-half were by "modernists" (beginning "modernism" for the purposes of this classification with Debussy). Figuring by nationalities, 37 (a terrific preponderance) were German or Austrian, 16 Russian, 9 French, 7 American; English, Finnish and Spanish with 6, 3, 2, respectively, and with a single work by Bloch who appears now to be a sort of man without a country. Performance, which in past years has tended toward increases in breadth, depth and intensity, has this year added to these virtues that of increase in clarity. The conductor never stands still, he is always adding to what he already has. Appreciation has never run higher than this year—due probably in part to the influx of 1200 new subscribers who took the places of those for whom the financial conditions of last summer made it impossible to renew their subscriptions.

A. H. M.

Whiting of Marlborough street. 3:30, 5:20 and 7:45.

Koussevitzky's Personality Has Led Symphony Upward

By MOSES SMITH

The heart of the Boston musical season is the concerts of the Boston Symphony Orchestra, the last of which was given on Saturday night last. There are many and varied other musical affairs, though they were fewer during the past season than in previous seasons. There remain even a few to come. Furthermore, we have now for two months and more the Pops concerts. Later there will be, in all likelihood, outdoor concerts.

But these things have not the artistic importance of the Boston Symphony concerts, even though they may attract a far larger number of listeners. With the number of other concerts declining, and with no opera season worthy of the name, Boston may be said to have, musically speaking, its best eggs in one basket—its famous orchestra led by Serge Koussevitzky.

ARTISTIC HEIGHTS

This is emphasized by the fact that neither the orchestra nor its concerts suffered any decline during the past season. The orchestra gave five more concerts than during the preceding season. Its subscription lists held up very well, considering the times. And it ended the season practically without a deficit. So far as I know, it is the only important American orchestra which has not been seriously hit or perilously close to dissolution this year.

The principal reason for this state of affairs is, I think, the personality of Serge Koussevitzky. Granted that he has a magnificent group of musicians who have made possible the scaling of artistic heights. Yet hs himself made this orchestra. Further, by his and their eloquent music-making it has been possible to continue to draw money into the box-office. Beyond this, by his tact and magnetism he has made and retained friends of the orchestra who might not otherwise have been its friends.

Above all, by his rare courage, he has prevented a reduction in the size and quality of the orchestra—this I state on excellent authority. The musicians of the orchestra have Koussevitzky to thank for the fact that their pay cuts were no larger than they were. He has identified his cause with theirs, for during the past ten years Koussevitzky's life has been the Boston Symphony Orchestra.

* * *

MORE CONCERTS

A few concerts are still scheduled as the Pops close in to take almost entire possession of the musical scene. Tonight at Jordan Hall a trio of excellent Boston artists—Howard Goding, pianist; Alex Thiede, violinist, and Karl Zeise, 'cellist, play works by Beethoven (D major, opus 70), Turina, and Brahms (B major, opus 8).

Over in Cambridge at the same time a different kind of trio will share a program sponsored by the Radcliffe Musical Association in Agassiz House. The enlisted talents are Jean Bedetti, 'cellist; Felix Fox, pianist, and Joseph Lautner, tenor.

Two 'cellists and a pianist will play in Agassiz House tomorrow evening. The pianist is Frederic Tillotson; the 'cellists are Henriette d'Estournelles de Constant, and her husband, Yves Chardon.

Carl Friedberg, an eminent pianist who ought to be heard more often in Boston, will be the artist at the Ritz-Carlton Morning Musicale on Thursday. Music by Beethoven and Brahms makes up most of his program.

* * *

And though the following doesn't come strictly under the heading of music, many concert-goers will be attracted by the dance recital of Pauline Chellis in the Repertory tonight.

161

LOWELL, MASS.
COURIER-CITIZEN

MAY 2 - 1934

As a matter of record it may be stated that the Boston Symphony Orchestra, Inc., has acquired the title to the Symphony hall property at the corner of Massachusetts and Huntington avenues. The site was originally acquired through the generosity of the late Major Higginson. Hitherto the property has been held in the name of the New Boston Music Hall. The corporation which now takes over the property was created in 1918 as the result of Major Higginson's request to be relieved of the responsibilities which he had shouldered for so many years.

Interesting announcement on the eve of the close of the Boston Symphony's season was that of one gift of $102,741, enough to meet the deficit for the year's 112 concerts.

It was the largest gift from one person in a single year.

HARTFORD, CONN.
COURANT

3 - 1934

Boston Symphony Ends Outstanding Season of Concerts

The name of Ludwig van Beethoven *led all the* composers represented in the season of the Boston Symphony Orchestra which has just come to a close. This master was included nine times in the orchestra's programs. TschaiKovsky, with six works performed, was second, while Mozart and Richard Strauss shared third place with five compositions each. Dr. Serge Koussevitzky, conductor of the orchestra, directed all four of the Brahms symphonies during the season. Ravel was also represented four times, and Sibelius and Bach three each.

Eighty-four separate compositions were performed in the 112 concerts of the season, according to the report issued for the trustees by President Bentley W. Warren. Forty-seven composers are represented in the season's repertoire, three of them for the first time. The orchestra performed 10 works in Boston for the first time, and four which had never previously been given public performance anywhere. These last-named included Berezowsky's "Symphony No. 2," Roy Harris's "Symphony: 1933," Tcherepnin's "Three Pieces for Orchestra," and "Moon Trails" by Whithorne.

Mr. Warren, in an encouraging foreword to his report, announces that the concerts have gained 1200 new subscribers to take places "reluctantly, and in many cases temporarily released . . . . last spring."

"The trustees," he added, take especial pleasure in announcing an unprecedented subscription of $102,741.07 of this year's deficit. "The deficit, he reports, has now been reduced to $18,000, a sum which, the trustees hope, will be cleared up by the end of the orchestra's fiscal year.

The Boston Symphony Orchestra will be presented twice in the Bushnell Concert Series here next season.

WASHINGTON, D. C.
POST

MAY 2 - 1934

"Shut Up, You . . ."

Sir Thomas Beecham was not the first conductor to turn upon his audience with a peremptory demand for silence. If memory serves, Serge Koussevitsky did the same thing some years ago, and shocked the Brahmins by warning them not to babble through the Brahms. But in the long run they learned he was right and now none will hear chattering in Boston's Symphony Hall on a Friday afternoon. He also trained the listeners not to interrupt between the movements of a symphony with handclapping, claiming that there should be nothing to break the sequence of the music until the last strains had died into nothingness. And then? Ah, then, applaud, and the more the merrier!

Sir Thomas should be given a vote of gratitude on the part of all music lovers. For there is nothing more exasperating than to hear whispers from the pit during the rendition of any music. He was right when he referred to such rudeness as an "incredible piece of barbarism." He said that if it ever occurred again he would "stop and address the house, asking them if they are savages or the fine flower audiences of the greatest city in the world."

There is a time to talk of Mrs. Smith's hat, to make remarks about Mrs. Jones' gown, ("This is the second Friday afternoon she has worn that thing!"), and that's why they have intermissions. But the time is not while Stravinsky's dissonances are wailing the rites of spring, or even while, on request night, the orchestra is pounding its way through the Polonaise of 1812. So, three cheers for good old Beecham and may his admonition to "shut up, you——" ring in the ears of all dowagers who feel the urge for expression more than the desire to bask in sweet music's strains. His words should be engraved above the busts of Beethoven and Bach in music halls everywhere.

Drama · Mus

MUSIC AND MUSICIANS

Boston Symphony's 53d Season

The three staccato chords in E major which serve as final punctuation to the Fifth Symphony of Tchaikovsky last evening brought the Tchaikovsky Festival and the 53d season of the Boston Symphony Orchestra to conclusion. Like all Boston Symphony seasons, this just over passed too quickly; it seems that last October was but the day before yesterday.

The orchestra kept to the path and the standards which have for more than half a century been a criterion for the rest of this country, through a time when most of us kept one hand on our pocketbooks and an eye cocked upon our family budgets. Dr Koussevitzky's 10th year as conductor was distinguished in several ways: First, by the Beethoven Cycle which occupied the concerts in the Tuesday supplementary series, and during which were heard familiar masterpieces and rare specimens—chiefly of antiquarian value—by that supreme master of symphonic form. Secondly, by first performance in Boston of three scores which may indicate a considerable future for each of the American composers involved. These were the Symphony: 1933 of Roy Harris, Walter Piston's Concerto for Orchestra, and the Second Symphony, in E minor, of Randall Thompson. No feeling of artistic chauvinism, but a firm conviction of the merits of these compositions prompts one to say that of all the new music brought forward this season, only these proved worthy of remark.

Dr Koussevitzky once more exercised his commendable propensity for performing new music, and as has been the case many times in the past, we observed several indications of which way the musical wind seems to be blowing in European and American quarters. Most of them, inevitably turned out merely to be cross-currents. But that should of course be no deterrent to continuation of the practice. The function of any orchestra includes exhibition of new music purely because it is new. Such music may not live, but that of seeming interest deserves at least an initial airing. There were two pieces, agreeable though minor, which might profitably be heard again, the "Divertissements on a Pastoral Theme" of Pierne, and Lourie's inimitable "Sinfonia Dialectica."

Performance of the first act of Wagner's "Die Walkuere," with Elsa Alsen, Paul Althouse and Fred Patton for soloists, was musically rewarding. The idea is not new, but it is worthy of occasional employment in the case of great masterpieces. Certainly this city has heard no such music as well performed, orchestrally, in the opera house. The reason is obvious.

The Boston debut of Egon Petri, Dutch pianist; the first appearance with orchestra in this city of Yehudi Menuhin; the first public appearance in this country of Leonard Shure—following his sojourn in Germany, and the splendid piano playing of Artur Schnabel were notable occurrences insofar as soloists were concerned. Richard Burgin's beautiful interpretation of the Sibelius Violin Concerto once more indicated the exceptional powers of the concert master of the Boston Symphony, powers which ought not to be taken for granted.

The guest conductors, Sir Henry Wood and Arnold Schoenberg, were of distinctly higher order than has been the rule in the past several years.

And so, with the assurance that Dr Koussevitzky and the orchestra will be on hand, next Oct 12, for another season, we who listen and we who record can with peace of mind take up neglected golf sticks and walking boots to enjoy a little first-hand observation of nature.

"Pops" Open Wednesday

A 49th season of "Pop" concerts will open in Symphony Hall Wednesday evening. Arthur Fiedler likewise begins his fifth season as conductor. The orchestra this year will number 85 players. The decorations of Symphony Hall, and the refreshments served at the tables will suit the Summer season, and will once more lend to the "Pops" their characteristic and inimitable atmosphere.

The second night, Thursday, has been taken by the Christopher Shop for the benefit of their organization, and will have a Spanish program with music in Spanish rhythm, not only by Spanish but French and other composers. There will also be dance numbers by Hans Wiener, and by Miriam Winslow. Monday, May 7th, has been similarly taken by the New England Medical Center, and will have Sanroma as soloist. On Tuesday, May 8th, there will be an all-Russian program.

The programs for this week are as follows:

Opening Night, Wednesday—March from "The Queen of Sheba," Gounod; "Mignon," overture, Thomas; "The Medieval Castle," serenade for strings, Bolzoni; "Salome," Dance of the Seven Veils, R. Strauss; "The Saporogian Cossacks," Glibre; "Irish Reel," for strings, Pochon; "The Pines of Rome," symphonic poem, Respighi; "Girls of Baden," waltz, Komzak; "Jazz Nocturne," Suesse; "Tannhauser," entrance of the guests into the Wartburg, Wagner.

Friday—"Pomp and Circumstance," Elgor; "The Bartered Bride," overture, Smetana; "Whispering Flowers," Blon; "Aida," fantasia, Verdi; "Finlandia," symphonic poem, Sibelius; prelude to "The Deluge," violin solo, J. Theodorowicz, Saint-Saens; "The Cid," suite, Massenet; Victor Herbert Favorites, arranged by Sanford; "Roses From the South," waltz, Strauss; Bacchanale, "Samson and Delilah," Saint-Saens.

Saturday—"Marche Militaire," Schubert; "Sigurd Jorsalfar," Grieg; "Liebestraum," Liszt-Herbert; "Il Trovatore," fantasia, Verdi; Irish Rhapsody, Herbert; Largo, Handel; Overture Solennelle, "1812," Tschaikowsky; "Music in the Air," selection, Kern; "Estudiantina," waltz, Waldteufel; American Patrol, Meacham.

Tuesday, May 8—"Le Coq d'Or," introduction and wedding march, Rimsky-Korsakov; "Eugene Oniegin," selection, Tschaikowsky; "On the Steppes of Middle Asia," orchestral sketch, Borodin; "Soviet Iron Foundry," Mossolov; "Scheherazade," finale, Rimsky-Korsakov; Andante Cantabile, Marche Slave, "Nutcracker," ballet suite, Eschaikowsky; Volga Bargemen's Song, arranged by Jacchia; Procession of the Sardar, Ippolitov-Ivanov.

ILY HERALD, MONDAY, NOVEM

the morning after

Boston Symphony

It is time to mention the fact that the Boston Symphony Orchestra will give its first Providence concert of the season on the evening of December 5, in the Metropolitan Theatre.

As in past years there will be student tickets available, but since these will arrive during the coming vacation, it would be well for those interested to get in touch with Professor Coolidge in the near future and make reservations. This year I am told there will be more than in past years, but even so, in all probability there will be the usual great demand. In addition, those who want seats more advantageously placed may still buy season tickets from the management.

This year we find in addition to the three concerts usually conducted by Dr. Koussevitsky there will be one under the baton of guest conductor, This season will bring the renowned Englishman, Sir Henry Wood to our city.

The symphony for the first concert will be that of Beethoven, "Eroica", his number three symphony.

The second part of the program will consist of Gabriel Pierne's "Divertisments on a Pastoral Theme", a series of entertaining variations including a Viennese waltz, "blues", and a "gigue". Also we will hear the Prelude to Moussorgsky's opera "Khovantchina", and Strauss' tone poem, "Till Eulenspiegel's Merry Pranks", after the old-fashioned Roguish Manner in rondo form.

We may expect a fine presentation of a well-balanced program. Remember the date, December 5th; tickets from Professor Coolidge at "36 Prospect".

J. E. F., Jr.

161

LOWELL, MASS.
COURIER-CITIZEN

MAY 2 - 1934

As a matter of record it may be stated that the Boston Symphony Orchestra, Inc., h[illegible] the title to the Symphony hall property at the corner of Massachusetts and Huntington avenues. The site was originally acquired through the generosity of the late Major Higginson. Hitherto the property has been held in the name of the New Boston Music Hall. The corporation which now takes over the property was created in 1918 as the result of Major Higginson's request to be relieved of the responsibilities which he had shouldered for so many years.

Interesting announcement on the eve of the close of the Boston Symphony's season was that of one gift of $102,741, enough to meet the deficit for the year's 112 concerts.

It was the largest gift from one person in a single year.

HARTFORD, CONN.
COURANT

MAY 3 - 1934

Boston Symphony Ends Outstanding Season of Concerts

The name of Ludwig van Beethoven led all the composers represented in the season of the Boston Symphony Orchestra which has just come to a close. This master was included nine times in the orchestra's programs. TschaiKovsky, with six works performed, was second, while Mozart and Richard Strauss shared third place with five compositions each. Dr. Serge Koussevitzky, conductor of the orchestra, directed all four of the Brahms symphonies during the season. Ravel was also represented four times, and Sibelius and Bach three each.

Eighty-four separate compositions were performed in the 112 concerts of the season, according to the report issued for the trustees by President Bentley W. Warren. Forty-seven composers are represented in the season's repertoire, three of them for the first time. The orchestra performed 10 works in Boston for the first time, and four which had never previously been given public performance anywhere. These last-named included Berezowsky's "Symphony No. 2," Roy Harris's "Symphony: 1933," Tcherepnin's "Three Pieces for Orchestra," and "Moon Trails" by Whithorne.

Mr. Warren, in an encouraging foreword to his report, announces that the concerts have gained 1200 new subscribers to take places "reluctantly, and in many cases temporarily released . . . . last spring."

"The trustees," he added, take especial pleasure in announcing an unprecedented subscription of $102,741.07 of this year's deficit. "The deficit, he reports, has now been reduced to $18,000, a sum which, the trustees hope, will be cleared up by the end of the orchestra's fiscal year.

The Boston Symphony Orchestra will be presented twice in the Bushnell Concert Series here next season.

WASHINGTON, D. C.
POST
MAY 2 - 1934

"Shut Up, You . . ."

Sir Thomas Beecham was not the first conductor to turn upon his audience with a peremptory demand for silence. If memory serves, Serge Koussevitsky did the same thing some years ago, and shocked the Brahmins by warning them not to babble through the Brahms. But in the long run they learned he was right and now none will hear chattering in Boston's Symphony Hall on a Friday afternoon. He also trained the listeners not to interrupt between the movements of a symphony with handclapping, claiming that there should be nothing to break the sequence of the music until the last strains had died into nothingness. And then? Ah, then, applaud, and the more the merrier!

Sir Thomas should be given a vote of gratitude on the part of all music lovers. For there is nothing more exasperating than to hear whispers from the pit during the rendition of any music. He was right when he referred to such rudeness as an "incredible piece of barbarism." He said that if it ever occurred again he would "stop and address the house, asking them if they are savages or the fine flower audiences of the greatest city in the world."

There is a time to talk of Mrs. Smith's hat, to make remarks about Mrs. Jones' gown, ("This is the second Friday afternoon she has worn that thing!"), and that's why they have intermissions. But the time is not while Stravinsky's dissonances are wailing the rites of spring, or even while, on request night, the orchestra is pounding its way through the Polonaise of 1812. So, three cheers for good old Beecham and may his admonition to "shut up, you——" ring in the ears of all dowagers who feel the urge for expression more than the desire to bask in sweet music's strains. His words should be engraved above the busts of Beethoven and Bach in music halls everywhere.

Drama · Mus

Globe Apr 29

MUSIC AND MUSICIANS

Boston Symphony's 53d Season

The three staccato chords in E major which serve as final punctuation to the Fifth Symphony of Tchaikovsky last evening brought the Tchaikovsky Festival and the 53d season of the Boston Symphony Orchestra to conclusion. Like all Boston Symphony seasons, this just over passed too quickly; it seems that last October was but the day before yesterday.

The orchestra kept to the path and the standards which have for more than half a century been a criterion for the rest of this country, through a time when most of us kept one hand on our pocketbooks and an eye cocked upon our family budgets. Dr Koussevitzky's 10th year as conductor was distinguished in several ways: First, by the Beethoven Cycle which occupied the concerts in the Tuesday supplementary series, and during which were heard familiar masterpieces and rare specimens—chiefly of antiquarian value—by that supreme master of symphonic form. Secondly, by first performance in Boston of three scores which may indicate a considerable future for each of the American composers involved. These were the Symphony: 1933 of Roy Harris, Walter Piston's Concerto for Orchestra, and the Second Symphony, in E minor, of Randall Thompson. No feeling of artistic chauvinism, but a firm conviction of the merits of these compositions prompts one to say that of all the new music brought forward this season, only these proved worthy of remark.

Dr Koussevitzky once more exercised his commendable propensity for performing new music, and as has been the case many times in the past, we observed several indications of which way the musical wind seems to be blowing in European and American quarters. Most of them, inevitably turned out merely to be cross-currents. But that should of course be no deterrent to continuation of the practice. The function of any orchestra includes exhibition of new music purely because it is new. Such music may not live, but that of seeming interest deserves at least an initial airing. There were two pieces, agreeable though minor, which might profitably be heard again, the "Divertissements on a Pastoral Theme" of Pierne, and Lourie's inimitable "Sinfonia Dialectica."

Performance of the first act of Wagner's "Die Walkuere," with Elsa Alsen, Paul Althouse and Fred Patton for soloists, was musically rewarding. The idea is not new, but it is worthy of occasional employment in the case of great masterpieces. Certainly this city has heard no such music as well performed, orchestrally, in the opera house. The reason is obvious.

The Boston debut of Egon Petri, Dutch pianist; the first appearance with orchestra in this city of Yehudi Menuhin; the first public appearance in this country of Leonard Shure—following his sojourn in Germany, and the splendid piano playing of Artur Schnabel were notable occurrences insofar as soloists were concerned. Richard Burgin's beautiful interpretation of the Sibelius Violin Concerto once more indicated the exceptional powers of the concert master of the Boston Symphony, powers which ought not to be taken for granted.

The guest conductors, Sir Henry Wood and Arnold Schoenberg, were of distinctly higher order than has been the rule in the past several years.

And so, with the assurance that Dr Koussevitzky and the orchestra will be on hand, next Oct 12, for another season, we who listen and we who record can with peace of mind take up neglected golf sticks and walking boots to enjoy a little first-hand observation of nature.

"Pops" Open Wednesday

A 49th season of "Pop" concerts will open in Symphony Hall Wednesday evening. Arthur Fiedler likewise begins his fifth season as conductor. The orchestra this year will number 85 players. The decorations of Symphony Hall, and the refreshments served at the tables will suit the Summer season, and will once more lend to the "Pops" their characteristic and inimitable atmosphere.

The second night, Thursday, has been taken by the Christopher Shop for the benefit of their organization, and will have a Spanish program with music in Spanish rhythm, not only by Spanish but French and other composers. There will also be dance numbers by Hans Wiener, and by Miriam Winslow. Monday, May 7th, has been similarly taken by the New England Medical Center, and will have Sanroma as soloist. On Tuesday, May 8th, there will be an all-Russian program.

The programs for this week are as follows:

Opening Night, Wednesday—March from "The Queen of Sheba," Gounod: "Mignon," overture, Thomas; "The Medieval Castle," serenade for strings, Bolzoni; "Salome," Dance of the Seven Veils, R. Strauss: "The Saporogian Cossacks," Glibre: "Irish Reel," for strings, Pochon: "The Pines of Rome," symphonic poem, Respighi: "Girls of Baden," waltz, Komzak; "Jazz Nocturne," Suesse; "Tannhauser," entrance of the guests into the Wartburg, Wagner.

Friday—"Pomp and Circumstance," Elgor; "The Bartered Bride," overture, Smetant; "Whispering Flowers," Blon; "Aida," fantasia, Verdi; "Finlandia," symphonic poem, Sibelius; prelude to "The Deluge," violin solo, J. Theodorowicz, Saint-Saens; "The Cid," suite, Massenet; Victor Herbert Favorites, arranged by Sanford; "Roses From the South," waltz, Strauss; Bacchanale, "Samson and Delilah," Saint-Saens.

Saturday—"Marche Militaire," Schubert; "Sigurd Jorsalfar," Grieg; "Liebestraum," Liszt-Herbert; "Il Trovatore," fantasia, Verdi; Irish Rhapsody, Herbert; Largo, Handel; Overture Solennelle, "1812," Tschaikowsky; "Music in the Air," selection, Kern; "Estudiantina," waltz, Waldteufel; American Patrol, Meacham.

Tuesday, May 8—"Le Coq d'Or," introduction and wedding march, Rimsky-Korsakov; "Eugene Oniegin," selection, Tschaikowsky; "On the Steppes of Middle Asia," orchestral sketch, Borodin; "Soviet Iron Foundry," Mossolov; "Scheherazade," finale, Rimsky-Korsakov; Andante Cantabile, Marche Slave, "Nutcracker," ballet suite, Eschaikowsky; Volga Bargemen's Song, arranged by Jacchia; Procession of the Sardar, Ippolitov-Ivanov.

---

nov 27

ILY HERALD, MONDAY, NOVEM

the morning after

Boston Symphony

It is time to mention the fact that the Boston Symphony Orchestra will give its first Providence concert of the season on the evening of December 5, in the Metropolitan Theatre.

As in past years there will be student tickets available, but since these will arrive during the coming vacation, it would be well for those interested to get in touch with Professor Coolidge in the near future and make reservations. This year I am told there will be more than in past years, but even so, in all probability there will be the usual great demand. In addition, those who want seats more advantageously placed may still buy season tickets from the management.

This year we find in addition to the three concerts usually conducted by Dr. Koussevitsky there will be one under the baton of guest conductor, This season will bring the renowned Englishman, Sir Henry Wood to our city.

The symphony for the first concert will be that of Beethoven, "Eroica", his number three symphony.

The second part of the program will consist of Gabriel Pierne's "Divertisments on a Pastoral Theme", a series of entertaining variations including a Viennese waltz, "blues", and a "gigue". Also we will hear the Prelude to Moussorgsky's opera "Khovantchina", and Strauss' tone poem, "Till Eulenspiegel's Merry Pranks", after the old-fashioned Roguish Manner in rondo form.

We may expect a fine presentation of a well-balanced program. Remember the date, December 5th; tickets from Professor Coolidge at "36 Prospect".

J. E. F., Jr.

A Decade of Koussevitzky with the Boston Symphony Orchestra

Apr 29

By GEORGE S. McMANUS

In the publicity sent out from Symphony Hall, there has been very little anxiety apparent as to the immediate future of Boston Symphony Orchestra. That in itself is the answer to any question relative to the orchestra's condition at the end of ten years under the leadership of Serge Koussevitzky. And why this noticeable current of assurance during a period of great uncertainty? Because the achievements of the orchestra under its present conductor have left an imprint on the sensibilities of its audiences that makes its security and general welfare matters of necessity. No other answer is needed.

It is, of course, impossible to adequately review within the limits of a Sunday article, even the high points of the activities of orchestra and conductor during the past ten years. More potent than detailed accounts of works played are some excerpts from the recently published statement of Bentley W. Warren for the trustees:

"The Trustees of Boston Symphony Orchestra desire to express their thanks to the patrons of the orchestra and to the subscribers to its funds for their support during the coming year.

"During the present symphony season the orchestra will have given 112 concerts; 66 in Symphony Hall, 46 elsewhere......For the four Boston series alone, more than 1200 new subscribers were found to take up places reluctantly and in many cases temporarily released by subscribers last spring.

"Through the foresight and generosity of many friends, the orchestra is now fortunate in owning its own home. The acquisition of Symphony Hall has not increased the orchestra's financial responsibilities. On the other hand, it will result in certain economies.

"The Trustees take especial pleasure in announcing an unprecedented subscription of $102,741.07 to this year's deficit. There still remains, however, an estimated deficit of approximately $18,000, which includes about $11,000 from the year 1933 and about $7,000 for the current season. It would give the Trustees great satisfaction if this remaining deficit were cleared before the close of the fiscal year on July 31 and they will welcome any contributions for this purpose from subscribers and patrons who feel generously disposed towards the orchestra."

Behind this modest and dignified statement is a record of accomplishment which should be a matter of pride for everyone connected with the Boston Symphony. If governments could come as near balancing their budgets, the world would sigh with relief. If governments functioned as effectively as the Boston Symphony does under the esthetic discipline of Dr. Koussevitzky, there would be little need of economic or even disarmament conferences.

We have in addition to the public statement of Mr. Warren, information that the enthusiasm and support which have become a part of the natural life of this great orchestra in Boston, have been equalled in other cities on the regular visiting schedule of the Boston Symphony. There has been a series in New York, Brooklyn and Providence, with the last Providence concert breaking all records for symphony attendance in that city. Baltimore and Washington used to be allotted one concert each per season. This past year the one concert was increased to three in each city and the same number is announced in each case for the next season. When the Boston Symphony played in Chicago this past season, that city's critics literally impoverished their vocabulary in an effort to do justice to the orchestra.

In fairness to the earnest, searching quality of his musical nature it cannot be said that the Serge Koussevitzky who came to Boston ten years ago was as great an artist as the Dr. Koussevitzky of today. The early Koussevitzky experiences in this city were not without opposition. But opposition and unbelief have made way for respect and admiration. Entire agreement on the part of everyone with the interpretations of Dr. Koussevitzky would mean stagnation for himself and eventual lack of interest on the part of his audiences.

A perpetual and successful striving for greater catholicity and more profound and important values has been the aim of this remarkable conductor, for himself and the offerings of his orchestra. We wonder whether any other orchestra gives its audiences a more varied fare. Besides representing the established works of the orchestral literature, the Boston Symphony has introduced many novelties by European and American composers. And what orchestra can do more magnificent justice to new works? Its conductor's sympathy with the output of living composers has, through contact with a great number of new works, built up a unique technical and temperamental adaptability.

Koussevitzky is the true servant of his public. He spares no effort to keep himself in superb physical condition. This accounts for the untiring enthusiasm and the unflagging artistic qualities which are as apparent in the final as in the opening concerts of each season.

We were recently asked if we had found the present Boston Symphony season interesting. It has been one of the most stimulating events of our entire musical experience. During the past 10 years. Dr. Koussevitzky has, with admirable co-operation from all concerned, built up an instrument that has but few peers.

Tchaikovsky Festival Will End Tonight

By MOSES SMITH

The program of the Boston Symphony Orchestra which was played yesterday afternoon and will be repeated tonight ends the current Tchaikovsky Festival and the symphonic season as well.

These final concerts round off a decade during which Serge Koussevitzky has been leading the famous orchestra—the longest continous tenure any conductor of that organization has enjoyed. The present season has been notable for many remarkable performances, interesting new and semi-new works, and unusually fine soloists.

A review of the season, as well as a general survey of Mr. Koussevitzky's long reign, may for the moment be postponed.

ARISE FROM SEATS

It is enough to say here that the nature of his great achievements must have at least flitted through the minds of the people in the audience yesterday as they arose from their seats to greet him at the begining of the concert. And it must have been partially responsible for the tremendous ovation that broke out when the concert was finished.

The music itself was something to excite the listener. The program consisted of only two works—the first and fifth symphonies of Tchaikovsky, in G minor and E minor. The latter work is familiar here, especially in the rendering of the Boston Symphony Orchestra under Koussevitzky.

BALANCE DESCRIBED

The performance of yesterday was typical—only more so. It was superbly planned, the various episodes were beautifully balanced. The contrasts in dynamics and movement were almost hysterical sharp—but this is Tchaikovsk And everything the conducto asked from his men he got.

The G minor symphony, writte almost 80 years ago, when Tcha kovsky was in his mid-twenties ha never (believe it or not!) bee played at a Boston Symphony cor cert. In its dramatic moments an in touches of orchestral coloring i predicts the composer of the late symphonies. To the extent that th lyrical mood prevails, however, thi is the Tchaikovsky of approximately such a work as the piano piece "Troika." There is no intention t be snobbish in this statement, fo the symphony has an old-worlc charm. It was well-liked by yesterday's audience, who heard wha seemed like an excellent perform ance.

Enthusiasm to Mark the End Of a Season

Apr. 21

Dr. Koussevitzky's Farewell To the Friday Matinee Audience

WITH the concerts of yesterday and of this evening the Chaikovsky festival and the fifty-third season of the concerts of the Boston Symphony Orchestra, the tenth under the leadership of Dr. Serge Koussevitzky, come to a close. Beginnings and endings of seasons have become occasions for ceremonial. Yesterday the ceremonial elements were heightened above those of other years. At the beginning of the afternoon the orchestra rose to greet the entering Koussevitzky, applauding, orchestral fashion, by tapping bows on backs of violins. The audience quickly took its cue from the orchestra, rose also by way of expressing esteem for a conductor about to lead his men through the last concert of the season.

All this was as usual on last Fridays. What occurred after the concert was unusual. To say that applause was loud and lasted long would be understatement of the fact. The audience quickly rose to its feet, supplemented the usual clapping of hands with stamping of feet, waving of handkerchiefs, umbrellas, hats, anything that happened to be at hand to add to the demonstration. Dr. Koussevitzky, after a few bows, brought the orchestra to its feet to share the applause. More bows, but no abatement in applause. The conductor shook Mr. Burgin's hand. The applause increased rather than lessened. At this new outburst, Dr. Koussevitzky enlarged upon precedent, shook hands all around the circle of first-desk string players, went into the wood-wind section, shook hands with principals there. Still the demonstration continued. The conductor was visibly affected. His bright confident smile gave way for a moment to a look of serious gravity when the full significance of this expression of esteem and satisfaction took full hold of him. More applause, more bows under the influence of an emotion which the conductor was obviously struggling to control, a return of the smile of complete self-possession, presently an abatement of the ovation, and the Fridays of the 1933-34 symphony concerts in Boston had passed into history.

The program at this occasion, the last of the Chaalkovsky festival, consisted of the composer's First and Fifth Symphonies. The First had not previously been heard at these concerts. The Fifth is Chaikovsky's acknowledged masterpiece. The First is a youthful work which the composer wrote immediately after finishing his studies at the Conservatory of what was at that time St. Petersburg. During the summer and early fall, after leaving his formal studies he labored at it. Intense labor and a nervous breakdown it cost him. When it was finished he sent it back to his former teachers, Anton Rubinstein and Zaramba, who pronounced it unworthy of performance. He went to work upon revisions. There were a few performances of individual movements. Not until two years had elapsed did it receive a full performance. Then the public received it with every expression of approval. Chaikovsky is on record as having said that throughout his life he retained more than a passing fondness for this symphony. But he also admitted at one time that this may have been because of the undue amount of work he was forced to spend on it.

That the performance yesterday revealed the symphony in its most favorable light goes without saying. That there is much of genuine charm in it, that it contains many a pleasing quality is equally patent. And that it contains the germs of the whole of the future Chaikovsky—of course with less certainty of handling—must have been evident to all who followed it closely. The symphony, with title "Winter Dreams" runs through the usual four movements: the first, Allegro tranquillo, bears also the title "Dreams of a Winter Journey"; the second, Adagio cantabile, has been labelled by English translators both "Rugged Cloudland" and "Dark Country, Hazy Country"; the scherzo (Allegro scherzando giocoso) and the finale (Andante lugubre; allegro maestoso; allegro vivo) have no programmatic titles.

Witness the essential Chaikovsky in this early work: There were the long-flowing sensuous melodies, attractively modelled, which were later to assume the intensity of dark passion. There was at least one point at which one heard the growling harmonies of instruments playing closely together in low registers—and that in the manner which one gets only in Chaikovsky. There was the bright decorative use of flutes. There was suggestion of the imitative counterpoint which is so persistent a quality of his later style. There was the use of the melancholy folk-song. There was the colorful use of the orchestra in which Chaikovsky later became a master. In the slow movement there was, for example, a division which strongly suggested to the writer the glittering, crunching snow of a winter's landscape. The ever-present Chaikovskian waltz already made its debut as the trio of the scherzo.

Undoubtedly the list could be lengthened, but these suggestions reveal sufficiently how the musical personality of Chaikovsky was an essential unity, how it made itself felt from the beginning. Embryos all, these qualities in time made the master. Nor should one overlook the manner in which the youthful composer set to work to put all that he had not yet included in the symphony into the finale, to show also his young skill in combining many diverse elements. This finale begins with a melody in the true Chaikovskian vein; utilizes Russian dance formulas; continues with a somewhat extended fugal passage; at the end works up an intense climactic portion with material suggesting the future Marche Slave and in a manner prophetic of the later Chaikovskian apotheoses. Thus the young composer was unconsciously foretelling the course of his future musical life.

There is not much doubt that most complete fulfillment came in the much played and well known Fifth Symphony. Description is here unnecessary, attempt at new comment virtually impossible. For years the conductor has given of his best to this symphony. His every performance of it praises him. The men of the orchestra vie with him in the degree in which they can wring from it every ounce of Chaikovskian effect. Yesterday's performance, like other performances of the familiar works during the festival, seemed to add fire to readings of the symphony as remembered from the past. Challengingly the proclamations of the motto rang out. In their most essential form one heard the themes of the first movement. The horn solo of the Andante cantabile came with a smoothness and yet with a magnificence which must draw a word for Mr. Böttcher. Again the Chaikovskian waltz for third movement, but with what a difference from the other waltzes heard this week! And at the last, as climax of climaxes, for symphony, day and week, the final movement. That conductor and men rose to the occasion is proved by the scene, already described, which followed. That scene gave thanks for another year of the conductor and the orchestra which he has fashioned in his image. But it was kindled by the sumptuous fury of this finale. Without it emotions in the audience would hardly have reached the high pitch they did.

A. H. M.

Arthur Fiedler, conductor of the Pops, which begn their season at Symphony hall on Wednesday night.

Pop Con
Opens

Tomorrow will
night of the Pop
phony hall. Arthu
his fifth season as
Pops conductors.
symphony players w
The refreshments
and the decoration
mer season and
characteristic atmo
There will be tw
the Pop concert o
has been taken by t
and will have a Spe

Wiener and 30
Dancers will appe
offering an unusua
"Andalusian Love
of Monday, May
the New Engla
Arthur Fiedler an
program for Tues
The opening pr
lows:
March from "The Q
"Mignon," overture
"The Medieval Ca
strin
"Salome," Dance o
"The Saporogian C
"Irish Reel," for
"The Pines of Rom
"Girls of Baden,"
"Jazz Nocturne"
"Tannhauser." Ent
into the Wartb

POPS S
READY

Fiedler Sta
as Bosto
To

The 49th seas
will open in Sy
evening at 8:3
Fiedler conducti
85 symphony
bidding. It wi
Fielder's fifth
these concerts.
As in previo
will be gay wit
keeping with
Brightly-colored
floor and refres
usual.
Throughout
acteristic atmo
part of the B
foreign and y
tonian. For n
nings of fine
tinctly unique
The program
will begin wit
music of Goun
of Sheba," wil
of popular and
including Rich
the Dance of t
opera "Salyom
the entrance
Wartburg from
opera Tannhau
The complet
evening follows
March from "Th
"Mignon," over
"The Medieval
strings
"Salome," Danc
"The Saporogian
"Irish Reel," fo
"The Pines of R
"Girls of Baden,
"Jazz Nocturne"
"Tannhauser," E
into the Wart

Arthur Fie
To Con
Whic

Arthur Fie
drive, will
baton for th
season at Sy
nesday, May
musical fare
and delightf
Pop Specials
have become
tidings of M
time invok
moods in t
musical mel
Time has
tuate Mr.
stinctive m
vast techni
acumen a
become we
concert tou
early Fall,
Cecilia Soci
peared so
Boston S
The MacD
The Bosto
tra, The F
besides co
test to h
in all of
—to mor
An ea
public a
May 2nd
Boston S
tra.

163

Trav. May 1

Pop Concerts to Opens Tomorrow

Tomorrow will bring the opening night of the Pop concerts in Symphony hall. Arthur Fiedler will begin his fifth season as the most popular of Pops conductors. An orchestra of 85 symphony players will be at his bidding. The refreshments served at the tables and the decorations will suit the summer season and lend the Pops their characteristic atmosphere.

There will be two benefit concerts—the Pop concert of Thursday, May 3, has been taken by the Christopher Shop and will have a Spanish program. Hans Wiener and 30 of the Hans Wiener Dancers will appear on this program, offering an unusual interpretation called "Andalusian Love Story." The concert of Monday, May 7, has been taken by the New England Medical Centre. Arthur Fiedler announces an all-Russian program for Tuesday, May 8.

The opening program of May 2 follows:

March from "The Queen of Sheba"..Gounod
"Mignon," overture..................Thomas
"The Medieval Castle," serenade for strings..........................Bolzoni
"Salome," Dance of the Seven Veils. R. Strauss
"The Saporogian Cossacks"..........Gliece
"Irish Reel," for strings............Pochon
"The Pines of Rome," symphonic poem. Respighi
"Girls of Baden," waltz............Komzak
"Jazz Nocturne"......................Suesse
"Tannhauser," Entrance of the Guests into the Wartburg...............Wagner

---

He is a director of many

POPS SEASON READY TO OPEN

Trav. May 1

Fiedler Starts Fifth Year as Boston Conductor Tomorrow

The 49th season of the Pops concert will open in Symphony hall tomorrow evening at 8:30 o'clock with Arthur Fiedler conducting and an orchestra of 85 symphony players following his bidding. It will be the beginning of Fielder's fifth season as conductor at these concerts.

As in previous years Symphony hall will be gay with tasteful decorations in keeping with the summer season. Brightly-colored tables will fill the floor and refreshments will be served as usual.

Throughout there will be that characteristic atmosphere, now so much a part of the Pops, that is somewhat foreign and yet very definitely Bostonian. For now these informal evenings of fine music have become distinctly unique to this city.

The program for the opening night will begin with the familiar march music of Gounod's opera, "The Queen of Sheba," will run through a series of popular and semi-popular selections including Richard Strauss's music to the Dance of the Seven Veils from the opera "Salyome," and will end with the entrance of the guests into the Wartburg from Wagner's well known opera Tannhauser.

The complete program for tomorrow evening follows:

March from "The Queen of Sheba"..Gounod
"Mignon," overture..................Thomas
"The Medieval Castle," serenade for strings..........................Bolzoni
"Salome," Dance of the Seven Veils. R. Strauss
"The Saporogian Cossacks"..........Gliece
"Irish Reel," for strings............Pochon
"The Pines of Rome," symphonic poem. Respighi
"Girls of Baden," waltz............Komzak
"Jazz Nocturne"......................Suesse
"Tannhauser," Entrance of the Guests into the Wartburg...............Wagner

---

Arthur Fiedler To Conduct "Pops" Which Start May 2

Arthur Fiedler, of Memorial drive, will again assume the baton for the current "Pops" season at Symphony hall, Wednesday, May 2nd, which offers a musical fare no less tempting and delightful than its famous Pop Specials. These concerts have become one of the welcome tidings of May-time and spring time invoking gay and happy moods in tune with sparkling musical melodies.

Time has but served to accentuate Mr. Fiedler's string instinctive musical sense and his vast technical resource until his acumen and discernment have become well-nigh infallible. A concert tour of the South in the early Fall, his direction of the Cecilia Society Chorus which appeared so creditably with the Boston Symphony Orchestra, The MacDowell Club Orchestra, The Boston University Orchestra, The Robin Hood Operetta, besides considerable teaching attest to his devotion to music in all of its ways and by-ways—to more and more work.

An eager and enthusiastic public awaits his appearance on May 2nd as conductor of the Boston Smyphony Pops orchestra.

LOWELL, MASS.
SUN

MAY 1 - 1934

To the Pops

Many from Lowell are intending to be present for the opening of the summer series of the Boston Symphony "Pops" at Symphony hall on Wednesday evening. Arthur Fiedler, beginning his fifth season as conductor of the popular series, will direct a program including such favorites as the march from Gounod's "Queen of Sheba," the "Mignon" by Thomas; "The Dance of the Seven Veils" from Strauss "Salome"; Pochon's Irish Reel for Strings; Komzak's Waltz, "The Girls of Baden"; a Jazz Nocturne of Suesse and others. On Thursday, Friday and Saturday evenings there will also be programs suited to the most discerning, while on all occasions, there will be opportunity for refreshment both on the main floor and in the lobby of the first balcony. As in the past, too, there are to be many special nights with dancers and various other attractions.

With the closing of the formal season of the Boston Symphony and the opening of the Pops series, announcement has already come that the 54th formal season of the ensemble will begin on Oct. 12. It is interesting to note that one of the outstanding events of the season that is now past was the acquisition by the Boston Symphony Orchestra, Inc., of the Symphony hall property at the corner of Huntington and Massachusetts avenues. Through the generosity of the late Major Henry L. Higginson and other leading citizens, the site was acquired and the building erected in 1900, the property being held in the name of the New Boston Music Hall.

Pop Concert Opener Wins High Favor

By MOSES SMITH

Spring has come. If you have followed the calendar, or observed the weather, you have been deceived by appearances. For, as every Bostonian should know, spring does not really begin until the opening of the Pops Concerts at Symphony Hall.

This fundamental truth has been established during the course of 48 years. Last night's opening of Pops' 49th season, restated an axiom in familiar terms. The hall was crowded with people, whose outward aspect was springlike, and whose inner mood was in corresponding harmony. The redecoration of the hall itself was consistent with the prevailing atmosphere.

Opening night at Pops reminds you of many things: Of the pleasure of hearing light music well played; of being permitted to eat and drink and smoke while listening; of the urbanity which allows a gentle conversation behind the screen of music without the inevitable 'shushing" which would greet such an affront to a formal winter concert.

Almost always one starts by forgetting the music and ends by listening attentively. For if you have any music in your soul you cannot help being reminded of it by an orchestra which is substantially the great Boston Symphony Orchestra, and which is led by an able conductor.

Arthus Fiedler, who has directed four previous seasons of Pops, was again on the stand last night. He had arranged a well-balanced program, which began and ended with operatic selections, contained several light and characteristic numbers, and paused to renew acquaintance with three works from the symphonic repertoire— the dance from Richard Strauss "Salome," the exciting "Saporogian Cossacks" of Gliere, and Respighi's symphonic poem, "The Pines of Rome."

During the course of the concert Mr. Fiedler was not content to wave his stick with routine precision, but sought as well to interpret the musical score, whether it was the pretentious work of Respighi or a light, flavorsome "Jazz Nocturne" of Suesse (a lady who arose from her seat on the floor several times to acknowledge the hearty applause). For the most part the musicians responded with performances bettering in quality those of preceding sessions. Of all the program, Mr. Fiedler and his orchestra were probably most successful in the Gliere composition.

TONIGHT'S PROGRAM

Tonight will be "Spanish Night" at the Pops in Symphony Hall, the concert being given for the benefit of the Chrstopher Shop. Dancers upon the stage, and costumes in the auditorium will enliven the occasion. The program follows:

March, "Los Banderillos"..Volpatti
"Carmen," Suite ....Bizet
"La Goyescas," Intermezzo .... Granados
Capriccio Espagnol .... Rimsky--Korsakov
"Espana," Rhapsody ......Chabrier
Miss Miriam Winslow:
Andalouse from "The Cid" .... Massenet
Orgia from Danza Fantastica .... Turina
Bolero ....Ravel
"El Amor Brujo" "Love the Sorcer.r") ....de Falla
Hans Wiener and Dance Group

SINGS A
SPNES

29

BY WARREN STOREY SMITH

And now the formal music season has ended and the Pops begin! With the conclusion of last evening's Symphony Concert the Boston orchestra completed its 53d season, and Dr. Koussevitzky his 10th as conductor of that band. Incidentally that concert also brought to a close the Tchaikovsky Festival which celebrated the completion of that decade of directorship.

* * * *

In some ways this has been a banner year for the Boston Symphony. For one thing the subscription towards its expenses has been the largest ever received in a single season, and leaves for the year 1934 the comparatively trifling deficit, as orchestral finances go, of but $7000. (To that, unfortunately, must be added the deficit of $11,000 carried over from 1933, but even then the balance-sheet makes a better showing than might have been anticipated.) Furthermore, the orchestra has given during the past season a total of 112 concerts—five more than the schedule of the preceding year. And to the list of subscribers to the four series of Boston concerts have been added 1200 new names. That some of these took the places of other former subscribers who for one or another reason were forced to release their seats is a regrettable corollary of this increase, but the fact remains that symphonic audiences in Boston have thereby been enlarged and appreciation of symphonic music made proportionately more wide-spread.

* * * *

The passing of the actual ownership of Symphony Hall to the Boston Symphony Orchestra is another event of the season just ended. And so, under altogether auspicious circumstances, the orchestra plans its 54th season to begin on Oct. 12, as Dr. Koussevitzky prepares to depart for Europe and the Pops take over Symphony Hall.

* * * *

The Pops will open on Wednesday evening, with Arthur Fiedler beginning his fifth season as their conductor. Again there will be an orchestra of 85 symphony players, again refreshments will be served at tables on the floor and in the lobby of the first balcony, and again there will be many special nights, with dancers and various other added attractions. The programmes of this opening week are given in detail on this same page.

* * * *

The 1934

The Pops to Usher in the Spring Season

With Light Wines Now to Add To the Festivity of The Occasion

IN the three days after the close of the concert season Symphony Hall undergoes a great transformation. The rows and rows of seats are whisked away, tables and chairs take their place. Green and white lattice work encircles the stage. An ornate chandelier adds to the picture. The walls of the auditorium have become a rich green. And the observant will have noted that new green cloth coverings have been added to the backs of the chairs. The "Pops" are with us.

It was practically a sold-out house that listened to Arthur Fiedler and his men last evening. One was a bit dismayed when one looked over the house at exactly 8.30, when Mr. Fiedler briskly stepped to the conductor's podium and began the opening march without a moment's hesitation. For many of the tables were still vacant. But latecomers filled them presently, coming singly and in large groups, between numbers and breaking in during one number. "It is exactly like opera," said a neighbor to the right; "and adds immensely to the festiveness of the occasion," answered the neighbor to the left. But before the first intermission not a vacant table could one see—with galleries full as they always have been.

On the part of many there was quick scanning of the program-book. It fell open naturally to its center pages, with their captions, "To Eat, To Drink, To Nibble, To Smoke." For the first time in many a year "Beer and Ale" headed the half-page entitled, "To Drink." But the page before carried also a list of some forty-odd imported and California wines. And the trade which the waitresses were doing in these various liquid refreshments indicated their great popularity. That popularity never became great enough that any in the large crowd lost the sense of decorum.

The program matched the festiveness of the occasion. Marches and waltzes had their place. In the last group tunes popular in current movies were popular here also. Each of the three groups ended with a "classic"—the first with the languorously voluptuous "Dance of the Seven Veils" out of Strauss's "Salome," the second with Respighi's symphonic poem in four connected movements, "The Pines of Rome," the last with the scene of the "Entrance of the Guests into the Wartburg" from "Wagner's "Tannhäuser." The second group was the "heavies" of the three, following a principle of program making long established at the Pops. A touch of novelty it added with Glière's "Saporogian Cossacks." But the audience indicated its most enthusiastic approval for two of the encores. When after Pochon's string arrangement of an Irish reel, the audience saw the word "wine" in the title of the encore-card for the piece, "Wine, Women and Song," a wave of approval swelled tremendously through the already existing applause, to be quieted only when Mr. Fiedler raised his baton. But even this was eclipsed by the announcement, after the "Girls of Baden" waltz, of the "Carioca." And in this case the audience was not quieted by the playing of the piece. Nothing would do but that this encore had to be played twice. After the second playing the audience subsided.

Glière's "Saporogian Cossacks" was inspired by a painting by Ilia Rêpin of a group of rough Cossacks, sitting about a table, writing a letter. The Sultan Mahomet IV of Turkey had sent them a letter commanding that they cease their raiding and their lawlessness and surrender and submit to him. Most of the sultan's letter consists of the high-flown titles which he liked to give himself. The Cossacks of course refuse. In their letter they match the sultan's terms of compliment with terms of derision and contempt. They end their letter with "Go to hell and" three words much worse, necessarily deleted. Glière's piece proceeds through an introduction, a section devoted to the composing and reading of the letter, another to the laughter of the Cossacks, a final one to their rejoicing and their dancing. Glière points his scheme in a mildly modernistic manner. Of special interest are the contrapuntal chatterings of the Cossacks while writing their letter, the Russian dances in the final section, the climax to which this section rises. Mr. Fiedler conducted as if he thoroughly believed in the piece, and the men with the same will and the same enthusiasm that they might have displayed had they been the Cossacks themselves.

The perennial "Pines of Rome" can also be counted on to interest a Pops audience. It did not fail so to do last evening. There must have been many who had not heard the piece, for the phonograph record of the nightingale singing in the Pines of the Janiculum obviously came as a surprise to many. Incidentally, those who rent this music must have sent a new record, for there was not the scratchiness which one observed at the last previous hearing. Also, one interested in such matters, might have noticed that last evening's nightingale sang with much fuller voice than when the piece was introduced at a regular symphony concert some years ago—due no doubt to the many improvements made in phonographic reproduction in the intervening years. The climax made by the concluding movement, with its march of the Roman legions past the Pines of the Appian Way, is always highly effective. Mr. Fiedler played it stirringly, making most of the effect of the striding legions, the cumulative excitements of the martial rhythms.

Similarly Mr. Fiedler caught admirably the spirit of languorous sensuality which breathes from every page of Strauss's and Salome's "Dance of the Seven Veils." Nor did a single one of the men of the orchestra fail to respond to indications of conductor and composer. It is a music full of solo passages. Various wood-winds, various strings at one time or another contribute them. In them all one heard the expressive playing of virtuosi in an expressive music. It matters not a whit whether this is first-rate, second-rate or third-rate Strauss: it makes its desired effect, and when it has performance such as that of last evening it gives much pleasure.

Finally, the Boston Symphony Orchestra has long been noted for its outstanding abilities in the playing of the many and varied types of popular music which it has become the loose and erroneous to group together as "jazz,"—when it is given the opportunity. Through the "Carioca,"—the "Jazz Nocturne" which is really an expansion of "My Silent Love," and through the Gypsy Tango it had full opportunity. And it acquitted itself up to the highest expectations. Not in the movie itself, with the accompaniment of the actual dancing, was the "Carioca" half as effective. It was something more than a mere desire for this type of popular music which caused the audience to call for it a second time. It was the sheer compulsion of the performance that created the demand. Through the succeeding weeks the Boston public will have many another opportunity at hearing these orancestral artists in their "version" (as the announcers say) of jazz. A. H. M.

At the Pops Tonight

Spanish Night

March, "Los Banderillos".....Volpatti
"Carmen," Suite ....Bizet
"La Goyescas," Intermezzo....Granados
Capriccio Espagnol....Rimsky-Korsakov
"Espana," Rhapsody.. ....Chabrier
Miss Miriam Winslow:
Andalouse from "The Cid"..Massenet
Orgia from Danza Fantastica..Turina
Bolero ....Ravel
"El Amor Brujo" ("Love the Sorcerer") ....de Falla
(Hans Wiener and Dance Group)

(Conductor: A. Fiedler)

~~164~~

POPS OPEN WITH ICE CREAM SODAS

Post may 3

But 20 Bottles of Wine Consumed at First Intermission With 42 of Best Brands on the List

BY GRACE DAVIDSON

The quieter folks filled up the balcony seats to capacity and listened serenely. The younger edition of the pre-prohibition days took possession of the floor table seats at the opening of the Pops season last night at Symphony Hall. They looked smart, pert and interested. They passed complimentary comments on Mr. Fiedler's well chosen programme of romantic lighter music, including "Salome's Dance of the Seven Veils" of Richard Strauss. They perused the wine list, but when the first intermission came to an end they had consumed only 20 bottles of that long-awaited continental wine.

Continued on Page 6—Fourth Col.

Continued From First Page

The hard liquors were omitted, but there was that tantalizing Liebfraumilch, just the bottle to accompany Komzak's waltz, "The Girls of Baden." But, it seemed that in the 16 years of the pre-repeal era, the Pops audience got used to chocolate ice cream along with their lyrical music, and even the seductive appeal of the orchestra could not get them into that sweet-carefree mood that must sip wines of the River Rhine. Chocolate ice cream was the best seller, alas, and the more daring souls chose to quaff the brimming glass of foamy beer.

It was a night of superlatively romantic music, chocolate ice cream, beer and an assortment of some very pretty ladies. There was no clatter, and there was plenty of the old-fashioned lemonade in demand. Girls served the drinks.

42 Wines on the List

The atmosphere was much as it had been in other years. It seemed as if the crowd that came was waiting to see what the other chap was going to do, but the other chap waited too. There were 42 varieties of wines on the list and 16 were domestic. There was no champagne and the highest price was $3.25 for a bottle of sherry. There was a brave attempt made to serve the same varieties served at the continental beergartens, featuring music.

Sauterne was the best seller, but when this new generation gets over its opening night stage fright, those who know believe that they let the music warm them up sufficiently to talk in terms of "Hermatige la Tour Blanche," just a red burgundy, vintage 1928, which may be a very good vintage year, but anyway very soothing for a Pops night, or perhaps a bottle of Sweet Marsale when Mr. Fiedler chooses some Italian gondola tunes to intersperse the mood of relaxation.

Mr. Fiedler's Opinion

Or is it, perhaps, that during the lonely years between 1918 to 1933 folk just got used to coming to the Pops to listen to the music. Mr. Fiedler thinks so. We talked with him during the intermission, and he thinks it is the music that gets them, not the drinks. Mr. Fiedler was drinking good, old-fashioned American icewater, and he thinks that habits have changed somewhat. They came to the Pops when there was only lemonade and ice water for 16 years.

However, despite this nonchalant observation of the gentleman who leads the musicians, makes the programmes and is known as the Pops maestro, there is something to be said for the appeal of the music itself. The biggest crowds were in the balconies. There was not an empty seat. On the floor there were a few seats to be had. Here and there on the floor was an old timer or two, but the majority were a younger crowd. They listened for the most part, couples holding hands, and some were married, too, which speaks well for the music.

Mostly Informal

There were some big floppy hats that one would expect to see at the Pops, some print dresses, some attempts to look quite formal. But the majority accepted the Pops in the same informal spirit that the musical programme suggests — not too classical and not too light.

During the intermissions half the audience remained in its seats and half took a little promenade. It was a nice, leisurely, good-natured audience, that looked as if it accepted the Pops as a custom and will come again.

HOLD WIFE AS STABBER

Despite stories told by both her husband and herself that a stab wound in his side from which he is in serious condition at City Hospital was accidental, Mrs. Ruth Ingalls, of 121 Park drive, Back Bay, was held in $500 bail after police obtained a warrant charging her with assault with the knife on her husband, David Ingalls, 40.

BASEBALL RESULTS

AMERICAN LEAGUE

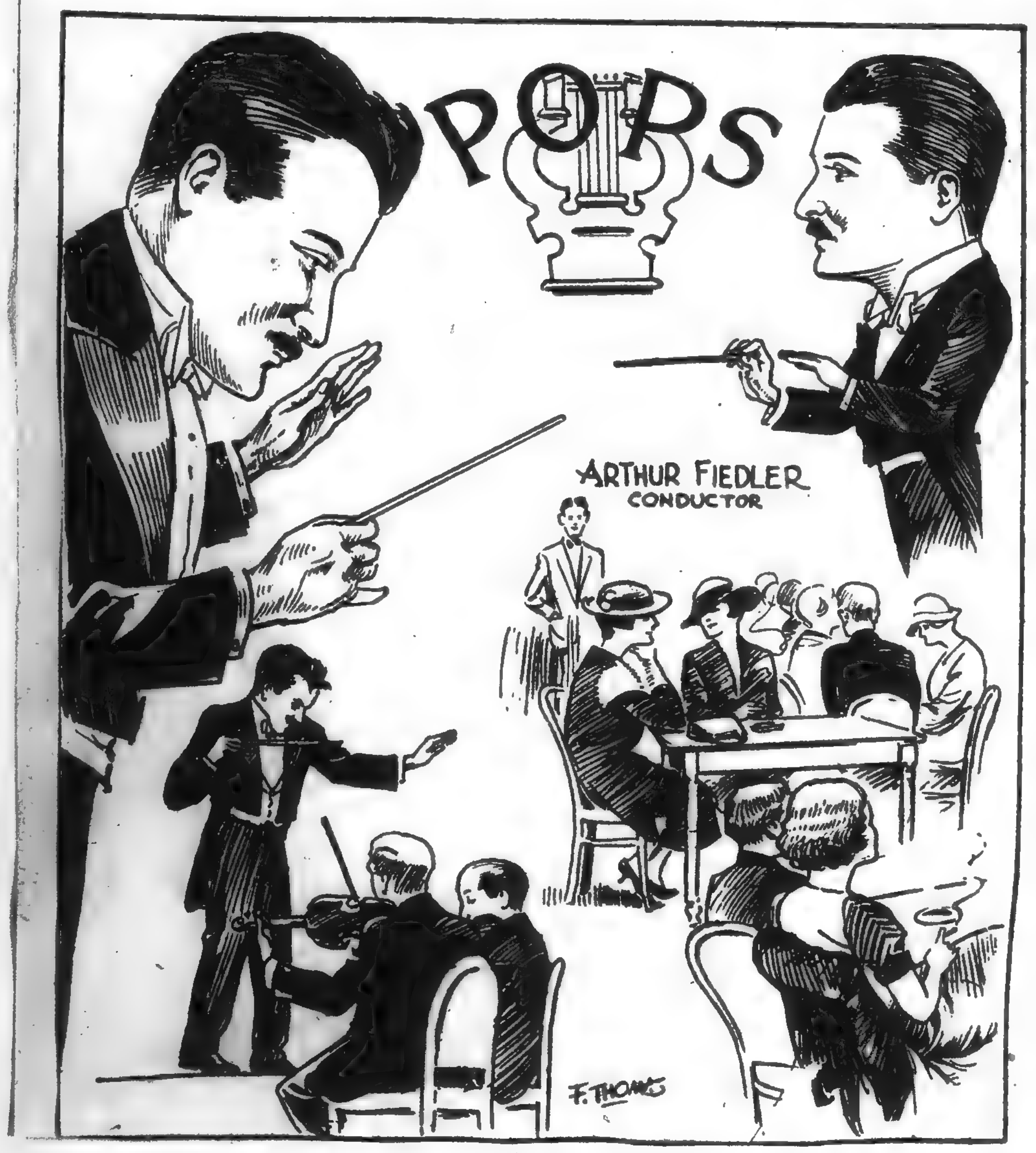
Philadelphia 12, Boston 11.
St. Louis 5, Detroit 2.
Washington 6, New York [illegible]
Only games scheduled.

NATIONAL LEAGUE

New York 6, Brooklyn 5.
Pittsburg 4, Chicago 2.
St. Louis 4, Cincinnati 1.
Only games scheduled.

BOSTON POST, THURSDAY, MAY 3, 1

Pops Season Opened With Little Wine Sold



Fiedler's Fifth Year

Conductor Leads Band With Authority and Elasticity He Has Heretofore Repressed—Exacting List Superbly Performed

BY WARREN STOREY SMITH

Time flies. It seems not long ago that Arthur Fiedler was being suggested as the logical one to succeed Alfredo Casella as conductor of the Pop Concerts at Symphony Hall. And there he was last evening entering upon his fifth season in that capacity, while the concerts themselves, and most auspiciously, began their 49th.

Four years of conducting the Pops, with concerts on the Esplanade along the way, have done much to enlarge and ripen Mr. Fiedler's abilities. Last evening he conducted not only with authority but with an elasticity and with a play of individualizing temperament that he had scarcely shown before. When his orchestra turned its attention to such items from the symphonic repertory as the Dance of the Seven Veils from Strauss' "Salome" or Respighi's "Pines of Rome" of the phonograph-nightingale and Caesar's (or Musolini's) advancing legions, these pieces were played in a manner befitting their place and position.

As a descendant of Viennese forebears it might be expected that Mr. Fieldler would be the very man to play a waltz of Johann Strauss or Komzak, yet in times past he has led such pieces a trifle stiffly. Last evening the former's "Wine, Women and Song" and the latter's "Girls of Baden" emerged in their true estate. There was the proper rubato, the right accentuation, the genuine Viennese swing.

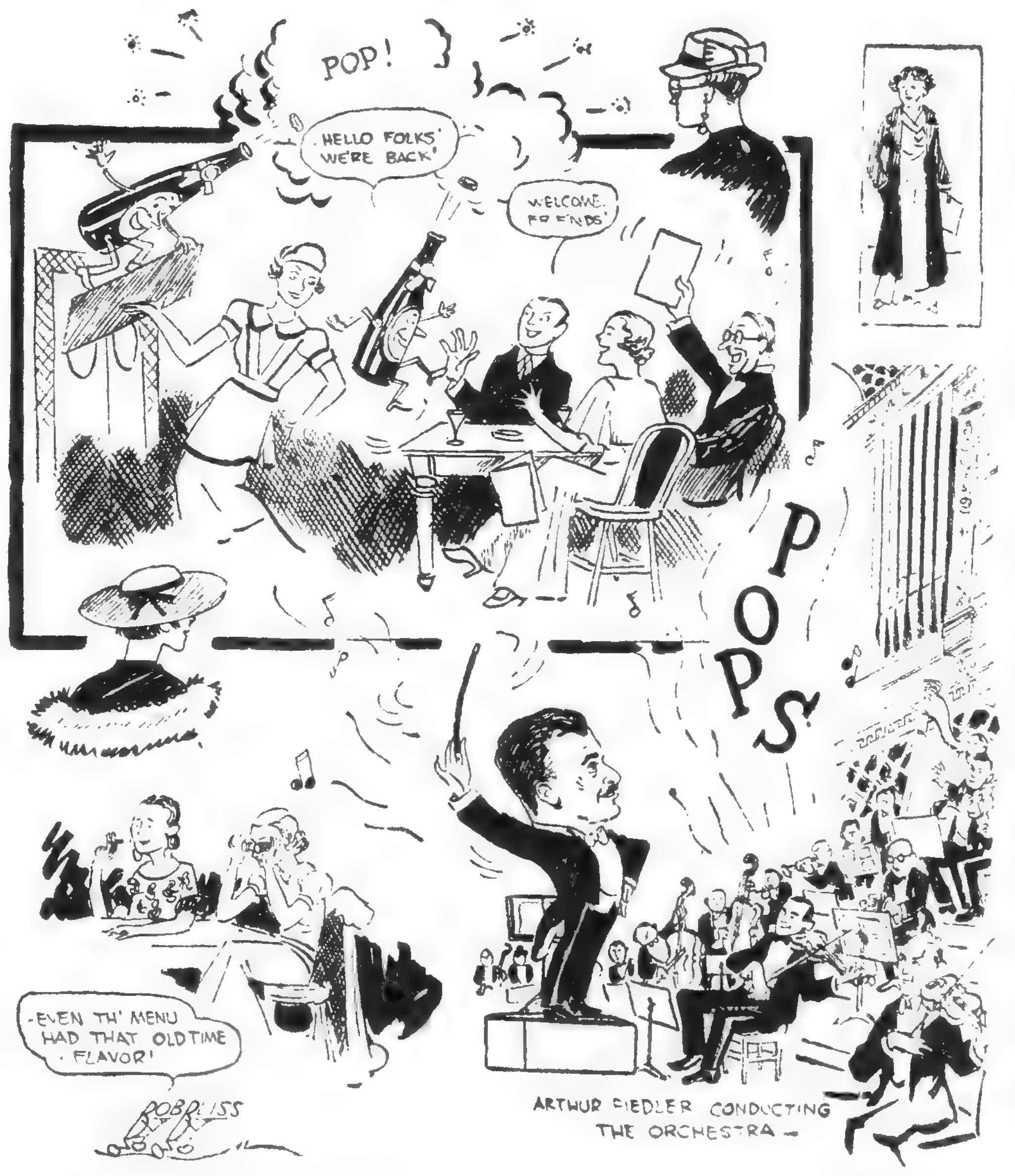
Since it is plain that the public has come to look upon the Pop Concerts primarily as musical entertainment and not—even in these days of repeal—as a place where beer and wine are to be enjoyed to the accompaniment of incidental music, it is altogether suitable and satisfactory that Mr. Fiedler should make of them musical entertainment that would bring to anyone both enjoyment and profit. His programme of last evening might at one time have seemed a little exacting for the Pops, though it was lightened by the usual encore tidbits. But the programme was no whit too exacting for last evening's audience. The pieces by Richard Strauss and Respighi were applauded more vigorously than any others. And every number was heard with absorbed attention. While the music was being played the claims of thirst and of conversation went largely unheeded.

Besides the items mentioned, last evening's programme included a March from Gounod's almost forgotten opera, "The Queen of Sheba"; the Overture to Thomas' "Mignon," which still holds place upon the stage; a Serenade for strings by Bolzoni; a descriptive piece, "The Saporogian Cossacks," by Gliere; an Irish reel for strings by Pochron; a Jass Nocturne by Suesse, and finally the March from Wagner's "Tannhauser."

Once again Symphony Hall had shed its winter raiment of red and had donned its summer garb of green and gold. Except that the alcoholic content of the beer and wine had advanced from last season's 3.2 to whatever is proper to them, there was no outward change in last evening's concert. Save for a few seats in the first balcony, the hall was filled, and by an audience whose general mood has already been described. It may be suggested that the attitude of a present Pop audience compared with that of 15 or 20 years ago is one of the surest signs that the American public has become musically minded.

HE BOSTON GLOBE—THURSDAY, MAY 3, 1934

WINE COMPLETES TRANSFORMATION OF FIRST "POP" CONCERT OF SEASON



ARTHUR FIEDLER CONDUCTING THE ORCHESTRA—

In some respects, the beginning in Symphony Hall last evening of another season of "Pop" concerts—the 49th Boston has enjoyed—was much the same as in other years. The audience was large and plainly out for a good time; conversation at the tables on the floor of the hall seemed quite as ubiquitous and absorbing as the music that issued from the stage; an aura of tobacco smoke rose serenely from unnumbered cigars, pipes and cigarettes and hovered about the distant chandeliers; the decorations of stage and floor were substantially the same as last year.

But there was something different. That something was to be found in the tall and squat, dark-colored glass bottles that soon appeared in company of glistening stem ware; it appeared in the list of refreshments under many somewhat nostalgic "furrin'" names. That something was wine, which has at last made its appearance at the "Pops" under dispensation of the New Deal, and which is almost certain to restore a measure of the individual flavor which clung to these concerts in the days that were "old," but not essentially better than these.

Last year 3.2 beer made its somewhat impish debut, and now the aromatic, deeply-colored liquid fruit of the vine has completed the transformation. The "Pops" punch which flourished particularly during the arid days now happily past was excellent, still is excellent, but it never could make up for wine. As any poet would instantly affirm.

This season is the fifth of Arthur Fieldler's tenure as conductor. His personal popularity has not diminished; that was plain from the frequent handclapping throughout the evening. His program naturally contained a preponderance of pieces tried, true, and "adored"—as one gushing young woman put it—at the "Pops," together with a sprinkling of up-to-date popular numbers, and two notable scores from the symphonic repertory: "The Dance of the Seven Veils" from the opera "Salome" of Richard Strauss, and Ottorino Respighi's symphonic poem, "The Pines of Rome." Then there was Gliere's robust tonal depiction of the Saporigian Cossacks, in connection with which the program book held an excellent "note," contributed presumably by J. N. Burk, whose writings in the program books upon the new music at the Symphony concerts during the season just past, have been admirable.

The audience displayed its proverbial divided opinion upon the rectitude—and comfort—of evening dress. Yet, as one observing matron pointed out, taking the audience by couples, there seemed to be more men in dinner jackets than women in evening gowns. Call for a psychologist to tell us why!

A further touch of the "old days" was to be found in the appearance of bus boys to assist the waitresses who brought refreshments. But their crisp white coats still were a considerable distance from the black suiting-and-apron-tied-around-the-middle of waiters in the rapidly dimming past.

Through the months of May and June, these "Pop" concerts will continue, with smoking and serving of refreshments at the tables, and in the foyer of the first balcony. They still remain a typical Boston institution—one hopes they always will.

Tonight will be "Spanish Night," and a benefit for the Christopher Shop, for which Mr Fiedler has announced the following program:

March, "Los Banderillos," Volpatti; Carmen, suite, Bizet; La Goyescas, intermezzo, Granados; Capriccio Espagnol, Rimsky-Korsakov; Espana, rhapsody, Chabrier; Miriam Winslow (dances with orchestra), Bolero, Ravel; El Amor Brujo ("Love the Sorceror"), ballet, de Falla; Hans Wiener and his dance group.

C. W. D.

THE BOSTON HERALD, THURSDAY, MAY 3, 1934

Opening of Pops Season Is Notable

Spanish Night

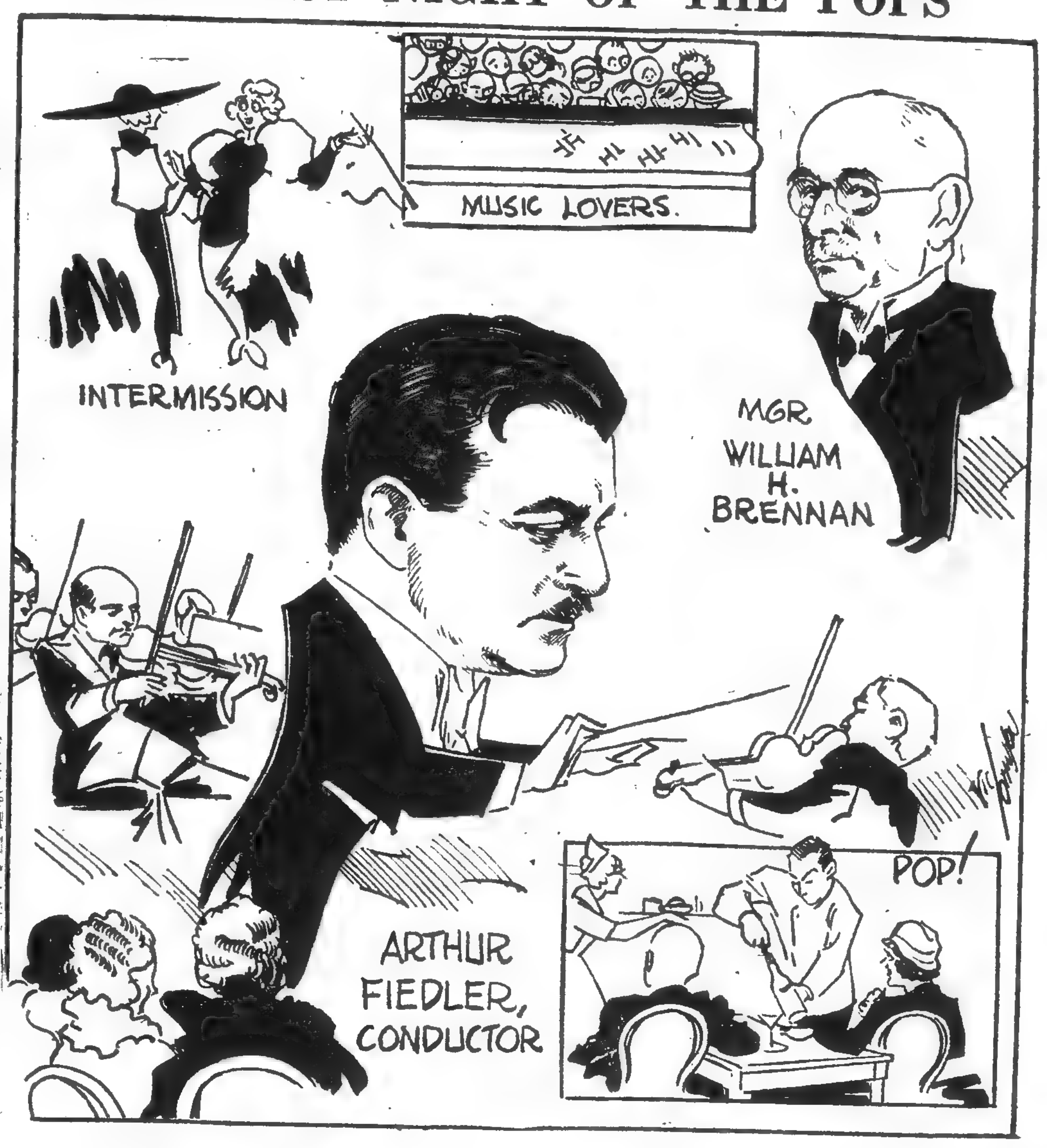
If it was the senoritas who gave charm to last night's Spanish Pops, in the red and yellow bedecked Symphony Hall, it was the duennas who gave it authority. Their heads high, their motions stately, they brought out the dignity rather than the coquetry of Spanish custume. For the most part, the men contented themselves with the usual evening clothes. Here and there was a braver man; bravest of all those in complete panoply who ventured on the stage for the grand march of compeitors for the costume prize. Yet few of these men looked happy; the others walked with a sheepish swagger, conspicuously absent in the careless grace of Frederic Tudor, who escorted his fiancee, Miss Polly Cushman.

But most of the women looked very pleased with themselves and life and justly, for the dresses became them, even if many of them suggested Boheme rather than Castille. The honors of the evening, that went officially to the authentic Spanish lady who won the costume prize, should also have been shared with Mrs. Neill Phillips, whose rather sombre beauty was never more striking than it was last night, set off with a black mantilla and a red rose, the whole given a final fillip by just perceived red silk stockings.

In the entrance hall,, Miss Faith Lamont's purple hat was very active, while Miss Cynthia Waters, in black and white, suitable for gardenia peddling, did a rousing trade.

Mrs. Wilbur Higgins's red and white was enormously becoming, and even more becoming was her daughter, Miss Rosamond Higgins, a beguiling page. Other observations: Mr. and Mrs. Shaw Sprague, Jr., Mr. and Mrs. Lincoln Boyden, she dark and superb. . . Miss Gwendolen Livermore. . . . Mr. and Mrs. John Codman, with Alexander Bright and Mr. and Mrs. Charles Putnam Smith. . . . Miss Felice Leeds, in an exquisite mantilla of dull silver lace, talking with Dwight P. Robinson, Jr. . . . Frederick Winsor, with a tremendous cigarette holder. . . . Mr. and Mrs. Georges Peter, he the son of the Swiss minister. . . . William Chamberlain, being amorous with the magnificent fur scarf, which was the lady's first prize. . . . Carl Collins, Burnham Porter, Mrs. Philip Wrenn, Jr., David Crockett, Dr. John Hawes. . . . A Pops waitress, a red flower in her hair, whose still, pale beauty when her face was in repose made nearly everyone else look overdressed. . . . The red and yellow traffic lights suddenly going on as the crowd began to stream out of the hall, the police department's tribute to Spain, and, incredible, but true, to greet the outcoming tortoise shell combs, a stray tortoise shell cat on the steps.

AT FIRST NIGHT OF THE POPS



MUSIC

First Pop Concert After Repeal Becomes Historical Occasion

Last evening at Symphony hall, Arthur Fiedler conducted 85 members of the Boston Symphony Orchestra in the following program for the opening night of the Pops:

March from "The Queen of Sheba"	Gounod
Overture to "Mignon"	Thomas
The Medieval Castle, Serenade for Strings	Bolzoni
Salome, Dance of the Seven Veils	R. Strauss
The Saporogian Cossacks	Gliere
Irish Reel, For Strings	Pochon
The Pines of Rome, Symphonic Poem	Respighi
Girls of Baden, Waltz	Komzak
Jazz Nocturne	Suesse
Tannhauser, Entrance of the Guests into the Wartburg	Wagner

Last evening Symphony hall was the scene of a distinctly historical scene: the first Pop Concert following repeal. If any one expected a wildly hilarious gathering singing "Sweet Adeline" and clinking beer steins, he would have been disappointed. The gathering was very large but very sedate, only bursting out in excited pleasure following the playing of Vincent Youmans' "Carioca"—an encore, itself, which had to be repeated. Suiting the program to the festive nature of the occasion, Arthur Fiedler was generous in his waltzes and dance numbers, providing here and there a little serious but not too heavy music, such as Respighi's "Pines of Rome" and the classic riots of Gliere's "Saporogian Cossacks." Beer seemed to be the most popular item of refreshment, being consumed by the young and frivolous, the middle-aged and sedate, the old and experienced alike, though the sight of a real wine list—absent these 15 years and more—inspired many to wilder flights of imagination.

Symphony hall, putting on its frivolous spring attire—green walls, green lattice work behind the orchestra, with draperies to soften the severity of the stage and a crystal chandelier to add a lighter touch—was filled almost to its capacity by an audience quite different in mood from the hysterical gathering that bade Koussevitsky an affectionate farewell last Saturday evening. No formality, though a considerable portion of those present were in evening dress, the usual solemn silence exchanged for the incessant murmur of conversation, the clinking of glasses and, most cheerful of all, the popping of corks, all these were pleasant manifestations of spring and a determination to make the best of a thoroughly pleasant evening. The people who go to the Pops are as entertaining as the Pops themselves, but they come to enjoy the music as well as the drinks, and Mr. Fiedler was generous in his response.

Opening with the resounding march from "The Queen of Sheba" by Gounod, the orchestra continued with the melodious sentiments of Thomas' overture to "Mignon," responding to demands for an encore with MacDowell's "To a Waterlily." Of course, no Pops program would be complete without some Strauss and following the turbulent "Dance of the Seven Veils" from "Salome" by Richard came Johann's even more welcome "Wine, Women and Song." Some gay Irish reels came next, winning as encore the inevitable "Flight of the Bumble Bee." What would orchestra leaders do without it?

The second section of the program, distinguished by a fine performance of the Respighi composition, was also the scene of a mild riot when the motion picture influence, exemplified by the "Carioca" from "Flying Down to Rio," fairly stopped the show. It seemed a pity that the floor was so filled with tables: plenty of those present indicated a desire to get up and dance, not only to the Youman's music but to the Strauss and Komzak waltzes and Gade's popular "Jealousy" tango. The playing of Dana Suesse's "Jazz Nocturne" gave the audience the unusual spectacle of saxaphones on the stage and won the composer and orchestra much applause. For a sonorous conclusion, though somewhat inappropriately titled, Mr. Fiedler offered "The Entrance of the Guests into the Wartburg" from "Tannhauser."

There may not have been song, but there was wine, there were women and the "Pops" were welcomed back with unmistakable pleasure.—E. L. H.

SPANISH NIGHT AT POPS

Tonight will be "Spanish Night" at the Pops in Symphony hall, the concert being given for the benefit of the Christopher Shop. Dancers on the stage, and costumes in the auditorium will enliven the occasion. The program follows:

March, "Los Banderillos"	Volpatti
"Carmen," Suite	Bizet
"La Goyescas," Intermezzo	Grandados
Capriccio Espagnol	Rimsky-Korsakov
"Espana," Rhapsody	Chabrier
Miss Miriam Winslow:	
Andalouse from "The Cid"	Massenet
Orgia from Danza Fantastica	Turina
Bolero	Ravel
"El Amor Brujo" ("Love the Sorceror")	de Falla
Hans Wiener and Dance Group	

"BROKEN SHOES"

Trans May 5

Concerts Next Week

The Pops—An orchestra of Boston Symphony players, with Arthur Fiedler, conductor, in a series of concerts each evening at Symphony Hall. Refreshments are served as usual, with light wines now added to the list of beverages. Programs for the week run mainly to familiar music. On Monday there will be a Schumann concerto with Mr. Sanromá for pianist; and two selections from popular composers, one from Kern's "Roberta" and the other "Wintergreen for President." The concert will be for the benefit of the Boston Dispensary, Floating Hospital and Tufts Medical School. Tuesday will have an all-Russian program, with the wedding march from Rimsky-Korsakov's "Coq d'Or," Chaikovsky's "Eugen Onégin" and Mossolov's "Soviet Iron Foundry" among the items. On Wednesday, two pieces played during the latter part of the symphony season will be done: "The Rio Grande" with Mr. Sanromá for pianist and the Cecilia chorus, and the Polovetzkian dances from Borodin's "Prince Igor." Thursday will be for the benefit of the Boston Lying-In Hospital with a program called "Spring in Vienna" and music drawn in part from the Viennese composers, though it will also include Mr. Gershwin's "Rhapsody in Spring." On Friday the Orphean Glee Club will take part with a group of songs alone, and with the orchestra in Elgar's "The Snow" and Foudrain's "Carnaval." Saturday evening the scherzo from Chaikovsky's Fourth Symphony will be the principal item.

NEW BEDFORD, MASS.
STANDARD-TIMES

MAY 6 - 1934

Few realize that Dr. Serge Koussevitzky, renowned leader of the Boston Symphony Orchestra, is also a business men. He is the proprietor of a Russian music publishing house in Berlin (Russische Musikverlag) which he founded in 1909.

HARTFORD, CONN.
TIMES

MAY 5 - 1934

BOSTON SYMPHONY HAS FINE YEAR

Orchestra to Appear Twice at Bushnell Coming Season.

A total of 112 concerts is the record of the Boston Symphony orchestra for the season just ending, according to the report of the president, Bentley W. Warren. of these concerts, sixty-six were given in Boston and forty-six elsewhere.

The mangement of the Horace Bushnell Memorial hall has arranged to present the Boston Symphony orchestra here twice in the Bushnell concert series next season.

At a time when orchestras in other cities are suffering acutely from the depression, the Boston group appears to enjoy comparatively good financial health. Mr. Warren announces the "unprecedented subscription of $102,741.07 to this year's deficit." An estimated deficit of about $18,000 remains, however, but it is the hope of the trustees that this will be cleared before the close of the orchestra's fiscal year on July 31.

"The loyalty and enthusiasm of all the audiences," Mr. Warren writes, "have been unusual. Attendance has also been encouraging. . . . For the four Boston series alone, more than 1,200 new subscribers were found to take up places, reluctantly and in many cases temporarily released by subscribers last spring."

Eighty-four works by forty-seven composers were performed by the orchestra this season. Bethoven led the list with nine compositions, three of which were symphonies. He was followed by Tchaikowsky, who was represented six times, four of these works being symphonies. Mozart and Richard Strauss were each played five times. Brahms is represented by all four symphonies, and Ravel by four works. Sibelius appeared on the Boston programs three times.

Composers represented at the concerts for the first time included Roy Harris, Randall Thompson and Emerson Whithorne. The orchestra performed four orchestral works which had never previously been given a public hearing. These are Berezowsky's "Symphony No. 2;" "Symphony: 1933," by Harris; "Three Pieces for Orchestra," by Tcherepnin and Whithorne's "Moon Trails."

NEW YORK, N. Y.
AMERICAN

MAY 6 - 1934

Science a

By LEONARD LIEBLING

For me, the orchestral top of the New York season was achieved by Arturo Toscanini and the Philadelphia Orchestra, even though it did not consistently play at its best. Second came Leopold Stokowski and the Phiharmonic Orchestra, always performing at its best. Bruno Walter shone in leadership of Mahler's first symphony, and Serge Koussevitzky did a noble job in the fine American symphony by Roy Harris.

"WINE, WOMEN AND SONG"

A church paper quotes Prof. Rexford Tugwell as saying that "one of the oldest and quietest roads to contentment lies through the conventional trinity of wine, women and song," and the Rev. Fred C. Tyler of Portland, Or., has condemned this assertion as being distinctly "un-American." Most Bostonians, however, will be inclined to absolve the distinguished brain-truster of subversive heterodoxy at least on that score.

"Wine, Women and Song" are back at Symphony hall, both in fact and in melody, and the city does not appear to be in peril. Last year, to be sure, 3.2 beer added a faint Germanic gaiety to the Pops. Now, for the first time in fifteen years, the "Overture 1812" and "Peer Gynt" are being punctuated by authentic pops of Rhine wine bottles and the tinkling of iced punches. The women—or should we say, ladies?—have remained faithful during the drought and are more lovely and charming than ever. The song—well, if the Pops still do not favor community singing in the Muenchener Hofbrau spirit, there is no objection if one hums quietly to one's self during the more pretentious numbers or bursts into a brief hey-hey during the orchestra's daring excursions into jazz.

As an appropriate gesture on the opening night, Mr. Fiedler led the band in Johann Strauss's grand old waltz, "Wine, Women and Song," Perhaps, as a friendly bow in the direction of the North station, he will give us Deems Taylor's hippodromic suite, "Circus Day," before the season is over. It is a lively reminder of another famous institution, to which the sensitive Oregonians could hardly object.

[166]

A Bit of Old Spain Brought to Boston

Amer Mar 8

HARRY P. HEALEY, JR. **MRS. HAROLD WALKER**

Spanish shawls, high combs and black mantillas turned Symphony Hall into a blaze of color last night at the Pop concert of Spanish music under the direction of Arthur Fiedler. Society turned out en masse and the balconies were filled to overflowing with those who came to hear the music and see the color. Harry P. Healey, Jr., and Mrs. Harold Walker were photographed at their table. (Pictures by Boston Evening American Staff Photographer.)

ELSIE PERKINS **MRS. PHILLIP WRENN, JR.**

Miss Elsie Perkins and Mrs. Phillip Wrenn, Jr., were caught by the cameraman talking over the events of the evening. (Pictures by Boston Evening American Staff Photographer.)

Serge Koussevitzky Attends Pops; Sanroma as Soloist

Amer Mar 8

By MOSES SMITH

The program of last night's so-called "popular" Pop concert did not consist entirely of light music. Three consecutive numbers out of the nine might have graced a mid-season program of the most high-brow symphonic organization. They were the Wagner "Tannhaeuser" overture, Ravel's choreographic poem, "La Valse," and the Schumann piano concerto.

Only one of these three received as hearty applause as that accorded the rest of the program—the concerto, in the performance of which Jesus Maria Sanroma developed such speed that the most sluggish person must have been stirred. The speed of the last movement, indeed, was too much for the sensitive listener, and too much, I am afraid, for Mr. Sanroma. Brilliant pianist though he is, he could not, at such a pace, expose the intricate passage-work with his accustomed clarity.

There were other debatable matters in Sanroma's presentation, such as the undue contrast in tempi during the first movement. His performance, however, exceeded expectations, since his forte is not Romantic music like Schumann's but the brilliant, rhythmic, percussive music of our day. The orchestral accompaniment, under Arthur Fiedler, kept pace at every turn with Sanroma. The ensemble between soloist and orchestra was rare in this respect, it would have been better on the whole if the wind instruments had been more accurately in tune with the piano.

The rest of the program, well played under Fiedler's direction, gave great pleasure to a large audience attracted partially by the fact that the concert was for the benefit of the New England Medical Center. In the audience, incidentally, was Serge Koussevitzky, attending Pops for the first time since he came to Boston ten years ago, and enjoying the proceedings hugely.

SYMPHONY HALL FACES TAX PROBE

Is Exempted Because of a Change of Ownership

Claiming that the ownership of Symphony Hall has been transferred in such a manner as to exempt the owners from paying to the city any taxes this year on the property which has been formerly assessed at a value of $800,000, City Councillor Joseph McGrath yesterday called upon the city assessors to provide the Council with the complete information. The hall has been turned over to the Boston Symphony Orchestra as a gift, Bentley W. Warren said last night.

Continued on Page 11—Sixth Col.

SYMPHONY HALL FACES TAX PROBE

Continued From First Page

The Dorchester Councillor asserted that the Symphony Hall building had always been taxed, but that he learned that the title to the real estate had been transferred this year previous to April 1, tax day.

Officials of the assessing department stated last night that the matter had not been brought formally to their attention, but that they had been informed that the ownership of the property was being changed and the policy of operation altered so that it would not be taxable under the law.

Bentley W. Warren, president of the Boston Symphony Orchestra, last night admitted that Symphony Hall had been turned over to the Boston Symphony Orchestra as a gift, after all the stock held by outsiders had been purchased.

Exemption as Mattor of Course

"The stock was acquired through purchase made possible by gifts," Mr. Warren said. "Some of it was given to us by the holders and the rest purchased. The hall was then transferred to the orchestra, which has taken over the property.

"The Symphony Orchestra is exempt from taxation on real estate which it uses for the purposes of the orchestra, just as a church property is not taxed. There were about 3000 or 4000 shares and they were acquired.

"I don't see what all the excitement is about. If the people of Boston do not want the Symphony Orchestra, they need only say so."

Query About Repertory Theatre

The Council, at the request of Councillor McGrath, also asked the assessors on what basis the Repertory Theatre could be exempted from the 1934 real estate taxes in this city. The assessors pointed out that the Repertory Theatre was exempt from taxation from 1925 to 1931, but that it was taxed during the past two years and will be taxed this year by the city.

Councillor Clement A. Norton of Hyde Park secured the passage of an order calling upon Mayor Mansfield to appoint a survey committee to determine why real estate is taxed higher in Boston than in Cleveland and Detroit.

Evening at Pops

Observations made at Symphony Hall last night during the "Popular Pop Concert," given for the benefit of the New England Medical Center:

The audience changing its moods with the music—subdued after the Tannhauser overture; gently melancholic during the Strauss Tales of the Vienna Woods; hilarious with the first bars of Carioca. . . . The smoke, the claret punches, the laughter. . . . Miss Catherine Richardson's vivid young profile seen for a swift moment against a cloud of smoke. . . . Mr. and Mrs. Hamilton Heard at a table down front with Mr. and Mrs. William Gray (Mrs. Gray had pinned some small scarlet flowers in her hair to set off her black gown; very successful. . . . Mr. and Mrs. Manfred Bowditch with Major and Mrs. A. Hamilton Gibbs (Mrs. Gibbs is the Jeannette Phillips Gibbs whose novel, Copy for Mother, has just been published) . . . Mrs. Robert Soutter, Miss Ruth Richardson and Mrs. J. Lewis Stackpole at a table together. . . . Mr. and Mrs. Gardiner H. Fiske, George Greener, Mrs. Christian Herter and Mr. and Mrs. Richard Ely Danielson nearby. . . . Mr. and Mrs. Morgan Harris and Mr. and Mrs. Edward Sturgis, Jr., filing down the aisle during an intermission. . . . Miss Gwendolen Livermore, Miss Astrid Rice, Miss Nancy Cabot forgetting their flower selling for a moment to listen pensively to Smoke Gets in Your Eyes, the theme song of the 1933-34 debutantes by right of repetition. . . . Fair Harvard smoking its pipe at every third or fourth table. . . . Mrs. Francis Harding with her daughter, Miss Dorothy Harding, and Dr. and Mrs. Francis Rackemann. . . . Mr. and Mr. and Mrs. Bradley Dewey across the aisle (Mr. Dewey's sunburn, achieved on a recent trip out West, had its only rival in Miss Polly Ehrlich's, achieved in Bermuda). . . . Mr. and Mrs. Conrad Hobbs, Mr. and Mrs. Glover Crocker, Dr. and Mrs. John Cousens, Mr. and Mrs. George Lewis, all in one section of the room. . . . Miss Rosamond Lockwood, looking very lovely as she pinned a flower to her dark coat. . . . Mrs. Richard Lawrence in a soft black chiffon dinner gown and gardenias, on an urgent quest to fid somebody to draw the lucky number. . . . Mr. and Mrs. Arthur G. Rotch, who had given a dinner at the Jar-Ptiza especially to hear Vincent Spozino sing, sitting near the front with their daughter, Miss Lydia Rotch, and George Weld. . . . Henry Sawyer, Jr., sliding into a seat as the Schumann concerto began. . . . Mr. and Mrs. William Burnham listening intently to the Ravel waltz. . . . Mr. Fiedler's coat tails flying madly during the Tannhauser climax. . . . The nonchalant plaster statues ranged around the heights of Symphony Hall, the only unmoved listeners to the rhythms of Carioca and Wintergreen for President.

[167]

Herald May 8 - 34

THE ROVING REPORTER

At Pops with Little Old Lady—Her Cabriolet of Other Days Stalled Among Limousines—And They Bring Her Pop Punch, Non-Alcoholic—An Error Promptly Put Right

The little old lady thrust her black beehive bonnet out the window and surveyed the traffic situation. Just ahead on Symphony Hall a large sign reading POPS alternately flashed on and off, but the little old lady's ancient cabriolet was bogged down in a metal sea of limousines and taxicabs.

"Let's walk, said she. "Merwin isn't getting anywhere."

Merwin shook his head and heaved a sigh.

"It wasn't like this back in 1908, Madam," he said sadly.

"Of course it wasn't," snapped the little old lady, clambering out of the car. "Come along, Rover. I want to see if there any kick to the claret."

Holding her umbrella before her like a sword, the little old lady cleaved a way into the lobby of Symphony Hall. One clawlike hand dived into the depths of an ancient evening bag and brought forth a pair of tickets which she handed to the Rover. By the time the ticket taker had ripped them in half, the little old lady was deep in debutantes selling programs and flowers.

"No, no," the Rover heard her say petulantly. "What do I want a program for?"

"There's a wine list in it," suggested one winsome miss, giving the Rover a dimpled smile that immediately enrolled him in her cause.

"In that case," said the little old lady, "I'll take two. Someone always spills claret on one of them. I remember back in 1906, it was the Spanish consul. Such a handsome man, too." She sighed.

"Buy a gardenia?" inquired another debutante.

The Rover looked at his duenna for instructions.

"Be adamant. Make her work for it," she whispered.

The Rover looked grimmish.

"Well. I don't know," he said.

The young gardenia seller dropped her eyes, appeared on the point of tears. "I've only got one left. Really, it's a very lovely one."

"She's got lots more in the icebox, the hussy," whispered the little old lady. "Hold out another minute."

The Rover held out.

"Please," said the girl, giving the reporter a wistful smile.

The little old lady feigned impatience.

"Come, come, young man," she cried. "Stop mooning at that girl. Either buy that flower or don't buy it, but let's get on. I'm getting thirsty."

The Rover bought the gardenia.

"Does my heart good to see those debbies descend to sordid trade," chuckled the little old lady as they moved on. "Not that a season isn't exhausting enough, my, no. I should never have survived mine if the war hadn't intervened and put an end to the nonsense."

"Spanish-American?" suggested the Rover.

"Don't try to be gallant," snapped the little old lady. "You Americans can't get away with it. Now the Spanish..."

She gazed around Symphony hall, its balconies hung in the royal red of Spain and draped with gorgeous golden shawls. Here and there towering mantillas moved sedately in the aisles, nodded over long stemmed glasses for it was Spanish night and many of the people were in costume. Upon the platform, scarce seen in the haze of smoke or heard above the buzz of conversation, Arthur Fiedler and his 85 musicians were busy with a Rimsky-Korsakov fandango.

The little old lady surveyed all this with satisfaction, opened her program by instinct to the wine list, and beckoned a waitress.

"One claret punch for me," she said. "A beer for the boy."

A young man with a megaphone took the place of the orchestra which had finally given up and gone off stage. He sent out a call for those in costume to appear and make themselves seen.

One by one they obeyed the injunction and mounted the steps, to scurry across the stage before judges and audience. Some ran this gauntlet very gracefully. Others swung their hips and minced in Minksy fashion. Others walked as though their feet hurt them.

"Quite possibly they do," said the little old lady. "Now where's my claret? I want my claret!"

She reared up angrily, even as the waitress placed a glass of reddish liquid in front of her. With the light of anticipation in her eyes, the little old lady sipped this concoction. Her expression changed as she swallowed a bit of it. She frowned, summoned the waitress with an imperious bony forefinger.

"What do you call this?" she demanded.

"Pop punch," said the girl. "It's non alcoholic."

"And what made you think I wanted something non alcoholic?" said the little old lady, her eyes glittering dangerously. "Don't answer me. Take this stuff away. I want claret punch. Accent on the punch."

The glass was borne away. The orchestra returned. It embarked upon Ravel's Bolero. First a thin fluting in the distance. Then a mounting on the ever louder beating pulse of the drums. At the crescendo of the piece the waitress placed a glass in front of the little old lady.

Eagerly she snapped at the straw, inhaled an inch of the liquid. "Thank heavens," shouted the little old lady, above the applause, "there's a pop to the Pops again."

Hr. May 10

FIEDLER IS HONORED BY CECILIA CHORUS

Arthur Fiedler, conductor of the "Pops," was presented a hammered silver brush set inscrbed "A. F." in musical notes engraved on a staff last night by A. J. Jackson, president of the Cecilia Chorus, to mark his fifth year as conductor of the chorus. Formed to sing with the Boston Symphony Orchestra, the chorus under Fiedler's direction has become one of the outstanding choral groups in the country, according to Serge Koussevitzky. During last night's "Pops" concert the chorus accompanied by the orchestra sang Lambert's "Rio Grande" and Borodin's "Polovetzkian Dances."

Pops Features Variety

Am. May

By MOSES SMITH

Music for many tastes filled an enjoyable program at last night's Pop concert at Symphony Hall. Artistically the most important of Arthur Fiedler's list were the Goldmark "Sakuntala" overture, the prelude to Wagner's "Meistersinger," the Polovetzkian Dances from "Prince Igor" by Borodin, and the now popular "Rio Grande" of Constant Lambert.

In the latter two works Mr. Fiedler had the assistance of the Cecilia Society chorus, of which he is the regular conductor. In the exciting music of Borodin the chorus sang with freshness and vigor of tone which matched the tumultuous orchestral sound, so that the performance had the barbaric spirit which it ought to have.

In contrast, the singers graduated their voices with unusually sensitive nuance in "The Rio Grande." The solo singing here of Marie Murray had rare beauty, though it has acquired a slight self-consciousness since her first stunning performance two or three seasons ago. Mr. Jesus Maria Sanroma's diabolical virtuosity in the brilliant piano solo of this work is now familiar to Boston concert-hall habitues. As to Mr. Fiedler's conception of the score, what it sacrifices in the way of plasticity of tempo it more than gains in forward movement and jazz-like rhythm.

The applause of the large audience following the playing of "The Rio Grande" was demonstrative. The concert contained other stimulating incidents, not the least of which was the performance of Hamilton Harty's tasteful setting of the lovely "Londonderry Air."

BALTIMORE, MD.
NEWS

MAY 1 0 1934

In Baltimore

— with —

Billy Bachelor

This is one of those days when we find ourselves overcome with an almost irresistible impulse to "go musical."

And with the fate of the Lyric trembling so appealingly in the balance, it seems to be a timely occasion to obey that impulse and spread the news of just a few of the major concerts already announced for next season, and that would be lost, except for our major auditorium.

For the Boston Symphony, Dr. Serge Koussevitsky has chosen November 13, January 29 and April 2 for the Baltimore visits of the great ensemble, whose return for a season of concerts last winter was the cause of much rejoicing among the city's devotees of music.

Since the World War we have had to content ourselves with, at the most, one performance each winter by this splendid organization, and it is appalling to think of once more losing what has been regained.

The Boston Symphony gave 112 concerts last season, 66 in their "home town" and 46 elsewhere. Among the box reservations in Baltimore were those of Mr. and Mrs. Bruce Cotten, Mrs. Frank Hambleton, Mrs. Thomas Willing Balch, Mr. and Mrs. Dushane Penniman, Mr. and Mrs. Howard Hamilton, Mr. and Mrs. Jack Symington, Mr. and Mrs. Daniel Randall, with many more, most of whom already have engaged their places for 1934-35.

The National Symphony, under Dr. Hans Kindler, has set a date a month later for its return, the first appearance being planned for December 5, followed by two more concerts on January 15 and March 19.

This youthful organization—by comparison with the Boston's hoary fifty-odd years—has made the most gratifying progress in general esteem during its three or four seasons, and in Washington a sustaining fund is rapidly being raised for its future support.

Many of the same names as for older ensembles are to be found on its list of boxholders, as well as those of Mrs. P. Lea Thom, Mr. and Mrs. Walter W. Abell, Dr. and Mrs. Kemp Malone, Mr. and Mrs. John C. Distler, and many more.

Evening of Russian Music at the Pops

Mr. Fiedler with a Program Drawn from Elder and Younger Composers

Tran. May 9

LAST evening the Pops presented a program of Russian music. Mr. Fiedler carried out his scheme rigorously, encores as well as stated numbers being Russian. The program ranged widely: opera, the symphonic literature, Russian folklore were all represented; the great ones of a generation or two ago as well as the latest symphonic thriller only a few years old, all had place. Once more Symphony Hall was all but sold out. The cause is not to be found in the freedom from prohibition, in spite of the busy large corps of waiters on the floor. For both balconies—to which waiters and waitresses do not have access—were filled, so that the eye could not discover a single empty seat. And few were the empty tables on the floor.

For the first part of his program Mr. Fiedler played the Wedding March from Rimsky-Korsakov's opera "The Golden Cockerel," a selection from Chaikovsky's opera "Eugene Oniegin," Borodin's orchestral sketch "On the Steppes of Middle Asia," Mossolov's "Soviet Iron Foundry." The extras were a march from one of Chaikovsky's suites, Musorgsky's Russian dance, "Hopak." The selection from the opera which is probably Chaikovsky's most important one, creates a desire to hear more of it. Melodies, as played last evening by 'cello and brass instruments, remind one of the melodies of the best songs rather than of the thick, swollen melodies of the known symphonies. One was interested also in the presence of the usual Chaikovskian devices, the appearance in one portion, of the heroic "motto," the waltz, the rhythmic excitement. The delineative and pictorial qualities of Borodin's music about the Asiatic steppes are well known. But the illusion which they create came with freshness last evening from Arthur Fiedler and his men. This is picture music which marvellously makes its desired effect.

It is the irony of fate that the newest piece on the evening's program should already have become the one that is most in the popular mind. Mossolov's "Soviet Iron Foundry" was written for performance at Symphony concerts. But in many a place it seemed too "strong" for such concerts. In Boston in its first season (if memory does not play tricks) it went directly to the Pops without taking the usual course of such works through the regular winter concerts of the orchestra. And it has remained a Pop repertory piece ever since. It is unnecessary at this late date to comment especially on its unusual features, the incessant pounding on the big gong, the almost frantic use of other percussion instruments, the rising of the horn players at certain points to make their part stand out, the shaking of the big iron sheet in the last portion. All these are sufficient to make a noise by the side of which Honegger's locomotive seems like a tin whistle. And Mr. Fiedler with his men made the noise.

The second part of the program—which in the present routine of Pops programs has become the "heavy" part—brought the last movement of Rimsky-Korsakov's symphonic suite, "Scheherazade," the Andante Cantabile out of Chaikovsky's first string quartet, the same composer's "Marche Slave." To which Mr. Fiedler added a Spanish dance by the Russian Glazunov, "Panaderos," and Rimsky's ever-present "Flight of the Bumble Bee." Mr. Fiedler paces some of these "heavier" things a bit rapidly in these concerts. Thereby they become increasingly suited to their new environment. A great masterpiece is all the greater if it possesses those chameleon-like qualities whereby it can make itself adaptable to all sorts of different circumstances.

For conclusion group—the "popular" group—the program contained four movements from the suite which Chaikovsky drew from his ballet, "The Nutcracker"; Agide Jacchia's poetic arrangement of the Volga Boatman's Song; Ippolitov-Ivanov's "Procession of the Sardar." A Russian dance of Chaikovsky was the only extra. Chaikovsky was never in happier vein than when writing these little suites. They are as great masterpieces in miniature as the last three symphonies are in the large. The orchestra played these movements from one of them with fine effect.

A. H. M.

Big Gain in Catch of

Pt May 10

IRED AT CHARGE BY SYMPHONY

$300 Hall Hire to Be Fought, Says Dr. Lyons

Although Symphony Hall has been allowed a tax exemption amounting to about $800,000, the management wants the city to pay $300 for the use of the building to conduct graduation exercises. This was brought out last night by School Committeeman Dr. Joseph V. Lyons, who said the school committee will not pay that amount, in addressing members of the Boston Schoolmen's Economic Association at their annual dinner at the City Club.

HOTEL HUNTINGTON

[168]

Houses Tomorrow

Trav May 10

Noted Composer

Bainbrdge Crist, whose new score, "Spring Night in Vienna" has been dedicated to the Viennese program to be given at the Pops in Symphony hall tonight. Mr. Crist will be present to hear this first performance of his music.

New Crist Piece At Pops Tonight

Bainbridge Crist, the noted American composer, has dedicated a new score, "Spring Night in Vienna," to the Viennese program to be given at the Pops in Symphony hall tonight, for the benefit of the Boston Lying-in Hospital. Mr. Crist will be present at this, the first performance of his music.

Bainbridge Crist, a Bostonian, has long been well known for his numerous works in larger and smaller forms. Among his songs the Chinese Mother Goose Rhymes are perhaps the best known, and of his piano piece, the "Egyptian Impressions" and the "Retrospections," have had a long vogue. Mr. Crist has studied and spent a number of years in Europe, but now is more contented to make his home in his attractive Cape Cod cottage at South Yarmouth.

Arthur Fiedler will conduct the following program tonight:

March, There's Only One Vienna	Schrammel
Die Fledermaus, Overture	Strauss
The Old Refrain	Kreisler
Wine, Woman and Song, Waltz	Strauss
Spring Night in Vienna, Waltz	Crist
Unfinished Symphony (first movement)	Schubert
La Valse, Choreographic Poem	Ravel
By the Beautiful Blue Danube, Waltz	Strauss
Rhapsody in Blue Piano soloist, Jesus Maria Sanroma	Gershwin
Strike Up the Band	Gershwin

BUTLER RE-ENGAGED

Koussevitzky to Point a Contrast

Plans for Six Conductors in New York; Comparisons With Boston

AS a result of its campaign for funds to guarantee the future of the New York Philharmonic-Symphony Orchestra and the expression of opinions which accompanied contributions, the directors have become convinced that the largest portion of the public is interested mainly in hearing the classic masterpieces, that a considerable number particularly of the younger generation wish to hear the important works of contemporary composers and that a small but growing group wants to know what America is producing musically. All this is set forth in a recent announcement of plans for next season.

To meet the varied demands of its supporters the directors have decided to divide the season among six conductors in the following ratio: Toscanini, ten weeks; Walter, six weeks; Klemperer, four weeks; Rodzinski, two weeks; Janssen, two weeks; Lange, three weeks, with three weeks' programs "reserved for special features."

In the course of an article in the New York Times, in which he considers the characteristics of the conductors who will take part in the coming programs, Olin Downes takes occasion to draw attention to the policies of the Boston Symphony Orchestra in these words:

"The problems of an orchestra in New York, aside from those created by a sophisticated and sometimes capricious public, are endless. That so many conductors in a season as the number here cited is not for the best good of an orchestra is obvious. One leading conductor for a season, with short periods of rest, when a guest conductor or the orchestra's assistant conductor takes the reins, is the solution reached by the Boston Symphony Orchestra. This orchestra is extremely fortunate to have at its head a man who unites the qualities of a hard and efficient worker; a virtuoso leader and maker of programs as Serge Koussevitzky. Mr. Koussevitzky has the qualities of a program maker that apparently requires six Philharmonic-Symphony conductors to equal! He is of all the conductors in the country the most progressive-minded as regards new music. This applies equally to the music of a Stravinsky or Sibelius, an Arthur Foote or an Aaron Copland.

"Mr. Koussevitzky has done more per season for the American composer than any other conductor the country has known. In him the rising generation has had a real opportunity to try its wings and test its accomplishments through performance. And if Mr. Koussevitzky has unearthed no transcendent genius of American compositions, he has certainly presented a very considerable amount of worth-while American music to his audiences. No such modernist and program maker has yet been secured by the Philharmonic-Symphony, but it is also to be remembered that there is probably no one conductor who could face the stress and the strain of an entire Philharmonic-Symphony season."

Herald May 10

AMERICAN ACADEMY ELECTS 70 FELLOWS

Arts and Sciences Group Here Also Names Officers

The American Academy of Arts and Sciences, with headquarters at 28 Newbury street, elected 70 fellows and nine foreign honorary members, including 15 Harvard professors and eight professors of the Massachusetts Institute of Technology at its annual meeting last night.

Aside from teachers, the elections of the greatest local interest were those of Alfred E. Smith of New York as a fellow and of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, as a foreign honorary member.

Officers elected were the following: George Howard Parker, president; James Flack Norris, vice-president for class I; Walter Bradford Cannon, vice-president for class II; Edwin Francis Gay, vice-president for class III; Arthur Stanley Pease, vice-president for class IV; Tenney Lombard Davis, corresponding secretary; Walter Eugene Clark, recording secretary; Ingersoll Bowditch, treasurer; Alfred Church Lane, librarian; Robert Payne Bigelow, editor.

Other elections were as follows:

FELLOWS

Edgar Anderson, Arnold Arboretum; Clarence G. Campbell, New York City; John M. Clark, Columbia Univ.; Charles J. Connick, Boston; Franzo H. Crawford, Harvard Univ.; Otto G. C. Dahl, Mass. Inst. of Tech.; Samuel Foster Damon, Brown Univ.; Winthrop M. Daniels, Yale Univ.; Chester L. Dawes, Harvard Univ.; Jacob P. Den Hartog, Harvard Univ.; John F. Ebersole, Harvard Univ.; Griffith C. Evans, Rice Inst., Texas.

Sterling P. Fergusson, Blue Hill Observ.; Cyrus H. Fiske, Harvard Univ.; Ralph E. Freeman, M. I. T.; John F. Fulton, Yale Univ.; Edgar S. Furniss, Yale Univ.; Robert M. Haig, Columbia Univ.; Austin M. Harmon, Yale Univ.; Hudson Hoagland, Clark Univ.; Jerome C. Hunsaker, M. I. T.; Henry Jackson, Jr., Harvard Univ.; Donald F. Jones, Conn. Agric. Station; Matt B. Jones, Boston.

Albert G. Keller, Yale Univ.; Edwin B. Kemmerer, Princeton Univ.; Henry P. Kendall, Boston; Roland G. Kent, Univ. of Pennsylvania; Frank H. Knight, Univ. of Chicago; Kurt Koffka, Smith College; Clarence C. Little, Bar Harbor, Maine; Robert M. MacIver, Columbia Univ.; Louis W. McKeehan, Yale Univ.; Donald H. Menzel, Harvard Univ.; Richard S. Meriam, Harvard Univ.

Harry A. Millis, Univ. of Chicago; Harry R. Mimno, Harvard Univ.; Leroy M. S. Miner, Harvard Univ.; Arthur E. Monroe, Harvard Univ.; Edward L. Moreland, Boston; Philip M. Morse, M. I. T.; Walter H. Newhouse, M. I. T.; Edwin G. Nourse, Washington, D. C.; William A. Oldfather, Univ. of Illinois.

Leigh Page, Yale Univ.; Robert H. Pfeiffer, Harvard Univ.; William C. Quinby, Harvard Univ.; Alfred N. Richards, Univ. of Pa.; Oscar Riddle, Cold Spring Harbor, N. Y.; David M. Robinson, Johns Hopkins Univ.; Carl-Gustaf A. Rossby, M. I. T.; Arthur H. Ruggles, Providence, R. I.; Erwin H. Schell, M. I. T.; Sumner H. Schlichter, Harvard Univ.; Theodore L. Shear, Princeton Univ.; Edmund W. Sinnott, Barnard College.

Alfred E. Smith, New York City; Gilbert M. Smith, Stanford Univ.; Leighton B. Smith, M. I. T.; Eugene E. Speicher, New York City; Frederick J. Teggart, Univ. of California; Lewis M. Terman, Stanford Univ.; Charles F. Thwing, Cleveland, Ohio; Edward L. Thorndike, Columbia Univ.; John H. Van Vleck, Univ. of Wisconsin; Jacob Viner, Univ. of Chicago; Leo Wolman, Columbia Univ.; David E. Worrall, Tufts College; Lawrence C. Wroth, Providence, R. I.; Carle C. Zimmerman, Harvard Univ.

FOREIGN HONORARY MEMBERS

Gustav Cassel, Stockholm; Ronald Aylmer Fisher, London; Archibald Vivian Hill, London; Arthur Holmes, Durham, England; Paul Janet, Paris; Sergei Koussevitzky, Parts (and Boston); Luigi Lombardi, Rome; Peter B. Struve, Belgrade; Richard Willstutter, Munich.

WALSH TESTIFIES

"Mammoth Spring"

Trans May 11

"Wien und der wein, und nicht allein" . . . "Spring in Vienna." The Pops last night turned out the town for the benefit of the Boston Lying-in Hospital and packed that very sizable music hall called Symphony to the toes of the timeless statues in the niches above the second balcony. Standing in the middle of the hall at 9.30, when everyone had finally arrived, one knew at last what "a sea of feces" meant. Looking down from the balcony, a carpet of heads stretched from wall to wall—fair, brown, black and white—a challenge in pattern and color to Arabia and Turkey. The green tables were packed in as closely as was geographically possible, but it irritated no one. It is impossible to be irritated in an tomosphere of gaiety and gentle pleasure . . . on a warm spring evening with one's every possible friend within hailing distance . . . an imposing roster of refreshments to hand . . . and music to joy the soul.

Bevies of young maidens moved up and down the corridors and aisles with bevies of gardenias and orchids on their trays; or selling chances on the car to be given away: Miss Emily Dick, Miss Catherine Blake, Miss Jane Megrew, Miss Eleanor Shaw, Miss Harriette Sturgis, Mrs. Edward L. Francis, Miss Mary Strong, Miss Anne Torbert, Miss Leonora Kimball, Miss Astrid Rice, Miss Eleanora Eustis, Miss Frances Turner, Miss Jane Hawes, Miss Eliza Bowditch fiance Edward Bond Wheelwright, Jr. also present), Moss Agnes Osborne, Miss Molly Wheeler. . . .

Among the many hundreds to be seen: Mr. and Mrs. J. Brooks Feno, Jr., Dr. and Mrs. Frederick Irving, Mr. and Mrs. Russell Burrage. . . . Miss Anne Peabody promenading with a swain during the intermissions. . . . Miss Alice Clark ditto. . . . Miss Mary Elizabeth ditto with John N. M. Howells. . . . Mr. and Mrs. Richard Thompson at a table where Mrs. Francis came to rest frequently from her flower-vending. . . . Mr. and Mrs. F. Wadsworth Busk at a table near Miss Lucy Fantoul. . . . Miss Dorothy West, Miss Isabella Stewart Gardner, Miss Anne Sortwell, all in the same party. . . . Miss Gwendolen Livermore with her mother, Mrs. Robert Livermore. . . . Mrs. C. Rogers Burgin swathed in a crimson velvet wrap arrivnig early. . . . Mrs. Horace Binney also swathed in red velvet and also arriving early with Mr. Binney. . . . Walter Merriam Pratt ditto. . . . Miss Serita Bartlett resting rather wearily at an aisle table. . . . Miss Isabel Lawrence nearby. . . . Mrs. Roger Cutler handsome in black lace. . . . Roger Hallowell, Jr., escorting a fair creature. . . . Miss Jane Dinsmore, George Bingham, Miss Grace Madden, all at various tables far to the rear of the hall. . . . Mr. and Mrs. John Maddox, Mr. and Mrs. Robert Cushman. . . . Flower girls and ushers resting in a few stray chairs aganst the wall toward the end of the program, when it became definitely blue to the delight of everyone, with "Rhapsody in Blue" on top of the "Blue Danube." . . . Miss Rosomond Lockwood, Miss Margaret Hinckley, Miss Charlotte Sherburne seen exiting. . . . The orchestra inspired by the thousand worshipers in its audience and playing with such abandon that the diamond ring on the picolo player's hand gleamed and flashed like a beacon light.

Interior of Symphony Hall Like Old-Fashioned Garden

By PAULINE WARREN

AS BRIGHT AND APPEALING as an old-fashioned garden was Symphony hall last evening for the "Spring in Vienna" pop concert staged to benefit the Boston Lying-In Hospital. Decorations were of the springtime sort—masses of vividly-colored flowers were banked on the stage and green boughs were set against white panels at intervals all the way around the balcony rails. On each small table was a small vase filled with still more flowers and innumerable pretty girls, gowned in flower-like prints, flitted about with huge trays of corsages and boutonnieres of gardenias and orchids.

The parterre was crowded to overflowing with many of Boston's best known socialites—all brightly arrayed for the occasion and in a gay lighthearted mood, a mood so pervasive throughout the hall that few escaped its contagion. Fine old wines and champagnes were served—the perfect accompaniments to the soft sweet strains of the Schubert and Straus music on the program.

Mr. Arthur Fiedler, who might well be termed "The Waltz King" among conductors, outdid himself and exhorted his Symphony men to pour out waltzes that were so incomparably played it was agony to listen to them sitting down.

Highlights of the evening were the announcing of the winner of the brand new car standing so glittering in the lobby (Mrs. James Lawrence won it, the lucky thing!) and Mr. Jesus Maria Sanroma's playing of Gershwin's "Rhapsody in Blue." When he finished the applause actually became uncontrolled and yodels for more rang from every corner of the parterre. Everyone was having such a good time by then that nobody cared how loud they yelled and both Mr. Fiedler and Mr. Sanroma's efforts to still the tumult were unavailing. Mr. Fiedler finally had to swing into the next number as quickly as he could to quiet the crowd.

As you must know by now, the entire hall was completely sold out the day before the concert. People who had put off buying their tickets to the last minute were going around wildly trying to get them at any price. One musical critic we know, who had planned on entertaining a party of five, was left high and dry and had to call his party off.

So the Lying-In Hospital must be a good deal richer today than it was yesterday. But how hard those poor committee members worked! They were still at it last evening. Not for them the enjoyment of the delightful evening their efforts had created. They were here, there and everywhere—seeing that every detail went off smoothly, quietly, perfectly. Mrs. Harcourt Amory, Jr., was in the lobby most of the time giving directions to flower girls and ushers. She looked so infinitely appealing in her long-trained gown of taupe and lighter gray combined with furs and orchids. Mrs. William Wood was another commitee member who stayed in the back most of the time, and so distinctive did she look in her black velvet dinner gown and matching small hat that eyes kept following her everywhere.

Herald May 11

[169]

Smart Audience at Benefit

Concert Proves Huge Success

"Spring in Vienna" Given in Symphony Hall to Capacity Audience

By MARION LYNDON

The magic touch of "Spring in Vienna" transformed Symphony hall last evening for one of the most successful benefit concerts in a long time. The hall was completely sold out and many disappointed at not having tables for their parties were glad to get balcony seats, a state of affairs gratifying to any committee.

Mrs. Edward L. Bigelow in charge of decorations put flowers in the 240 table vases yesterday afternoon and many a hotel and restaurant should copy the delightful simplicity of arrangement of those few blossoms in glass holders. It was a shining example of what good taste can achieve. A hillside of flaming azaleas masked the sides of the platform and a huge cluster of purple lilacs was at the center of the stage.

Mrs. Harcourt Amory, Jr., who was responsible for so much of the success of the evening—which swelled the funds for the Lying-In Hospital—was very lovely in a dinner gown of two tones of gray and carried a silver fox scarf. Another very busy member of the committee was Mrs. William Lawrence Wood in black velvet. Mrs. James Lawrence held the lucky number which Arthur Fiedler drew from a basket held by Miss Lorna Livermore and Miss Barbara Young and hence was awarded the car exhibited last evening.

Dinner parties galore were given. Mrs. Harold L. Chalifoux and Mrs. Philip Dexter, two committee members, gave parties as well as working long and strenuously on ticket arrangements. Mr. Bainbridge Crist, there to hear the symphonic arrangement of his waltz, "Spring Night in Vienna," was given a gorgeous bouquet by Miss Livermore and Miss Young as he acknowledged prolonged plaudits.

Noted among the distinguished audience were Mr. and Mrs. Philip Stockton, Miss Margaret Stockton and Mr. Charles Francis Adams, Jr.; Mr. and Mrs. Timothee Adamowski; Mr. and Mrs. Bernard C. Weld, Mr. and Mrs. Forrester A. Clark, with Mrs. Clark's gown of black taffeta with white organdy yoke; Mr. and Mrs. Richard Storey with Mrs. Storey in black with narrow pleatings of rose; Mr. and Mrs. Sewall Fessenden, Mr. and Mrs. Courtlandt Van Voorhis, Mr. and Mrs. Horace Morison, Mr. and Mrs. Frederick S. Whitwell, Mr. and Mrs. Charles F. Toppan, Mrs. Richard S. Russell, Mrs. J. Lewis Bremer, Mrs. Samuel D. Warren, Miss Patricia Bird, Miss Gertrude McGinley, Mr. Thomas Gannett, Miss Ursula Coues, Miss Alice Burrage, Mr. and Mrs. Clarence Burrage; Dr. and Mrs. Edwin Cave (Louise Fessenden), Mr. and Mrs. Robert H. Hallowell (Nancy Means); Mr. and Mrs. Robert Saltonstall (Nancy Ayers); Mrs. Francis W. Bird, Miss Anna Bird, Miss Mary Bird, Mr. and Mrs. Morgan Harris, Mrs. Neal Rantoul and her granddaughter, Miss Josephine Murray, Mr. and Mrs. Willis Beal, and Mrs. Joseph F. Woods.

Also of importance were Mr. and Mrs. Arthur W. Bell, Mrs. J. Harleston Parker and Mr. Clement M. Burnhome, Mrs. A. L. West Movius, Miss Kitty Talbot, Miss Barbara Reynolds, Mrs. Frederic C. Church, Jr., in stunning black lace and a short mink cape; Miss Sally Curtis in sapphire blue; Miss Lee Marston in a strikingly attractive print of vivid colors. Mrs. Harold J. Coolidge, one of the few to appear in long gloves (she dispensed with them early in the evening); Mrs. John Bottomley and Miss Ellen Bottomley, Mrs. George von L. Meyer, Jr., beautiful in black with a wrap of French blue; Mrs. John Tuckerman, Miss Anne Tuckerman, Miss Helen Warren in black and white and Miss Anne Warren in red; Miss Martha Means in a navy dinner gown; Miss Eleonora Sears in black; Mrs. Philip Wrenn, Jr., and Miss Carol Smith, both in navy; Mr. and Mrs. P. A. O'Connell, Mrs. Gaspar G. Bacon in black and Mr. and Mrs. Charles A. Proctor.

GOWNED ALIKE AT "SPRING IN VIENNA"

Miss Lorna Livermore and Miss Barbara Young in gowns of yellow that they wore as bridesmaids for Mrs. Benjamin S. Clark (Charlotte Lyman) as they held the basket of numbers at last evening's benefit Pop concert.

VIENNA NIGHT AT THE POPS

Society Out in Force for Lying-In Hospital Benefit

BY WARREN STOREY SMITH

The Pops went Viennese last evening in a concert given for the benefit of the Boston Lying-In Hospital. A social as well as a musical occasion, the concert was attended by a fashionable and gaily attired audience. Even Symphony Hall itself blossomed forth with new decorations, and champagne and "Wiener Kaffee mit Schlagsahne" were added to the list of drinkables.

Except for Gershwin's Rhapsody in Blue (with Mr. Sanroma as pianist), and his "Strike Up the Band," with which the programme concluded, Mr. Fiedler selected for his pieces only numbers from Viennese hands or those that in one way or another celebrated that city of waltzes. Opportunely the conductor chanced upon one waltz uniquely appropriate to this "Spring in Vienna" night, Bainbridge Crist's "Spring Night in Vienna," then played for the first time in Boston, and in the presence of the composer, who was heartily and deservedly applauded.

To be wholly original at this late date in a Viennese waltz would be impossible, but Mr. Crist has managed to write a series of waltz tunes of definite melodic appeal, no one of which pointedly suggests any predecessor. It might be said that the score owes something to Richard Strauss as well as to Johann, though more in the matter of orchestral fastidiousness than of orchestral brilliance. One would have liked a little more gusto, a fuller resonance, at least in the final climax. But Mr. Fiedler may be said to have found a charming composition that should please more than one audience in the Pops to come.

Symphony Maestro Off t o Seek New Compositions

Sergei Koussevitzky, Boston Symphony Orchestra conductor, left Boston for New York, yesterday, to embark for Europe in search of new compositions. L. to r., to bid him bon voyage: Miss Tarrie Wshkoff, Mrs. Edward Phaw, Mrs. Koussevitzky, Mr. Koussevitzky, Mrs. Carl Dreyfus, Carl Dreyfus, New England regional Hearst Newspapers director.

BOSTON EVENING AMERICAN New England's Greatest Evening Newspaper THURSDAY, MAY 10, 1934

Friends See Symphony Conductor Depart for Europe

SERGE KOUSSEVITZKY

MRS. PHAW MISS WAHKOFF MRS. KOUSSEVITZKY MRS. DREYFUS CARL DREYFUS

Friends saw Serge Koussevitzky, conductor of the Symphony Orchestra, accompanied by Mrs. Koussevitzky, depart today for Paris in quest of new music for next season's programs. In the party, left to right, were Mrs. Edward Phaw, Miss Tarrie Wahkoff, Mrs. Koussevitzky, Koussevitzky, Mrs. Carl Dreyfus and Carl Dreyfus, publisher of the Boston Evening American.

KOUSSEVITZKYS GO ABROAD

Four months abroad in quest of new music and relaxation took Serge Koussevitzky out of Boston today, accompanied by Mrs. Koussevitzky.

The conductor of the Boston Symphony Orchestra left at noon for New York, where he will embark on the S.S. Champlain for Paris, Saturday.

"I expect to find some interesting new scores which I hope to present here next Winter," said Koussevitzky. "Except for this, I am going chiefly for a rest."

Although their plans are indefinite the Koussevitzys expect to spend most of their time in Paris this summer, with possible short trips to Austria, England, and the south of France.

Koussevitzky's departure folfollowed his election last night as a foreign honorary member of the American Academy of Arts and Sciences.

Among those at the station to bid them bon voyage were Mrs. Edward Burlingame Hill, wife of Professor Hill, head of the Harvard music department, and Mrs. Edward Phaw of Milton, Mr. and Mrs. Carl Dreyfus, other friends and several members of the orchestra.

The Dance

May 17

Hans Wiener at the Pops

The program chosen for the third consecutive appearance of Mr. Hans Wiener and his Dance Group at the Symphony Hall Pops struck a tone of lightness and gayety admirably suited to the popular atmosphere of these concerts. In such a program the music and the dance reciprocally enhance each other and communicate their exhilaration to the audience. The next repetition scheduled is for Monday evening.

"The Princess and the Frog King," an adaptation of a Grimm fairy tale, went off with the touch and go that is the result of plenty of rehearsal. Mr. George Bishop, as the Frog King, got in some neat, light-landing leaps. Miss Nina Dale and Miss Marjorie Heinzen lent grace to the humors of the Fat Lady and the Thin Lady. Miss Dorita Ferguson has improved as the Princess. The striking simplicity of Mr. Reginald Kibbe's setting showed up attractively in the far reaches of Symphony Hall. And the music by Adolphe Adam was right as orchestral accompaniment.

"The Street Dancers," (to a fragment from Křenek's "Jonny Spielt Auf,") a duo by Mr. Hans Wiener and Miss Kay Pope, came to lively performance. Mr. Weiner has keenly the comic sense and excels in dance and make-up of the eccentric or character type. Miss Kay Pope is a vivacious dancer.

"The Butcher, the Baker and the Candlestickmaker," composed (as are all the others) by Mr. Wiener, is a frolicsome employment of the folk element. The costumes, designed by Mr. Wiener, and the shopfront background by Mr. Kibbe are in the same light-hearted vein as the group placement and movement to the waltz rhythms of Johann Strauss.

Mr. Wiener, clothing fairy and folklore with his imaginative dance conceptions, is at his best. He and his group appear most advantageously at Symphony Hall, where the commodious stage sets no limit to their conquest of space and the orchestra gives zip to their performance.

In the more pretentious ballet, "El Amor Brujo," of the previous evenings, they are less satisfying. Perhaps because the content of de Falla's music is greater than that of the choreography, perhaps because the heavier phases of German technique in stylized Spanish form, do not click so readily with Pops audiences, and lack of response engenders enervation in the dancers.

M. L.

Amer May 17

st Evening Newspaper THURS

DANCERS STAR IN CONCERT

By MOSES SMITH

Hans Wiener and his Dance Group rounded off last night's Pops concert with an amusing group of dances before an engrossed audience which took every seat in Symphony Hall. The dance part of the program, indeed, will be repeated at the Pops concert of next Monday evening, May 21.

Wiener first presented his group in "The Princess and the Frog King," his own dance-play based on an old fairy-tale, to music of Adolphe Adam. The transparent movements and gestures of the dancers, attired in suitable costumes.

"The Street Dancers," in which Mr. Wiener and Kay Pope attempted an amusing skit, did not quite come off, despite the fact that Wiener is usually most engaging in this light, satiric dancing. Miss Pope was more at her ease. Best of all was Mr. Fiedler's spirited version of the Europeanized, slightly nostalgic jazz from Krenek's "Jonny spielt auf."

The final number was the most elaborate—"The Butcher, the Baker and the Candlestick Maker"—a farce by Wierner to music of Johann Strauss. The entire troupe presented a miniature drama wherein an ill-assorted bridal engagement is resolved into two happy marriages. The scenery here, as well as in the first number, was rudimentary but effective.

* * *

Several features, in addition to the reappearance of the Wiener dancers, will lend interest to next week's programs. Tuesday night Mr. Fiedler will present an excellent Wagner program. On Thursday night Elizabeth Travis-Behnke will appear as soloist in Saint-Saens' G minor piano concerto, and Mr. Fiedler will lead the first Boston performance of Deems Taylor's suite, "Circus Day."

Harvard Night, when the Harvard Glee Club makes its annual appearance at Pops, comes on Monday evening, May 28.

Again Mr. Wiener In a Pops Program

To say that the Pops are popular is something more than an exercise in truism. Last evening Symphony Hall was sold out completely long before the performance began, so that a sign was posted saying that Hans Wiener and his Dance Group (who were to have made their last appearance) would play a return engagement on Monday evening. Last evening the dancers were seen in three short numbers, the short dance-play of "The Princess and the Frog King," after an old fairy tale, to the music of Adam's overture, "If I Were King"; the dance-dialogue, "The Street Dancers," to the music of Krenek's "Blues"; the dance-farce, "The Butcher, the Baker, the Candlestickmaker," to Johann Strauss's overture, "Night in Venice."

Krenek's "Blues" is jazz of the European type. In many another piece than "Johnny Spielt Auf" has this composer flirted with the jazz idea. He knows all its formulas, fulfills all its demands. And yet, having done all this, the finished product remains undeniably European, could not possibly be mistaken for the work of an American. The "Blues" of last evening was simply one more case in point. To it Mr. Wiener and Miss Kay Pope danced an interesting and amusing routine, with occasional gestures suggestive of the "street," with the dance always following closely the music that suggested it. Similarly, the incidents in the two playlets were evidently built around incidents in the musical scores, the one in every case bringing out, enhancing, complementing the other. One cannot fail to observe that the note of the grotesque or the near-grotesque is strong in all Mr. Wiener's compositions. Even when he paints his plastic picture of pathos, the element of grotesquerie is either just below the surface or is actually present as a burlesque on pathos. The three numbers from this group of dancers gave great pleasure last evening.

Not a whit less pleasurable was the purely musical part of the evening. Swiftly Mr. Fiedler set the pace for the introduction to the third act of Wagner's "Lohengrin." Ably he pointed the harmonic highlights of the waltzes out of Strauss's "Rosenkavalier." Expressively he drew the melody of the popular "Träumerei" of Schumann from the players. Litolff's overture, "Maximilian Robespierre," with its changes of mood, was interesting chiefly on account of its effective use of the "Marseillaise." One admired the three dances from German's suite, "Nell Gwyn." Something racy with the marks of the soil infects this "Country Dance," this "Pastoral Dance," this "Merrymaker's Dance." German handles well his folk matter, gives it the setting that allows it to shine forth in its real beauty. The "Largo" from Dvořák's "New World Symphony," and Liszt's "First Hungarian Rhapsody," each in effective performance, ended the purely musical part of the program. Among the encores the one which achieved highest popularity was the waltz of a few seasons ago, "Two Hearts in Three-Four Time."

A. H. M.

Music

Children at the Pops

It was Children's Night at the Symphony Hall Pops last evening, as you might have gathered from the enthusiasm and from the musical preferences of the audience. With particolored paper hats on their heads, and in their hands toy watches (which ticked if you knew how to use your fingernails), youth passed judgment on the examples of the art of tone there set forth.

The program was cleverly designed to appeal to youthful tastes, from the solemn Largo of Handel, Mozart's "Sleighride" and the Andante from Haydn's "Surprise" Symphony, to Mossolov's "Soviet Iron Foundry," "Carioca" and "The Man on the Flying Trapeze." For once in the twentieth century Haydn's naïve "surprise" chord had its intended effect. The Iron Foundry pleased a mechanically minded generation. But the jazzy items seemed most popular. No doubt most of the young people knew them through the beneficent educational agency of the radio.

How far should Mr. Fiedler go in competing with the jazz orchestra? It is amusing and a little pathetic to see the members of the Boston Symphony Orchestra attempting jazz rhythms, and to hear them whistle and shout in imitation of the negroid manner. Apart from the question of suitability, there is the question of capacity. The fact is, if there is one thing the Boston Symphony Orchestra cannot play, it is jazz.

L. A. S.

171

Dr. Davison's Valedictory to The Glee Club

Wallace Woodworth Succeeds To Place of Conductor At Harvard

Trans May 16

After twenty-two years as conductor of the Harvard Glee Club, Dr. Archibald T. Davison resigned last evening at the annual meeting of the club. He will continue, however, as choirmaster and organist and will bear the title of conductor-emeritus. G. Wallace Woodworth, assistant conductor, who directed the club this year during the absence of Dr. Davison on sabbatical leave, will succeed him as conductor. Both Dr. Davison and Mr. Woodworth will keep on with their regular academic work at Harvard.

In announcing his resignation, Dr. Davison spoke to the members of the club as follows:

"It is now twenty-two years since I undertook the direction of this organization, and I feel that the time has come when, with a clear conscience, I can lay aside that responsibility. I am persuaded, furthermore, that the best interests of the club will be furthered by my doing so. Few things are more tragic than the stubbornness with which older men refuse to make way for younger ones, and I cannot bear even to approach the point where it can be said that I retarded the progress of this club by too long postponing my retirement. Not that I feel myself to be an old man; far from it; nor do I believe that my days of usefulness as a choral conductor are over. I doubt not that my physical strength and my gift of invective would last me through a few more seasons of Glee Club rehearsals. But I will confess that I have found the last few years of Glee Club activity terribly exhausting and I do not wish to stay with you until you can see that my powers are lagging. This group is perennially young and before long the incoming freshmen will view me as a patriarch, whether or not I really am one. Now is the time for a younger man, with new ideas and abundant energy, to carry on this work.

"In a sense I feel that I have earned my rest, for into these twenty-two years have been crowded enough mental and physical effort to account for three ordinary choral conductorships.

"No one here is old enough to know what the earlier years of this work cost me: the struggle to establish the club on a self-respecting basis with regard to management and morale, the effort to attain financial independence, and, above all, the unremitting warfare to found and maintain an uncompromisingly high standard of music to be sung. How many infuriated letters I answered; how many committees I argued with; how many lifelong enemies I made. I wonder whether you know that at one time there was talk of asking the university authorities to forbid us to call ourselves the Harvard University Glee Club. We had, to be sure, many friends, among whom two in particular stand out: President Lowell, whose faith in our ideals was unbounded, and the late H. T. Parker, music critic of the Boston Transcript, always ardent in our defense, invariably generous and far-seeing in his counsels. Through these difficult years the members of the club never relaxed their loyalty, for we were determined that the brave experiment initiated by Mayo Shattuck and a few other students of his time, should have every chance of succeeding.

"And it is in that success that I find my second justification for withdrawal: for from the very beginning my interest in the glee club has been educational. I was ambitious that every Harvard student should be given the opportunity of participating in the best choral music; the rehearsals were to me the core of the movement; public performance and excellence in singing have been in my mind purely by-products. To be sure, it was important that we should sing well, in order that the music should sound convincing in your ears and so persuade you of its validity; it was important that we should have public performances, in order that we might offer to others the opportunity of sharing our enjoyment of great music, and that occasion should be given for taking part in major choral works accompanied by orchestra, whereby your own experience of great music should be heightened and intensified. Never can we repay the debt of gratitude we owe to Dr. Koussevitzky and to other conductors who preceded him, and to the management of the Boston Symphony Orchestra for providing us with those occasions. Now the standard is fixed, the tradition grounded, and my work is done. The glee club, I feel confident, will never forsake the type of music it now cherishes, and will never again become an organization of the select few. Were I to remain your conductor, it would only be necessary for me to maintain the present standard of performance, and that my successor can do far better than I.

"And as my interest in this work has been primarily educational, so now I wish to give myself to other educational causes to which I can perhaps lend my aid and which absorption in glee club work has caused me to neglect. I wish besides to complete some works which may be of assistance to students of the technique and the history of music. I would not have you think that I am now entering on a career of idleness; indeed, I expect to work harder than I ever have before in substituting unfinished problems for one that is now happily completed.

"Fourteen years ago next September an angular and not particularly attractive freshman presented himself for admission to the Harvard Glee Club; and although it has always been my merciful wont to spare candidates the shock of an immediate rejection, his voice was so bad that I there and then turned him down. Undismayed, he reappeared the next evening to bid for a place as accompanist. I promptly told him that if his ability as a pianist were not markedly in excess of his gifts as a singer, I had no wish to waste my time in hearing him play. He persisted, however, and his powers were so convincing that he became forthwith assistant accompanist. Little did I dream at that moment that in my impatience I had all but driven away the one who was to follow me as conductor of the Harvard Glee Club; the man whom I have long looked to as my successor, a patient, loyal and devoted friend, with whom, through all these years there has never been even an apocalyptic intimation of disagreement. He has never protested at my shortcomings, nor has he ever failed ardently to support me in all my projects, and it is to him that I have invariably turned for advice, both professional and personal.

"But my affection for him has never influenced my estimate of his powers as a musician. I pride myself that it was upon my urgent advice that he turned from a career in the field of modern history to one in music; and it has been my particular joy to watch him steadily grow to acknowledged eminence as conductor and teacher. When a few years ago I gave up the conductorship of the Radcliffe Choral Society, I strongly urged that Woody be appointed my successor, for as I hoped that he would follow me as leader of the Harvard Glee Club I felt that the growing tradition of joint rehearsals and performances of the Choral Society and the Glee Club, which I had from the beginning held to be the most important development of this work, would be furthered and strengthened.

"To Woody I commit what has been my dearest project; an organization which has never been out of my thoughts; I have planned for it, worked for it, fought for it, and to it I have given the best years of my life. All that I believe regarding the power of good music and all my faith in the potentiality of young people to apprehend and love that music has been bound up in this club; and that faith has been amply justified by you here present, by the college generations that have just preceded you, and it will, under Woody's skilful guidance, be justified again by those who succeed you in membership.

"This is a sad moment for me and yet it is a happy one. For though I shall miss the unique joy of those hectic rehearsals, I shall yet have the satisfaction of hearing you sing and of watching you achieve greater things than those to which with my limitations I could have led you. Perhaps I may be allowed occasionally to fill a seat behind the second basses and sing out of tune, as you know I always do. I could hardly bear to be cut off entirely from what has been so large a part of my life.

"This is all I have to say. It is not half of what I feel as I look back on your loyalty and on that of others who have made this club what it is. And of one thing you may be sure, that as long as I live my love for the Harvard Glee Club will never suffer change."

NEW HAVEN, CONN.
REGISTER
MAY 20 1934

The Boston Symphony Orchestra will face a fifty-fourth season in its own Symphony Hall with particular anticipation. As one of the leading organizations of the world, and as favorite orchestra to many New Haveners, the announcement will bring an anticipation of new music at least well worth the hearing, and at most containing "first times" which will become historic. A repetition of the indispensable standard works together with revivals and various revelations from the archives may be confidently expected.

Dr. Koussevitsky again will be the busiest conductor in America, shouldering the burden of twenty-two pairs of concerts in Symphony Hall, ten in New York, and two tours West and South, with occasional calls on the neighboring cities of New England.

Important to the development of American music is the attitude of the Boston Orchestra which plays more music by American composers than any other similar organization. The so-called "Boston Group," consisting of Chadwick, Loeffler, Foote, Hill, and others, are but a part of a larger representation which included this year Randall Thompson, Emerson Whithorne, Roy Harris, Ernest Bloch, and Walter Piston.

No announcement is yet forthcoming of a visit to New Haven, but one may safely reason that ties so close as those between this city and the Boston Symphony Orchestra cannot be easily broken.

* * *

While Dr. Koussevitsky guides the familiar forces in Boston's Symphony Hall, the Philharmonic-Symphony Orchestra will engage in the customary series in New York's Carnegie Hall. While Dr. Koussevitsky appears practically throughout the entire season, the Philharmonic audience will have either the advantage or disadvantage of listening to no less than seven conductors in the course of the Winter.

Mr. Toscanini will figure most large in the minds of the audiences who flock to his inspired interpretations. During his ten-week term there will be a Brahms series, and much Beethoven. Bruno Walter will conduct Wagner and Mozart particularly, since he excels in interpreting the music of these composers. Hans Lange, otherwise concertmaster, may be expected to lend a hand with two weeks of American and English music.

The new conductors are Otto Klemperer, formerly of Berlin and recently of Los Angeles; Arthur Rodzinski, conductor of the Cleveland Orchestra, and Werner Janssen, a young American who has been gaining experience abroad. Mr. Klemperer was guest conductor with the old New York Symphony in 1926; Mr. Rodzinski assisted Leopold Stokowski for several years in Philadelphia. Mr. Janssen is not known here as a conductor.

Obviously with such an array of conductors there will be highly specialized fields represented by the programs. Whether or not this will be for the good remains to be noted in the reaction of the public to the playing of the orchestra. So far as the audiences are concerned the feast would seem to be complete, but the question arises as to whether any body of players would be able to withstand the varied methods of drilling and interpretation impressed upon them in a comparatively short interval of time. The test may wither, make or break.

* * *

THIS CLIPPING FROM
SPRINGFIELD, MASS.
REPUBLICAN

MAY 20 1934

HARRIS SYMPHONY IN COLUMBIA DISKS

The recent release of Roy Harris's symphony called "1933" shows a laudable and well-directed interest on the part of the Columbia Phonograph company in contemporary composers. The recording was made during a public performance at Carnegie hall on February 2 of this year by the Boston Symphony orchestra under Dr Koussevitzky, and it is perhaps for this reason that certain extraneous sounds found their way into the microphone. The performance, however, is a brilliant one, as may be expected from the scholarly and musicianly Boston conductor.

The purchaser of this four-record album has more help than ordinary from the accompanying pamphlet. On the second page are quotations from various New York and Boston critics who find the symphony "absorbing, impressive," of an "elastic melodic line" and of "juicy thematic material." A biographical sketch of the composer taken from an article by J. N. Burke in the Boston Symphony program booklets, and a detailed description of the symphony by the composer himsef, each assist the listener in his appreciation of this decidedly modern work—modern in conception and in execution.

Mr Harris writes the following: "In the first movement I have tried to capture the mood of adventure and physical exuberance; in the second, of the pathos which seems to underly all human existence; in the third, the mood of a positive will to power and action." This reviewer, after hearing the symphony through the medium of disks a number of times has had some difficulty in feeling that the work conveys that positiveness to which the composer refers in the final movement. The symphony throughout seems to be filled with more despair than hope from the opening movement to the end, and the Andante approaches Schoenbergian morbidity.

Harris says dark things in the modern manner; there is a certain muscularity to his writing which, when not drawn out to too great lengths, approaches genuinine inspiration, but too often the gestures of despair become grimaces. The intentions of the composer as set forth in his brief description of the symphony are American in the best style; the music, as it reaches the ear of this reviewer, falls short of the spirit in which it was conceived.

On the odd side of the fourth record is a pleasant piece, written by Mr Harris expressly to fill this short space. "Four Minutes and 20 Seconds," for flute and string quartet is also in the modern manner, but gentler and less exacting than the sad, mutterings of the symphony. Again Mr Harris expresses his intentions: "This short piece was written expressly for Columbia records to fill a time space of less than four minutes and 30 seconds. It serves as just one more indication that modern thoughts and feelings are becoming increasingly conditioned by exact time concepts."

Elizabeth Travis Behnke, who will act as soloist at the Pops on Thursday night, playing Saint-Saens' piano concerto.

Herald

ARTHUR FIEDLER, probably the most popular director that the Pops has ever had, continues to provide program of light music with the aid of a splendid orchestra.

BOSTON EVENING

and Players === Music =

May 22 Pianist for the Pops Tran

Elizabeth Travis Behnke

Soloist for the Concert Tomorrow Evening at Symphony Hall

THE POPS IN 1934

Fifth Season Under Arthur Fiedler

Arthur Fiedler

The festive Pops, now in its forty-ninth season, has taken full possession of Symphony Hall. That it has grown into an institution that has done much in furthering the musical traditions and community interests is undeniable, and as such it has become a veritable monument of artistic pride, growing with each successive season. The Pops date back to Boston's early musical annals; it is simply inconceivable that Bostonians would do without their Pops concerts when the warm weather approaches.

To gather about a table with one's friends over tinkling glasses, to smoke while listening to Handel or Wagner, or Gershwin played by a full-sized and illustrious symphony orchestra — that is a privilege which no Bostonian will forego, and which no other city this side of Europe can boast.

The character of the Pops has changed with the years, striving as they do to delight a public of the widest range in musical taste. The ever open question of programs has probably never been more understandingly met than by Arthur Fiedler, the talented young conductor who is in his fifth season at the helm of the Pops. Widely conversant with classical music, with the better jazz, with the more agreeable "moderns," he can and does provide a Pops repertory broad enough to please every possible taste.

Taylor's Gem Is Pops Feature

By MOSES SMITH

Deems Taylor's "Circus Day" and the Saint-Saens G minor piano concerto were the feature numbers of last night's excellent Pop concert, led by Arthur Fiedler before an audience that nearly filled Symphony Hall.

Taylor's fantasy, which was being presented in its symphonic dress for the first time in Boston, is amusing entertainment. It exhibits the characteristic talents of the composer in the best vain, talents like his apt descriptive ability, his flare for melody and for piquant orchestration.

There is a good deal of humor, both broad and subtle, in this musical picturization of the circus-parade, side-shows and all. The lions roar, the monkeys dance and race, the elephant waltzes, the clowns make a mess of a tune: these are a few of the enjoyable bits.

The listeners were even more elated by the presentation of the concerto by the soloist, Elizabeth Travis Behnke, sympathetically accompanied by Mr. Fiedler and his orchestra. The pianist's nimble fingers and flexible wrists made light of the technical difficulties of the brilliant work, so that she was able to present a most musical version marked by neat accent and unsentimental phrasing. Where the music called for a bravura style the soloist was almost equally at home.

---

* * *

At Pops Mr. Fiedler led the first all-Wagner program of the season before a large and responsive audience. That part of the program which I was able to hear was given excellent performance, considering the handicaps of nightly concerts. Mr. Fiedler presented a surprisingly sympathetic version of the Siegfried Idyll, while his admirable choice of tempi for the "Meistersinger" prelude is too familiar to need re-emphasis. Similarly, the Ride of the Valkyrs, the introduction to the third act of "Lohengrin," and the "Song to the Evening Star" from "Tannhaeuser" came to capable performance, the last-named featuring the trombone solo of Julius Raichman.

Other numbers on the program were the "Kaiser" March, the overture to "The Flying Dutchman," "Traeume" as violin solo, the overture to "Tannhaeuser," and Siegfried's Rhine Journey from "Goetterdaemerung."

Deems Taylor and His Circus Music

For First Hearing in Boston From Mr. Fiedler at The Pops

TRAN

TWO items at the Pops last evening were of more than usual interest. One was the presence of a piano soloist of distinct promise—Elizabeth Travis Behnke, playing Saint-Saëns's Concerto in G minor. The other was the first performance in New England of the new orchestral version of Deems Taylor's fantasy, "Circus Day." For the rest, the program of the evening followed the high standard which these latter days have brought to the Pops. Gone are the days—so it seems—when these programs are half made up of more or less nondescript street music. More and more they are approximating the lighter part of the regular symphonic repertory. Last evening's list, for example, contained the names of Chopin, Glazunov, Beethoven, Schubert, de Falla, Taylor, Saint-Saëns, MacDowell—all names heard often and honorably at the orchestra's winter concerts. To these were added only two other names not in the regular lists. A perusal of other programs gave similar results. Mr. Fiedler has this year given up the custom of certain earlier years in which whole evenings were given over to "light classics." Instead, he is diffusing his classics throughout the whole season—and the public is the gainer thereby. Add to this the fact that at the twentieth concert of the season (that of last evening) there has come no slipping in standards of performance, and the reasons are clear why every concert that the reviewer visits seems to contain a house that looks as though it were entirely sold out.

Mrs. Behnke last year established herself as a favorite with the public of the Pops. Last evening when she made her appearance she was greeted with more than the usual round of applause. At the conclusion of her playing, applause was fairly showered upon her, a bouquet of flowers was presented to her, and before it was all over Mr. Fiedler had asked the orchestra to rise to join in the acknowledgement of the continued handclapping. Mrs. Behnke is distinctly a personality as well as a good pianist. There is a fresh vivacity in her every movement, her approach to the task in hand. In charming manner she lives actively through every rhythmic suggestion which the piece makes, but pleasantly and unobtrusively and likably. Last evening she seemed especially well adapted to the polished surfaces, the smoothly intriguing rhythms, the nice sophistication of Saint Saëns concerto. Brightly and glitteringly her sufficient technic display itself—possibly in certain pianissimos a bit light for the expanse of Symphony Hall, but otherwise admirable from every angle. Abundant vitality characterized her rhythm. All manner of felicities one could find in her decorative playing. Altogether—here is a new young pianist whom one will watch with great interest.

Deems Taylor's "Circus Day" is exactly what the title indicates, a circus piece. He wrote it in 1925 for Paul Whiteman and his orchestra. In this version it was played up and down two continents. A little less than a year ago Mr. Taylor gave it symphonic orchestration. In the new dress this was its first performance hereabouts. Mr. Taylor describes his "Circus Day" as "eight pictures from memory." These pictures he translates into tone. They are memories of a street parade, of the big-top tent, of the bareback riders, of the lion cage, the dog and monkey circus, the waltzing elephants, of the tight-rope walker, of the jugglers, of the clowns. The whole he crowns with a finale which he entitles "Looking Back." This, like some of Strauss, is music of extreme realism. Behold the lions through the medium of all manner of curious glissandi in brass. Consider the waltzing elephants in their lumbering tuba solos, and at the last the attempt at a trill upon extreme low notes of that instrument! Call to mind also the squawking clarinet solos, perfect counterparts of the grotesquely painted faces and curious antics of the clowns. In all these music imitates physical characteristics as ably as music can ever be made to imitate them. Whether it remains music in the process is an entirely different question. That it belongs to a day at a circus is hardly open to dispute.

Then there is the music which suggests rather than describes. Here the musician is upon better ground. The bareback riders, the tight-rope walker, the jugglers, each have music suggestive of the titles music which would be pleasant to listen to if it were not in the service of realistic intention. Here Mr. Taylor, as in so much of his music, is the skilful craftsman, the artisan who can create delight. Pleasurably these movements strike the ear. While the musician admires the workmanship in them.—But descriptive or suggestive, all this music is well-nigh perfect counterpart to the ideas which underlie it. It must have been perfectly in place when played by Mr. Whiteman's band. It also is a pleasant novelty in a Pops concert.

A. H. M.

"CIRCUS DAY" AT THE POPS

Deems Taylor's Piece Arouses Enthusiasm

BY WARREN STOREY SMITH

Deems Taylor's "Circus Day," composed in 1925 for Paul Whiteman, and, if recollection does not slip, once played here by Mr. Whiteman and his band, received at last evening's Pop Concert in Symphony Hall its first performance in these parts in the version for full orchestra that the composer made last year.

With two operas and a handful of symphonic pieces behind him, Mr. Taylor employs the modern orchestra with ease and confidence. The wit that distinguishes his writings and his comments over the air is also one of his chief assets as music-maker. Add this lively fancy to his skill in orchestration, apply both to such a task as the musical description of the native circus, and the final happy outcome is inevitable. For music of this sort, furthermore, Arthur Fiedler has an especial flair. So last evening's "premiere" was a wholly successful one, and the audience received this diverting suite with unfeigned enthusiasm. Its next appearance on a Pop programme will be at the annual Harvard Night, Monday, May 28.

To add further interest to last evening's concert, there came a performance of Saint-Saens' G minor concerto for piano and orchestra, with Elizabeth Travis Behnke as the soloist. Today this concerto keeps company with that of Grieg and the D minor of MacDowell as a vehicle for ambitious students, and also for pianists who "broadcast." Yet its Bach-like first movement and its buoyant Scherzo still entitle it to respectful consideration. The hand that made them was of no mean ability. Last evening Mrs. Behnke played this artful music in the vein that best becomes it and in her turn was warmly applauded.

MUSIC

POPS CONCERT

Last night in Symphony Hall a concet of the Pops series ocured which was of special interest. From the standpoint of a review the Circus Suite by Deems Taylor and the performance of the Second Piano Concerto in G minor of Saint-Saens by Elizabeth Travis Behnke comprised this interest. Mr. Taylor's Suite is rarely played and is a distinct novelty. Certainly nobody could say the same of the Saint-Saens Concerto; but in this latter case the interest centres in the soloist.

It is no very prophetic statement to say that the Circus Suite is obviously going to be popular. Deems Taylor has the faculty of striking the popular taste. And this suite seemed to the audience and to this reviewer humorously descriptive and whimsically entertaining. It has perhaps too much whimsy in parts for its artistic health, but it has orchestral agility to offset this, an expedient of which Mr. A. A. Milne could never avail himself. Some of the incidental scense were the most delightful. The conclusion was the least so. Mr. Fiedler made extensive cuts in the store, but the piece should prove a reliable item of the Pops repertoire.

The Saint-Saens Concerto in G minor, written in 1868 and therefore long before the composer had acquired some of his most pompous and least prepossessing qualities, remains a most attractive work whereby a pianist may display his vituosity. Mrs. Behnke lacked nothing in this direction. She played the brilliant piano part with clarity, with discriminating taste and, needless to add, with technical sufficiency. The audience previously occupied with weighty questions of satisfying its digestion, paused and acorded Mrs. Behnke a modicum of attention and, afterward, enthusiastic applause. From any point of view she richly deserved this "courtesy." The concerto sounded as it should: that is to say with brilliance and melodic charm; and Mrs. Benhke's performance was captivating.

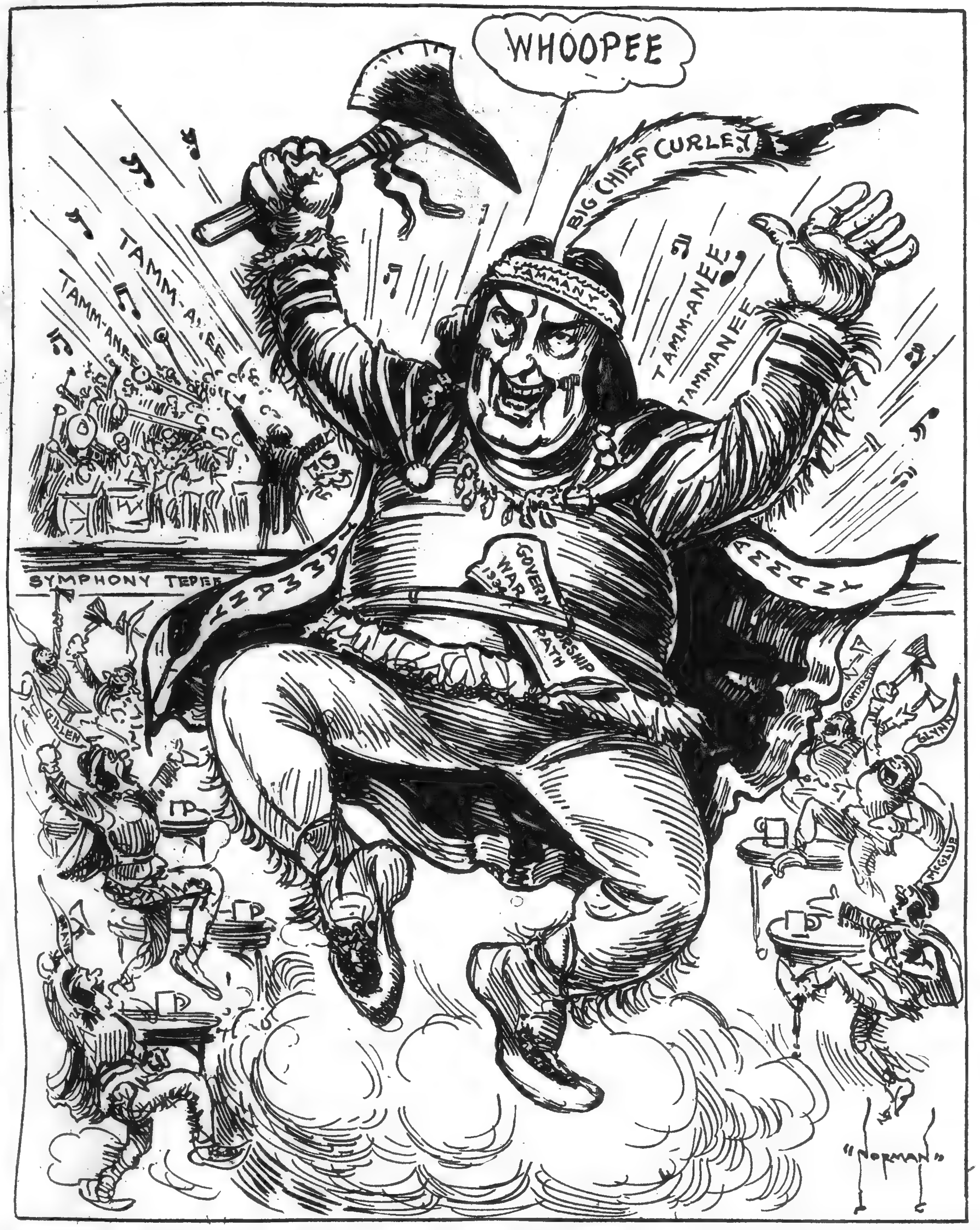
A. W. W...

Amusements

173

BOSTON POST, TUESDAY, MAY 29, 1934

THE GUBERNATORIAL POPS



Fiedler to Conduct 250th Pop; Other Programs

Herald 3

Next Tuesday night, June 5, will mark the 250th Pop concert conducted by Arthur Fiedler since the Pops leader took control of these summer concerts at Symphony hall in May, 1930. A survey of Mr. Fiedler's Pops repertory through four and a half seasons is easily made since the conductor, who is no haphazard program maker, keeps a notebook with a careful record of every performance. His book shows 49 different marches, 52 overtures, 46 suites, 17 operatic fantasias, 31 waltzes, and 310 numbers otherwise classified (including symphonic poems and complete symphonies). The addition of 145 encores brings the total to 650. Nor do bare numbers tell the whole story of diversification. He is constantly testing the freshness and durability of the "lighter classics," seeking new scores which may be of symphonic standing but not too serious, keeping an ear alert for the best in the flood of music in current vogue. If, as sometimes happens, a piece with true qualities may have been largely passed by in the general abundance, he has in more cases than one brought it to a deserved popularity.

Next Thursday, June 7, will be the annual Request night with the program entirely determined by the ballots of the Pops public. The programs of the week follow:

Lohengrin, Introduction to Act III	Wagner
Overture to "The Merry Wives of Windsor,"	Nicolai

MONDAY, JUNE 4

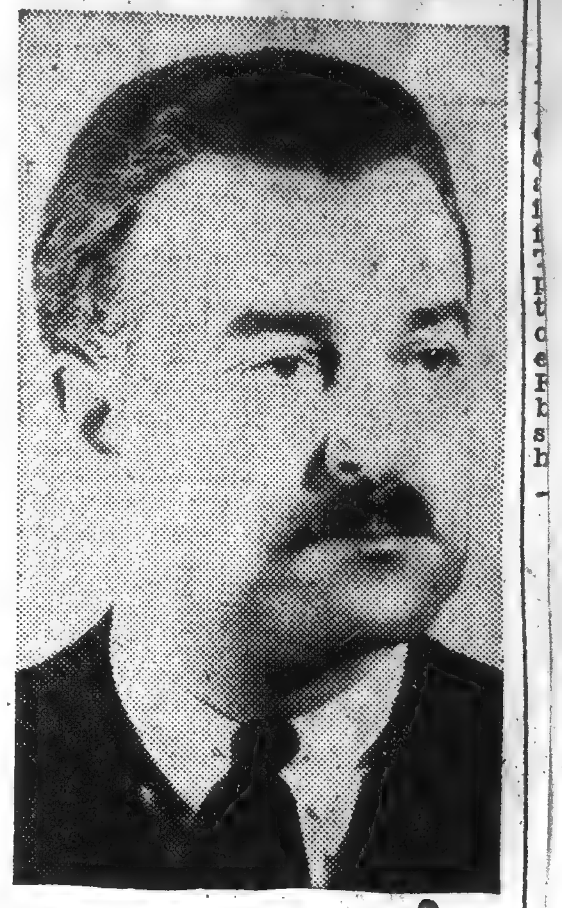
Tales from the Vienna Woods, Waltz	Strauss
Intercollegiate Inklings	Lewis
Finlandia, Symphonic Poem	Sibelius
Ave Maria	Bach-Gounod
Rienzi, Overture	Wagner
Victor Herbert Favorites	Herbert
Prayer of Thanksgiving,	Arranged by Kremser
On the Mall, March	Goldman

TUESDAY, JUNE 5

March of the Gladiators	Fucik
L'Arlesienne Suite No. 1	Bizet
Second Hungarian Rhapsody	Liszt
Glee Club of the State Teachers College at Framingham	
"Greetings"	Brahms
"When Sweetly Blossom Roses"	"
Love Song	"
Prelude and Love-Death, from "Tristan and Isolde"	Wagner
Moto Perpetuo	Paganini
Streets of Pekin, Suite	Hadley
"By the Beautiful Blue Danube," Waltz	Strauss
"On the Trail" from the "Grand Canyon" Suite	Grofe
Prelude to "Carmen"	Bizet

WEDNESDAY, JUNE 6

Wedding March, "A Midsummer Night's Dream"	Mendelssohn
Overture to "Sakuntala"	Goldmark
Rachem	Mana-Zucca
"Eugene Oniegin," Fantasia	Tchaikovsky
Marche Slave	Tchaikovsky
"Scheherazade": "The Prince and the Princess"	Rimsky-Korsakov
Bolero	Ravel
"Of Thee I Sing," Selection	Gershwin
Dubinushka, Russian Folk Song,	Arranged by Jacchia
Sixth Hungarian Dance	Brahms



Arthur Fiedler, conductor of the Pops, who will celebrate his 250th concert at Symphony hall on Tuesday evening. This covers the period of nearly four years since he took over the leadership of the Pops in 1930.

THURSDAY, JUNE 7
REQUEST NIGHT

"Pomp and Circumstance"	Elgar
Overture to "William Tell"	Rossini
Largo from "Xerxes"	Handel
Ouverture Solennelle, "1812"	Tchaikovsky
"By the Beautiful Blue Danube," Waltz,	Strauss
Bolero	Ravel
Rhapsody in Blue	Gershwin
Piano Solo	Jesus Maria Sanroma
"Roberta," Selection	Kern
"Carioca"	Youmans
Prayer of Thanksgiving, Old Dutch Hymn,	Arranged by Kremser
Encores—"Jealousy," Tango	Gade
Lieberstraum	Liszt-Herbert
"Two Hearts in ¾ Time"	Stolz
Country Gardens	Grainger

FRIDAY, JUNE 8

March, "National Emblem"	Bagley
"Fingal's Cave," Overture	Mendelssohn
Liebestraum	Liszt-Herbert
"Dornroschen," Waltz	Tchaikovsky
"Henry VIII," Ballet Suite	Saint-Saens
Prelude to "The Afternoon of a Faun,"	Debussy
"The Roman Carnival," Overture	Berlioz
"Roberta," Selection	Kern
"The Flight of the Bumble Bee,"	Rimsky-Korsakov
Entrance of the Boyards	Halvorsen

SATURDAY, JUNE 9

March, "Land of the Maple"	Laurendeau
Overture to "Stradella"	Flotow
"Molly on the Shore"	Grainger
Polovetzkian Dances from "Prince Igor,"	Borodin
"Circus Day," Fantasy	Deems Taylor
Ouverture Solenelle, "1812"	Tchaikovsky
"The Cat and the Fiddle," Selection	Kern
Mosquito Dance	White
Gypsy Dance from "Carmen"	Bizet

GIRL TO FLY IN

MUSIC AND

"Request Night" at the "Pops" Next Thursday

"Request Night" with a program selected by popular ballot, next Thursday, will feature the sixth week of "Pop" concerts in Symphony Hall.

Tuesday's concert will be the 250th that Arthur Fiedler has directed since he became conductor in 1930. Data concerning his repertory discloses that he has played 49 marches, 52 overtures, 46 suites, 17 "operatic fantasias," 31 waltzes, 310 pieces of miscellaneous character, and 145 encores, a total of 650 compositions.

Programs for this week follow:

MONDAY—"Lohengrin," Introduction to Act III, Wagner; Overture to "The Merry Wives of Windsor," Nicolai; Tales From the Vienna Woods, waltz, Strauss; Intercollegiate Inklings, Lewis; Finlandia, Symphonic Poem, Sibelius; Ave Maria, Bach-Gounod; Rienzi, Overture, Wagner; Victor Herbert Favorites, Herbert; Prayer of Thanksgiving, arranged by Kremser; On the Mall, March, Goldman.

TUESDAY—"March of the Gladiaters," Fucik; L'Arlesienne Suite No. 1, Bizet; Second Hungarian Rhapsody, Liszt; Glee Club of the State Teachers College at Framingham: "Greetings," "When Sweetly Blossom Roses," Love Song, Brahms; Prelude and Love-Death, from "Tristan and Isolde," Wagner; Moto Perpetuo, Paganini; Streets of Pekin, Suite, Hadley; "By the Beautiful Blue Danube," waltz, Strauss; "On the Trail," from the "Grand Canyon" Suite, Grofe; Prelude to "Carmen," Bizet.

WEDNESDAY—Wedding march, "A Midsummer Night's Dream," Mendelssohn; Overture to "Sakuntala," Goldmark; Rachim, Mana-Zucca; "Eugene Oniegin," fantasia, Marche Slave, Tchaikovsky; "Scheherazade," "The Prince and the Princess," Rimsky-Korsakov; Bolero, Ravel; "Of Thee I Sing," selection, Gershwin; Dubinushka, Russian folk song, arranged by Jacchia; Sixth Hungarian Dance, Brahms.

THURSDAY, Request Night—"Pomp and Circumstance," Elgar; Overture to "William Tell," Rossini; Largo from "Xerxes," Handel; Overture Solennelle, "1812," Tchaikovsky; "By the Beautiful Blue Danube," waltz, Strauss; Bolero, Ravel; Rhapsody in Blue, piano solo, Jesus Maria Sanroma, Gershwin; "Roberta," selection, Kern; "Carioca," Youmans; Prayer of Thanksgiving, old Dutch hymn, arranged by Kremser; encores: "Jealousy," tango, Gade; Liebestraum, Liszt-Herbert; "Two Hearts in Three-Quarter Time," Stolz; Country Gardens, Grainger.

FRIDAY, March, "National Emblem," Bagley; "Fingal's Cave," Overture, Mendelssohn; Liebestraum, Liszt-Herbert; "Dornroschen," Waltz, Tchaikovsky; "Henry VIII," Ballet Suite, Saint-Saens; Prelude to "The Afternoon of a Faun," Debussy; "The Roman Carnival," Overture, Berlioz; "Roberta," Selection, Kern; "The Flight of the Bumble Bee," Rimsky-Korsakov; Entrance of the Boyards, Halvorsen.

SATURDAY. March, "Land of the Maple," Laurendeau; Overture to "Stradella," Flotow; "Molly on the Shore," Grainger; Polovetzkian Dances from "Prince Igor," Borodin; "Circus Day," Fantasy, Deems Taylor; Overture Solennelle, "1812," Tchaikovsky; "The Cat and the Fiddle," Selection, Kern; Mosquito Dance, White; Gypsy Dance from "Carmon," Bizet.

ENGLISH ALUMNI IN POPS REUNION

Thousands Cheer Dr. Lewis, '79, as He Conducts His Own Composition

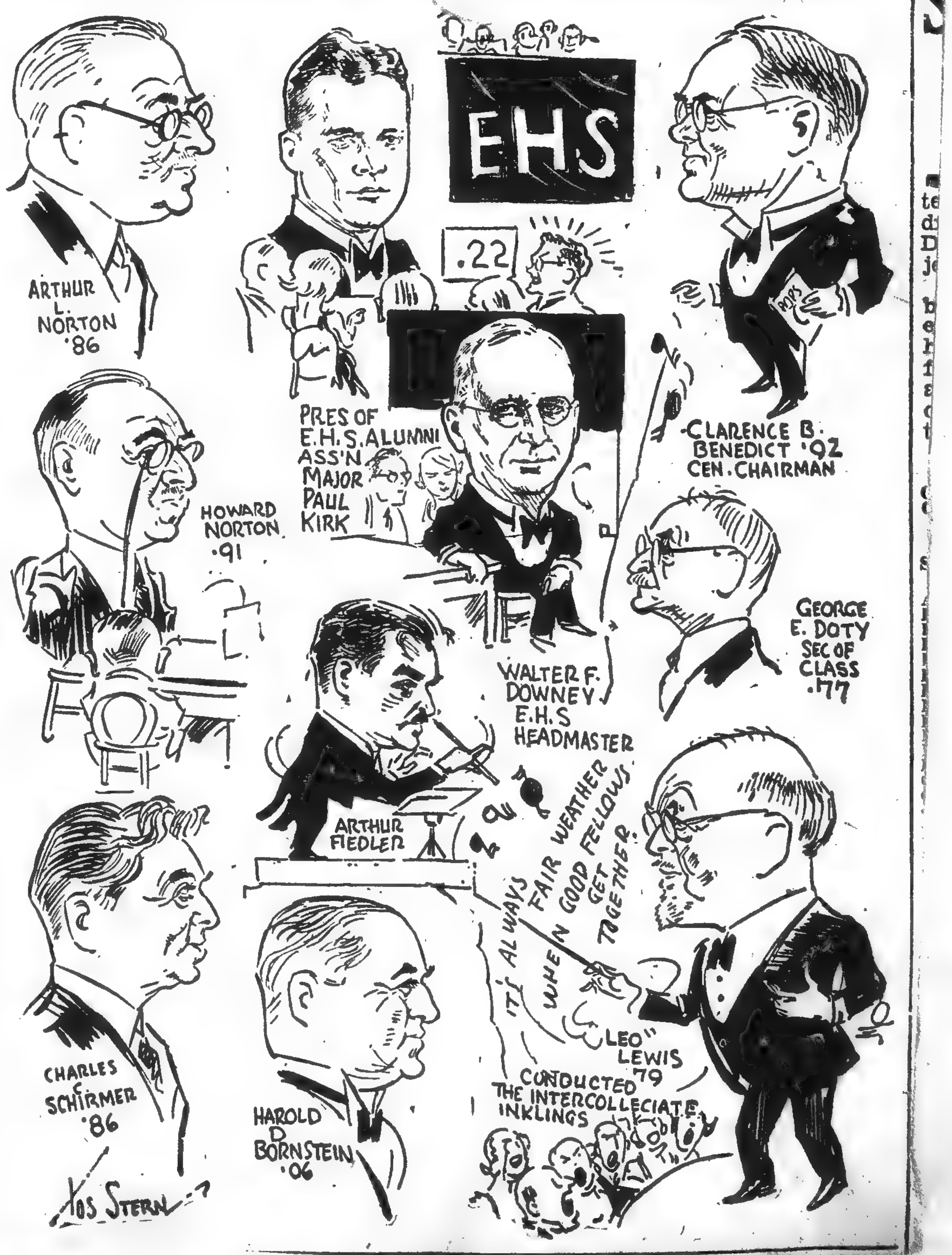
Thousands of graduates of English high school filled Symphony hall last night for a Pops concert sponsored by the English High School Alumni Association, oldest organization of its kind in the United States, and rose and cheered Louis R. Lewis '79, who conducted his own composition, "Intercollegiate Inklings."

Dr. Lewis, professor of music at Tufts College, conducted the orchestra in the presentation of fragments of traditional college songs which have become American folksongs.

At the conclusion of the program, which was, as usual, conducted by Arthur Fiedler, the group sang "Alma Mater," the English high school song, under the leadership of Malcolm D. Barrows, head of the English department at the school.

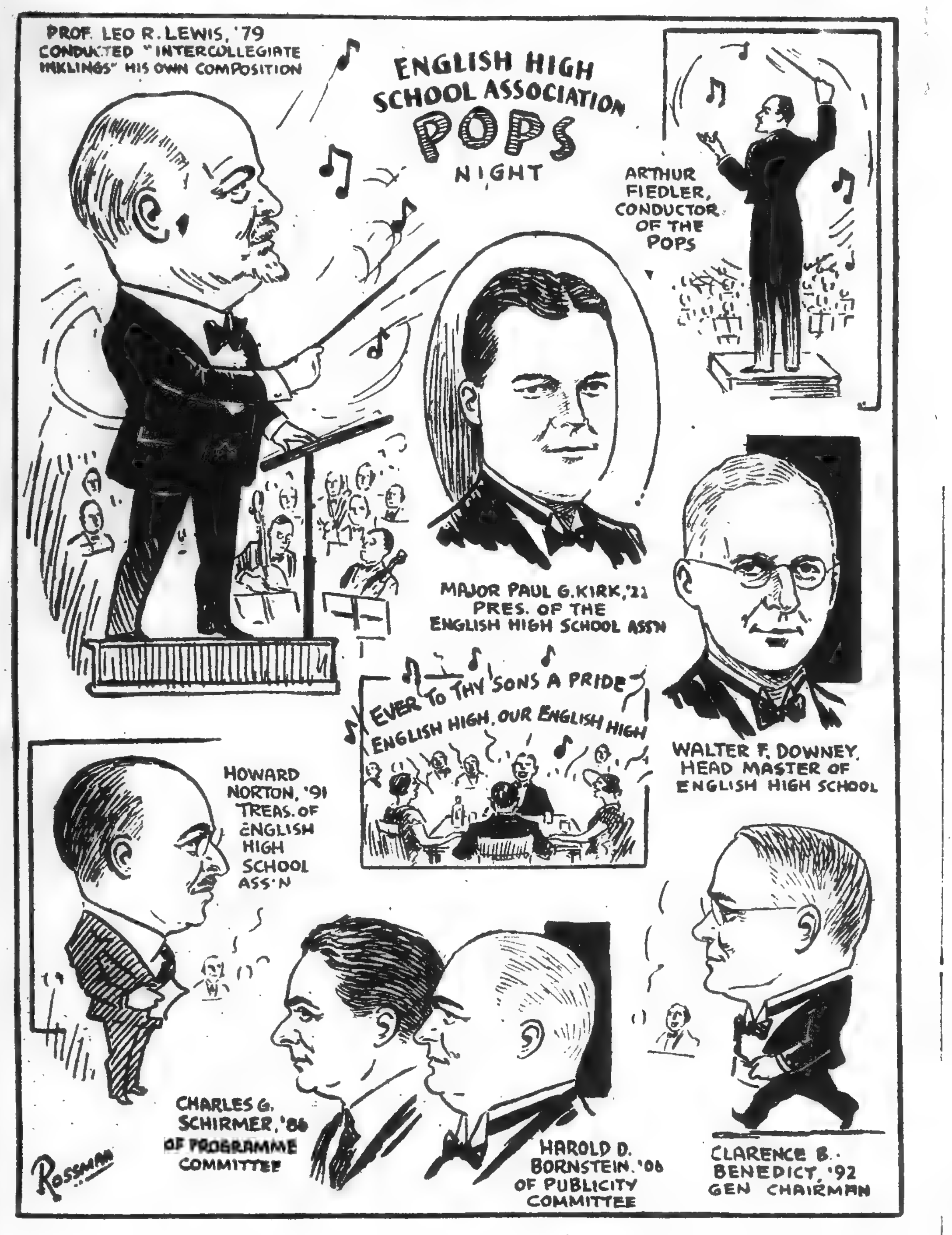
Preceding the Pops, members of the class of '99 held their 35th annual reunion dinner in the Hotel Statler. Among the members of the class who attended the Pops concert were Charles Gilman, secretary; John Dorsey, city treasurer, and Theodore Roemer, city superintendent of buildings.

AT POPS REUNION OF ENGLISH HIGH


EHS
.22
ARTHUR L. NORTON '86
PRES OF E.H.S. ALUMNI ASS'N MAJOR PAUL KIRK
CLARENCE B. BENEDICT '92 GEN. CHAIRMAN
HOWARD NORTON '91
GEORGE E. DOTY SEC OF CLASS '77
WALTER F. DOWNEY E.H.S HEADMASTER
ARTHUR FIEDLER
IT'S ALWAYS FAIR WEATHER WHEN GOOD FELLOWS GET TOGETHER
"LEO" LEWIS '79 CONDUCTED THE INTERCOLLEGIATE INKLINGS
CHARLES SCHIRMER '86
HAROLD D. BORNSTEIN '06
YOS STERN

SDAY, JUNE 5, 1934 Post

English High Alumni Have Night at "Pops"


PROF. LEO R. LEWIS, '79 CONDUCTED "INTERCOLLEGIATE INKLINGS" HIS OWN COMPOSITION
ENGLISH HIGH SCHOOL ASSOCIATION POPS NIGHT
ARTHUR FIEDLER, CONDUCTOR OF THE POPS
MAJOR PAUL G. KIRK, '21 PRES. OF THE ENGLISH HIGH SCHOOL ASS'N
EVER TO THY SONS A PRIDE ENGLISH HIGH, OUR ENGLISH HIGH
WALTER F. DOWNEY, HEAD MASTER OF ENGLISH HIGH SCHOOL
HOWARD NORTON, '91 TREAS. OF ENGLISH HIGH SCHOOL ASS'N
CHARLES G. SCHIRMER, '86 OF PROGRAMME COMMITTEE
HAROLD D. BORNSTEIN, '06 OF PUBLICITY COMMITTEE
CLARENCE B. BENEDICT, '92 GEN CHAIRMAN
ROSSMAN

Days of yore were vividly relived last night by alumni of the Boston English High School at "their night" of the Pops in Symphony Hall.

Favored by an excellent and varied programme, conducted by Arthur Fiedler, members of the English High School Association, of which Major Paul G. Kirk, class of '22 and a member of Governor Ely's military staff, is president, filled, with their friends, to overflowing Symphony Hall for the occasion.

A decided hit of the occasion was when Mr. Leo R. Lewis, '79, a professor of music at Tufts College, led the orchestra in playing "Intercollegiate Inklings," his own composition. The capacity gathering of E. H. S. alumni roundly applauded him for his work. Another impressive feature of the evening was when Mr. Malcolm D. Barrows, head of the English department at English High, led the singing of "Alma Mater." He is the husband of Representative Mary Livermore Barrows of Melrose.

The oldest alumnus at last night's entertainment was John Babcock, '73, of the Back Bay. Headmaster Walter F. Downey of the school was probably one of the most active of those present last night, spending about every moment during and between selections chatting with alumni about the "old school" now and then. Clarence B. Benedict, '92, was general chairman in charge of the programme.

B. U. Has Pops Tomorrow—Notes of Week of Fiedler's Players

Post J 10

SEVENTH WEEK OF POPS

The coming week will be the seventh of the Pops season in Symphony Hall. Except for Monday night, which has been taken over by Boston University, there will be nightly Pop concerts of general public interest. On Wednesday, Mr. Fiedler will give the first performance hereabouts of "Tall City," the suite of Hans Spialek, which was inspired by the skyscrapers of New York. Besides radio performances, this score has been heard twice in London and at the Rochester Festival under Howard Hanson.

Friday will be the second Children's Night of the season, to which all young people are invited to come in costume. There will be a parade and an award of prizes.

MUSIC AND

10

Local Premiere of Spialek's 'Tall City' at 'Pops' Wednesday

Arthur Fiedler has announced a first Boston performance of Hans Spialek's suite, "Tall City," for the "Pop" concert of Wednesday evening, in Symphony Hall. This score depicts in five movements various aspects of New York, and has been played at the Rochester, N Y, Festival under Howard Hanson, and twice in London.

The concert tomorrow evening has been taken over by Boston University; there will be no public sale. Remaining concerts of the week are open to the public. Friday will be the second Children's Night of the season, to which all young people are invited to come in costume. There will be a parade and an award of prizes for the best costumes.

England — JUNE 10, 1934

e Product

The Pops Programs

THIS will be the seventh week of the Pops season in Symphony Hall. Except for Monday night, which has been taken over by Boston University, there will be nightly Pop concerts of general public interest. On Wednesday, Mr. Fiedler will give the first performance hereabouts of "Tall City," the suite of Hans Spialek, which was inspired by the skyscrapers of New York.

Friday will be the second Children's Night of the season, to which all young people are invited to come in costume. There will be a parade and an award of prizes.

Programs follow:

TUESDAY

March, "Second Connecticut"....Reeves
Overture to "The Bronze Horse"..Auber
Liebestraum ....Liszt-Herbert
"Lo Boheme," Fantasia.........Puccini
Malaguena, from the Spanish Suite "Andalucia" ....Lecuona
(Arranged by Ferdie Grofe)
Ave Maria................Bach-Gounod
Bolero ....Ravel
Waltzes from the operetta "Eva"..Lehar
Song of the Evening Star, from "Tannhauser" ....Wagner
(Trombone solo: Jacob Raichman)
"In the Hall of the Troll King," from the suite, "Peer Gynt".........Grieg

WEDNESDAY

Wedding March from "Le Coq d'Or Rimsky-Korsakov
Overture to "The Barber of Seville" Rossini
Bacchanale from 'Tannhaser'..Wagner
Ecarecrow Sketches...........Converse
Motto perpetuo .... Paganini
"Tall City," Symphonic Suite....Spialek
(First performance in Boston)
Pianoforte Concerto No. 1 in F-sharp minor (First movement)..Rachmaninoff
Soloist: Verona Durick
"The Cat and the Fiddle," Selection Kern
"Tik, Tak," Polka (from "Die Fledermaus") ....Strauss
Hungarian Czardas: "Ghost of the Warrior" ....Grossman

THURSDAY

Introduction to Act III, "Lohengrin" Wagner
Overture to "The Marriage of Figaro" Mozart
"Les Preludes," Symphonic Poem..Liszt
Tufts Songs
Intercollegiate Inklings......L. R. Lewis
"Vienna Blood," Waltz.........Strauss
"Maximilian Robespierre," Overture Litolff
The Rose and The Ring Carrie Bullard Lewis
a Scene from Act I
b Overture and Finale, Act I
Felix S. Vecchione, '37 (Baritone), with Tufts and Jackson Glee Clubs
"Roberta," Selection..............Kern
"Night and Day"................Porter
"Stars and Stripes Forever"......Sousa

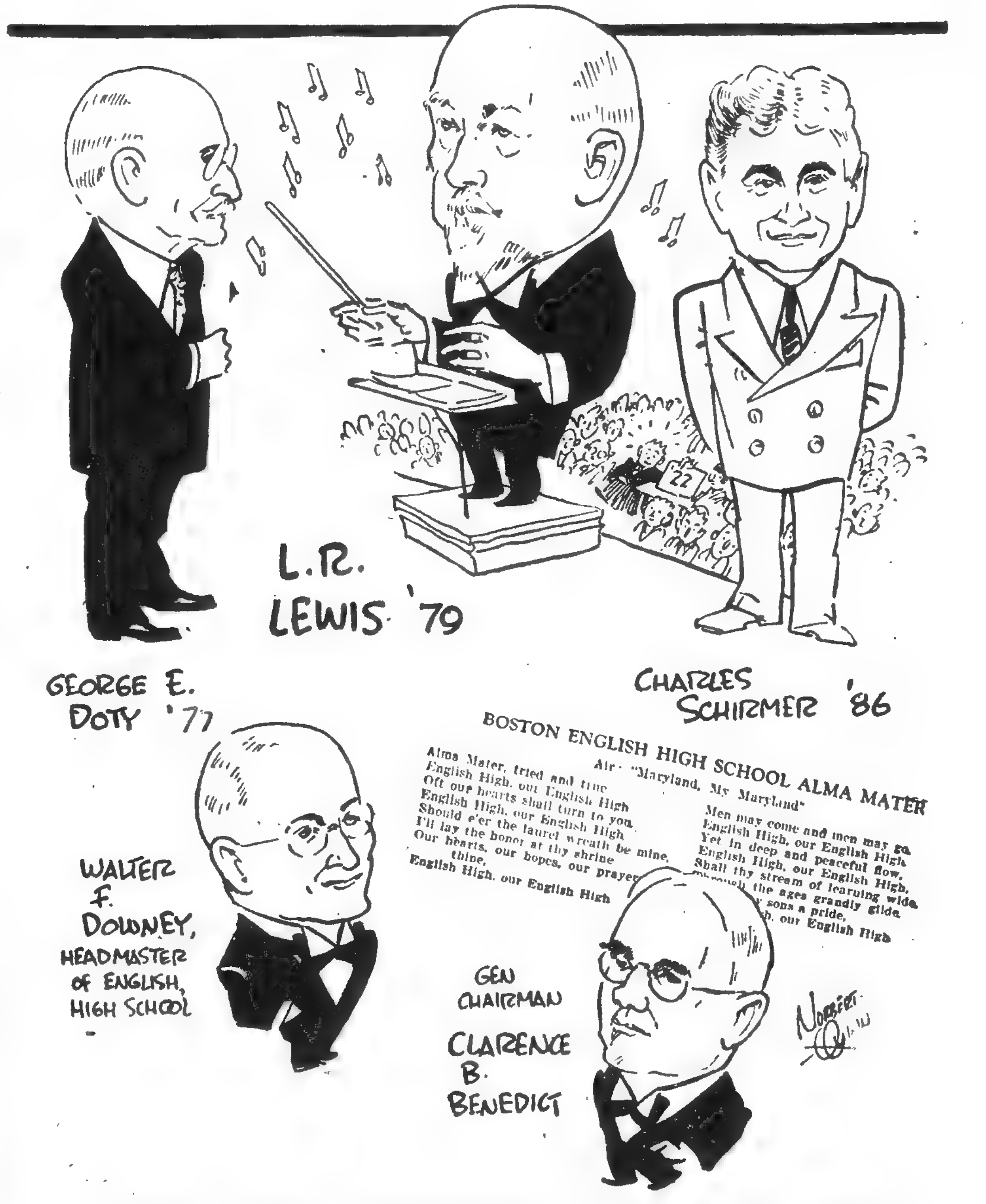
FRIDAY—CHILDREN'S NIGHT

"Cruiser Harvard"...............Strube
Suite from "Carmen"...........Bizet
"Looking Glass Insects," from the Suite "Through the Looking Glass" Taylor
"William Tell," Overture........Rossini
"The Animals' Carnival," Grand Zoological Fantasia...........Saint-Saens
Pianos: Jesus Maria Sanroma—Leo Litwin
Ouverture Solennelle, "1812".Tchaikovsky
Cheyenne Indian War Dance.....Skilton
"On the Trail" from the "Grand Canyon" Suite.....................Grof
"Strike Up the Band".........Gersh

THE BOSTON GLOBE—T

E. H. S. GRADS' NIGHT AT POPS

Prof Lewis of Tufts Makes a Hit Directing His Own Composition, "Intercollegiate Inklings"


L. R. LEWIS '79
GEORGE E. DOTY '77
CHARLES SCHIRMER '86
BOSTON ENGLISH HIGH SCHOOL ALMA MATER
Air: "Maryland, My Maryland"
Alma Mater, tried and true
English High, our English High
Oft our hearts shall turn to you,
English High, our English High
Should e'er the laurel wreath be mine,
I'll lay the honor at thy shrine
Our hearts, our hopes, our prayers thine,
English High, our English High
Men may come and men may go,
English High, our English High
Yet in deep and peaceful flow,
English High, our English High,
Shall thy stream of learning wide
Through the ages grandly glide,
sons a pride,
our English High
WALTER F. DOWNEY, HEADMASTER OF ENGLISH HIGH SCHOOL
GEN CHAIRMAN CLARENCE B. BENEDICT
NORBERT

NOTABLE FIGURES AT ENGLISH HIGH SCHOOL ALUMNI REUNION

Graduates from all parts of the country gathered last night in Symphony Hall to pay homage to Boston English High School at a Pop concert. The attendance jammed the floor.

Class representation ranged from '73 to the current year. Among the largest class delegations were those of '22, headed by its secretary, Lou Roazen, and '29, headed by its president, Howard S. Rains.

The oldest known alumnus present was John B. Babcock, '73.

The class of '77 was represented by George E. Doty, secretary; "Race" Smith and George W. Evans.

The outstanding musical treat was a selection made up of college airs, "Intercollegiate Inklings," by Prof Leo R. Lewis of Tufts College, a member of the class of '79. The composer himself directed it and was loudly applauded.

The committee, headed ex-officio by Maj Paul Kirk, '22, consisted of Clarence R. Benedict, '92, chairman; Harold Bronstein, '06; Ralph W. Manard, '94; Charles G. Schirmer, '86; W. Gordon Swan, '24; John A. Granara, '22; Leo Shapiro and Headmaster Walter F. Downey.

The officers of the association: Paul G. Kirk, '22, president; Walter F. Downey, vice president; Lindsley B. Schell, '06, secretary, and Howard Norton, '91, treasurer; Joseph McK. Driscoll, '13; Samuel Robinson, '98; Clarence B. Benedict, '92, and Lindsey Hooper, '00, directors.

BOSTON, MASS.
POST

JUN 7 - 1934

Gossip of the Town

RARE STRIP OF FILM: The hitherto undisclosed mystery of a film showing Dr. Serge Koussevitsky in dynamic action, front-to, before his orchestra, is herewith brought to light. For among others, it surprised no one quite as much as Dr. Koussevitsky himself.

And it's a fascinating, if silent strip of film.

The Boston Symphony maestro is shown in exhorting gestures of appeal, his baton pleading at one point as if his heart would break, commanding in another, imperiously, regally, his face showing all the mobile expressions now so familiar to his men and his audiences.

The secret is simply that a friend of the maestro concealed himself with a small moving picture camera in the organ loft and from an aperture facing the conductor, shot the film. All done during the last rehearsal shortly before Dr. Koussevitsky left for Europe.

Pop Concerts Go Into Eighth Week

The Pop concerts in Symphony Hall are in the last weeks of their 49th season. Arthur Fiedler offers programmes of interest for the coming eighth week which begins Monday with a repetition of the request programme.

Features will be the appearance of Jacobus Langendoen as soloist on Tuesday in Tchaikovsky's Rococo Variations for 'cello, and the first performance of Theodore Cella's Symphonic sketch, "The Lido." On Wednesday, the conductor proposes an all-Russian programme with Tchaikovsky's Pathetic Symphony No. 6, filling the middle section. On Thursday, Jesus Maria Sanroma, who is shortly to sail for a season in Porto Rico will be heard in the second pianoforte concerto of Rachmaninoff, in C minor. On the same programme, Mr. Fiedler will pay respects to the memory of Gustav Holst, who died last month, playing his St. Paul's Suite for strings.

Tonight's programme follows:

Wedding March from "Feramors" Rubinstein
Overture to "Raymond".......Thomas
Serenade, "The Millions of Harlequin" ....Drigo
Russian Sailors' Dance from "The Red Poppy" ....Glivee
"Nutcracker Suite"........Tchaikovsky
Largo from "Xerxes"...........Handel
Overture to "Rienzi"..........Wagner
Excerpts from "Melody".......Romberg
"Voices of Spring," waltz.......Strauss
American fantasy..............Herbert

Ovation Given Composers at Pops

Am. Jun 14

By MOSES SMITH

A Pops program of unusually musical, as well as occasional, interest was led by Arthur Fiedler at Symphony Hall last night. The fact that the hall was completely sold out indicates that there is an extensive and persistent public here for symphonic music during the summer.

Two unfamiliar works caused more than a flutter of excitement. One was "Tall City," a symphonic suite by Hans Spialek, played for the first time in Boston. The other was two movements ("Romance" and "Witches Dance") from F. S. Converse's "Scarecrow Sketches," first played, I believe, about a dozen years ago at Jordan Hall in connection with a movie for which the music was written.

Both compositions were heartily applauded by the audience, and both composers were on hand to receive personally the testimonial. Mr. Converse's well-made music stands on its own feet, without the assistance of the movie. Mr. Spialeck's suite is an attempt at a musical characterization of aspects of a typical large, modern city, with the intention, apparently, to personify the city as well as the people in the city. Neither this idea nor the thematic material of the score is strikingly original. The music is, however, not intended to be over-serious, and the treatment is, on the whole, skillful and arresting. It is almost needless to say that the orchestral dress is colorful and effective; for nowadays composers who can score aptly are as common as pianists with virtuoso technique.

Verona Durick proved to be an able pianist in the solo part of the first movement of the F-sharp minor Rachmaninoff piano concerto. Her performance was most musical and technically secure. One ingredient which might have been used in fuller measure, though, was sonority.

Mr. Fiedler and his orchestra fared well in a taxing program which included, in addition to the above, such numbers as Rossini's overture, "Barber of Seville," the Bacchanale from Wagner's "Tannhaeuser," and Paganini's "Moto Perpetuo," the latter played by the entire violin section with extraordinary clarity!

NEW YORK MIRROR

JUN 14 1934

MUSIC

By Julian Seaman

"Popular" Tunes.

In the tide of my Summer wanderings, I came upon a first experience the other night, a "popular" concert by the Boston Symphony Orchestra, propelled by Mr. Arthur Fiedler, in Symphony Hall, Boston. This hallowed series long has lured the Summer folk thereabouts to an evening of airy diversion. One sits at tables, imbibes lightly as the fancy moves, the while Mr. Fiedler conducts and the Boston orchestra, boasting that string tone of impeccable unity for which it is famous, dispenses melody, devised to beguile but not to weigh the public ear. It is wholly delightful.

My experience the other night also afforded me an opportunity to linger again, and more attentively, upon the bright pictures engendered by Mr. Deems Taylor in his faantasia, "Circus Day," which Mr. Fiedler exhibited for the first time in Boston. It has been displayed in New York, in its present form of revised orchestration, by Mr. Ernest Schelling and the Philharmonic and at another concert during the season here. Mr. Taylor wrote it originally for Mr. Paul Whiteman's orchestra in 1925.

Mr. Taylor has been clever, compact and, of course, rather obviously pictorial in his deliniation of the circus scene. His contrapuntal complexities are amazing, his subtle appreciation of tonal voices, his adroit use of harmonic devices, denote an unquestioned mastery of the orchestra. It seemed to me, though, that his orchestration has been entirely too lavish. His allusions to the unmistakable mannerisms of Richard Strauss, in the finale, were somewhat discouraging.

Mr. Fiedler had made one cut. He had omitted the second episode, called "The Big Top" and depicting the barkers, the "sights, sounds, smells, excitement, bliss," of the main show. It was a cut of no great moment—a minute and 10 seconds of actual time—and entirely commendable.

As a conductor, Mr. Fielder impressed me as authoritative and competent, exercising a fine virility and discipline in his ministrations. Occasionally, in the stress of fortissimo, his beat is wont to waiver and lose force, and his cues of entry might be more definite at times. But I suspect that Mr. Fiedler was not at the top of his form, as he confessed to a heavy cold and a high temperature. I should like to see and hear him under more favorable circumstances.

MUSIC

Jun 14

POPS CONCERT

Yesterday evening in Symphony Hall a concert in the current series of the Pops, under the leadership of Arthur Fiedler, was given in honor of the New England Conservatory of Music. In order to celebrate this occasion a first performance in Boston of "Tall City," symphonic suite by Hans Spialek, was given. Also Frederick Converse's "Scarecrow Sketches" was performed. The composer of the latter work was in the audience and acknowledged the applause.

It should be declared, to begin with, that the program was somewhat unfair to Mr. Converse. It accorded Mr. Spialek's suite a page of descriptive program notes, but it forebore to mention the genesis of "Scarecrow Sketches." As a matter of fact this music was composed to a film of nearly similar title. Now it will at once be perceived that incidental or descriptive music to a film (it was produced about 1924) is an entirely different breed of cat to an announced symphonic suite. Yet the audience was indirectly besought to regard Mr. Converse's work arbitrarily and to listen to Mr. Spialek's in the holy light of a first performance of a major symphonic work.

Mr. Spialek has bolstered his music up with some minute program notes. Mr. Converse is graciously permitted to stand on his own legs, although his own music is avowedly of a particular nature to serve a particular purpose. But it may at once be stated that Mr. Converse's music stands on much sturdier legs, even as presented, than does Mr. Spialek's suite. The "Tall City," we are told, is typical of any city in the United States, provided, of course, that it has tall buildings. Then we are posed the question, in various forms, of how, even in the vastest metropolis, there are human beings dreaming of home in Mr. Sinclair Lewis's Banjo Crossings. We are asked to think of skyscrapers sneering at shanties conveniently squeezed between; of moonlight shimmering over the whole; of a holiday spirit invading the usual sovereignty of work.

Well, it is possible to enjoy Mr. Spialek's sentimentalities, provided one does not pay too much musical attention to them. But it is equally possible to regard it as the spirit of Winnie the Pooh in musical reincarnation summing up the American city of Mr. Spialek's imagination. It should be needless to add that this suite and the other music on the program was presented with discriminating care by Mr. Fiedler and the orchestra.—A. W. W.

TONIGHT IN THE THEATRES

SHUBERT—"Iolanthe," by Gilbert and Sullivan, with Frank Moulan, Vivian Hart, Vera Ross, Allen Waterous; 8:30 P. M.

MUSIC

SYMPHONY HALL

The "Pops"

Hans Spialek's tonal depiction of sights in New York, the suite "Tall City," had a first Boston performance at the "Pops" last evening. The composer, who was present to hear his piece and afterward acknowledged applause, has specifically stated what phenomena inspired the five movements of "Tall City," adding adroitly that the work might refer to "any larger city in the United States."

He commands the resources of writing well for large modern orchestras, and apparently belongs neither to that group of adventurous moderns to whom instrumental confusion is a primary ideal, nor to the well-intended though esthetically barren group of conservatives who shudder uncomfortably at any dissonance exploited after 1900. What Mr Spialek has expressed in "Tall City"—the musical substance itself—is of less interest than the manner in which he has uttered his impressions. His music is at any rate arresting and pleasant, a vigorous rhapsodic comment upon New York as he sees it.

Mr Fiedler deserves commendation for including upon the program the Romance and Witches' Dance of Frederick S. Converse's fanciful "Scarecrow Sketches," music unusual in style and flavor, though couched in orchestration originally derived from European sources. There are fewer men than might at first be supposed who can indulge in gentle whimsy and genial humor without appearing a bit self-conscious. Mr Converse is one of those who can. He, too, arose from his seat in response to repeated handclapping.

Miss Verona Durick, a young pianist, was heard in the first movement of the first Rachmaninoff Concerto, in F-sharp minor. Her playing varied between distinct excellence in the purling passage-work that requires agile fingers and deft touch, to unevenly articulated scale fragments and arpeggii, where occasional wrong notes were perceptible. She was cordially received. The remainder of the program brought together favorite pieces of "Pops'" audiences, including a heavy-handed reading of the Bacchanale from Wagner's "Tannhaeuser," and spirited performance—as an encore—of Vincent Youmans' irresistible "Carioca."

C. W. D.

HANFSTAENGL BAN PLEA

'TALL CITY' HAS POP PREMIERE

Conservatory Night With Composer Present

BY WARREN STOREY SMITH

The Pop concert of last evening was one of the more eventful of the season. Officially it was the night of the New England Conservatory, though the programme stated that a certain number of tables had been taken by the Field and Forest Club. Of this latter fact Mr. Fiedler in making his programme did not take the obvious advantage. There was no "Waldweben" from "Siegfried" on his list, no hunting songs. On the other hand the Conservatory was duly represented; first, by the performance of two numbers from the fertile hand of its dean, Frederick S. Converse; and second, by the appearance as a soloist of one of its students, Veronica Durick, who played the first movement of Rachmaninoff's First Concerto for the pianoforte in F-sharp minor.

For the first time in Boston last evening's concert also offered a suite, "Tall City," by Hans Spialek, now a resident of New York. First performed at the inauguration week of the National Broadcasting Company and subsequently heard in London and in Rochester, N. Y., "Tall City" is made up of five movements, entitled respectively "General View," "The Avenue," "A Shanty Between Two Skyscrapers," "Moon Over the City" and "Holiday." Upon this programme the suite leans heavily. Mr. Spialek's music is competent but derivative. There is in it modified Stravinsky, discreet jazz and some frank sentiment. The fourth division is reminiscent of Puccini. The city in question seems here not a modern metropolis, but the Rome of Floria Tosca. Mr. Spialek had come over from New York to attend this Boston premiere and when Mr. Fiedler disclosed him to the audience he was heartily applauded. Modestly he signified that it was the conductor and the orchestra that deserved the plaudits.

From Mr. Converse there came last evening a Romance and Witches' Dance from his music for the film "Puritan Passions" based on Percy Mackaye's "The Scarecrow." The music, written with Mr. Converse's usual warmth and skill, bears well its transference to the concert hall. Naturally it does not greatly aspire, but it indubitably pleases.

Miss Durick played the movement from Rachmaninoff's early and not too distinguished concerto with the appropriate rhythmic energy and lyric fervor. It is not a piece of which any pianist can make a great deal. For her as for the two composers of the evening there was liberal applause.

SPOTS IN TOWN!

Pops Season Successful

By MOSES SMITH

THE POPS concerts, under Arthur Fiedler, go their popular and prosperous way without visible disturbance. The vogue of Mr. Fiedler, in fact, seems to be on the rise, for by all prospects the present season will be the most successful in the history of the Pops.

The program for next week, consisting of an artful blend of popular favorites with selections from the symphonic repertoire, are typical in explaining the high favor of Fiedler. On Monday the "Request" program, which created such interest two weeks ago, will be repeated.

On Tuesday, Jacobus Langendoen will be the 'cello soloist in Tchaikovsky's Variations on a Rococo Theme. Cella's symphonic sketch, "The Lido," will be played for the first time anywhere. Mendelssohn's melodious "Fingal's Cave" overture will be another symphonic item on the program.

Russian music will fill the concert of Wednesday, when the most important composition will be the entire "Pathetic" symphony of Tchaikovsky. Jesus Maria Sanroma will be soloist on Thursday evening—but not in "Rhapsody in Blue!" With the Pops orchestra he will play Rachmaninoff's C minor concerto.

Party at the Pops For the Children

With Youngsters in Costume To Add to the Festivities Of the Evening

MORE ice cream than wine was served at tables in Symphony Hall last evening and the railings of both balconies were decorated with an unaccustomed fringe of cherubic chins. The occasion was Children's Night, with prizes for the most unusual costumes and an appealing program of gay or sonorous music.

Following the William Tell Overture, a rosy-winged butterfly fluttered across the stage, followed by small inhabitants of Spain, China, Russia, the Orient; cowboys, a courtly George Washington, a wooden soldier, stepping jerkily; Kate Greenaway girls, carrying little formal posies. Minnie and Mickey Mouse pranced past, and Felix the Cat; Alice, the Mad Hatter, Little Boy Blue, Huck Finn, a small bold pirate, who could scarcely walk, let alone swagger. There were Columbines and a Moon Maiden wrapped in cellophane.

As is usual in fancy dress affairs there was one character whose identity offered a wide field for speculation; a grave, stout child, who wore a gingham dress, with a red band on her hair. Was she intended to be Pocahontas or Carrie Nation? Did the hatchet symbolize George Washington or Lizzie Borden?

In tense excitement the participants in the costume parade sat through the Animals Carnival, of Saint-Sæns and the Ouverture Solennelle. Undoubtedly they envied their carefree companions in mufti who could enjoy to the full the delightful elephant trumpetings which Max Kunze achieved with his double-bass in the zo-ological fantasia, and the pealing of bells that heralded the entrance of the Grande Armee into Moscow.

Presently that Admirable Crichton of the occasion, Mr. Fiedler, reappeared with a Santa Claus armful of prizes which he distributed with such aplomb that even the parents of also-rans set up a hearty cheering.

The winners were selected, he explained according to the amount of applause they received as they crossed the platform. First prize for girls, a fine edition of Through the Looking Glass, went to Miss Irene Raichman, daughter of Jacob Raichman, a member of the orchestra. She was the littlest of Pierrettes, in a fluff of blue and white tarleton; her flyaway golden hair crowned by a dashing, high, pointed cap.

Larry Parker, a realistic Huck Finn in every detail even to squirming worms in a pail, set down his fishing rod to receive first prize for boys, a baseball glove. The second prize for girls, a sewing basket, went to Miss Eleanor Doe of Watertown, the flame-winged butterfly. Richard Hayes, located with some difficulty under a pirate's sombrero, was given the second prize for boys, a full-rigged ship which completely obscured him from the audience.

Consolation prizes of boxes of candy were awarded to Harrison Parker and Connie White, as Hans and Gretel Brinker, complete with skates; and the Minnie and Mickey Mouse of Jean Valdwell and Constance Linberg.

Not even the exciting strains of the Cheyenne Indian War Dance, by Skilton which opened the final section of the program could rouse the infant pirate, who was carried off by an usher, too weary even to think of running up the skull and crossbones over his captured prize.

M. E. P.

Music M

Dram

MUSIC

Globe Jun 17

Several Features at the "Pop" Concerts This Week

A repetition of the Request Program selected by popular vote will open the eighth week of Symphony Hall "Pop" concerts at 8:30 tomorrow evening.

Subsequent features of the week will be appearance of Jacobus Langendoen as soloist on Tuesday in Tchaikovsky's rococo variations for cello and the first performance of Theodore Cella's symphonic sketch, "The Lido." On Wednesday the conductor proposes an all-Russian program, with Tchaikovsky's "Pathetic" Symphony filling the middle section.

Thursday Jesus Maria Sanroma will be heard in the Second Piano Concerto of Rachmaninoff, in C minor. On the same program Mr Fiedler will pay respect to the memory of Gustav Holst, who died last month, playing his "St Paul's Suite for Strings."

PROVIDENCE, R. I.
JOURNAL

JUN 17 1934

Review of Closing Season Recalls Richly Varied Musical Program

THE past season has been remarkable for the large number of very fine musical offerings and the many truly great artists who have come here as soloists or with musical associates.

The Boston Symphony Orchestra has brought concerts which probably could not be surpassed the world over. In the prime of its artistic powers, Dr. Koussevitzky has brought unparalleled programs with enough modernistic musical thought to whet the appetites of those of us who would know more of advanced methods of expression in the new language. Conspicuous in his offerings was the appearance of Concertmaster Richard Burgin in the Sibelius Concerto. In addition to gratifying the wishes of the many who would see a soloist more often with this orchestra Mr. Burgin proved abundantly that he is an artist of the very highest rank and that no task is too difficult for him.

His appearance with our University Glee Club insured and strengthened this impression. At that time he played Charles Martin Loeffler's "Partita," giving further evidence of his powers as well as opportunity to hear a superb contemporaneous concert piece in highly advanced musical genre. The concert directed by Sir Henry Wood not only brought to us a genial and able conductor from across the seas but gave a superb reading of Elgar's "Enigma Variations." Sid Edward Elgar died a month later.

Community Concerts

…residency of Mrs. John

Last Weeks of the Pops, Bright Features Prevail

THE POPS now begin the last week of their 49th season in Symphony Hall. Features will be the appearance of Jacobus Langendoen as soloist on Tuesday in Tchaikovsky's Rococo Variations for 'Cello, and the first performance of Theodore Cella's Symphonic Sketch, "The Lido".

On Wednesday, the conductor proposes an all-Russian program with Tchaikovsky's Pathetic Symphony No. 6 filling the middle section. On Thursday, Jesus Maria Sanroma will be heard in the Second Pianoforte Concerto of Rachmaninoff, in C minor. On the same program, Mr. Fiedler will pay respects to the memory of Gustav Holst who died last month, playing his St. Paul's Suite for Strings.

Program follows: Adv. June 17

Victor Herbert Favorites ……………
……………Arranged by San
Song of India ……Rimsky-Kor
"Up the Strete," March…..

WEDNESDAY

Russian Program

Overture to "Russlan an
……………
"The Prince and the
"Scheherazade" .
Marche Slave ..
Pathetic Symph
……….
Prelude in
Dubinu

Last Week of Pops Offers Varied Programs

[illegible] 17

The Pop concerts in Symphony hall are in the last weeks of their 49th season. Arthur Fiedler offers programs of interest for the coming eighth week which begins tomorrow with a repetition of the request programs.

Features will be the appearance of Jacobus Langendoen as soloist on Tuesday in Tchaikovsky's Rococo Variations for 'cello, and the first performance of Theodore Cella's symphonic sketch, "The Lido." On Wednesday, the conductor proposes an all-Russian program with Tchaikovsky's Pathetic Symphony No. 6 filling the middle section. On Thursday, Jesus Maria Sanroma, who is shortly to sail for a season in Porto Rico will be heard in the second pianoforte concerto of Rachmaninoff in C minor. On the same program, Mr Fiedler will pay respects to the memory of Gustav Holst who died last month, playing his St. Paul's Suite for Strings.

The programs of the week follow:

MONDAY, JUNE 18

Request Program (Repeated)

"Pomp and Circumstance" ……….Elgar
Overture to "William Tell" ……..Rossini
Largo ……………………Handel
Overture Solennelle, "1812" ….Tchaikovsky
"By the Beautiful Blue Danube," waltz
Strauss
Bolero ……………………Ravel
Rhapsody in Blue …………Gershwin
Piano solo: Jesus Maria Sanroma
"Roberta," selection ……………Kern
"Carioca" ……………………Youmans
Prayer of Thanksgiving, Old Dutch Hymn
Arranged by Kremser

Tuesday, June 19

March, "Schechenyi Indulo" ……Fahrbach
Overture, "Fingal's Cave" ……Mendelssohn
Reve Angelique ……………Rubinstein
Suite, "Peter Gynt" ……………Grieg
"The Lido," symphonic sketch ……Cella
(First Performance)
Variation on a Rococo Theme..Tchaikovsky
Violoncello solo: Jacobus Langendoen
"The Ride of the Valkyries" ……Wagner
Victor Herbert favorites. Arranged by Sanford
Song of India …………Rimsky-Korsakov
"Up the Street," march …………Morse

Wednesday, June 20

RUSSIAN PROGRAM

Overture to "Russlan and Ludmilla"..Glinka
"The Prince and the Princess," from
"Scheherazade" …….. Rimsky-Korsakov
Marche Slave ……………Tchaikovsky
Pathetic Symphony, No. 6 in B minor
Tchaikovsky
Prelude in C-sharp minor…..Rachmaninoff
Dubinushka, Russian Folk Song
Arranged by Jacchia
Sailors' Dance, from "The Red Poppy"
Gliere

Thursday, June 21

March, "Sambre et Meuse" ……Planquette
Overture to "Der Improvisator"….d'Albert
Love's Dream After the Ball ……Czibulka
"La Tosca," Fantasia …………Puccini
St. Paul's Suite for Strings….Gustav Holst
Concerto for Pianoforte No. 2, in C minor
Rachmaninoff
Soloist—Jesus Maria Sanroma
"Roses from the South," Waltz….Strauss
"Smoke Gets in Your Eyes," from
"Roberta" ……………………Kern
First Hungarian Dance …………Brahms

Friday, June 22

Hungarian March, "Rakoczy" ……Berlioz
Overture to "Egmont" ………Beethoven
Caprice Viennois ……………Kreisler
Soviet Iron Foundry …………Mossolov
"Les Preludes," Symphonic Poem …..Liszt
Valse, "La plus que lente" ………Debussy
"Pomp and Circumstance" ………Elgar
"The Skaters," Waltz ………Waldteufel
"Silver Shadows," Tango ………Repper
"Wintergreen for President" …..Gershwin

Saturday, June 23

March, "Land of the Maple"….Laurendeau
Overture to "Mignon" …………Thomas
"Drink to Me Only with Thine Eyes"
Arranged for Strings by Alfred Pochon
"Cavalleria Rusticanna," Fantasia".Mascagni
Suite from "Carmen" ……………Bizet
Argonaise—Intermezzo (Act III)
Gypsy Dance
Ave Maria …………Schubert-Wilhelmj
Overture to "Tannhauser" ………Wagner
"New Moon," Selection …………Romberg
"Jealousy," Tango ……………Gade
"Strike Up the Band" …………Gershwin

THEATRE TO

With New Music to Add to the Pops

THE success of the Pops' Concerts this season may be attributed partly to the manner in which Mr. Fiedler's programs have steered a happy middle course between the transient tunes the day and music which the Symphony Orchestra is likely to play during the regular season. By this policy, the conductor provides a hearing for numerous pieces which otherwise would suffer undeserving neglect. Symphony orchestras will not play them because their tunefulness is too transparent. Smaller groups avoid them either because the instrumentation is too exacting or because a universal preoccupation with the latest jazz prevents time being spent on anything else.

At the same time, these pieces which may be said to occupy a peculiar twilight zone in the field of musical composition have in many cases the widest popular appeal. Nearly everyone responds to the melodies of Victor Herbert's light operas, although opportunities of hearing them played by an orchestra of good size and proper instrumental balance are not frequent. Grieg's "Peer Gynt" Suite, Rubinstein's "Reve Angelique" and Mendelssohn's "Fingal's Cave" Overture are other examples. Sometimes the radio remembers them, and the tunes are by no means unfamiliar in the various transcriptions which have been made of them; but they do not have many adequate "first hand" performances.

Cella's new Symphonic Sketch, "The Lido," played for the first time last evening readily gravitates toward this zone. It is more pretentious than the current dance tunes and show pieces; yet it scarcely aspires to the regular season symphonic program. In the Hollywood Bowl, at the Stadium concerts and at the Pops it has its proper place. It successfully conveys a glamorous tonal impression of the famous European resort for which it is named. In the opening division, strings and brasses are combined for mellifluous sonorities. In the middle portion, the adroit thematic development and the clever treatment of solo woodwind passages are more interesting than the melodic material itself. At one point there are some possibly deliberate Puccini reflections for spice. The energetic closing measures bring a stimulating and well-constructed climax. Mr. Cella's sketch was well-received by the audience.

In Mr. Fiedler's revival of Chaikovsky's "Variations on a Rococo Theme," the skilful and fine-toned playing of the 'cello part was more deserving of the enthusiastic applause which it received than the music itself, which exemplifies merely the composer's familiar command of orthodox orchestral device. Mr. Fiedler's conducting was admirably flexible and precise. If one were to name the special favorite of the audience, however, Vincent Youman's tempestuous "Carioca" would receive first mention; it was repeated upon demand.

N. M. J.

—It looks as though the blue eagle was going to be more so. [Detroit Free Press

---

At the Pops Tonight

Russian Program

Overture to "Russlan and Ludmilla"
Glinka
"The Prince and the Princess," from
"Scheherazade" ….Rimsky-Korsakov
Marche Slave ……………Chaikovsky
Pathetic Symphony, No. 6, in B
minor ……………………Chaikovsky
Prelude in C sharp minor..Rakhmaninov
Dubinushka, Russian Folk Song.
Arranaged by Jacchia
Sailors' Dance, from "The Red
Poppy" ……………………Glière

Conductor: A. Fiedler.

Symphonic Sketch Given First Performance at Pops

By MOSES SMITH Am Jun 20

The Pops program of last night was dignified by a first performance. The composer was Theodore Cella, who, still a relatively young man, played some years ago in the Boston Symphony Orchestra. The composition was a symphonic sketch called "The Lido."

Obviously the work was intended to suggest something of the atmosphere of the famous Mediterranean resort. Whether or not it did may have been decided differently by various members of the large audience. But the music is frankly melodious, not overserious, and of robust good spirits on the whole. It is also sentimental, leaning heavily on Puccini and occasionally on the Strauss of the tone-poems in the leap of the melodic outline and the style of orchestration. Conducted in what seemed a competent performance by the composer, the new composition was cordially received by last night's audience, and is likely to please subsequent Pops audiences.

Mr. Fiedler, conducting the balance of the program, had as his principal number the Tchaikovsky Variations on a Rococo Theme, rarely heard here nowadays, and last played at a Boston Symphony concert, I believe, in Karl Muck's day. In any event, the Tchaikovsky of the Variations is suave and, surprisingly, a stylist, but he has not the emotional depth of the Tchaikovsky of the symphonies and orchestral fantasias. But the Variations furnish a convenient "vehicle" for a solo 'cellist, who last night was Jacobus Langendoen of the Orchestra, and whose able performance under trying conditions of humidity was warmly applauded.

In unusual fettle Mr. Fiedler led vigorous and musical performances of other compositions, including the Mendelssohn overture, "Fingal's Cave," and the "Peer Gynt" suite of Grieg. The last movement of the latter work was given an especialy exciting rendering.

Guests to Sing at the Pops

Am **By MOSES SMITH** Jun 23

A SORT OF BATTLE of music begins the Pops programs of next week, the old being set against the new. On Monday evening Mr. Fiedler will present a program of music by living composers. Jesus Maria Sanroma and George Gershwin's "Rhapsody in Blue" will together bid farewell to this season's Pops. Spialek's "Tall City," well received novelty, will be repeated.

"Old Timers' Night" on Tuesday will be featured by many a beery tune, as well as some of the sensational "classics" of the nineties. Appropriately, patrons are invited to "come and sing." "Instrumental selections" like the overture to "Poet and Peasant" and "The Lost Chord" will blend with the prevailing atmosphere.

A program of light music on Wednesday has as its symphonic numbers the finale of Mendelssohn's "Italian" symphony and Ravel's "Bolero." On Thursday there will be several Wagnerian excerpts, including the "Transformation" scene from "Parsifal."

* * *

REGINALD BOARDMAN, able Boston pianist, will play the solo part of Liszt's Hungarian Fantasy. A novelty will be a symphonic selection, "Boreas and Mount Wildcat" by a young Boston composer, Alan Hovaness. Duka's engaging scherzo, "The Sorcerer's Apprentice," lends variety to an excellent program.

The Arthur Wilson Singers will sing the sextet from "Lucia" on Friday night. The symphonic selections are tried and true—the "William Tell" overture, Casella's "Italia," and a movement from Respighi's "Pines of Rome." Ferde Grofe's "Mississippi" suite is the outstanding number of Saturday night's popular program.

Children at a recent Pops Concert in Symphony Hall. Left to right, Nancie Dunwoody of Swampscott, daughter of Mr. and Mrs. Kingsland Dunwoody, as a tambourine girl; Janice White of Lynn, daughter of Mr. and Mrs. Albert White, as a broom, and Betty Newell, daughter of Mr. and Mrs. Clifford E. Newell of West Roxbury, as a Turkish lady.

CHILDREN'S POPS brought out a variety of striking costumes. This is Joan Kornfield, daughter of Mr. and Mrs. Alexander Kornfield of Brookline. She symbolizes "Winter."

Last Week bu

Sanroma, Boardman Soloists; Special Programs

But two weeks remain of what has proven one of the most crowded seasons the Pops in Symphony hall have ever had. Arthur Fiedler has planned features of unusual interest for the coming week. Jesus Maria Sanroma, Boston's popular pianist, will bid good-by to the Pops this season when he plays Gershwin's "Rhapsody in Blue" at Monday's concert. Mr. Sanroma will sail for Pueto Rico on the 28th for a busy summer season in his native island.

Monday and Tuesday, delegated to the "Music of Today" and the "Music of Yesterday," respectively, will be a test as to whether the favorites of the "Gay Nineties" or the hits of our own 20th century have the larger public. An "Old Timers' night," Tuesday, the audience with printed texts will be invited to join the orchestra in the reincarnation of many song favorites of the old days.

MUSIC

Two Special Programs at the "Pops" This Week

But two weeks remain of what has proved one of the most crowded seasons the "Pops" in Symphony Hall have ever had. Arthur Fiedler has planned features of unusual interest for the coming week.

Monday and Tuesday delegated to the "Music of Today" and the "Music of Yesterday," respectively, will be a test as to whether the favorites of the "Gay '90s" or the hits of our own 20th century have the larger public. On "Old-Timers' Night," Tuesday, the audience will be given printed texts and will be invited to join the orchestra in many song favorites of the old days.

The program of living composers will be a farewell for the season to Jesus Maria Sanroma and the "Rhapsody in Blue," since the pianist is about to sail for Puerto Rico. Another notable pianist, Reginald Boardman, will be soloist on Thursday night, appearing with the orchestra in Liszt's Hungarian Fantasy. Friday night there will be an Italian program, featuring the principal operatic composers, with the Arthur Wilson singers appearing in the sextet from "Lucia."

The programs of the week follow:

Monday, March, "On the Mall," Goldman; Waltzes from "Der Rosenkavalier," Richard Strauss; Spanish Dance from "La Vida Breve," de Talla; Finlandia, Symphonic Poem, Sibelius; "Tall City," Symphonic Suite, Spialek; "Rhapsody in Blue," soloist, Jesus Maria Sanroma, Gershwin; Sailors' Dance from "The Red Poppy," Gliere; "On the Trail" from the "Grand Canyon," Suite, Grofe; "Carioca," Youmans.

Tuesday, March, "La Sorella," Borel-Clerc; Gilbert and Sullivan Favorites, Arr by Seredy; Intermezzo, "Cavalleria Rusticana," Mascagni; Overture to "Poet and Peasant," Suppe; "Robin Hood," selection, De Koven; "The Lost Chord," trumpet solo, Georges Mager, Sullivan; Songs of the Old Days, "Waves of the Danube, waltz, Ivanovici; Prayer of Thanksgiving, Old Dutch Hymn, Arr by Kremser; Old-Time Favorites.

Wednesday. March, "Favorite Regiment," Ertl; overture to "Zampa," Herold; invocation, Nagel; Egyptian ballet, Luigini; finale, "Italian" Symphony, Mendelssohn; Ave Maria Schubert-Wilhelmj; Bolero, Ravel; Emperor waltz, Strauss; Dance of the Mosquito, White; Eighth Slavonic Dance, in G Minor Dvorak.

Thursday. "Tannhauser," entrance of the guests into the Wartburg, Wagner; overture to "Oberon," Weber; Boreas and Mt Wildcat, Hovaness; "Pagliacci," fantasia, Leoncavallo; Transformation scene from "Parsifal," Wagner; "The Sorceror's Apprentice," Scherzo," Dukas; Hungarian fantasy, for piano and orchestra, soloist Reginald Boardman, Liszt; Roberta, selection, Kern; Malaguena, from the Spanish suite, "Andalucia," Lecuona; march, "Wien bleibt Wien," Schrammel.

Friday. Triumphant march from "Aida," Verdi; "Madame Butterfly," fantasia, Puccini; "The Hen," scherzo, Bolzoni; overture to "William Tell," Rossini; Moto Perpetuo, the solo part played by the entire violin section, Paganini; Sextet from "Lucia di Lammermoor," the Arthur Wilson Singers, with orchestra, Donizetti; Italiak Rhapsody, Casella; "Il Bacio," waltz, Arditi; Serenade, Toselli; "Ballet of the Hours," finale, Ponchielli.

Saturday, March, "Semper Fidelis," Sousa; "Carnival in Paris," rhapsody, Svandsen; "Whispering of the Flowers," Blon; "Peer Gynt" suite, Grieg; "Carmen," fantasia, Bizet; Largo from "Xerxes," Handel; First Hungarian Rhapsody, Liszt; Mississippi Suite, Grofe; "To a Wild Rose," MacDowell; "Stars and Stripes Forever," Sousa.

Alice and Her Visit To "Opera-Land"

Her Strange Adventures and Discoveries as a Critic Guides Her

ALICE looked around her and murmured, "Well, I suppose I have to eat something." So she ate something. She did not know what it was, but it was long and soft and white, and came in strings and wallowed in sauce which tasted like a compound of tomato juice and roast beef gravy.

Almost as soon as Alice had swallowed it [writes W. J. Henderson in the New York Sun] she began to hear strange sounds—sort of tum-tiddi-um-tum, tum-tiddi-um-tum sounds. And the next thing she knew she was in a strange place with people rushing one way and another and all of them humming music softly, but very anxiously. She was greatly perplexed and finally mustered up enough courage to accost a man who was leaning against a pasteboard wall with apparentlv no other purpose in the world but to lean.

"Please, sir," she said, "Can you tell me what this place is?"

"No," he answered. "If any one in the world could tell you, I could."

"Who are you, please?" asked Alice.

"I am a music critic. Don't ask me what a music critic is, because there are five thousand answers and none of them right."

"And you can't tell me what place this is?"

"It is called an opera house, but that means nothing at all. All these people you see running about humming are singers trying to find out whether they have voices to sing with. The lady over there with the large arms and the fuzzy hair is a sporano."

"Please, sir, what is a sporano?"

"Do you mean to tell me that you don't know that? Listen, it goes this way:

There was a young girl from Murano
Who could not learn playing piano.
"Clear out," cried her teacher,
"You go be a screecher."
And now she's a regular sporano.

Just at that moment a short, thick man with a wide mouth came up to them and said in a kind of jellified tone, "Don't pay any attention to anything this man says to you. He does not know anything in the world. He does not even know that I am the greatest living tenor. I will sing for you just to make him furious."

Thereupon the greatest living tenor led Alice (wondering if one could be a greatest dead tenor) into a corner and sang these words:

Andante, amante, bacchante,
Fiasco di vino chianti,
Amore, fiori, fulgore,
E tutto, e tutto il core;
O basta il canto, oho!

"Well," said Alice slowly, "it sounds like nonsense to me."

"It is nonsense," replied the greatest living tenor, "but it does not sound like nonsense when I sing it. Nothing does. My salary does not permit anything I do or say or sing to be regarded as nonsense."

"That man," asserted Alice, pointing at the music critic, "says this is called an opera house, but he cannot tell me what an opera house is."

"He wouldn't know," sneered the tenor. "He has been sitting in this place night after night for thirty years and he does not know yet what it is or what an opera is."

"I don't know what an opera is, either," declared Alice. "Will you tell me?"

"Troppo facile," answered the tenor; "an opera is a sacred show in which I have the principal part and sing all the most important airs, except when I have to rest a few minutes, and then they allow that awkward soprano over there to disturb the audience with her catersqualings."

"What was that you called her—a soprano?"

"That is what I called her. I am nothing if not polite."

"That man," said Alice, pointing again at the critic, "called her a regular sporano."

"A what? A sporano? That is the perfect name for her; she is always mixed up. Critic, come hither. Let me embrace you. At last you have shown signs of musical understanding."

"But," lamented Alice, "I understand nothing. Oh, well, I suppose I must eat something again."

Thereupon she nibbled a piece from a painted apple on a painted apple tree.

MUSIC

SYMPHONY HALL

It was, perhaps, a little unfortunate that Mr. Fiedler should have had so warm an evening during which to introduce so specialized a composition as "A Columnist Suite" at the Pop concerts. Music of this sort, which is purely topical in interest and needs a pretty specialized audience to appreciate it, requires a closeness of attention—not to mention an extensive knowledge of the subject—if it is to portray in musical fashion a group of the leading columnists of the day: Walter Winchell, Mike Porter (The Aircaster), Mark Hellinger and O. O. McIntyre, but to those unfamiliar with the style and subject matter employed by the four the music must have seemed without much meaning. Even for those conversant with the subject, it was not always easy to recognize matter and manner of writing translated into musical terms.

For Winchell the composers conceived a staccato motif, now puckish, now slightly sentimental, and now and again a little sour, as Mr. Winchell is apt to be. The program suggested that we find the columnist's favorite topic of conversation, a Blessed Event, in the composition, but this was not within our powers. Somewhat more successful was the crisp "Tempo di Aircaster," which suggested by its variety of tones and rhythm the interests of Mike Porter. Better still were the long drawn out wails symbolizing "Tempo di Mark Hellinger," somewhat caustically described as a Sob Brother. Judging by the music he must feel very sad about life in general, albeit he still manages to keep his tongue in his cheek. Gaily contrasting, the "Tempo di O. O. McIntyre" pursued every possible angle that might attract the attention of a columnist, from the latest theatre gossip to some spicy historiettes of the not very distant past. Mr. Zeikel played the solo violin portion of the piece and received generous applause from the audience at the conclusion.

The most ambitious piece of the program was Franck's beautiful Symphony in D minor, which was performed with feeling and spirit, despite a certain raggedness here and there, and met with hearty enthusiasm. Ravel's "Bolero," always a favorite Pops feature matched in its warmth the heat of the evening. Selections by Berlioz, Debussy, Porter and Saint-Saens completed the program.

E. L. H.

Gale of Belmont (right).

Children at a recent Pops Concert in Symphony Hall. Left to right, Nancie Dunwoody of Swampscott, daughter of Mr. and Mrs. Kingsland Dunwoody, as a tambourine girl; Janice White of Lynn, daughter of Mr. and Mrs. Albert White, as a broom, and Betty Newell, daughter of Mr. and Mrs. Clifford E. Newell of West Roxbury, as a Turkish lady.

Last Week bu

Sanroma, Boardman Soloists; Special Programs

But two weeks remain of what has proven one of the most crowded seasons the Pops in Symphony hall have ever had. Arthur Fiedler has planned features of unusual interest for the coming week. Jesus Maria Sanroma, Boston's popular pianist, will bid good-by to the Pops this season when he plays Gershwin's "Rhapsody in Blue" at Monday's concert. Mr. Sanroma will sail for Pueto Rico on the 28th for a busy summer season in his native island.

Monday and Tuesday, delegated to the "Music of Today" and the "Music of Yesterday," respectively, will be a test as to whether the favorites of the "Gay Nineties" or the hits of our own 20th century have the larger public. An "Old Timers' night," Tuesday, the audience with printed texts will be invited to join the orchestra in the reincarnation of many song favorites of the old days.

MUSIC

Two Special Programs at the "Pops" This Week

But two weeks remain of what has proved one of the most crowded seasons the "Pops" in Symphony Hall have ever had. Arthur Fiedler has planned features of unsual interest for the coming week.

Monday and Tuesday delegated to the "Music of Today" and the "Music of Yesterday," respectively, will be a test as to whether the favorites of the "Gay '90s" or the hits of our own 20th century have the larger public. On "Old-Timers' Night," Tuesday, the audience will be given printed texts and will be invited to join the orchestra in many song favorites of the old days.

The program of living composers will be a farewell for the season to Jesus Maria Sanroma and the "Rhapsody in Blue," since the pianist is about to sail for Puerto Rico. Another notable pianist, Reginald Boardman, will be soloist on Thursday night, appearing with the orchestra in Liszt's Hungarian Fantasy. Friday night there will be an Italian program, featuring the principal operatic composers, with the Arthur Wilson singers appearing in the sextet from "Lucia."

The programs of the week follow:

Monday. March. "On the Mall," Goldman; Waltzes from "Der Rosenkavalier," Richard Strauss; Spanish Dance from "La Vida Breve," de Talla; Finlandia, Symphonic Poem, Sibelius; "Tall City," Symphonic Suite, Spialek; "Rhapsody in Blue," soloist, Jesus Maria Sanroma, Gershwin; Sailors' Dance from "The Red Poppy," Gliere; "On the Trail" from the "Grand Canyon," Suite, Grofe; "Carioca," Youmans.

Tuesday. March, "La Sorella," Borel-Clerc; Gilbert and Sullivan Favorites, Arr by Seredy; Intermezzo, "Cavalleria Rusticana," Mascagni; Overture to "Poet and Peasant," Suppe; "Robin Hood," selection, De Koven; "The Lost Chord," trumpet solo, Georges Mager, Sullivan; Songs of the Old Days, "Waves of the Danube, waltz, Ivanovici; Prayer of Thanksgiving, Old Dutch Hymn, Arr by Kremser; Old-Time Favorites.

Wednesday. March, "Favorite Regiment," Ertl; overture to "Zampa," Herold; invocation, Nagel; Egyptian ballet, Luigini; finale, "Italian" Symphony, Mendelssohn; Ave Maria Schubert-Wilhelmj; Bolero, Ravel; Emperor waltz, Strauss; Dance of the Mosquito, White; Eighth Slavonic Dance, in G Minor Dvorak.

Thursday. "Tannhauser," entrance of the guests into the Wartburg, Wagner; overture to "Oberon," Weber; Boreas and Mt Wildcat, Hovaness; "Pagliacci," fantasia, Leoncavallo; Transformation scene from "Parsifal," Wagner; "The Sorceror's Apprentice," Scherzo," Dukas; Hungarian fantasy, for piano and orchestra, soloist. Reginald Boardman, Liszt; Roberta, selection, Kern; Malaguena, from the Spanish suite, "Andalucia," Lecuona; march, "Wien bleibt Wien," Schrammel.

Friday. Triumphant march from "Aida," Verdi; "Madame Butterfly," fantasia, Puccini; "The Hen," scherzo, Bolzoni; overture to "William Tell," Rossini; Moto Perpetuo, the solo part played by the entire violin section, Paganini; Sextet from "Lucia di Lammermoor," the Arthur Wilson Singers, with orchestra, Donizetti; Italiak Rhapsody, Casella; "Il Bacio," waltz, Arditi; Serenade, Toselli; "Ballet of the Hours," finale, Ponchielli.

Saturday. March. "Semper Fidelis," Sousa; "Carnival in Paris," rhapsody, Svandsen; "Whispering of the Flowers," Blon; "Peer Gynt" suite, Grieg; "Carmen," fantasia, Bizet; Largo from "Xerxes," Handel; First Hungarian Rhapsody, Liszt; Mississippi Suite, Grofe; "To a Wild Rose," MacDowell; "Stars and Stripes Forever," Sousa.

CHILDREN'S POPS brought out a variety of striking costumes. This is Joan Kornfield, daughter of Mr. and Mrs. Alexander Kornfield of Brookline. She symbolizes "Winter."

Alice and Her Visit To "Opera-Land"

Her Strange Adventures and Discoveries as a Critic Guides Her

ALICE looked around her and murmured, "Well, I suppose I have to eat something." So she ate something. She did not know what it was, but it was long and soft and white, and came in strings and wallowed in sauce which tasted like a compound of tomato juice and roast beef gravy.

Almost as soon as Alice had swallowed it [writes W. J. Henderson in the New York Sun] she began to hear strange sounds—sort of tum-tiddi-um-tum, tum-tiddi-um-tum sounds. And the next thing she knew she was in a strange place with people rushing one way and another and all of them humming music softly, but very anxiously. She was greatly perplexed and finally mustered up enough courage to accost a man who was leaning against a pasteboard wall with apparently no other purpose in the world but to lean.

"Please, sir," she said, "Can you tell me what this place is?"

"No," he answered. "If any one in the world could tell you, I could."

"Who are you, please?" asked Alice.

"I am a music critic. Don't ask me what a music critic is, because there are five thousand answers and none of them right."

"And you can't tell me what place this is?"

"It is called an opera house, but that means nothing at all. All these people you see running about humming are singers trying to find out whether they have voices to sing with. The lady over there with the large arms and the fuzzy hair is a sporano."

"Please, sir, what is a sporano?"

"Do you mean to tell me that you don't know that? Listen, it goes this way:

There was a young girl from Murano
Who could not learn playing piano.
"Clear out," cried her teacher,
"You go be a screecher."
And now she's a regular sporano.

Just at that moment a short, thick man with a wide mouth came up to them and said in a kind of jellified tone, "Don't pay any attention to anything this man says to you. He does not know anything in the world. He does not even know that I am the greatest living tenor. I will sing for you just to make him furious."

Thereupon the greatest living tenor led Alice (wondering if one could be a greatest dead tenor) into a corner and sang these words:

Andante, amante, bacchante,
Fiasco di vino chianti,
Amore, fiori, fulgore,
E tutto, e tutto il core;
O basta il canto, oho!

"Well," said Alice slowly, "it sounds like nonsense to me."

"It is nonsense," replied the greatest living tenor, "but it does not sound like nonsense when I sing it. Nothing does. My salary does not permit anything I do or say or sing to be regarded as nonsense."

"That man," asserted Alice, pointing at the music critic, "says this is called an opera house, but he cannot tell me what an opera house is."

"He wouldn't know," sneered the tenor. "He has been sitting in this place night after night for thirty years and he does not know yet what it is or what an opera is."

"I don't know what an opera is, either," declared Alice. "Will you tell me?"

"Troppo facile," answered the tenor; "an opera is a sacred show in which I have the principal part and sing all the most important airs, except when I have to rest a few minutes, and then they allow that awkward soprano over there to disturb the audience with her catersqualings."

"What was that you called her—a soprano?"

"That is what I called her. I am nothing if not polite."

"That man," said Alice, pointing again at the critic, "called her a regular sporano."

"A what? A sporano? That is the perfect name for her; she is always mixed up. Critic, come hither. Let me embrace you. At last you have shown signs of musical understanding."

"But," lamented Alice, "I understand nothing. Oh, well, I suppose I must eat something again."

Thereupon she nibbled a piece from a painted apple on a painted apple tree.

MUSIC

SYMPHONY HALL

It was, perhaps, a little unfortunate that Mr. Fiedler should have had so warm an evening during which to introduce so specialized a composition as "A Columnist Suite" at the Pop concerts. Music of this sort, which is purely topical in interest and needs a pretty specialized audience to appreciate it, requires a closeness of attention—not to mention an extensive knowledge of the subject—if it is to portray in musical fashion a group of the leading columnists of the day: Walter Winchell, Mike Porter (The Aircaster), Mark Hellinger and O. O. McIntyre, but to those unfamiliar with the style and subject matter employed by the four the music must have seemed without much meaning. Even for those conversant with the subject, it was not always easy to recognize matter and manner of writing translated into musical terms.

For Winchell the composers conceived a staccato motif, now puckish, now slightly sentimental, and now and again a little sour, as Mr. Winchell is apt to be. The program suggested that we find the columnist's favorite topic of conversation, a Blessed Event, in the composition, but this was not within our powers. Somewhat more successful was the crisp "Tempo di Aircaster," which suggested by its variety of tones and rhythm the interests of Mike Porter. Better still were the long drawn out wails symbolizing "Tempo di Mark Hellinger," somewhat caustically described as a Sob Brother. Judging by the music he must feel very sad about life in general, albeit he still manages to keep his tongue in his cheek. Gaily contrasting, the "Tempo di O. O. McIntyre" pursued every possible angle that might attract the attention of a columnist, from the latest theatre gossip to some spicy historiettes of the not very distant past. Mr. Zeikel played the solo violin portion of the piece and received generous applause from the audience at the conclusion.

The most ambitious piece of the program was Franck's beautiful Symphony in D minor, which was performed with feeling and spirit, despite a certain raggedness here and there, and met with hearty enthusiasm. Ravel's "Bolero," always a favorite Pops feature matched in its warmth the heat of the evening. Selections by Berlioz, Debussy, Porter and Saint-Saens completed the program.

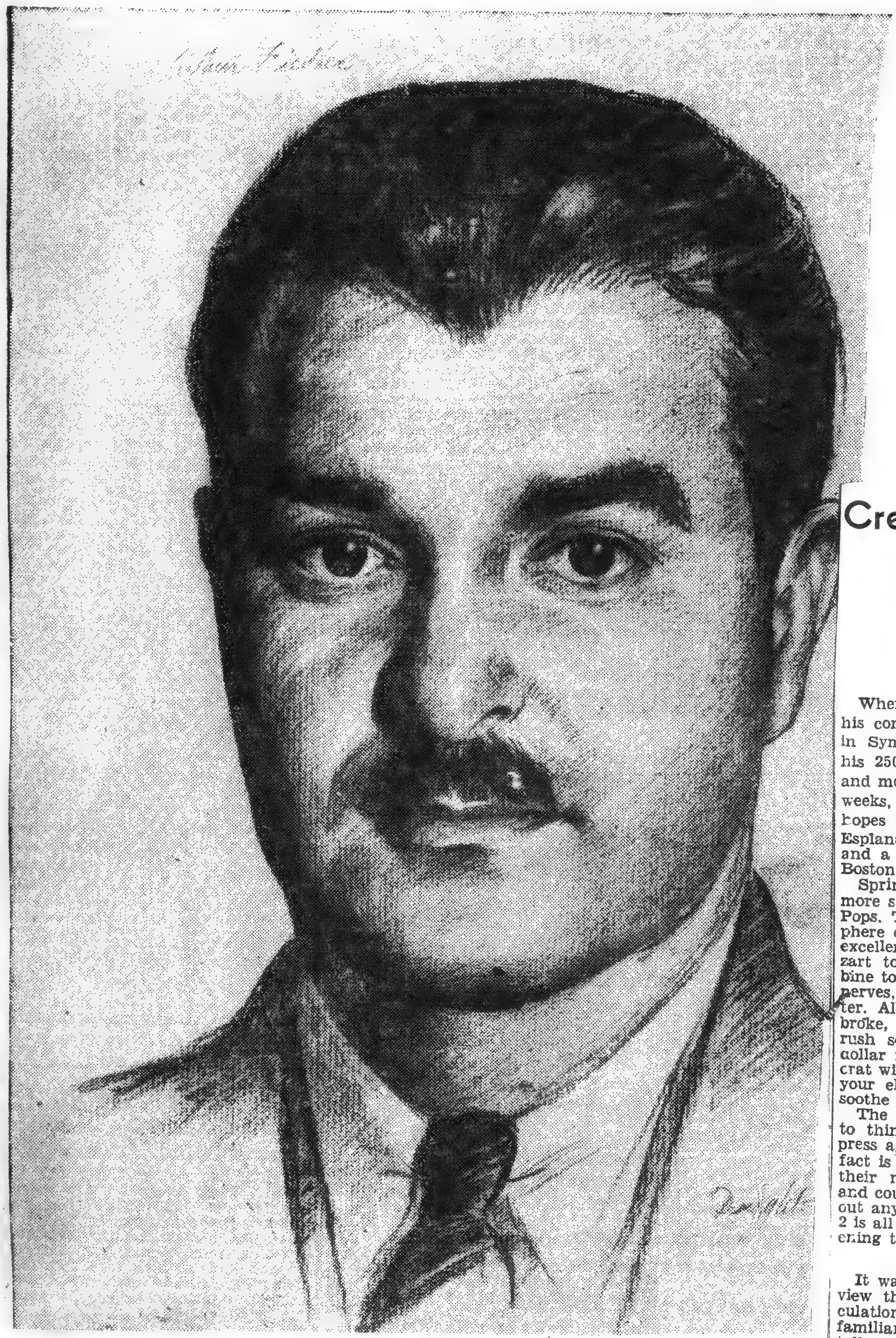
E. L. H.

MISSING
PAGE(S)

INFORMATION OBSCURED

Herald June 3

Arthur Fiedler Pegs His Score to 250 as Leader of Pops—He's Still Going Strong



Creator of Famous Esplanade Concerts Hopes His Musicians Will Again Assemble on the Charles

By Dwight Shepler

When Arthur Fiedler stands before his conductor's desk on Tuesday night in Symphony hall, he will be leading his 250th concert of the time-honored and most excellent Pops. Then in a few weeks, on the banks of the Charles, he hopes to open the sixth season of the Esplanade concerts, his own brain child, and a musical event that is unique to Boston.

Spring in Boston holds forth nothing more satisfying than an evening at the Pops. The festive and informal atmosphere of the tradition-steeped hall, the excellent music that ranges from Mozart to Gershwin's Wintergreen, combine to dispel the cobwebs, still frazzled nerves, and make the next day go better. All this for a quarter, if you are broke, and energetic enough to grab a rush seat; or for the top price of a collar if you are a great bloated plutocrat with a penchant for a table to lean your elbow on and a cooling drink to soothe your interior.

The foregoing remarks may lead you to think that I am a well-subsidized press agent for Symphony hall, but the fact is that the Pops have been having their most successful season to date, and could get along perfectly well without any such blandishments. Paragraph 2 is all the result of evenings spent listening to Mr. Fiedler's orchestra.

HERITAGE

It was extremely interesting to interview the man whose restrained gesticulations and black coat tails have been familiar parts of life in Boston, and to talk to him in his native haunts of Symphony hall and his apartment on the Charles. I first tried to draw Mr. Fiedler in the library at the hall, as he was arranging future programs. The sketch was bad, but I went to the Pops that night, and did a much better one the next day.

Mr. Fiedler is a very co-operative person to interview. As he ate noodle soup with extra long noodles in his Memorial Drive apartment, he answered questions willingly and fully. I got him to go right back to the beginning, and decided that the things that he has done during his career have had a lot to do with the importance of music in our Boston scheme.

Mr. Fiedler is 39 years old, and was born here in Boston of Austrian parents. His father was for 25 years second violinist in the Boston Symphony. His grandparents were also musicians. Arthur was named after Arthur Nickich, then conductor of that orchestra. From the age of 6 he took lessons on the violin and piano, played baseball and caused his father worry about injury to his youthful fingers. When Fiedler was in his second year at Boston Latin school, his father retired from the Symphony and took him to live in Vienna.

Fiedler said that music had been so omnipresent in his life that he had not particularly thought of it as a cereer, and at the age of 15 he was uncertain as to what occupation to pursue. He started out as an apprentice in a Berlin publishing house when his family moved there a year after the return to Europe. After a few months as an apprentice he decided that music, and not publishing, was his real interest. Out of the 54 that tried, he was one of the six to pass the competitive entrance examinations of the Royal Academy of Music in Berlin, in 1911. He took courses in piano, violin, but particularly conducting, and led his first concert at the age of 17.

In the momentous summer of 1914, Fiedler and his family were living in a hotel in the Bohemian Alps. As Austria declared war and descended upon the Serbs to avenge Sarjevo, the cook and waiters dropped their pots and trays to take up arms, and the Fiedlers returned into Germany just as that nation declared war to align the Central Powers against the world.

BACK TO BOSTON

Students of the Royal Academy were frequently employed by members of the royal family and others to play at their homes, and it was as Fiedler was playing at the house of the head of an organization corresponding to our United Press that the first flash of the torpedoing of the Lusitania reached Berlin. His father urged him to leave Germany, and Fiedler went to Ambassador Gerard, who also advised him, as an American citizen, to go home. He and a fellow-student went to Amsterdam, a city crowded with Belgian refugees. They tried unsuccessfully to find work as musicians, and sailed to America to arrive in July, 1915, Fiedler going to stay with an uncle on Nantucket.

At Nantucket he met a millionaire who used to call him up at 11 P. M. to come and play at his parties, slipping the young musician a $50 bill for his trouble. This friend became interested in young Fiedler's career, and offered his patronage. Fiedler demurred and found himself a position as second violinist in the Symphony during Karl Muck's regime.

After eating a lot of bananas and drinking a lot of water he took the examination for entrance into the navy, but was still too light. Subsequently he was drafted to Camp Devens, but honorably discharged for reasons of physique—the authorities deciding he did not have a stately enough arch to the feet.

He then went to Rockport to live in a studio there with another musician. They were suspected of being spies, and the populace looked askance. Bread used to arrive bisected from the baker's as the authorities searched for any stray plots, and the goings and comings of the two young musicians were subject to considerable scrutiny.

Subsequently he organized his Boston Sinfonietta orchestra, and it was nin years ago that he first substituted fo Jacchia at Symphony hall. He als conducted the Pops for Casella on occasion. In May, 1930, he became conductor of the Pops.

BIRTH OF AN IDEA

Fiedler's annual trips abroad sinc the war bore fruit in the idea of th Esplanade concerts. Every summer h has gone to Europe, studying son specific country each time. He has tr velled on all sorts of craft, once b ing on a coal freighter which return home with a water ballast and w driven up by way of Greenland by th strong west winds. One thing that impressed him in his European experience was the excellence of the outdoor music and he started looking around Bosto for a suitable place to stage such events. The Esplanade appealed to him as the ideal place, and be broache the idea to musical friends who wer very skeptical as to the possibilities o financial support to such a venture. Th police department was also from Missouri. However, he secured the fund from 15 or 20 public-spirited citizens.

On the 4th of July, six years ag with the shell swaying in a strong blo the string,. wind and percussion instruments sounded the first notes the Esplanade concerts, Results we instantaneous. It is not uncommon see as many as 20,000 listeners. Peop charter busses to come down from Ne Hampshire, and the audience rang from the poorest down-and-outer captains of industry. Some enthusias arrive as early as mid-afternoon to g good seats. About a quarter of the e penses are covered by coin boxes st tioned on the Esplanade. The Metr politan police have never made an a rest at these concerts, no one has ev reported having their pocket pick "Music stills the savage breast."

Mr. Fidler says that an increas proportion of really fine selections music in the program has not decreas the popularity of the series, and i dicates a generally encouraging le of musical appreciation among the pu lic at large. If funds are available, we sincerely hope they are, the co certs will get under way again abo the middle of July.

Mr. Fiedler also conducts his Si fonietta, the MacDowell Club Orchest the Boston University Orchestra, a free Museum Concerts. He is lea of the Cecelia Society Chorus, and such has prepared notable choral mu for performance under Dr. Kossevit at the regular Symphony concerts.

"NO HOTHOUSE PLANT"

Mr. Fiedler is friendly, energe and young. He likes the out-of-do as we all do, is no hothouse plant, a drives an open car with the top do all winter. He plays tennis, ri horses, and walks around the Charl River basin every day. He is a wres ling fan, and also spends evenings police stations with captain friends.

When preparing a program wi Leslie Rogers the librarian, the tw imitate snatches of selections, givin pretty accurate and amusing repro ductions of violins, trombones et a

On the wall of Mr. Fiedler's livin room is a pencil sketch of him by hi tempestuous friend Augustus John, th famous English portrait painter. Th was done one night at the Cocoanu Grove, when John was here in Bosto a few years ago. On the same wall i a gold wreath which was given him b the Greek Traditional Society for hi outdoor concerts. Mr. Fiedler is the only person outside of marathoners to have received this.

The outstanding characteristic o Fiedler's conducting is the simplicity and directness with which he leads his orchestra, and the lack of affection with which he receives applause.

Fiedler is a bachelor. During the interview his phone rang, and his affable German cook handed him the phone, saying, "It's a woman."

"Is she good looking?" asked Mr. Fiedler.

---

know of all this here only what I have read, but it is a light of hope in a black sky."—Thomas Mann, Nobel prize winner in 1929, just arrived in the United States.

"Senator Long said, 'Seize that woman and put her out.' One seized me by the right arm, and I said, 'You just dare put me out; you're trying to bluff me from appearing before the tax committee again.' He said, 'I dare you to shake a finger in my face again.' Well, I showed him I wasn't afraid of him. I counted up to six and then shook my finger right under that ugly, red, pug nose of his.

"Then he said, 'Well, little one, guess you can stay up here.' Imagine him calling me 'little one.' "—Mrs. Ann E. Pleasant of Louisiana, testifying before Senate elections committee.

"WORLD IN REVIEW," a radio feature dealing with men and events in the week's news, appears on the air every Saturday evening at 7 o'clock over Stations WBZ and WBZA.

Sweeter Music Will Float From New Esplanade Shell

Arthur Fiedler, Expecting to Play for Record Crowds, Sees Workmen Put Together Ingenious "Battleship Plates"

BY LANING HUMPHREY

The first music of the Esplanade Concert series for this summer has been heard. This was not on the Charles River Esplanade, however, but in Somerville.

It was heard, not by one of the huge crowds that for five summers have characterized these concerts, but by conductor Arthur Fiedler, alone.

The sound set his ears jangling, but it was still some of the sweetest music he has ever listened to.

What Mr. Fiedler heard was the din of metal workers making a wonderful new steel acoustic shell for the sixth season of his famous free outdoor orchestral concerts played nightly, except Saturday, on the Esplanade, by Boston Symphony musicians.

Like a Man-'o-War

The remarkable new shell has been designed to enable more people than ever to hear the music at its best. The structure is 61 feet long and 31 feet high. As Mr. Fiedler saw it in the metal shop, it looked like sections of a battle cruiser.

It was made up of curved steel plates a quarter of an inch thick, fitted together and made fast to steel girders by oxi-acetylene blowtorch welding. There were four huge semi-circular bands like this, called "concentric rings."

How the new shell will be formed from the concentric rings may be visualized by the reader by the use of his hands.

Hold the fingers and thumbs of your right hand close together, and arch them. Do the same with your left. Place the two arches, one in front of the other, with the forefinger of the left hand under-lapping the palm of the right along the line of the right little finger, which will be concealed, looking on the under side of the arch. Let the farthest rim of each arch tip downward. Thus you will have a representation of the two outer concentric rings of the new acoustic shell.

Now imagine two more arched hands added to your right hand, along the line of its little finger. Imagine that each arch is a little shorter than the one preceding it. The resulting form will indicate that the new shell is like a wide low dome with the front cut away so that you may see into it, and with the ceiling not one of continuous smooth surface, but laid out in four ridges, each of which—the concentric rings—will measure six feet from front to back.

Sewing Steel Together

Messrs. Benjamin Groisser and Louis Shlager, proprietors of the metal works, showed Mr. Fiedler step by step the details of making a reality of the blueprints of Harold Field Kellogg, the architect. The concentric rings were attached to girders, the "feet" of which are going to be bolted to concrete piles buried in the Esplanade grounds. It was explained that the angle irons sticking out from the rings, and welded to them, would be the means of attaching a wooden sheathing to the inside of the completed steel shell.

As Mr. Fiedler was taken the rounds of the machinery used in making the new "loudspeaking horn" for the Esplanade orchestra, it appeared that the structure had been through every kind of metal-torturing device necessary for the production of a battleship.

The plates of the concentric rings had been through rollers to give them curves in two directions.

Photo shows Arthur Fiedler, Pop Concert maestro, breaking ground for the new Esplanade acoustic shell or "sound projector" for the coming Esplanade concerts. Standing in centre rear is Engineer Benjamin Fink and extreme right, puffing a cigar, is Engineer Andrew Canzanelli, both of the Metropolitan District Commission.

For fastening some parts together, there was a very neat sort of sewing machine. It had a piston in an oil-filled cylinder like the cylinder of a locomotive. In order to fasten two pieces of steel together, holes were put through them in one machine, and an inch bolt inserted. Then the throwing of the lever on the sewing machine telescoped the bolt and rounded its head with one push of its big blunt "needle."

Bulldozing Steel

In order to make bends in straps of steel, one bend for welding to a concentric ring, and one for the wooden lining to be bolted to, there was what was called a "bulldozer."

There were two beams on it which moved like human forearms pushing. But these forearms, moved by massive cogs, seemed as thick as the crossbeams of a tugboat. Mr. Groisser invited the conductor to throw a lever. With an easy movement the arms pushed a plow-shaped form at a thick steel bar, and the bar came out in an acute bend from a die which it scarcely seemed to touch. It bent as easily as you bend a piece of copper bell wire.

Tomorrow the concentric rings will be trucked to the Esplanade concert grounds. There they will be set up by workmen making use of two tower-like wooden scaffolds 25 feet in height, which have been built while the metal shop was doing its part. A ladder has been made on the front of each tower, and a flight of steps on top, with treads two inches thick.

Platform in 28 Sections

The crew of carpenters on the grounds, working simultaneously with the men in the metal shop, have finished the platform on which the musicians will sit beneath the shell. In order to preserve it from year-round exposure to weather, architect Kellogg laid out a unique plan.

The platform is built in 28 sections, each resembling a table with four-by-four joists for legs, with cross bracings. In order to produce a platform of a squared semi-circular form, there are 18 oblong tables, to be arranged in three rows—of nine, six, and three tables, respectively. Three triangular tables on each side fill in the step-like gaps there.

The tables will be bolted to each other and to bars lying across concrete piles buried in the ground. At the end of the concert season, the platform will be taken apart and the 28 sections stored over the winter.

"Sound Doctor" Called In

The objective behind the construction of the new shell is to carry the sound of the orchestra over a wider and deeper section of the huge crowds than ever before, in good tonal balance and quality, without electrical amplification.

When Arthur Fiedler founded the Esplanade concerts five years ago, the Metropolitan District Commission, in return for music played by musicians of high quality at no direct cost to the State, supplied a wooden acoustic shell which was the best that could be produced under the circumstances, in the matter of construction and design. A musical member of the commission, Secretary Whittaker, evolved a pasteboard model which was so proportioned as to give the maximum carrying power to a bell rung inside. Engineers Benjamin Fink and Andrew Canzanelli worked out structural problems.

Buildings across the street had some weird effects on the tonal balance of the orchestra, with an "out-of-joint" result. These were corrected by Dr. W. R. Barass, then at the head of the sound-laboratory of Massachusetts Institute of Technology. He offset the distortions by having Mr. Fiedler seat the musicians in a plan quite different from that used at Symphony Hall.

New Shell Won't "Mush" Music

The old shell was heard at its best along a deep but narrow band of territory. The new one has been planned to cover a much wider band. Tones from the various sections of instruments—strings, woodwinds, brass, and percussion—used to be churned up all together in the old shell, with a relatively blurring effect. In the new shell, each of the instrumental sections will have its individual concentric ring to keep its tone from "mushing" into the tones of each other section. Thus, the music will emerge with each tone quality clear and correctly proportioned.

After architect Kellogg had laid out the rough plans for a good-looking new shell, Dr. Barss worked over them in his sound-laboratory at Kendall square, Cambridge, and calculated the length, degree of arch, degree of slant, and other measurements for the new shell. When steel was chosen for reasons of structural safety—especially resistance to wind pressure—Dr. Barss specified that it should be lined with wood for good tone quality. Engineer Benjamin Fink, under the direction of Chief Engineer Benjamin Davis of the Metropolitan District Commission, revised the structural specifications to obtain a maximum margin of safety. All this, of course, was done under the general supervision of the commissioner, Davis B. Kenniston, who decided that the old shell was "all in" after going through five seasons.

One Problem Left

The big question remaining to be settled is the fund for the concerts themselves. None of the money from chair rentals goes to the orchestra. For the convenience of the public, the commission allows chairs to be rented to those who desire them. But from the first it has driven the customary fee of 25 cents, in effect elsewhere, down to a dime. A percentage of the total is taken by the commission as reimbursement to the State for the construction and maintenance expenses of the acoustic shell. Not even a nominal admission for the support of the concerts may be charged, for the grounds belong to the State, and hence the people, and the people must not be charged to enter their own property. Hence, the necessity for asking friends of the concerts to "chip in" on a fund from year to year—those who can afford a contribution, large or small, being asked to do so for the general enjoyment of the music, especially by those who can afford nothing.

Mr. Fiedler plans to open the sixth consecutive season of esplanade concerts about the middle of July, to run, if possible, four weeks—a week longer than last year.

Contributions may be sent to:

Esplanade Concert Fund, Trust Department, Merchants National Bank, 28 State street, Boston, which will mail out receipts.

Filene's

Once there was only the moth

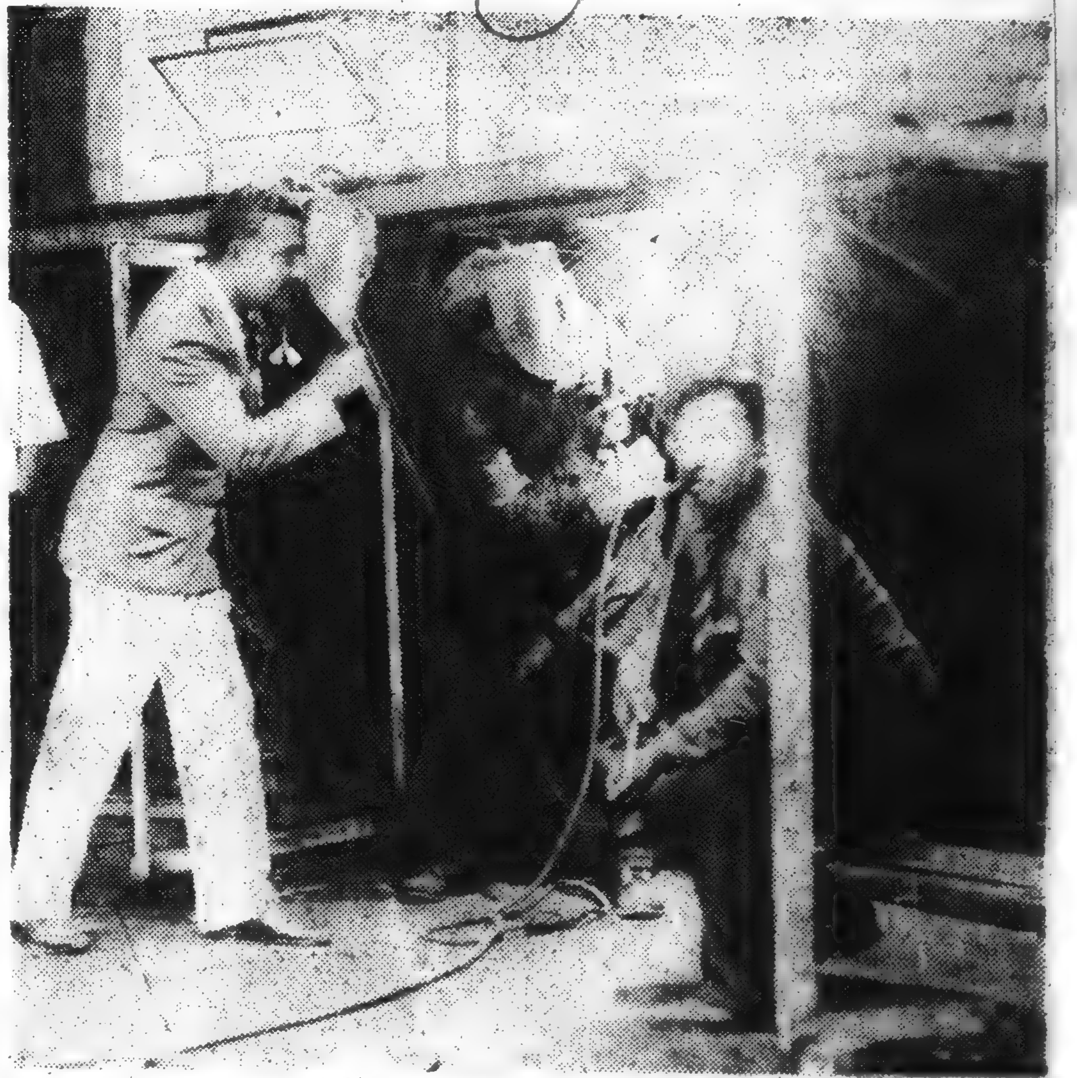
to have a $100 lunch off your fur coat---

But this year he has two new henchmen—the dermestid and the fur beetle—both enemies of your furs and fur

---

Herald June 24

FIEDLER WATCHES WELDING JOB



Through a mask protecting from sparks and glare, Arthur Fiedler, conductor, watches the welding of two plates in the construction of a band of steel, 61 feet long and one-quarter-inch thick, which forms one of the units in the new scientific acoustic shell which will enable this summer's Esplanade concert audiences to hear well over a wider area. Mr. Fiedler plans to begin the concerts on the Charles river embankment in a few weeks, to run for from three to four weeks, according to the results of the fund, which has been reopened at the Merchants National Bank.

NEW YORK TIMES

JUL 1 - 1934

IN THE POPULARITY PARADE

Impressive Broadcasts of Past Six Months Reveal Ingredients That Win Favor Among Radio Listeners

By **ORRIN E. DUNLAP Jr.**

THIS is the day the broadcasters look back across six months to select the outstanding events of the first half of 1934. A study of the programs usually reveals trends in the art of ethereal showmanship. The survey at the half-way milestone indicates whether comedians or drama, jazz bands or symphonies are leading the popularity parade. One thing stands out definitely as the programs of 1934 pass in review—international broadcasts are becoming more frequent. The magic of short waves is being illustrated by relays from numerous European cities, from the Orient and from islands in the Pacific.

The broadcasters find it quite easy to pick a long list of what they consider to be outstanding programs. They award each of the first six months of 1934 with about a dozen star events. To select ten highlights for a half year would, of course, be more difficult. To win a place among the first ten, a broadcast is generally of national or international significance. It must have wide public interest, high calibre entertainment, showmanship, and the quality of transmission must be excellent.

* * *

PRESIDENT ROOSEVELT'S address at the opening of the Seventy-third Congress was an event of national importance. It ranks at the top of the list of public interest broadcasts so far in 1934, as does his "fireside chat" radioed from the White House on June 28.

Two of the most impressive and solemn broadcasts of the six months were the funeral of Albert, King of the Belgians, and the coronation a few days later of King Leopold III.

The Byrd Expedition at Little America aroused public interest and added a novelty to listening-in. Static and fading frequently attacked the waves; nevertheless, considering the distance and the conditions under which the presentations were staged, they were often interesting. Such programs disclose the wonders of short waves that skip around the globe more quickly than a bee can fly around an orange.

In the realm of sports the Kentucky Derby, the English Derby and the Carnera-Baer championship fight were red letter events.

The gala concert on Feb. 3 opening the Radio Playhouse of WABC set a high standard of showmanship and of musical quality. It was one of the all-star programs of the six months.

Drama That Was Cheered.

"Chapter One—A Busy Year," broadcast on Feb. 25, was a dramatic account of President Roosevelt's achievements during his first year in the White House. That was a program revealing the effectiveness of a radio scenario together with master showmanship that gives the listeners a rapid-fire performance. "Twenty Crowded Years," a stirring panoramic drama covering historic events from 1914 to 1934, broadcast on June 28, the twentieth anniversary of the assassination of Archduke Ferdinand of Austria, was another outstanding performance in this class.

Hawaii proved on March 4 that it has showmen who know how to stage a radio performance. Princess Abigail Kawananakoa was the director of this program serenading President Roosevelt on the anniversary of his inauguration. Quality of transmission was superior as the guitars sent their music eastward and the microphones picked up the sound of the surf on the beach at Waikiki. It was a musical program with a fine touch of realism unmarred by too much talking.

Each Sunday evening from 6 to 7 o'clock during the early part of the year a sixty-piece symphony orchestra and a noted soloist entertained over WJZ's network, establishing a high standard for symphonic broadcasts planned and performed specially for the unseen audience. In this class these programs were outstanding, and won applause for music of the masters untainted by overdone commercial announcements.

Major Symphony Concerts.

Then, of course, the New York Philharmonic-Symphony concerts on Sunday afternoons were a major ethereal attraction. This orchestra has always been a favorite among listeners since Nov. 22, 1922, when it went on the air for the first time.

The Minneapolis Symphony, directed by Eugene Ormandy, the Boston Symphony with Serge Koussevitzky, conducting, and the Philadelphia Orchestra, conducted by Leopold Stokowski, were also major attractions in the symphonic group.

The Metropolitan Opera broadcasts attracted a far-flung audience. The mail was an indication that a sufficiently large portion of a coast-to-coast audience enjoyed the operas on Saturday afternoon to put them on the list of outstanding achievements in the science of electrifying golden tones.

* * *

WHILE these presentations, which fall in a more or less special class, win places among the leading events, there are hundreds of other entertainers, who in their fields are extremely popular. Day after day they entertain a record-breaking audience. They have a nation-wide following, but probably because they are commonplace they shine like the sun. The special events are in the shooting star class; they attract for the passing moment. However, it is no easy task for these radio "suns," as they might be called, to break away from their usual tricks and stage what might be called a total eclipse of their own efforts to attract an even greater following.

For programs to go on year in and year out is a true test of their quality and human interest appeal. So at any half-year mark or year-end some mention is appropriate to those faithful performers who might be called the backbone of broadcasting: Amos 'n' Andy, the Goldbergs, the Vallee show, Captain Henry and his Showboat, George Burns and Gracie Allen, Edwin C. Hill, Ben Bernie and a host of others who daily or weekly brighten fifteen minutes, a half-hour or an hour for many Americans.

These performers wear the palms, for they have been tested by many a broadcast, and if they were not outstanding in their class they would have dropped long ago from the procession that is constantly passing the microphone. These regular entertainers meet the test of public reaction, whereas many outstanding events are here and gone in a day.

* * *

THE first half of 1934 has revealed the power of radio-drama and disclosed that there are many possibilities for extension of this branch of broadcasting. It is noted that more stars of the stage and screen are finding their way into this field, enhancing the effectiveness of radio dramatic art.

Static is not the only factor that ruins a radio show; in fact, it seldom does unless feeble waves are intercepted from afar. Too much commercialism—ballyhoo, as the listeners call it—frequently serves as verbal static and pushes an otherwise excellent broadcast out of the outstanding events class. Many of the artists realize this fact and when opportunity arises some of the more independent insist that the commercial credits be minimized so that artistry will not be bombarded. For example, John Charles Thomas, baritone, was one performer in the first half of 1934 who saw to it that the commercialism occupied a minute at the beginning and one at the end of the concert, with no interruptions to the program. The idea met with listener applause.

Today the broadcasters are planning for the next six months. They work far in advance, but at a minute's notice new and unexpected events may upset the plans. No one is aware in July what the radio's outstanding events of the last half of 1934 will be. And there are so many broadcasts crowded in a half year that it is almost as difficult to remember the programs that were heard as it is to predict what is coming. The past events were as fleeting through memory as the future is unseen.

NEW YORK TIMES

JUL 1 - 1934

THE DANCE: PRIZE WINNER

'Van der Lubbe's Head' and the Workers Dance League Competition

By **JOHN MARTIN.**

THE New Dance Group, which has just concluded its annual series of studio recitals, finds itself functioning in considerably more of the limelight than usual because of having won the first award in the recent competition of the Workers Dance League at the Town Hall.

As a general rule competitions in the arts are open to question. It is true that the laurel of the Greeks meant something, but it is also true that it was not always awarded to the work which later centuries have found most worthy of treasuring. Poor Euripides, for example, was a notorious runner-up, but his plays are produced nowadays more frequently and more successfully than those of any of the other ancient dramatists. In spite of the scoffing of the scholars, this is not to be explained merely on the ground of the number of his plays extant or even by the gracious and enthusiastic services of Gilbert Murray; it is rather because of the greater humanity, the greater universality of the plays themselves. But if this example is too remote, one need only glance at the annual awards of the Pulitzer Prize committee to find certain bases for doubt regarding the value of competition in the arts.

* * *

As a matter of fact, however, the Workers Dance League award appears to the present writer to have been a just and discriminating one. With the exception of the "Anti-War Trilogy" of the Theatre Union Dance Group, there was no composition which presented any dangerous signs of rivalry with the winning entry, "Van der Lubbe's Head." Because of the ephemeral materials of which dance compositions are made, posterity will have no opportunity to reverse this judgment. If such were not the case, the usual reversal might well be expected, for the substance of the "Anti-War Trilogy" is far more solid and fundamental than the unfortunate Van der Lubbe and the momentary turmoil which produced his grotesque tragedy.

The dance itself is nevertheless of a high order. Singularly enough, it is danced to a poem; and marks the first success of such an experiment. From the standpoint of perfection, this success is debatable, but in the particular dimensions in which the Workers Dance League builds its entire répertoire, it is significant. The major complaint commonly raised against "propaganda" dancing is its literalness and lack of essentially choreographic form. With a definite literary message to deliver, it customarily sacrifices without hesitation such vital considerations as good composition and kinetic design and defends itself by classifying them as esthetic abstractions and flights from reality, and drowns all criticism with three rousing cheers for the proletariat.

* * *

In the case of "Van der Lubbe's Head," the choreographer had no need to worry about the literary message, for the poem contained it in good, ringing words where it belonged. Relieved of this irksome burden, the dance could afford to be reasonably free from literalness and build in its own terms. Thus literary phrases, usually a terrible drag on choreography, served actually to lighten the load of the composer which in the workers' groups is so ponderous and crushing. If, therefore, one were bold enough to offer a formula to these groups, it would be that they compose all their dances to spoken words and then omit the words in performance. Thus everybody would be satisfied, with the possible exception of the poet.

"Van der Lubbe's Head," like all the other compositions of the Workers Dance League, is credited to no choreographer. It is presumably the result of group creation. But in this, as in most of the other dances, the work of the leader of the group is clearly evident. In this case, the leader is Miriam Blecher. Whether she wishes to take the credit to herself or not, she has shown definite gifts as a choreographer and a composer for the theatre, not alone in this dance, but in the New Dance Group's other number on the same program. Obviously influenced by Wigman, she has yet a personal quality of her own, and the group under her direction can fairly be expected to follow up its excellent beginning with even better dances in the future, with or without the stimulus of competitions and hypothetical laurel wreaths.

* * *

Felicia Sorel and Demetrios Vilan are to be seen this week as the featured dancers in the Radio City Music Hall stage production, "The Magazine Rack.

* * *

In spite of the fact that there will be no dance performances as such at the Lewisohn Stadium this Summer, there will be dancing, after all. Rita De Leporte, première danseuse of the Metropolitan Opera, will occupy the same position in the opera performances which are to be a weekly feature of the Stadium season. Arthur Mahoney will be the principal male dancer, and the corps de ballet will be made up of members of the Metropolitan's company. Miss De Leporte will also be the choreographer. The first performances were scheduled for last Friday and Saturday, when "Samson and Delilah" was programmed. Later in the season Miss De Leporte and Mr. Mahoney will appear together in "Carmen," and Miss De Leporte alone in "Aïda." She will also stage the group dances in "Faust" and "Boris Godunoff."

Miss De Leporte needs no introduction to those who follow dancing, and Mr. Mahoney deserves to be equally known, for he is one of the most gifted of the young American ballet dancers. Though he has not appeared hereabouts very much except at the Roxy and Radio City, those who saw his performance of the Young Fisherman in "Helen Retires" at the Juilliard School will readily acknowledge his right to recognition.

* * *

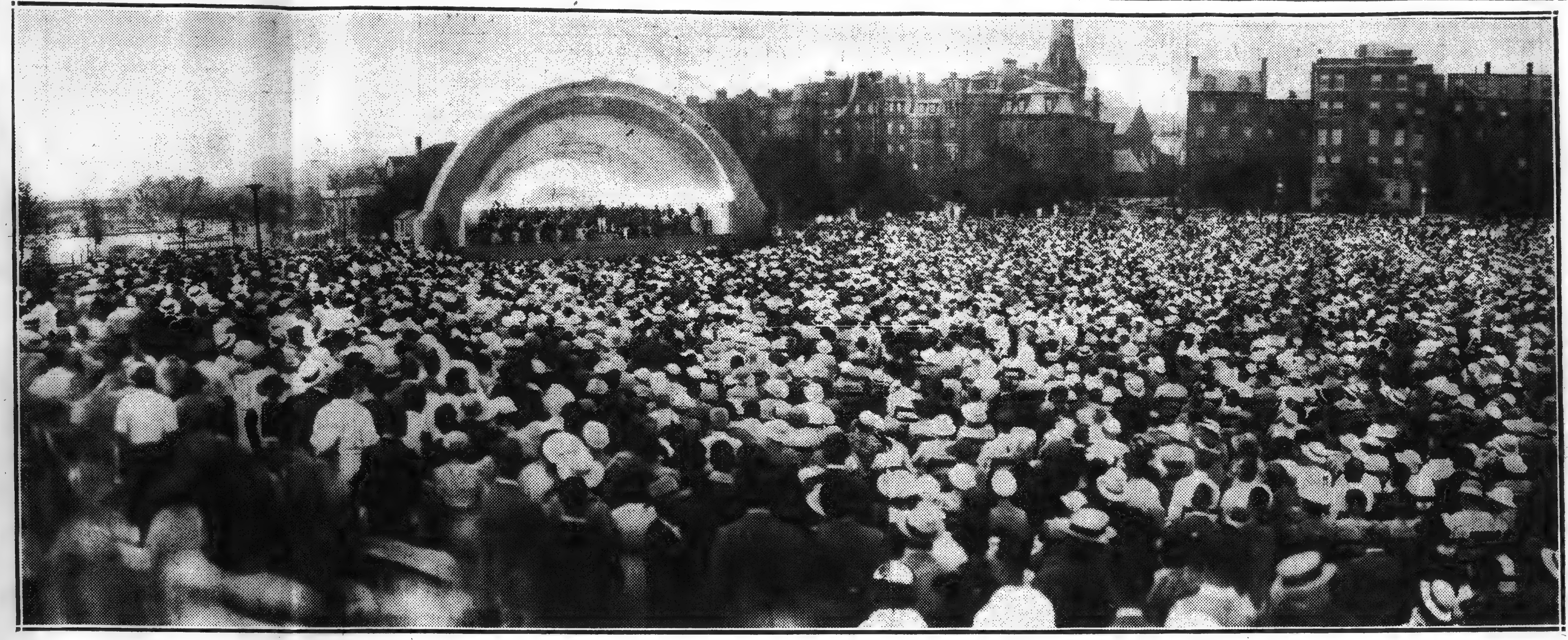
Speaking of male dancers, Paul Haakon has apparently made a considerable impression upon the patrons of the Municipal Opera in St. Louis. The St. Louis Globe-Democrat pronounces him "by far the best male dancer who has appeared on the Municipal Opera stage" and expresses the hope that he and his partner, Elenore Tennis, will be seen often. The occasion for the comment was the performance of the musical version of "Cyrano de Bergerac," in which the dancers presented a minuet and a Spanish dance.

* * *

Sara Mildred Strauss and her group are scheduled to dance this week with the Boston Symphony Orchestra, in its series of "Pops." These popular concerts frequently engage the services of dancers, notably of Hans Wiener and others who make their headquarters in Boston. It is a practice that New York dance audiences may well be envious of.

BOSTON POST, MONDAY, JULY 16, 1934

Boston, Gay and Summery, Enjoys First Night of the Esplanade Concerts



It was 8:30 p. m. when this picture was made. The great new acoustic shell glowed like a giant magic lantern from the position taken by the photographer at the edge of the crowd which had gathered. Row after row of men and women sat listening intently to the orchestra. The brilliant outdoor audience paid a brilliant tribute to the musicians and gave notice that the Hub is still music-hungry. (Photo by Robert Thomson.)

GREAT CROWD AT RIVER CONCERT

Esplanade Season Started With 18,000 to 20,000 Present---New Music Shell Success

BY GRACE DAVIDSON

The largest audience, according to Arthur Fiedler, that he ever looked upon as a conductor, greeted him with enthusiastic applause last night as he stepped upon the podium to open the sixth season of free Esplanade concerts on the Charles River Basin. The crowd was estimated between 18,000 to 20,000.

Continued on Page 7—Seventh Col.

VAST THRONG AT RIVER CONCERT

Continued From First Page

People started gathering around 6 o'clock in order to secure choice locations. About 5000 chairs were sold at 10 cents apiece, but there were a couple of truck loads of unsold chairs. The newly-planted shrubbery that is part of the recent landscaping along the basin forms small islands, and cut off large numbers of people from taking chairs and sitting down to enjoy the music. The Metropolitan District Commission has had constructed a new shell of modernistic design and newly filled-in land on which the shell is now located, together with the landscaping, changed the design and atmosphere somewhat from what is has been in former years.

The land has been slightly hollowed so as to form a sloping circumference. Visaully, the effect is more pleasing, as those farther away from the shell are somewhat higher. Within this graduated circle in front of the shell the crowd was seated. And, during the entire concert there was not the slightest sound. It was an audience that came early and stayed until the last beat of the baton.

Traffic Chokes Streets

The streets of Beacon Hill were choked with traffic. People came from far and wide, literally, to hear the concert. Men and women divided the crowd evenly, it seemed. It was an impressive sight, this large gathering in summer attire, collected to enjoy a musical concert. The sun had not gone down when the concert opened and later there was the reflection of a poet's crescent of moon playing on what remains of the Charles River since the new improvement that has considerably narrowed the course of the stream.

The same orchestra of Boston Symphony men composes the Esplanade group. But this year there are 55 musicians, instead of the 48 of other years. The new lighting of the modernistic shell with its rounded setbacks is a piece of good showmanship and adds a dramatic touch, lighting up the conductor and his musicians, who can be seen for at least an eighth of a mile back on the basin. Mr. Fiedler and his men wore navy blue coats and white trousers, which added just the smart sartorial touch to the evening.

1,000,000 in Five Years

Mr. Fiedler expressed himself as pleased with the co-operation he has received from the Metropolitan District Commission, which has built the shell. And he said the Esplanade concerts are no longer looked upon as an experiment, but as a permanent part of the cultural life of Boston. More than 1,000,000 people in the past five years have listened to his concerts, and judging from the responsive turnout of last night, he looks for the biggest season.

Mr. Fiedler hopes to complete a season of four to five weeks of Esplanade concerts, with six concerts a week. The Esplanade concerts are said to be the only free out-of-door concerts in this country played six nights a week by members of a major symphony orchestra. Boxes were placed last night at different focal points for contributions. Last year the boxes yielded an amount sufficient to pay for one week of concerts out of the three given. The Metropolitan Commission supplies the shell, but does not pay the musicians.

TEST OF NEW SHELL

Greater Depth and Distance Gives Effect of Larger Orchestra—Sound Seems More Concentrated

BY WARREN STOREY SMITH

Musically, the interest in last evening's concert on the Charles River Esplanade centred in the effectiveness or otherwise of the new shell. To the eye, the enclosure that now frames Arthur Fiedler and his 53 members of the Symphony Orchestra has greater depth and distance. The illusion is thus created that the band is twice its size—as indeed some of us wish that it were and hope that some day it may become. Because of this greater depth it is only natural that the sound should seem to be more focussed and concentrated, less diffused and dispersed than before. But the fact that the music did not carry last evening to the slopes of Beacon Hill may have been due to a strong wind that swept the sound, so to speak, back into the shell itself. Certainly those in a direct line with the orchestra, and not too far removed, heard the music clearly and without distortion.

The programme last evening might have been that of a Symphony Hall Pop Concert under Mr. Fiedler's direction. It began with Elgar's "Pomp and Circumstance" march and proceeded through the Overture to Weber's "Oberon" to a brace of movements from Haydn's "London" Symphony. Likewise from the repertory of the Symphony Concerts, as well as that of the Pops, came as concluding number, Wagner's "Meistersinger" Prelude.

Huge Audience Attentive

For the rest, there was the Slavic March of Tchaikovsky, a suite drawn from Bizet's "Carmen," Wilhelmj's arrangement of the air from Bach's Suite in D major, known in that guise as the Air for the G-string, and that most poetic of the waltzes of Johann Strauss, "Tales from the Vienna Woods."

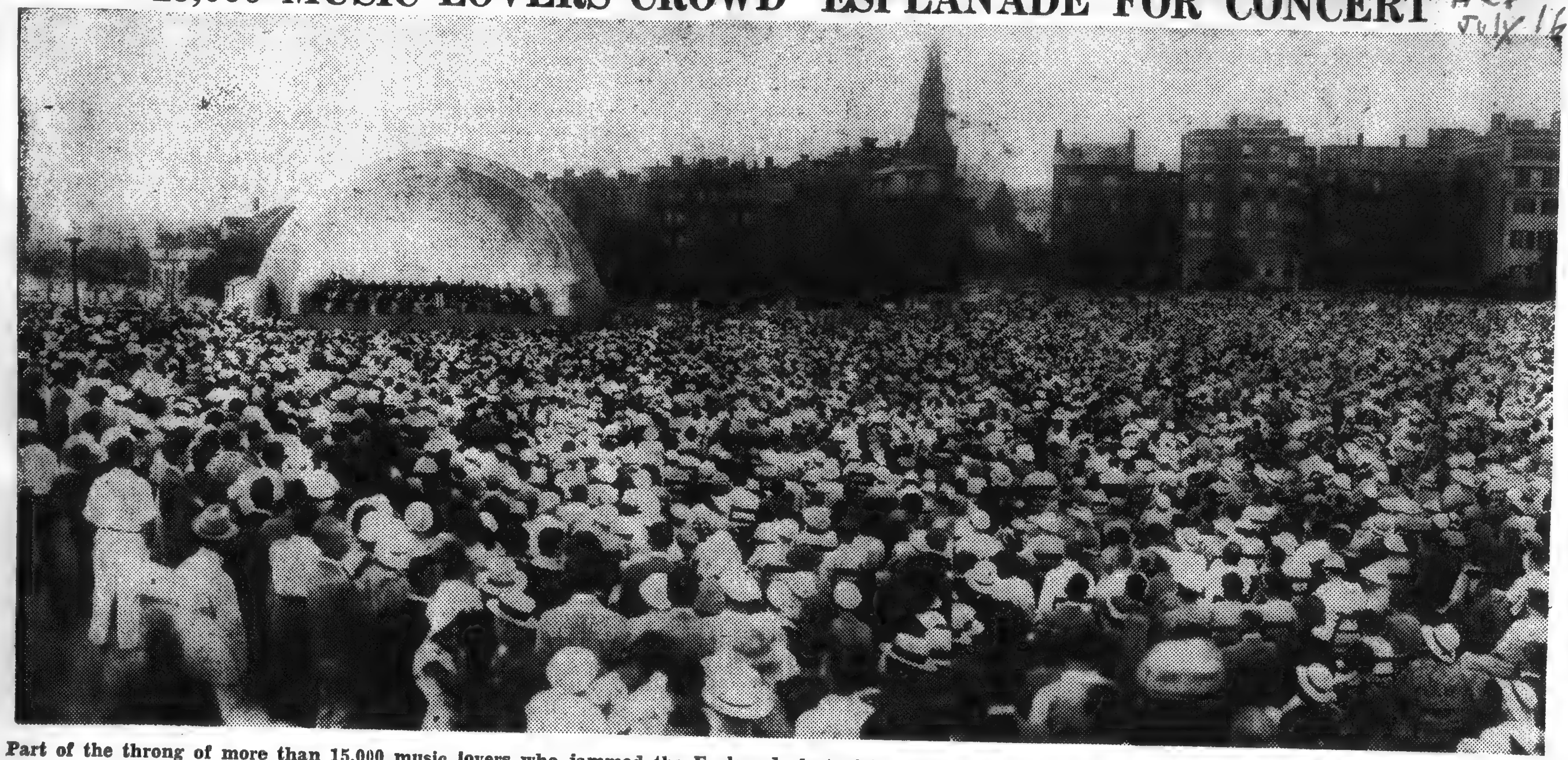
That the huge audience on the Esplanade last evening—and the adjective is used advisedly—sat attentively through a programme that contained nothing more ear-tickling than the numbers just cited, is proof enough that we are becoming a more musical people. Time was when that particular programme would have been considered exacting even in the concert hall. Beyond any doubt, these concerts of Mr. Fiedler's, now entering so successfully upon their sixth season, have been responsible for a musical awakening hereabouts.

Those who should know attribute to the Esplanade concerts some of the increase in attendance at the Pops, which musically they now so greatly resemble. And may they not have also lured some, if not many, to the more taxing concerts of the winter symphony season.

After all, there is but one path that any of us can follow to the understanding and love of good music, and that is the path of familiarity.

15,000 MUSIC LOVERS CROWD ESPLANADE FOR CONCERT

Her
July 16



Part of the throng of more than 15,000 music lovers who jammed the Esplanade last night to hear the opening concert by Arthur Fiedler and his 55 musicians from the Boston Symphony orchestra. The orchestra, seated in the new shell which functioned perfectly, may be seen to the left.

More Than 15,000 Applaud the First Of the Season's Esplanade Concerts

(Continued from First Page)

audition not only to those who arrived early enough to take seats in the specially prepared oval bowl, but also to the many who were forced to stand around the outer rim.

The first few rows of folding chairs were occupied as early as 5 P. M., and by 7:30, an hour before the concert was scheduled to begin, music lovers were arriving on all sides. Four motor launches plying between the pier at Dartmouth street and the landing near the shell, completed only yesterday afternoon, brought still more.

Pink clouds were darkening behind the silhouetted dome of the Massachusetts Institute of Technology buildings and lights around the basin were just twinkling on and flickering across the placid deepening waters of the Charles, when, promptly at 8:30, Conductor Fiedler lifted his baton and commandingly led his orchestra into the first bars of Elgar's thrilling "Pomp and Circumstance."

MUSIC POURS FORTH

From the beautifully lighted, golden-hued shell the stirring music poured forth to the waiting throng. The tremendous applause for Conductor Fiedler and his musicians as they mounted the dais died out, and the crowd became hushed. This rapt attention, broken only at the conclusion of each number by loud applause, was characteristic.

Enthusiastic applause followed each number and at times the throng insisted on encores. The program was one of familiar classical selections. From the familiar heavy swing of the opening number, through the swift tempo of Tchaikovsky's "Marche Slave," to "Air on the G String" by Bach-Wilhelmj, a group of Strauss waltzes, the "Tales From the Vienna Woods," and Wagner's thundering prelude to "The Mastersingers of Nuremberg," the program was one of variety.

OPERATED PERFECTLY

The music came from the huge shell with a brilliance and a clearness phenomenal for an outdoor concert. The oval bowl in front of the shell, intentionally sunk below the street level to shut out discordant noises, operated perfectly.

Clear tones, properly blended by the various reflecting layers of the shell, reached the outermost fringe of the assembly. Even those standing at a distance and on the side were able to catch the various inflections of the music. Whereas, previously it has been necessary to play somewhat loudly in order to reach all those present, the musicians last night were able to shade their playing and temper it with increased expression.

It was announced last night that contributions, on which the concerts are dependent, were almost enough to assure three weeks of their continuance and there is a good possibility that they may be extended to four weeks. They are given every night except Saturday.

Last night's program was as follows:

Pomp and Circumstance	Elgar
Overture to "Oberon"	Weber
Two Movements from Symphony No. 104 in D major, "London" Andante—Menuetto	Haydn
Marche Slave	Tchaikovsky
Suite from Opera, "Carmen" Aragonaise, March of the Smugglers, Gypsy Dance	Bizet
Air on the G-string	Bach-Wilhelmj
"Tales of the Vienna Woods," Waltzes	Strauss
Prelude to "The Mastersingers of Nuremburg"	Wagner

15,000 AT FIRST RIVER CONCERT

Her 16

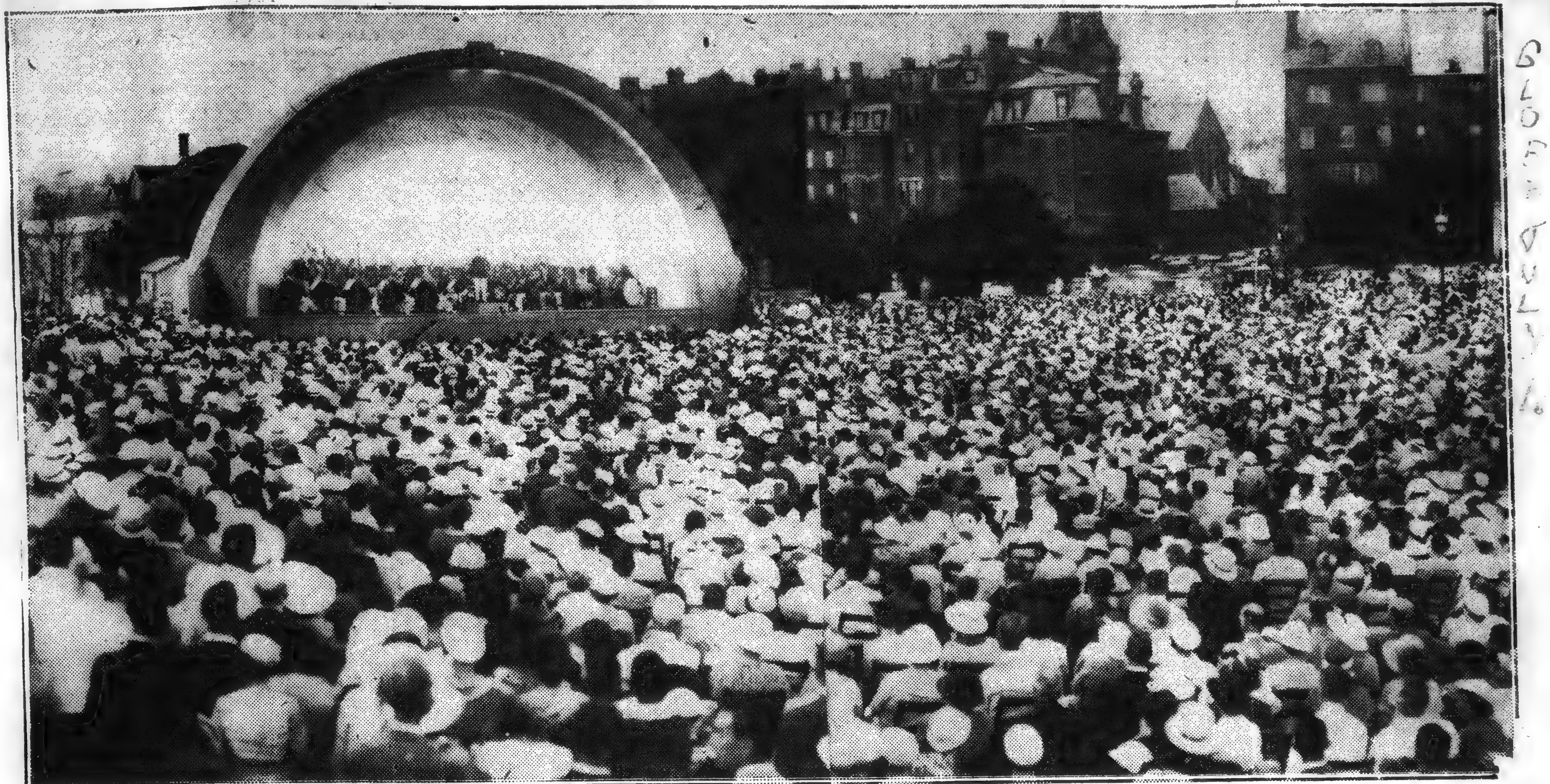
New Steel Shell Big Success on Esplanade—Fiedler Cheered

More than 15,000 enthusiastic music lovers thronged the improved Esplanade last night to hear Arthur Fiedler lead his 55 musicians from the Boston Symphony Orchestra through the program of the first of this year's popular outdoor symphonic concerts. This is the sixth season of the concerts, which are supported entirely by popular subscription.

The new steel shell, scientifically designed and built to enhance the tones of the instruments, permitted perfect

(Continued on Page Three)

PART OF HUGE THRONG THAT HEARD OPENING CONCERT OF ESPLANADE SERIES



GLOBE JULY 6

20,000 ATTEND FIRST CONCERT

Esplanade Series Opens Under Arthur Fiedler

New Acoustic Shell Enhances Tonal Values for Audience

Nearly 20,000 persons assembled on the Charles River Esplanade, near the foot of Mt Vernon st, last evening at 8:30, to hear the first Esplanade concert of the season. They heard an orchestra of about 50 Boston Symphony players, conducted by Arthur Fiedler, play out of a handsome new acoustic shell, completed only a day or two ago.

For the sixth successive year the public of Greater Boston will be privileged to hear free nightly—except Saturdays—these programs of miscellaneous orchestra pieces.

As in all past seasons, the crowd drew upon representative sections of Boston and its suburbs. At the Esplanade concerts no social lines are visible, all mingle in the oval area in front of the orchestra, some seated in the camp chairs, which may be rented for a small sum, others standing or lolling upon the ground at the fringe of the gathering.

New Shell an Improvement

Certain improvements are said to have been made, acoustically in the construction of the new shell, which is of sheet steel covered with wood facing. Walking up the river side last evening, one first heard the music from about 325 feet, and about a third of the way in toward a point corresponding with the middle of the shell. There the orchestra could be heard comfortably when playing loud—forte; with some effort when the volume of tone shrank to soft and less. Down front the tone was clear and resonant, less filled with the variegated echoes which used to be noticeable when the former wooden shell was employed.

As nearly as one could see, Mr Fiedler has arranged his orchestra for the most part as he would in Symphony Hall, with the exception that the drums and other percussion are down front at the right. Thus he apparently has been able to do away with the makeshift arrangement once found to be necessary to project best the orchestral tone.

After intermission, and just before the program was resumed with a pot-pourri from Bizet's opera, "Carmen," Davis B. Keniston, chairman of the Metropolitan District Commission, spoke.

Keniston Urges Support

As presiding officer of the body which controls the land upon which the concerts are heard, he felicitated the builders of the shell upon their work; the crowd upon its interest, displayed over five years, and Mr Fiedler and the players upon their playing. Mr Keniston reminded the audience of the importance which the Esplanade concerts occupy in the Summer musical life of the city, and of their unique position in the music of the country. He wisely pointed out that financial support comes from citizens who are so civically interested and generous as to make contributions, and added that all gifts are welcome.

The program was characteristic of those which have been given during Mr Fiedler's previous seasons as conductor of the Esplanade series: Elgar's "Pomp and Circumstance" march opened the evening, followed by the overture to Weber's opera "Oberon"; two movements from Haydn's "London" Symphony; assorted pieces by Tchaikovsky, Bizet and Bach; a Strauss waltz, "Tales from the Vienna Woods," and, to close, the prelude to Wagner's music-drama, "The Mastersingers of Nuremberg."

C. W. D.

THE MAESTRO ARRIVES

ARTHUR FIEDLER

Conductor Fiedler of the Esplanade Concert Series is seen here as he arrived by powerboat to take up his baton for the opening number of this season's first concert.

BLANK PAGE

Pension Fund Concert Postponed and No New Date Set--- Schnabel Changes His Mind---Musical Notes of the Week

BY WARREN STORY SMITH

Numerous announcements of interest emanate from Symphony Hall this week. Perhaps of the most immediate import, is the one to the effect that the Pension Fund Concert, announced for next Sunday afternoon, has been postponed to some later date still unspecified, but which speculation places as the Sunday of the Christmas holidays, Dec. 31.

Then there is the programme for the Symphony Concerts of this week. When Mr. Schnabel first reached these shores it was said that he would devote himself exclusively to the music of Beethoven throughout his American visit. His Symphony Hall recital of five Beethoven Sonatas gave no hint of other intent. But on Friday afternoon and Saturday evening in that auditorium, Mr. Schnabel will be heard with the orchestra in a Concerto of Mozart as yet undesignated. He will also be heard in a Concerto of Beethoven, that in C minor, which is No. 3, not the "Emperor," No. 5, which rumor had assigned.

* * * *

The title of the score by Arthur Lourie, Dr. Koussevitzky's biographer, which is to have its first Boston hearing at these same Symphony Concerts, is not an arbitrary one. In this "Sinfonia Dialectica" the composer makes much use of dialogue between the instruments, a procedure which, as he points out, has always been followed, even if unconsciously, in instrumental music, but which is here made a matter of importance.

* * * *

With these concerts of Friday and Saturday a quarter of the Symphony season will have passed. In the remaining 18 pairs of concerts there will be much of interest, and it should be noted that season tickets for the balance of the concert-year may be had at proportionately reduced cost. Incidentally, subscriptions to the remaining five concerts of the Monday evening series and the four concerts of the Tuesday afternoon Beethoven cycle will be received on the same basis.

* * * *

It is no disregard of Dr. Koussevitzky that centres interest at this season of the year upon the announcement of the guest conductors who will relieve him during his annual mid-winter holiday. As was to be expected, we shall hear this January one pair of concerts directed by Arnold Schoenberg, among the most eminent of living composers who is now making a stay in our midst and devoted to his own music. Our other visitor will be Sir Henry Wood, one of England's most distinguished conductors.

* * * *

There are numerous "special" programmes in prospect at these "regular" concerts. At an all-Wagner concert it is planned to give, in concert form, the first act of "Die Walkuere," with Paul Althouse and Elsa Alsen as the Siegmund and Sieglinde. For another concert is planned the third act of Moussorgsky's "Khovantchina," known here only by its Prelude, now to be given with chorus and soloists. To be sure, there is prospect of opera once more in the Opera House. But the prospectus of the new Boston Opera Company scarcely calls for the production of Wagnerian music-dramas or operas out of Russia. These things are then to be welcomed at Symphony Hall.

* * * *

A programme devoted to the music of Rimsky-Korsakov and a Tchaikovsky Festival, of which the closing pair of Symphony concerts at the end of April will form a part, are also announced. Perhaps it should be added, although the information has already appeared in these columns, that the violinists Paul Kochanski and Yehudi Menuhin are among the soloists to be heard at the Symphony concerts before the season is done.

* * * *

A chamber

clude Peter Warlock's "Corpus Christi."

SYMPHONY CONCERTS

Tomorrow will come the second of the current series of Monday evening Symphony Concerts, when Dr. Koussevitzky and the orchestra will set forth the Fifth Concerto Grosso for string orchestra of Handel, Moussorgsky's Prelude to his opera "Khovantchina," Gabriel Pierne's "Divertisements on a Pastoral Theme" and Strauss' tone-poem "Ein Heldenleben."

* * * *

At the regular Symphony Concerts of Friday afternoon and Saturday evening, Artur Schnabel, distinguished pianist recently heard in a Beethoven Sonata recital in Symphony Hall, will be the soloist. A Concerto of Beethoven, the Third, in C minor, and a Concerto of Mozart as yet unspecified will be his chosen pieces, and a "Sinfonia Dialectica" by Arthur Lourie, then to receive its first Boston performance, and Three Dances from de Falla's ballet, "The Three-Cornered Hat," complete the programme.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 26 1933

BOSTON SYMPHONY TO PLAY "EROICA"

Beethoven's Third Symphony, in E-flat major, the "Eroica," is announced as the symphony for the first Providence concert of the season by the Boston Symphony Orchestra which Dr. Serge Koussevitzky will conduct in the Metropolitan Theatre Tuesday night, Dec. 5. The symphony will come first on the program, the latter half to consist of three shorter works.

These are in order, as announced: Divertissements on a Pastoral Theme, opus 49, Pierne; Prelude to "Khovanstchina," Moussorgsky, and Strauss's "Till Eulenspiegel" or, to give it the full program title, "Till Eulenspiegel's Merry Pranks, After the Old-fashioned Roguish Manner," in Rondo Form, opus 28.

Miss Frances Burnham, organist and director of music at the Central Congregational Church, assisted by Miss Julia Stacy Gould, contralto, will give the first of a series of vesper services in the Village Church, Kingston, this afternoon at 4 o'clock. The program will be as follows: Toccata in C-major, J. Sebastian Bach; "Good News From Heaven the Angels Bring," Pachabel, Miss Burnham. "My Heart Ever Faithful," J. Sebastian Bach, Miss Gould. "A Rose Breaks Into Bloom," Johannes Brahms; Pastorale, "To be played while the Shepherds enter the stable," Traditional, arr. by Clokey; Noel, on traditional melody, "Puer Nobis Nascitur," Alexandre Guilmant, Miss Burnham. "No Candle Was There," Liza Lehmann; "The Shepherds," Peter Cornelius, Miss Gould. Largo, G. F. Handel; Reverie on Hymn-Tune, "University," Harvey Grace; "Carillon-sortie," H. Mulet, Miss Burnham.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
BALTIMORE, MD.
SUN

NOV 26 1933

The Week In Music In New York

Boston Symphony Visits Manhattan With New Offerings Given In Two Concerts

By JOHN ALAN HAUGHTON

NEW YORK.

THE Boston Symphony has paid us its first visit of the season, giving a pair of concerts as usual and bringing out some new things. First of these was Tcherepnine's Three Pieces for Orchestra after a Tale of Edgar Allan Poe. The tale in question is "The Masque of the Red Death," which might be calculated to appeal to a Russian even though he were an expatriate like Mr. Tcherepnine.

As might be guessed, he has attempted the impossible in endeavoring to inspire by music the same horror that Poe's tale does when read. With an orchestra of almost unparalleled variety he has achieved some interesting effects, but few really musical ones. There are bassoons by batteries, English horns by hundreds (or so it seemed!), tambourines, cymbals, tamtams, castanets, xylophones, large bells, small bells, celesta, piano, organ and dear knows what not. But even a superb rendition of the work by the splendid orchestra failed to awaken it. Poe came through the test well; Tcherepnine less so.

At the second concert, Vaughan Williams' "Norfolk Rhapsody," though clearer in content, did not awaken any particular thrills. It does seem as though the present writers in England were merely Elgar-cum-water, which is not a very heady draft however you look at it!

Another piece of descriptive orchestral music heard for the first time in these parts was David Stanley Smith's "1929, A Satire," given by the Philharmonic Symphony. Mr. Smith is head of the Yale School of Music. It would seem that he has been endeavoring, not with complete success, to follow in the steps of Mr. Shostokovitch in delineating the spirit of the times, or perhaps of an era, by means of orchestral color and tonal vibration. Like Shostokovitch, one must treat with respect what is, apparently, a sincere effort, but it does seem that Mr. Smith is on a wrong path. The effect was as though one should use up a large amount of expensive paint in trying to paint how a rose smells.

On the same program Bruno Walter played Schreker's Birthday of the Infanta, which, composed some twenty-five years ago, was at that time thought rather advanced and shocking. It is neither today, and seemed to have considerable charm, though less so than the work of our own John Alden Carpenter on the same story.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
PROVIDENCE, R. I.
JOURNAL

NOV 26 1933

CHAPMAN TO LECTURE ON BOSTON SYMPHONY

The Monday Morning Musical Club announces the first in the series of lectures on Boston Symphony Orchestra programs next Sunday afternoon at 4 o'clock in the Providence Public Library by Dr. W. Louis Chapman, music critic of The Providence Journal and The Evening Bulletin. As in past seasons the lectures will be free to the public.

The club's library committee in charge of arrangements comprises Miss Sarah E. Wheelwright, chairman; Mrs. Ada Holding Miller, Miss Margaret Lally and Mrs. Mary Colt Gross, ex-officio. The ushers will be Mrs. Elsie Lovell Hankins and Miss Lally.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
NEW YORK TIMES

V 2 6 1933

The Boston Symphony will play the following works Friday and Saturday at Symphony Hall in Boston: Lourié's "Sinfonia Dialectica," Mozart's concerto for piano, Beethoven's Third concerto and dances from de Falla's "Three-Cornered Hat" ballet. Artur Schnabel will be soloist.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
COLUMBUS, O.
STATE JOURNAL

NOV 27 1933

New York's Mu On Despite De

Concerts Fewer and Audiences Smal Programs Is Maintained; Metrop Open Day After Christmas With

By OLEY SPEAKS

THE Boston orchestra gave its first Saturday afternoon concert in Carnegie hall here last week. While the audience was large it was not capacity in any sense.

The program was most interesting, including as it did Handel's Concerto Grosso in D-major, Vaughan Williams' Norfolk Rhapsody, Pierne's Divertissements on a Pastoral Theme and finally Tschaikovsky's Fourth Symphony.

The writer has heard many concerts by this orchestra but the one heard last week was surpassingly lovely in all that makes for the best orchertral performance. The Pierne music, which proved to be of exquisite texture, was beautifully performed and was heard for the first time in New York.

The performance of the Tschaikovsky symphony was acclaimed with shouts of bravo from all parts of the auditorium; truly a magnificent performance this Serge Koussevitzky was warmly greeted by the audience for his magnetic conducting in this concert.

* * *

time
back
pa

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
DAYTON, OHIO
JOURNAL

NOV 26 1933

Lines-O'-News.

A duplication of the exceptional singing she offered a few months ago was provided last Sunday by Mme. Grete Stuckgold, in New York's town hall. A throng packed that auditorium, a discriminating gathering which enthused over singing that deserved being enthused over. The vocal beauty, the fine line, the diction, music intelligence and exceptional interpretative gifts of the Metropolitan Opera soprano were at their best. It was such a triumph as only the distinguished singing artist could have commanded.

Philip Hale has retired. The dean of Boston's corps of music critics, annotator of the Boston Symphony programs for years and years (the best we know about) at 78 feels that he has earned a rest. Boston Herald readers will miss "Phil" Hale's scholarly, authoritative writings. He was a fine musician, a keen judge of music values, and a great help to the cause of music. His many friends, while wishing him all the good things in the way of leisure, will miss what he has to say in print.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
DAYTON, OHIO
JOURNAL

NOV 26 1933

Boston Symphony Scores.

About once every so often I receive a query. It is about orchestras, and their relative status. As if any person could answer that question to the satisfaction of even the minority concerned. Yet there is always the temptation to try; to try to decide whether the Boston Symphony, the Philadelphia orchestra, or the New York Philharmonic-Symphony stood first among all in their class on this continent.

Estimating the tonal, musical, and technical abilities of an orchestra is or is not easy—according to one's mood or self-assurance. For me it has always seemed to revolve itself into a matter of opinion. To rate any orchestra first—leader of all—is rather taking a chance; still, I confess to being partial to the Boston Symphony; putting the Philadelphia contingent next on my own personal list, and the Philharmonic-Symphony crowd third.

Perhaps that may account for the inordinate delight I experienced in Carnegie the other evening when Serge Koussevitsky and his men played their first New York concert of this season and walked off with honors enough to last them a long, long time. The novelty of the program was the first New York appearance of Nikolai Tcherepin's "Three Pieces for Orchestra After a Tale by Edgar Allen Poe," a moderately interesting work dedicated to Koussevitsky, but the high light on the program was the Second Symphony of Sibelius, which received a superb performance.

BLANK PAGE

BLANK PAGE

[188]

SYMPHONY IN SECOND MONDAY

Dr. Koussevitzky Conducts After Week's Vacation

Post Nov 28

Returning to his post after a brief holiday Dr. Koussevitzky last evening led the Symphony Orchestra through the second concert of the Monday series. The programme, identical with that of the next to the last pair of regular concerts, save for the substitution of the Prelude to Moussorgsky's "Khovantschina," for the "Norfolk Rhapsody" of Vaughan Williams, included Handel's Concerto Grosso in D major, Pierne's Diverissements on a Pastoral Theme, and Strauss' "Ein Heldenleben."

Obviously refreshed by his vacation, Dr. Koussevitzky, in fine fettle, led a wholly responsive orchestra. The performance of "A Hero's Life," which may be said to have set a new standard for this particular work, was attentively heard and warmly received. The music of Pierne, slight, but often engaging, was played with gusto and impeccable finish. Of the other performances the same unqualified praise might be written. In sum, an evening of rare delights.

Amer. Nov 28

OMEBACK

Koussevitzky Again Leads Orchestra

By MOSES SMITH

Serge Koussevitzky returned to his conductor's stand at Symphony Hall to lead the Boston Symphony Orchestra in its second Monday evening concert, a concert of remarkable orchestral playing.

The program included the fifth Handel concerto grosso, for strings; the prelude to Moussorgsky's "Khovanstchina"; Gabriel Pierne's Divertissements on a Pastoral Theme; and Strauss' epic tone-poem, "Ein Heldenleben." Since most of these works had been played at recent concerts of the longer series, the performances were, as expected, not only brilliant but also freely expressive.

One had the feeling that the conductor was playing on a single, sonorous instrument of many stops.

The composition of Pierne, which I was hearing for the second time, left me with substantially the same impression as at first. Granted its moments of charm and grace, the orchestral dress and symphonic development seemed to me too elaborate for the slightness of the ideas. It is not that Pierne has no place in a symphony concert, but rather than some of Pierne's less pretentious works would occupy that place more becomingly.

Dr. Koussevitzky and the orchestra were warmly applauded by the large audience.

Amusements

MUSIC

Her. Nov 28

MONDAY FVENING SYMPHONY

Yesterday evening in Symphony hall the second in the series of Monday night concerts was given by the Boston Symphony orchestra with the following program:

Handel......Concerto Grosso No. 5 in D major for string orchestra
Moussorgsky..........Prelude to the opera. "Khovanstchina"
Pierne. Divertisements on a PastoralTheme
Strauss......Tone Poem: "Ein Heldenleben"

Sometimes on the occasions of these concerts, not in the regular Friday and Saturday series, the orchestra and Dr. Koussevitzky seem particularly intent on bewitching the audience with the charm and bewildering it with the brilliance of their performance. At any rate last night, with an excellently chosen program and the fine artistry of interpretation and playing that is habitual with the orchestra, the concert was a memorable one.

Moussorgsky had as sure a sense and discrimination for the dramatic in music as any composer who ever dealt in opera. This talent is well exhibited in the songs which are occasionally heard in recital. But the prelude to the opera, "Khovanstchina," is one of the subtlest and most purely delightful examples of music designed for the theatre to be found. It never denies its purpose as theatre music, but it has at the same time a dignity that is only encountered in the greatest overtures. The Pierne "Divertisements" is a piece of similar integrity. The intent is obviously and successfully humorous. Its performance depends on the virtuosity of solo instruments, and in this the Boston Symphony is especially fortunate. The skill and taste of Mr. Burgin's playing, as shown last night in the Strauss Heldenleben, is well konwn to Symphony audiences, but the equally fine performances by players in the woodwind or the brass are perhaps less readily appreciated. The artistry with which Mr. Speyer gave the opening phrase for English horn in the Pierne work is a notable sample of the quality of the solo passages as heard in Symphony hall.

The program closed with the more pretentious Heldenleben of Richard Strauss. It is a work that is half sublimely beautiful, half rather childishly pompous. There is in it none of the artistic consistency that was so intrinsic a part of each of the pieces that preceded it. When Strauss stuck consciously to his program he wrote music that was insignificant because of its extraneous meaning. At other times he hastened to retrieve his position as a

A. W. W.

Trans. Nov. 28

Concert-Chronicle

"Popular Wagner"

LATE last week the managing committee of the Pension Fund of the Symphony Orchestra resolved upon an experiment with "popular Wagner"—that is to say a concert of favorite numbers from his music at modest prices. Since the numbers were all repertory pieces and so required little preparation, the committee also decided upon an immediate test. No farther away than next Sunday afternoon Dr. Koussevitzky and the orchestra will be heard in a "Wagner Concert" at Symphony Hall for which prices will rise from fifty cents, through $1 and $1.50, to two dollars, all without tax. The program, in which the orchestra will be unassisted, will traverse these numbers:

Overture to "The Flying Dutchman"
Prelude to "Lohengrin"
Siegfried's "Rhine-Journey" from "Götterdämmerung"
Ride of the Valkyrs from "Die Walküre"
Siegfried Idyl
Overture to "Tannhäuser"

?

Paired Masters

Mr. Gabrilowitsch, the pianist, who has a following in Boston, and Mr. Spalding, the violinist, who is equally fortunate, are joining together again for concerts of sonatas. As present plans stand, they are likely to be heard in two at Boston in Jordan Hall at midwinter. The pious hope is in order that there will be little or no Beethoven on their programs. For the while this town is bearing as best it may a plethora of the great Ludwig.

When Compared

About once in so often, writes Pierre Key in The Hartford Courant, I receive a query. It is about orchestras, and their relative status. As if any one person could answer that question to the satisfaction of even the minority concerned. Yet there is always the temptation to try to decide whether the Boston Symphony, the Philadelphia Orchestra, or the New York Philharmonic stands first in their class on this continent. Estimating the tonal, musical and technical abilities of an orchestra is or is not easy—according to one's mood or self-assurance. For me it has always seemed to resolve itself into a matter of opinion. To rate any orchestra first—leader of all—is rather taking a chance. Still, I confess to being partial to the Boston Symphony; putting the Philadelphians next on my own personal list, and the Philharmonic third.

Schonberg as Lecturer

In the auditorium of the New School of Social Science at New York, the other evening, Schönberg lectured publicly for an hour and a quarter, "during which time," writes an eye-and-ear witness "his faint voice, and poor articulation made it difficult to hear him beyond a seat in the sixth row. The small audience, in fact, quickly moved from its place in the rear of the hall to points near the stage. It was from there that the gathering listened to what the speaker had to say—delivered painfully and slowly from a manuscript in not too acceptable English." There are no signs as yet of any lecture from Schönberg in either Cambridge or Boston.

As Teacher

Schönberg is an extremely good thing for America. In particular his almost fanatical academicism is an unfamiliar and needed quality among us. . . . That Schönberg should ardently advocate a rigid, inflexible course of study (strict counterpoint, exhaustive analyses of Bach, Beethoven, Mozart) may strike the superficial observer as strange. It is not strange, nor is it worth while any longer to reiterate the fact that his music (its "madness") is produced with a dogmatic adherence to method and minutiæ.

It will be interesting to note the effect Schönberg will have upon his pupils (and through them upon the music of the country at large). A danger for them lies in his insistence on genius, on perfection, in his ruthlessness with the near-perfect—the danger of paralysis and despair. Most of Schönberg's pupils in Berlin or Vienna have given up composing; convinced the master is right, composing is too hard; it is hopeless; one can never reach the goal, and so on. A good thing, perhaps. The world will be cluttered with less bad music. And a bad thing: since a cultural epoch is made up not only of the perfect work of geniuses but also of the combined efforts of lesser talents. [Modern Music

Boston to New York

For the Philharmonic Concerts in New York this week Mr. Walter has picked up Respigh's suite. "Church Windows," played for the first times anywhere by Dr. Koussevitzky and the Boston Orchestra in 1927. It then seemed fresher in invention and more distinguished in musical texture than most of Respighi's later pieces.

---

low-priced model.

MUSIC

Globe Nov 28

SYMPHONY HALL

Boston Symphony Orchestra

Dr Koussevitzky returned from a week's vacation to the podium in Symphony Hall last evening, to conduct the second Monday concert of the season. As usual, he, his players and the music received a hearty welcome from an audience that, in demonstrativeness, is second only to the Saturday audience. With the exception of the prelude to Moussorgsky's opera, "Khovantschina," all the numbers had been heard at recent Friday and Saturday concerts: the Fifth Concerto Grosso for Strings, in D major, of Handel, Pierne's "Divertissements on a Pastoral Theme," and "Ein Heldenleben," Richard Strauss' graphic account of the bother to which a hero of art is put in this picayunish world.

Moussorgsky's picturesque and remarkably imaginative prelude might be heard oftener than it is, without fear of surfeit. A good deal of its effect, to be sure, is due to Rimsky-Korsakov's sumptuous instrumentation, but the basic ideas were Moussorgsky's. It is at once understandable and yet baffling that a work so powerfully expressive of the soul of a people should be denied the wide popularity of such gems as the "Marche Slave" and the "1812 Overture" of Tchaikovsky. The performance was superlatively gorgeous.

Pierne's unassuming set of variations grow more charming at each hearing. Not only are they skillfully scored, but they contain fine musical substance of its type. And the "cortege blues" section becomes more amusing each time it is played. The distinguished former conductor of the Colonne Orchestra in Paris is no more able than his European brethren to write jazz with a "kick."

One could hear, in leaving the hall, comments that Dr Koussevitzky's performance of "Ein Heldenlebem" was even better than that of a fortnight ago. The orchestral tone, even in Strauss' towering climaxes, was perceptibly less opaque than previously, and there was generally more verve and splendor.

C. W. D.

Trans

OVEMBER 27, 1933

s --- *Films*

The Week-End In The Concert-Hall

Mr. Burgin Conquers Himself, Revival from Bloch, Other Prospects

THE AUDIENCE at the Symphony Concert on Saturday evening was doubly rewarded. It heard again Vaughan Williams's "London Symphony," a music that will bear repetition more than once in ten years for substance, for atmosphere, for structure and march that mingle both until sound and suggestion are as one. It heard it also in true, vivid and eloquent performance, because throughout Mr. Burgin conducted as within memory he has never conducted before. As late as Friday afternoon the usual self-consciousness beset him. At every turn he seemed tentative, not from any lack of understanding or of purpose, but from a curious hesitation to release his full will and enforce it upon an orchestra to a man well disposed. Possibly the greeting of the audience—three times as hearty as that of the casual Friday—gave him confidence. Perhaps at last he conquered himself.

As it was every sign of timidity vanished. Mr. Burgin sounded deep the introduction; drove high the succeeding tumults; burked not at all the street-music; caught and conveyed to the full the tension and propulsive power of this first movement. He was as discerning and imparting with the subdued voice, the finer line, the nostalgic sentiment of the second. In the third he clothed the music in the illusion that the composer sought—of distant flare across the night, of distant sounds rude and confused across the silence, until by remoteness and imagination both are glamoured. Through the fourth he spared nothing of the larger vigors, the grinding tumults, with which Vaughan Williams would top the first.

Ten years and more Mr. Burgin has been concert-master at Symphony Hall. Often he has played in concertos; occasionally he has been deputy conductor. Always, until Saturday, a self-conscious hesitation has hampered him. Never has he quite spoken out. At last he cut free, declared himself—and carried orchestra and audience with him. The house rang with applause—no less from the stage than the auditorium. Within memory, from English as well as American concert-halls, the "London Symphony" had not sounded so full, clear and strong.

With Strauss and Dr. Koussevitzky

Trans Nov 28

THE Monday concerts of the Boston Symphony Orchestra, Dr. Koussevitzky again conducting, last evening brought a program consisting of Handel's Concerto Grosso No. 5 in D major for String Orchestra, the Prelude to Musorgsky's opera, "Khovantschina," Pierné's new divertissements on a pastoral theme, Strauss's tone poem, "Ein Heldenleben."

Surely the high point of the evening was the playing of this score of Strauss. The performance brought to mind Strauss's own defense of his style when once he was accused of too great complexity: "With greater simplicity I can not express myself. I am continually striving for the highest possible degree of simpilicity." No one would ordinarily think this score as one of "simplicity." Yet when performance reaches such clarity as it has attained this year, one begins to understand Strauss's remark. That clarity was such as approaches the clarity of a finely played piece of chamber music. Through the whole complex score every note and motif was heard as clearly as though it were the only note or the only motif to which conductor and orchestra were giving attention. Never was there a moment in which the many strands of the music turned it muddy; not once did the music thicken. Transparent it always remained, no matter how many strands there might be to engage the mind. In the many sided exposition of the hero this was true; in the snarling and clackling mass of the music of the hero's adversaries, the single musical lines still maintained their distinctness; in the duet between hero and helpmate as well; in that tumultuous welter of sound, the battlefield, the effect still never became clouded; and finally when the hero views his works of peace, the quotations from his earlier works stand out. No, though the score is by no means simple, Strauss could hardly have made it more simple for the complete expression of his thought. This the conductor's present way with "Heldenleben" demonstrates.

A second hearing of Pierné's variations served only to emphasize the essential charm of this music. It apparently has only one aim, to be pleasant. And that aim it fully accomplishes. From simple statement of theme, through its several equally simple ornamental repetitions, through waltz, blues and jig, it proves itself as agreeable music. All of which performance enhanced to the nth degree.

Again it was performance in Musorgsky's prelude, as much as the music itself, which shaped the piece into its essential character. Fine ethereal effects, melodies that sing wondrously, the booming of the big drum, the crashing of cymbals, the blasts from horns, all together paint the picture of the "coming of dawn over the Red Square in the Kremlin at Moscow." Musorgsky is nothing if not a painter of realistic effects in music. But such a painter is again nothing without an orchestra and conductor who can project the music in colorful tones. All joined hands last evening in giving this musical picture living reality.

Continuing to Handel, once again the well known Handelian qualities of strength, of pomp, of brightness, were revealed in all their essentials. Messrs. Burgin, Theodorowicz, Bedetti, in the solo "concertino," the orchestra with Dr. Koussevitzky as guide and inspiration, brought the four movements to telling performance. Through them, Handel and a hall full of listeners were the gainers.

A. H. M.

BLANK PAGE

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
LEWISTON, ME.
SUN

NOV 21 1933

Music and The Drama

BOSTON SYMPHONY OFFERS NOVELTY BY TECHEREPNIN, EXPATRIATED RUSSIAN

A remarkable program was given by the Boston Symphony Orchestra at its first concert last Thursday evening at Carnegie Hall, Serge Koussevitzky conducting. This was "Three Pieces for Orchestra, After a Tale of Edgar Allan Poe," ("The Masque of the Red Death") by Nicolai Techerepnin, born in Leningrad in 1873 and now one of the expatriated Russians dwelling in Paris.

W. J. Henderson in the N. Y. Sun gives the following review: Techerepnin became acquainted with Poe through Baudelaire's translation. Probably that is a better rendering of the unique American than Techerepnin's. It is not essential to the purpose of this brief report on Mr. Koussevitzky's novelty to summarize the content of Poe's gruesome tale of a Prince's vain effort to escape a plague. The composer has endeavored to put into music the hall of the ebony clock, the fete at which the Prince and his companions reveled in fancied safety, and the triumph of fate in the entry of the red death and the destruction of the revelers.

Everything except a saxophone is employed in the score—a small army of oboes, English horns, clarinets, bassoons and brass instruments, tambourines, cymbals, triangle, Tamtam, castanets, xylophone, chimes, small bells, piano, celesta, organ and two harps, beside the noble company of strings. There is a magnificent display of orchestration. There are many familiar devices in the thematic content, including an overworked chromatic scale, which may be supposed to represent the shivers coursing down the spines of the Prince and his guests.

Listening to this prodigious composition one felt that he would have been more moved if the musician had tried to publish his emotions aroused by reading Poe's tale. But instead of that Tcherepnin chose the venerable and obvious method of tonal description of incidents. This kind of music seldom soars toward the stars. It most frequently capers ineffectively on the cold, cold ground. And that is what it did in Tcherepnin's composition. We have rarely listened to a heavier, duller and more stupefying work. The Bostonians performed it superbly, but it was not in their power to breathe into it the breath of life.

It was preceded by Ravel's "Le Tombeau de Couperin," which is not unfamiliar to New York music lovers. It was introduced by Pierre Monteux in 1920. It was the characteristic depth and color of Ravel's orchestration and his opulance of advanced harmony which he always employs with skill and taste. The concert concluded with the second symphony of Sibelius. The audience bestowed its greatest applause on Mr. Koussevitzky, when it heartily welcomed him to the platform. It made a much smaller demonstration when he stepped down after leading the orchestral riot of his Russian friend.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
FALL RIVER, MASS.
HERALD-NEWS

NOV 21 1933

In World of Music

JOSEF PASTERNACK, orchestral conductor, was a close friend of Victor Herbert. They shared their pleasures as well as their work, and it is in tribute to the memory of his friend that Pasternack devoted a recent musical program to works consisting entirely of Victor Herbert's composition.

Speaking of Victor Herbert recently, Pasternack said: "Victor Herbert was capable of infinite tenderness, but all who knew him—and no man in my experience has ever enjoyed a wider acquaintance among his fellows—remember him best for his tremendous gusto. He had a magnetic vitality and it expressed itself in countless ways. He was a prodigious worker—one might say everything about him was prodigious—his work, his play, his appetites.

JOSEF PASTERNACK

"His working habits are recalled by the stories of musicians who traveled with him. In the summertime he greaatly enjoyed taking his musicians to the summer parks that used to be famous for good music. There he would give as many as four concerts a day. Invariably after the concerts he would go to his room, have his valet wash his clothes, hang them on the line right in the room and amidst all that would produce the melodies we all have heard and loved so much."

Olive Nelson, lyric soprano, and Helena Lancaster, harpist, were heard in recital in Boston, Sunday, under the auspices of the Beethoven Memorial Foundation of that city. Their program contained familiar concert selections including Handel's "Largo," "The Volga Boatman" and "Abide With Me," musical gems which are not too often played today either on the concert stage or in recital.

Song Writers Think
Highly Of Vallee

There are many who look upon Rudy Vallee as an entertainer and crooner not worthy of note. But that is not his reputation in Tin Pan Alley, where high-ranking composers and musicians regard him as an artist. Deems Taylor, for instance, who has written two operas for the Metropolitan Opera company and is regarded as an outstanding music critic, recently said that Vallee is one of the few singers that can put meaning in a song.

Commenting on Mr. Vallee's singing, Mr. Taylor said: "Vallee sings artistically and always with an appreciation of that which is finest in music. Many stars of opera and the concert stage could take lessons in enunciation and interpretation from him. People who are scornful of crooning should not direct their resentment against Vallee but against his 67,000 imitators."

Jascha Heifetz recently gave his second New York recital of the season in Carnegie hall, where he played Bach's sonata in C minor, Henri Vieuxtemps's fourth concerto in D minor, Dohnnanyi's "Ruralia Hungarica" and shorter numbers by Bloch, Stravinsky, Albaniz and Wieniawski. It was his last New York recital before his 1934 European tour, but he will be heard again before departure, as soloist next month with the New York Philharmonic Symphony.

Seidel To Play
Helen Oelheim Sings

Another great violinist, Toscha Seidel, once a pupil of Leopold Auer, will be the soloist at the next pair of concerts by the Boston Symphony orchestra in Symphony hall Friday afternoon and Saturday night. Seidel will play the violin concerto of Tchaikovsky. Richard Burgin, who will conduct this pair of concerts, will also present Moussorgsky's orchestral fantasy, "A Night on Bald Mountain" and the London symphony of Ralph Vaughan Williams, the score of which first made this composer generally known in this country.

In a recent concert program, Lanny Ross, tenor, sang "Home to Our Mountains" from "Il Trovatore", in duet with Helen Oelheim, young contralto. Miss Oelheim comes of a musical family in Buffalo, N. Y. Her mother was a singer and her father a violinist. This young contralto has been heard with the Rochester Opera company, the American Opera company and in numerous concerts in the East.

G. de T.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
WORCESTER, MASS.
POST

V 24 1933

Music Group Will Meet Tax Deficit

Opportunity for Membership Open Again

Membership in the Civic Music Association here which has hitherto always been closed after the organization's annual membership campaign, will be thrown open until the opening concert of the Boston Symphony orchestra on Dec. 11, in order to meet a deficit caused by a ruling of the internal revenue bureau that the admissions to the concerts are subject to tax.

In the past season the association, according to the Rev. Dr. Thomas S. Roy, president, was not subjected to the tax of 10 percent on admission, and it was naturally assumed that the group would continue to be recognized as an educational organization. However, because of a national affiliation with the Civic Music Association, Inc., the ruling was changed this season after the budget for the 1933-34 season had been made up and artists booked. Thus the association found itself confronted with a demand of from $800 to $900. Because of a slight reserve, this entire sum will not have to be raised, but memberships will be taken now in order to reduce the deficit.

The association is a non-profit organization, every cent of the money paid in for membership going toward arrangements for concerts. Its membership is now about 1600 persons, and five concerts including the Boston Symphony appearance on Dec. 11 have been booked.

Collector of Internal Revenue Joseph P. Carney, said that his office is making a determined effort to live up to the letter of the law in collecting the amusement taxes. The law requires 10 percent tax on all admissions in excess of 40 cents. Other organizations here, whom he did not name, are also affected it was said.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
NEWBURYPORT, MASS.
NEWS

NOV 21 1933

CABBAGES AND KINGS

Phillip Hale, dean of Boston music critics, announces his retirement from the Boston Herald and as program annotator for the Boston Symphony orchestra. Nearing his 80th birthday the veteran feels that he is no longer able to stand the strain of daily journalism. It is not probable, however, that his brilliant pen will lie idle on the rack. Hale attracted national attention in the early 90's when, in addition to his work for the Transcript, he contributed to "The Musical Courier," then the leading musical journal, of which James Gibbons Huneker was the chief of staff. It is with some sentimental misgiving that those of us who are interested in music, and especially in the field of musical criticism, regard Mr. Hale's retirement. For years his word has been law in passing upon the merits or demerits of those who have performed in Boston. Mr. Hale was a stern critic and he never unbent in offering commendation unless the work of the artist was really outstanding. Many a timid soprano has been flayed into terror and discouragement because of Mr. Hale's bluntly apt evaluation of her failings and the same has happened to countless vocalists and instrumentalists. But praise from Phillip Hale meant that the musical worth of the performer was indisputable. One artist whom he once lavishly praised was Grace Leslie, the New York contralto, who made her debut in Boston some 15 years ago. Mr. Hale has always had kind words in store for the Amesbury girl.

He has also dealt impartially with the Boston Symphony orchestra and its conductors. He praised what he considered to be good programs and "panned" those which he considered to be otherwise. He praised good compositions and condemned bad ones and acted accordingly regarding the quality of performances. His annotations of Symphony programs not only furnish a valuable record of the orchestra's history but comprise a store of information regarding music in general. His programs have been bound in a number of volumes and are on the shelves of many libraries, as well as being available for those who desire to purchase them for general musical record and information.

BLANK PAGE

SCHENECTADY GAZETTE, MONDAY MORNING, OCTOBER 30, 1933 GAZETTE PHONE 4-4141 13

Boston Symphony Fills Plaza Theater

Huge Audience Rains Applause On Symphony

Is Fascinated by Koussevitzky, Bostonians' Conductor, in Initial Concert of Music Assoc.

The Boston Symphony orchestra played Saturday night to one of the largest audiences that has gathered for any program in this city in years, and the RKO-Plaza Theater proved a pleasing concert hall, welcoming with its comfortableness and spaciousness the members of the Schenectady Civic Music Association and many members from Troy and Albany.

Dr. Serge Koussevitzky was as magnetic and fascinating in his directing manner and personality as when he appeared in the armory with the Bostonians in one of the early years of his American career and won the aroused enthusiasm of a Schenectady audience. We took things more calmly Saturday night, perhaps partly because the handsome master's face was obscured by the lighting arrangement and when he turned to the audience most people could not see his expression alight with the recent reading. But each number drew prolonged applause and after the great Tschaikowsky symphony, the closing number, he was recalled many times. And, of course, most people were well aware that the Boston symphony gives no encores.

It is years since a Schenectady audience has heard a concert by this superb orchestra. When it was here last it was still recovering from the war, but now it has returned to its own estate, one of the most perfect musical organization in the world, and it has a director who is equal to the magnificent task of leading it. The Civic Music Association has proved its position of being an artistic benefactor of the city by presenting this orchestra and the size of Saturday night's audience showed that there are plenty of people who want to have the experience of acquaintance with the greatest musical compositions. Probably the fact that much symphonic music is on the air these days has helped build a big audience for such work, and it might be possible to have several orchestral concerts in a season, perhaps when financial things have settled down a little more.

For the first number, the Mozart "Eine Kleine Nachtmusik," there was just the string orchestra, and if one happens to be especially fond of a violin, that choir proved the height of joyous satisfaction. And the Mozart piece with its marvelous clarity of conception and development was a pure delight. This night music was of an old-time German garden, perhaps, beyond which lay happy fields, and there were stars and brooks and a youthful artist's heart entranced with the dark beauty, with suggestions of romance and rather far-away love, but nothing of horror and threatening darkness, such as moderns would weave into the theme. Its melodies and varying beauties were well presented by the vigorous and yet delicate playing of the orchestra.

The prelude to the Moussorgsky opera was especially interesting and the Russian leader gave a most colorful and dramatic presentation. There is the magnificent opening, "Dawn over the Red Square," in which the dawn music reminds one somewhat of the music of light in "Parisifal," then the great themes of the Russian hymn and the gypsy songs come in, varying the feeling of the music, and the conflict of the groups in the story of the opera is heard in the splendid music. There is always that note of tragic beauty which came from the hopelessness of the Russians of that old time, appearing in all the folk songs, and an audience which listens with a thought for the realities back of it all would like to hear a new symphony from Soviet Russia to make a comparison. Maybe Koussevitzky, who is so liberal about modern compositions, will have one next time he comes. As the composition closed with its grand marching harmonies one wondered if it was all the heavenly hosts parading by or the composer's excitement as the soldiers of the czar rode past with their band.

Richard Strauss wrote music about Til Eulenspiegel, and Dr. Koussevitsky played it on his big instrument, the orchestra, on Saturday night so that everyone felt that instinctive delight in wonder tales and almost forgot to marvel at the ingeniousness of the music and the finish and charm of the performance. And anyone who has spoken of the director as a quiet leader should watch him do that Til music, for he has an art of gesture as surely as any dancer has, and, while he probably would be highly indignant at such a suggestion, there is a beauty in his motions that is as fascinating as the music if one is sensitive to sculpturesque expression. After all the humor and laughter—the bells, drums, the threat of hell, Til's song coming out at all kinds of unexpected places, and his escapes from justice after his escapades—had got everyone in chuckling good humor, there was the final tragedy, for Til was caught and condemned to the gallows. How that orchestra played the not too serious music of the scene, and how the leader fairly shook with Til's terror until he reminded one of the grim humorous horror of the Villon poem of the gallows!

The large and beautiful Symphony No. 5 of Tschaikowsky was chosen for the climax and closing of the program, and was presented with all that dignity of assured power for which the Boston Symphony orchestra and its distinguished conductor are hailed. There may be many symphonies which have more admirers, but this is surely one of the most interesting examples of the symphonic composition. It follows the classic pattern but with a certain modern variation and it is full of the Russian musical style which was the glory of the musical work at Tschaikowsky's time. Colorful and sad, with only the brighter passages here and there, the first movement closed in an unbelievably sad strain.

During the second movement there is a long passage in plucked strings and if anyone wants to know what plucked strings can do in eloquent tonality, that is the part to hear, done by the Bostonians. Following along there came an exalted mood, and, if you happened to allow yourself to be making a program of it, it seemed as if the director was standing on a precipice and all heaven calling him to some high thought, until you thought he would step off and be plunged to darkness. But the sun rose and the song took him back to the earthly pastures. The valse movement was entrancing and so interestingly varied, and the symphony proceeded to the magnificent and eloquent finale.

The next concert in the Civic Music Association series will be given Wednesday night, December 6, at Mont Pleasant High School, by the Russian male chorus, the Don Cossacks.

THE SCHENECTADY UNION-STAR, MONDAY, OCTOBER 30, 1933

BOSTON SYMPHONY WARMLY GREETED IN CONCERT HERE

Crowd of 2,500 Hears Noted Orchestra at RKO-Plaza Theater

EAGERLY AWAITED

Koussevitzky Directs Program Which Includes "Till Eulenspiegel"

By J. STANLEY LANSING.

Director of Music at Mont Pleasant High School.

The Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky opened the present season of the Schenectady Civic Music Association on Saturday night at the RKO-Plaza Theater. The concert proved to be the greatest treat to musicians and music lovers of the vicinity offered in many years. The audience of 2,500 was brought under complete control by the magnetic personality of Dr. Koussevitzsky. In eager anticipation everyone had subsided into absolute silence before his entrance. Tremendous applause broke instantly with the conductor's appearance.

In the opening number of the program, Mozart's "Eine Kleine Nachtmusik," serenade for string orchestra, Dr. Koussevitzsky showed complete understanding of the composer's work. Only a part of the string section was used for this number. At all times the strings of each section played as one man, and with great delicacy.

Artistic Tone Coloring.

The audience waited in silence for the conductor's entrance to the second number which was the "Prelude to the Opera 'Khovantschine'" by Moussorgsky. Through the artistic tone coloring of the orchestra the listener was given a clear mental picture of the dawn over Red Square in Moscow. The audience seemed charmed as though watching the actual performance of the entire opera.

In the closing bars of this prelude the orchestra made a decrescendo until it was difficult for the listener to be sure whether the orchestra was still playing or had stopped and the tones were merely continuing in his mind. The response to this number was extremely warm. Upon his return to the platform, Dr. Koussevitzky graciously invited the orchestra to stand and share the approval of the audience.

Strauss's "Till Eulenspiegel's Merry Pranks" added joyous humor to the program. This tone poem is one of the most unique examples of humorous music found in orchestral literature. One could see the impish Till Eulenspiegel jumping on his horse and riding among the chattering market women, the clatter of their pans as he passes on; turning himself into an elf and peeping out from a mouse hole; then disguised as a priest, with his theme solelmly stated by the bassoon, he preaches salvation. But the roguish Till Eulenspiegel then peeks out from beneath the monk's garments—he spies a pretty maiden and falls in love. But the maiden spurns him and he vows vengeance on all mankind. He meets a group of Philistines and runs after them mocking them and making faces. But at last he over-reaches himself and is caught. We hear his last attempt to be merry as he faces the crowd from the scaffold. His spirit departs. Again the opening theme is heard, and the composition ends.

The audience burst into hearty applause which brought the conductor to the platform three times, the third time again sharing the approval with the orchestra.

Above Earthly Things.

Tchaikovsky's "Symphony number 5 in E minor" closed the program. Such excellence of tone quality in all choirs of the orchestra is rarely found in organizations of this kind. With such perfect ensemble playing and interpretation, this symphony raises one above earthly things to realms of greater joy. As one listens one feels a deep gratitude to the composer for such a superb creation and to the conductor and orchestra for their thorough understanding and appreciation of the symphony. The brass choir predominated the majestic and triumphant close of the finale and brought the program to its climax.

At the close of the final number the audience applauded steadily for nearly five minutes. Dr. Koussevitzsky returned to the platform five times and gave special recognition to Mr. Burgin, the concert-master and again shared the applause with the entire symphony orchestra. Leaving the concert hall one heard on all sides enthusiastic comments of approval and deep appreciation. The Civic Music Association can well be proud of its success in bringing the Boston Symphony to Schenectady.

HENRY THE ORIGINAL ROMEIKE NEW YORK
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
BUFFALO, N. Y.
COURIER EXPRESS

OCT 23 1933

LARGE AUDIENCE TURNS OUT FOR CONCERT HERE

Boston Symphony Orchestra gives superb performance before brilliant crowd

The Boston Symphony Orchestra, that superlative body of 110 musicians with Dr. Serge Koussevitzky its brilliant conductor, gave a superb concert in Elmwood Music Hall yesterday afternoon before a large audience and one which included the most representative musicians and music patrons in Buffalo. There has been a dearth of the great visiting orchestras for the last two seasons, and the return engagement of the Boston Symphony Orchestra, due to the efforts of the local manager, Marian De Forest, was a matter of satisfaction to lovers of symphonic music.

The program was one which should have suited all tastes and which began with Mozart's Eine Kleine Nachtmusik (serenade for string orchestra) in which the composer has disclosed his gayer mood and which at the hands of Dr. Koussevitzky was played with enchanting grace and captivating style, the romance being especially beautiful. A great authority has said: "No music becomes alive until it has passed through the personality of an interpreter." Dr. Koussevitzky goes even further than that, for his readings are all strongly imbued with his own individuality and he projects the music as he feels it.

This was conspicuously apparent in the two Debussy numbers, Nuages and Fetes, two nocturnes of vivid contrast, the first depicting the solemn march of white clouds across an unchangeable sky, and in which an eerie, atmospheric effect was obtained. The second nocturne, Fetes, revealed, the emininet conductor's gift for color and nuance and he brought out the wild abandon of a festival with infectious rhythm, and the sounding of a deeper note of subtle blending.

When it came to the tremendous offering of the afternoon, Ride Of the Valkyries from Wagner's opera, Die Walkure, Dr. Koussevitzky showed himself the complete master of dynamics and tonal painting, and the dazzling technical equipment of the orchestra, answered the test of this taxing work. This was particularly apparent in the breathless tempo at which certain passages were taken, and it is said that at the first playing of this score, the great Sarasate, who was concert meister of the orchestra, complained to Wagner that it was impossible to play these passages the way they were written, at which Wagner answered: "Exactly, and when it comes to these parts slide rapidly over them so they will suggest sparks of fire."

Dr. Koussevitzky certainly obtained these results, and he also stressed the dramatic investiture of this work with emotional appeal. The applause which followed was a tribute to his genius and to the unified artistry of the orchestra.

In the Tchaikowsky Symphony No. 5 in E minor, Dr. Koussevitzky lent his own individuality to the presentation of the music of his native land, and brought to its interpretation his manifold gifts including the lucid unfolding to the lay mind. The valse movement was quite different from the one most conductors present for the delectation of their hearers, being as one artist put it, "more of Koussevitzky and less of Tchaikowsky," but certainly the grand finale was a [illegible] performance, and at the close, [illegible] Koussevitzky and his orchestra were accorded an ovation.

M.B.S.

No Connection with any other ROMEIKE

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
BUFFALO, N. Y.
TIMES

OCT 23 1933

Varied Audience Welcomes Boston Symphony Orchestra Concert in Elmwood Hall

Fur Coats and Jackets Make First Appearance as Musical Event Calls Out Social and Professional Folk on Chill Sunday Afternoon

College girls in tweeds . . . debs in velvet and furs . . . hatless intelligensia . . . country squires from Randolph . . . financiers from Delaware avenue . . . manufacturers and their wives from Jamestown and Rochester . . . doctors from Gowanda, these comprised the audience that gathered in Elmwood Music hall yesterday afternoon to hear Serge Koussevitzky's Boston Symphony orchestra.

Furs made their first appearance, in any quantity, at yesterday's concert. Notably smart was Miss Jean Reineman's tan satin caracul coat, with the shirred round collar. She wore a rose silk frock and a brown felt turban.

Mrs. Edward H. Butler and her young daughter, Kate, were a fashion picture. Mrs. Butler's frock was of black velvet with narrow diagonal stripes of silvery-white. Gardenias were pinned to the collar of her short Russian broadtail jacket and she wore a black felt formal beret with a self bow at the top of the crown.

Fur Jackets

A finger-top length jacket of tan and dark brown baranduki fur was worn by Miss Kate Butler. Her brown frock had a pleated skirt and she wore a brown stitched felt hat.

The smart formal afternoon coats worn by the women members of the audience were richly furred. There was a creamy fox collar on Mrs. George Forman Goodyear's black velour de laine coat. Mrs. Cameron J. Davis wore a straightline coat of the classic black boucle cloth. Swung casually about her shoulders was a double scarf of silver fox fur tied with a black satin bow. Her shallow-crowned modified Merry Widow sailor was of black felt.

Mrs. Charles A. Criqui jr. chose an all-black outfit with black fur collar and one of the new off-the-face black hats.

Also in the Audience

Others present were: Mrs. Frederick L. Pratt, Chancellor Samuel P. Capen and Mrs. Capen, Dr. Philip Becker Goetz, Dean Julian Park and Mrs. Park, Judge Cecil B. Wiener, Mrs. George Sturges Buck, Mrs. Thomas Penney jr., Dr. Henry Ten Eyck Perry and Mrs. Perry, Mr. and Mrs. Norman P. Clement, Miss Alice E. Doyle, Mrs. George I. Seney, Miss Betty Welch, Miss Molly Hazel and Miss Martha Yellen, Dr. Olive Lester.

Also, Mrs. J. Frederick Rogers, Mrs. Bryant Glenny jr., Dr. Ramsdell Gurney, Mr. and Mrs. Oscar A. Silverman, Stanley Travis, Mrs. Henry Altman, Montgomery Curtiss, Mrs. Charles M. Ramsdell, Mrs. Edmund McKenna, Mr. and Mrs. Horace Pomeroy, Miss Jane Keeler, Miss Ethelynn Cobb, Mr. and Mrs. Gridley Wright, Richard Ullman, John L. Auch, Miss Elizabeth Gibbons, Miss Mary Phillips Lyon, Miss Mildred Bork, Mr. and Mrs. Henry S. Henshel, Dr. William Root, Mr. and Mrs. John Little, Miss Dorothy Hanser, Mrs. Ernest Leue of Los Angeles.

Also, Mrs. Eugene North, Miss Winifred Beyers, Miss Grace Teeter, Edward Krug, John LaPorte, Miss Mildred Bork, Miss Baraba Kimberley, Miss Gertrude Van Ostram.

Tel. CHelsea 3-8860

THIS CLIPPING FROM
DAYTON, OHIO
JOURNAL

OCT 26 1933

Boston Symphony Orchestra, Under Direction of Serge Koussevitzky, Opens Artist Series with Concert

The clearest voiced of orchestras, the Boston Symphony orchestra, presented the first concert of this season's Artist Series last night at Memorial hall.

Serge Koussevitzky directed the musicians through a program of beauty which commenced with Mozart's "Eine Kleine Machtmusik"—music suggestive of formal gardens and fashionable folk with powdered hair and an exquisite affectation of manner. The program ended with Tschaikowsky's fifth symphony in which the composer voiced first a cry against fate and then a song in acceptance of its decrees.

We have said that the Boston Symphony orchestra is clear-voiced. The first voilins seem, at times, to speak as one instrument, possessed with the collective intensity. The orchestra's many tongues are pure of tone and together their utterances are sometimes delicate and sometimes magnificent.

The string sections of the Boston orchestra presented the Mozart selection with grace. A full orchestra then interpreted the prelude to Moussourgsky's opera "Khovantchina." In this prelude the composer colorfully pictured the rising of the sun over Moscow's Kremlin.

Next came "Till Eulenspiegel," in which Richard Strauss has for his subject a legend which centers about a creature so maliciously given to practical jokes that he is consigned to the care of the gallows. But so interesting was this creature of ill, and so jolly, that several nations claim to have given birth to him. Strauss has immortalized him in music. After a brief intermission this humorous composition was followed by the Tschaikowsky symphony.

Before the first of the year the Artist series will present to its Dayton audiences Fritz Kreisler, Serge Rachmaninoff and the Boys' choir of Vienna. These concerts will be splendid contributions to the musical life of the city and it is much to be hoped that Memorial hall will be better filled when they are presented than it was last night.

The citizens of this or any other community need such concerts, not for the cultural gain; culture is to be desired, but it is not the paramount gain.

All good suggestions have become platitudinous, so we will venture a platitude. Music is good for the soul and many of our souls feel present need for the strengthening surge of emotion whi[illegible]sults from the hearing of [illegible]lent music.—Merab Eberle

---

THIS CLIPPING FROM
DETROIT, MICH.
NEWS

OCT 25 1933

ANN ARBOR HEARS BOSTON SYMPHONY

Orchestra Opens Choral Union Series at U. of M.

ANN ARBOR, Mich., Oct. 25.—With the box offices closed before the lights were dimmed for the opening number, the Boston Symphony Orchestra Tuesday night opened the fifty-fifth annual Choral Union concert series in the Hill Auditorium of the University of Michigan.

As his opening number the distinguished conductor, Dr. Serge Koussevitzky, lead his artists th[illegible] the four movements of M[illegible] serenade for string orchestra [illegible]ne Kleine Nachtmusik."

Turning to Igon Stravinsky for the central offering of his program, Dr. Koussevitzky presented the famed "Le Sacre Du Printemps." The closing number was Brahms' Symphony in C Minor.

The concert series will be continued Nov. 9, when the university will present Fritz Kreisler, the violinist. Other features on the winter long program include, the Vienna Boys' Choir, Nov. 22; the Cincinnati Symphony Orchestra, Dec. 5; Maria Olszewske, contralto, Dec .14; Sergei Rachmaninoff, pianist, Jan. 18; Lily Pons, soprano, Jan. 29; Poldi Mildner, pianist, Feb. 15; The Detroit Symphony Orchestra, Feb. 21; and Gregor Piatigorsky, 'cellist, March 6.

---

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM
CHICAGO, ILL.
NEWS

OCT 24 1933

MUSIC VIEWS

By EUGENE STINSON

THE Boston Symphony orchestra gave at Orchestra hall last night the second concert it has played here under the leadership of Serge Koussevitzky.

In the fifty-three years of its existence, and particularly owing to the efforts of the late Major Higginson, this orchestra quickly won and easily maintained an international eminence. Under the direction of Mr. Koussevitzky—or of Dr. Koussevitzky, as his programs call him—Boston's orchestra has been a constant factor of musical leadership in America. Last night's concert was as heartily enjoyed and justly applauded as it was well attended.

Mr. Koussevitzky opened the concert with a clear and resilient performance of Mozart's "A Little Serenade," and in it used only a portion of the fine string section of his enviable 110-piece nonunion orchestra.

Then came the third Chicago performance of Stravinsky's "Le Sacre du Printemps." This famous work came from Mr. Koussevitzky's baton in a single great slab of chiseled sound, appearing formless save in the regularity of its alteration between string and wind timbres and in the steadiness of its harsh and unremitting pressure. The performance of this, as of the two other works on the program, was magnificent for the assurance and power of its movement, for the cleanness of its workmanship and for the general breathless impression it gave of being the exact realization of an energetic, intelligent and highly organized plan.

* * *

It was refreshing to have Mr. Koussevitzky regard a work of so sensational repute as a stopping-point on his way to the agreeable second symphony of Sibelius. This gracious work, half homesick and half content, transparent as the sky of unwearied spontaneity, and fortunately meaningless as anything but music, is almost as little known here as the "Sacre."

It reflected Mozart's directness of manner as though it had not the extreme felicity of melcdic formulation, it had in almost equal degree with Mozart that surprising yet logical employment of given material from which is derived so much of music's power to charm. Above all—and whatever may be the explanation—it gave the gratifying impression that the particular color of the Boston orchestra is precisely that in which this symphony ought be couched.

A tone too sunny to be luscious and yet containing a measure of severity that somehow ennobles its curious effect of light has been harmonized by Mr. Koussevitzky with wonderful perfection. It is not the most brilliant or the most sensuous orchestral tone Chicago has heard, though it is among the most beautiful, and it is without question the most elastic, peculiarly fit to express the unhesitant but well considered discourses of the orchestra's enthusiastic leader. These qualities, as applied in the Sibelius symphony, brought the evening to a pleasing close, monumentally conceived.

* * *

As for Mr. Koussevitzky, it was apparent even as he first recognized the plaudits of his thrice expectant audience that he was a master of effect well acquainted with the public. Throughout the evening his mise-en-scene seemed both piquant of effect and [illegible] in an undeniably genuine purpose. The utmost of exertion brought never a vibration of excess.

It was no small part of the evening's excitements to witness a creator demanding of an efficient and beautiful instrument the precise measure of its capacity. It was invigorating to observe standards and taste of equal faultlessness employed at tremendous pitch. In the selection of his orchestra and his demands upon it Mr. Koussevitzky represents himself as a technician of the finest order. In the compilation and the delivery of his program he proved a communicative and enjoyable spokesman, as reserved as he was vigorous.

But he was also as interested as he was interesting, which is forever true of artistic endeavor, though the reverse is lamentably enough not always the case. And it was in this respect that Mr. Koussevitzky most amiably and most memorably disclosed his artistry, for that is always a matter of the individual.

Well proportioned, impetuous and yet detached, his performance endeavored to convince from a universal basis. But its animation was intensely personal. And it was intensely likeable.

HENRY
THE ORIGINAL
ROMEIKE
PRESS CLIPPING BUREAU
No Connection with any other ROMEIKE
NEW YORK

220 WEST 19th ST., NEW YORK
Tel. CHelsea 3-8860
THIS CLIPPING FROM
BUFFALO, N. Y.
NEWS
OCT 23 1933

Boston Symphony Here

Koussevitzky and Orchestra Applauded by Large Audience Sunday Afternoon in Elmwood Hall.

By EDWARD DURNEY

Buffalo music lovers Sunday afternoon took advantage of the present season's golden opportunity for a hearing of a symphonic program, and crowded Elmwood Music hall to hear the Boston Symphony orchestra, under the baton of Dr. Serge Koussevitzky. The Boston musicians always have received warm welcome in this city, but the fact that no other guest orchestra is promised Buffalo this season lent special significance to the visit of Sunday.

Koussevitzky's enthusiastic auditors were regaled by a program of beauty and worth which held little claim to novelty. The symphony was the well-loved Tschaikowsky, No. 5; Debussy was represented in his two nocturnes, "Nuages" and "Fetes"; Wagner, in the familiar "Ride of the Valkyries," and Mozart in the serenade, for strings, "Eine Kleine Nachtmusik."

The Boston symphony has merited oft-repeated eulogy, and to such an extent that any comment of reservation or exception may be regarded as treasonable. The voice of satisfaction lifts itself in praise of that which was distinguished in Dr. Koussevitzky's effort of Sunday. It was a pleasure again to hear the orchestra at its best, as was the case in some of the readings; it was stimulating, always, to be influenced by the electrifying Koussevitzky spirit.

The music of Mozart and Debussy, occupying respectively first and second place in the program, perhaps met the happiest fate of the afternoon. Here, surely, was expert leadership, and unfailing response on the part of players. The strings uttering the four movements of the Mozart serenade gave unanimous, well-nigh flawless voice to the composer's charming score, the whole presenting unfailingly the spirit and delicacy of the work. The conductor allowed no detail of finish, no change of mood to escape him, the while happily preserving the music's inherent simplicity. It was a refreshing contribution with which to begin proceedings.

Former Koussevitzky performances here have revealed the conductor's flair for Debussy, and his presentation of the two nocturnes made reality of fond expectation. Needless to say the conductor has a superb instrument upon which to play, and the result in the Debussy "Clouds" was a picture of ethereal beauty and pastel loveliness difficult of description. The Debussy orchestration is a masterpiece, and the discerning, divining Boston leader appreciates its every play of color, light and shade, its every atom of fragrance. "Festivals," too, afforded sheer delight as given, the performance enhancing its seductive rhythms, its brilliant colors, its joyous abandon.

The favorite Wagner excerpt "Ride of the Valkyries," completed the first half of the program, brilliantly at any rate. This music has great momentum of its own, sweep and surge that compel, even when revealed in performance suggesting the perfunctory.

The ever-welcome Tschaikowsky Fifth, always a thing of beauty and a joyful experience for the listener when acceptably presented, takes its place, as performed, in line with other local presentations where may be counted its superiors and inferiors. Koussevitzky avowedly is sensitive to the emotional content of the symphony, its romance, its sensuousness, its opportunities for massive climax, and in a reading for which letter perfection cannot be claimed he afforded generous disclosure of beauty and spirit.

The first movement had the admirable qualities of clarity, proportion and tonal beauty to recommend it. The beloved Andante, in which the horn gave suave and beautiful utterance to the opening song, was presented with full appreciation of its emotional color, and the charming Valse, of the third movement, Allegro moderato, seemed to take on new charm. The individualistic conductor caressed the melody (molto piu tranquillo) of the first movement with liberal rubato—undoubtedly his privilege.

All was not smooth sailing in the Finale, but victorious climax crowned the efforts of conductor and players and the applause was ovational.

Sunday afternoon's concert was under the local management of Marian de Forest.

NEW YORK
Tel. CHelsea 3-8860

THIS CLIPPING FROM

DAYTON, O.
HERALD

OCT 26 1933

Large, Appreciative Audience Hears Boston Symphony Concert

Adequate appraisal of the merits of the Boston Symphony orchestra and praise for its magnificent performance in Memorial hall Wednesday evening seem to call for the unlocking of doors long sealed and the release thereby of stalwart and invigorating superlatives. Under the expert baton of Dr. Serge Koussevitzky, this group of 110 superbly musicianed men gave such a program as generally goes down in local musical annals as "memorable."

Technically proficient to a degree that need hardly be emphasized here, so high and wide is the reputation of the group in this respect, the orchestra does not make an exhibition of itself along this line, but uses this merely as a background for playing that ranges from the most powerful intonations to the other extreme of exquisitely delicate shadings.

Particularly was the latter effect brought to near-perfection in the opening Mozart serenade, "Eine Kleine Nachtmusik," played by the strings only and with such a resiliency as to command the utmost approbation. Here was something more than mere fluency of tone, for with noticeable ease the charming melodies seemed to fairly bounce off the instruments with crystal-clearness and absolutely without any indication of mechanical effort. Strictly "Mozartian" in its composition, the serenade was presented with a stately delicacy and with a superb respect for the changing moods of its four movements.

For the balance of the program the full orchestra was used, and an eye-filling spectacle it was, occupying the entire stage—which, as you know, is no pigmy affair of its kind. The character of the program changed completely with the second number, the prelude to the opera "Khovanstchina," by Moussorgsky, for this selection, taking for its subject the conflict between the old and new Russia at the end of the 17th century, illustrates the coming of dawn over the Red Square in the Kremlin at Moscow.

Vibrant with strange but intriguing measures, this selection may have proved a test for the orchestra; but certainly it appeared no task as the players hewed out strange melodies against an ominous undertone sounded by the kettle-drums. Effective to a high degree was the striking manner in which a single note was relayed from the viola through various instruments to an ending on the strings of the harp.

That mad, merry, musical melange, "Till Eulenspiegel," which Richard Strauss composed but failed to diagram for those who seek the "significance" of every composition, proved a stimulating interlude between the heavier portions of the program. Till is supposed to have been a wandering mechanic who played all sorts of practical jokes, some of them exceedingly course, and the music carries out this idea.

As a whole it is quite tormenting to the musical senses, wandering along unfrequented lines with unexpected phrases and suddenly popping forth with snatches of melody that become nothing less than explosive at times. The orchestra seemed to be in a particularly roguish mood in this number, giving it a few emphatic twists which have not been apparent in previous renditions we have heard.

The climax of the evening came with the practically faultless playing of Tchaikovsky's "Symphony No. 5 in E Minor," one of the few outstanding works of its kind though the composed found many who could not "endure the mighty din of the orchestration" when it was first produced. Mournfully beautiful in its gracious melodies and rising to a majestic conclusion, this symphony, especially as the Boston orchestra played it, is something to remember.

Dr. Koussevitzky is a conductor who fascinates not by any spectacular methods, but by the distinct finesse with which he controls his large band of musicians. Precision attack is the response to the faultless swing of his baton, while to the audience there is an assurance of sincerity in direction that gaes far toward establishing that fine relationship across the footlights which means much in the success of ventures such as this.

The orchestra was the first number of the Artist series which J. H. Thuman, of Cincinanti, is bringing to Dayton for the season, the balance of attractions comprising Fritz Kreisler, Serge maninoff and the Boys' C Vienna, all superlative in spective fields.—A. S. KA

BLANK PAGE

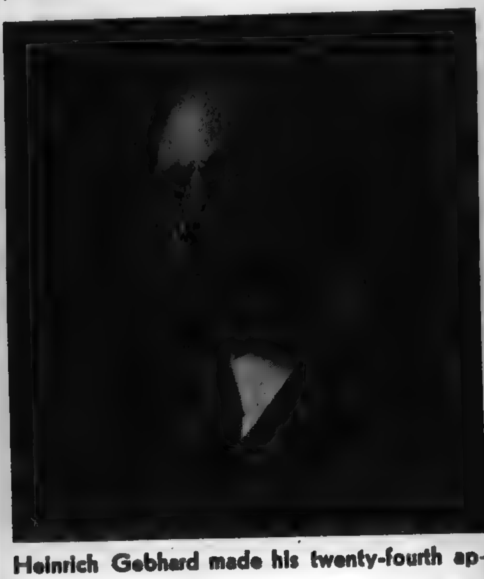
BLANK PAGE

BLANK PAGE

BLANK PAGE

BOSTON BEGETS COMPOSERS

It is a soul-stirring moment when someone who lives in your midst produces a symphony and has it played at a Boston Symphony concert. The redoubled burst of applause, signifying in a knowing manner that the author is in the audience, is always a moment of pleasant tension.



Heinrich Gebhard made his twenty-fourth appearance with the Symphony

June 33

Five Boston musicians were represented on Boston Symphony programmes in 1932 and 1933 — composers Foote, Loeffler, Converse, Hill, and pianist Gebhard. Perhaps the most easily remembered evening was the night that the much beloved Boston composer, Mr. Arthur Foote, appeared on the stage to accept the ringing handclapping of an audience which was acknowledging its appreciation of one of his several compositions. On that April evening the orchestra had rendered Mr. Foote's 'Night Piece,' written for flute and orchestra, a composition which the composer characteristically terms 'a slight little thing.' Mr. Foote had reached his eightieth birthday the week before the concert.

Edward Burlingame Hill of Cambridge, professor in the music department at Harvard, brought us this season a dazzling sinfonietta. It always seems a mystery how Mr. Hill, with all his numerous duties of the lecture hall, manages almost every year to create something of real merit.

Next on the list is Charles Martin Loeffler, another of Boston's music veterans. Loeffler, of course, played in the Symphony for years as second concert master, and to-day is probably as well known internationally as any of our composers. A fortnight after Mr. Hill's contribution the Symphony played Loeffler's beautiful 'Evocation' for orchestra and women's voices, composed originally for the opening of Severance Hall, the home of the Cleveland Symphony.

A week before the Loeffler offering, pianist Heinrich Gebhard, that sterling artist-composer, rendered brilliantly and with deep insight [illegible] piano obbligato in a performance [illegible] the D'Indy 'Symphony on a Mountain Air.' He definitely added another success to an already long and impressive list. Never has he appeared to better advantage. Gebhard has played as soloist with the Symphony twenty-four times.

Composer Converse winds up the list of this year's home-bred triumphs. Converse, who lives in Westwood, very early in the season presented to us his stirring tone poem which was written for Miss Beata Malkin, soprano, and the orchestra, as suggested by Dr. Koussevitzky. Mr. Converse has produced fifteen contributions for the Symphony since 1899.

Ruth Posselt

In the nineteen-year-old Ruth Posselt, who lives in Medford and who resembles the blonde Marion Davies (and in truth suggests more of Hollywood than of Bayreuth, of German descent though she may be), this country may herald, as one of those great rarities in the musical scheme of things, a really fine woman violinist. All hats should be doffed to Mrs. Alvan T. Fuller and to Mrs. Franklin W. Hobbs, her patron saints. And likewise is commendation due A. Ondricek, her first music teacher, who brought her talent to the point where it seemed only just and necessary that someone serve judgment on her accomplishments.

Ruth Posselt

May '33

Piller of the Symphony suggested the celebrated Georges Enesco as one of the better people in America who could positively determine whether or not the child's genius was worth cultivating. Accordingly, an appointment was arranged with Enesco for an hour's examination in New York. After her performance, Enesco said to Piller, 'Tell Mrs. Hobbs and Mrs. Fuller that the girl's playing merits anything they may wish to do for her.'

And Thibaud, when he was in Boston, on hearing Miss Posselt recognized that something out of the ordinary stood before him. After these two appraisals of her genius had been handed down, her munificent Boston patrons sent her to take lessons of Thibaud in Paris. Eventually he arranged several concerts for her throughout Europe; probably her appearances in Holland were as brilliant as any.

This year she has an engagement to fulfill in Berlin on April 20, and thereafter remains in Europe for an extended period — in fact her concert tour extends into the Far East, nor does she expect to return to this country for three years. And when she does play again in Boston we shall hear a violinist who certainly was endowed at the start with intelligence, a confident stage presence, brilliant technique, and a remarkable bow arm which is the most striking feature of her playing, with the net result of a tune so forceful as to approach the volume of the best of men violinists.

May '33

Among the Artists

SPOILED CHILD OF THE SYMPHONY — *Jesús María Sanromá*

Sanromá, official pianist of the Boston Symphony Orchestra, insists that his first two names, including all accents, be used on programmes thus: Jesús María Sanromá. He does not, however, request that all fourteen of his names appear: Jesús María del Carman, José y Joaquin–Sanromá y Torra de la Riba, Porta, Ripoll y Ramos, Viader, Casanovas y Gay. When he appeared as soloist at the Crawford House in the White Mountains a few years ago, the Yankee orchestra leader, on being told his two regular baptismal names (Jesús María), refused to spell them out on the programme, maintaining that it was sacrilegious. That concert took place on a Sunday. It happens to be customary at the hotel on the Sabbath for a pianist to play at the Episcopal services, and after the boy had turned off a brilliant solo, one of the New Hampshire-ites said to him, 'Say, can you play hymns?'

Sanromá can cope with anything that has been written for the pianoforte. H. T. Parker, after a late 1932 concert, said of him in the *Transcript*, 'He has excelled indeed in all that he has undertaken the season through. No task was too small for his pains; none, however exacting, has exceeded his ripening powers.' His luminosity is at greatest brilliance in the modern compositions, especially his vividly colored performances in Spanish music. The critics have frequently heralded him for his rendering of Beethoven and Schumann and for his delicate clarity in the eighteenth-century things. Yet if Paul Whiteman is in town, Sanromá can be seen thrusting his head over the first balcony and chortling with glee at the sight of Roy Bargy's jazz piano playing; like a child he expresses his joy throughout the entire gay programme, and whatever words he may bandy back and forth with his companion, he is, nonetheless, an admiring listener, for Sanromá is catholic in taste, and himself plays jazz with a wild gusto.

When Sanromá is assisting in the Symphony he sits entrenched behind the piano, — quiet and pale, — a subdued and serious youth, nearly smothered by flute players, white ties, stiff white bosoms, and heavy black coats of the more elderly men around him (Koussevitzky could reach over a border of the second violins, across a cello or two, and poke Sanromá with his baton, if he so wished). It seems that the Symphony men are tremendously fond of the young pianist. He amuses them immensely; and he has been known even to dispense a few practical jokes at their expense. The players speak of him as 'l'enfant gâté de l'orchestre,' and familiarly as 'Chu Chu' (how concocted no one knows). As a pianist he is not required for all scores, and appears, of course, only every so often with the Symphony.

Sanromá is, perhaps, the finest piano technician in the city, and if to every listener he seems not to be emotionally interesting, it must be admitted that he has a master-musician's mind; he sees through a thick maze of notes in any puzzling, complicated orchestral score as does the engineer who can erect a mental structure from a vastly complicated blueprint. Well suited for sonatas, trios, and other forms of chamber music, he frequently appears with the Flute Players Club. When there is something difficult at hand on the piano, Sanromá is always called to the rescue. A performer of this type is vital to the music life of Boston. For so young a musician (he was born in 1903) his experience in chamber music is remarkable. Last year, when he was asked to play with the Symphony, he memorized at a month's notice five modern compositions: a Gershwin Second Rhapsody, a Ravel concerto, a Hill concertino, a Converse trio, and a Sessions piano sonata — a phenomenal feat of memory for so short a time.

In conversing with Koussevitzky, Sanromá is in luck, because he picked up Russian in the short summer that he was studying in Berlin with Schnabel, while living at a boarding house with several Russian students. Musical instruction a-plenty he has had for one twenty-~~nine~~ years of age. Born of Catalonian parents in Porto Rico, as a child his abilities soon ran ahead of his musical teachers. He was sent to this country in 1917 by the Porto Rican government to complete his musical education at the New England Conservatory, where, incidentally, he now teaches. He won the Mason and Hamlin Prize; was graduated; studied with Mme. Szumoswaka in Boston; gave a few recitals (the days when he appeared in short trousers, velvet jacket, with red sash around his waist), and later was taken by Jacques Thibaud as his accompanist. In 1926 he was installed in his present position with the Symphony, and later came

---

Piller of the Symphony

'But that which did please me beyond anything in the whole world,' said Mr. Pepys of *Pepys's Diary* fame, 'was the wind-musick.' Pepys, himself a flageolet player and noted for his urbanity and his clubbability, would have found double accord in a friendship with Boaz Piller, for sixteen years the contrabassoonist in the Boston Symphony Orchestra.

Music may be the universal language of mankind, but whenever a soloist of repute comes to town, Symphony Hall turns the visiting virtuoso over to Piller, since his highly developed qualities as interpreter and guide can be well capitalized on such occasions, for, like most Dutchmen, he is a well-languaged individual who speaks or has knowledge of almost every known tongue. He is even conversant with patois, brogues, and dialects, and very likely would not be fazed by Esperanto, Volapük, Ido, or sign language. A bachelor, he makes an excellent sort of unofficial glad-hand man for the Symphony, is a good mixer, — definitely the walnuts-and-wine type, — and usually can tell you where Garbo is playing,

March 33

A collector of everything imaginable, he is seen at most auctions, and, like so many Symphony men, lives in an apartment in the Fenway, where he has his fine collection of pewter, first editions, and old pictures. The autograph collection shown at Symphony Hall's Fiftieth Anniversary was his.

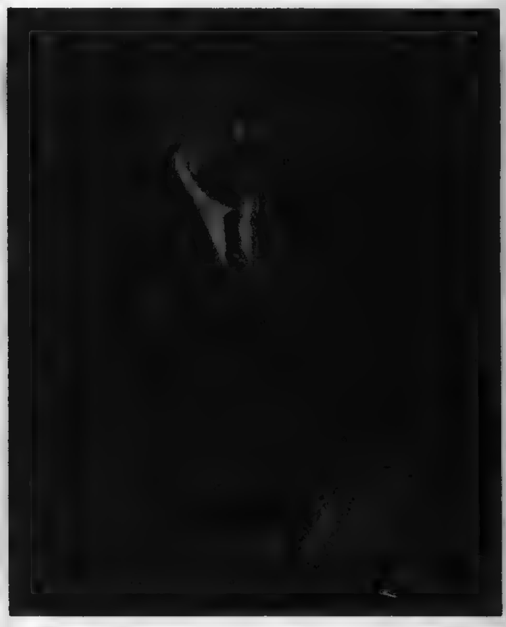
DID HIS BEST BY SIBELIUS

If you attended many of the Symphony concerts this season, you will remember that Sibelius was a most frequently presented name of the year. It seems that it was Koussevitzky's intention to put forth an entire cycle of Sibelius symphonies in 1932–1933. Seven of them he did present, and eight there would have been had not the Finnish composer cabled in March that he had been unable to complete symphony number eight in time for this season's presentation in Boston. Consequently, the eighth is now scheduled to be heard at one of the first concerts next fall.

Although London audiences are well acquainted with Sibelius, who was born in the year 1865, America knows him but slightly. But Boston always has been called the one 'Sibelius town' in the country. Practically no other orchestra besides the Boston Symphony consistently renders his works. This winter Koussevitzky decided that Sibelius deserved to be even better known here.

Sibelius has always stood apart as a lonely figure who has apparently sought with some difficulty to bring the ideas 'which are immensely real to him' into touch with other minds. His struggle for expression has sometimes been likened to that of Beethoven. With the exception of the 'Valse Triste,' which is so widely popular and which gave at once a wrong version of the composer's genius, Sibelius's contributions have appeared to be as utterly unadorned and unornamented as a Doric column. At least so it appeared until Koussevitzky, through his magnificent orchestra, courageously and boldly laid before Boston audiences the work of a man who in his own impressible way has treated the legends and national epic of Finland as did Wagner the Teutonic.

Koussevitzky penetrated deeply into this music, vibrated in sympathy to what he found there, and in those strange scores brought forth all the profundity of its meaning, all its simple majesty.



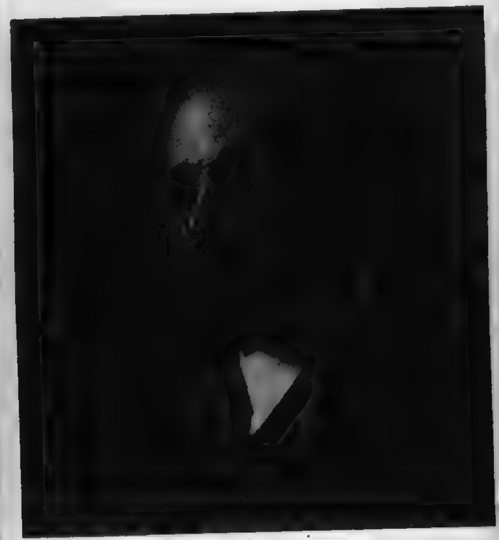
Dr. Serge Koussevitzky, who made us take Sibelius and like him

June 33

Music has been served, Boston has been served, Sibelius is appreciated, for those listening were stirred and moved with the realization that the grandeur of a remarkable intellect, the beauty of a lonely soul, had been revealed to them.

BOSTON BEGETS COMPOSERS

It is a soul-stirring moment when someone who lives in your midst produces a symphony and has it played at a Boston Symphony concert. The redoubled burst of applause, signifying in a knowing manner that the author is in the audience, is always a moment of pleasant tension.



Heinrich Gebhard made his twenty-fourth appearance with the Symphony

June 33

Five Boston musicians were represented on Boston Symphony programmes in 1932 and 1933 — composers Foote, Loeffler, Converse, Hill, and pianist Gebhard. Perhaps the most easily remembered evening was the night that the much beloved Boston composer, Mr. Arthur Foote, appeared on the stage to accept the ringing handclapping of an audience which was acknowledging its appreciation of one of his several compositions. On that April evening the orchestra had rendered Mr. Foote's 'Night Piece,' written for flute and orchestra, a composition which the composer characteristically terms 'a slight little thing.' Mr. Foote had reached his eightieth birthday the week before the concert.

Edward Burlingame Hill of Cambridge, professor in the music department at Harvard, brought us this season a dazzling sinfonietta. It always seems a mystery how Mr. Hill, with all his numerous duties of the lecture hall, manages almost every year to create something of real merit.

Next on the list is Charles Martin Loeffler, another of Boston's music veterans. Loeffler, of course, played in the Symphony for years as second concert master, and to-day is probably as well known internationally as any of our composers. A fortnight after Mr. Hill's contribution the Symphony played Loeffler's beautiful 'Evocation' for orchestra and women's voices, composed originally for the opening of Severance Hall, the home of the Cleveland Symphony.

A week before the Loeffler offering, pianist Heinrich Gebhard, that sterling artist-composer, rendered brilliantly and with deep insight the piano obbligato in a performance of the D'Indy 'Symphony on a Mountain Air.' He definitely added another success to an already long and impressive list. Never has he appeared to better advantage. Gebhard has played as soloist with the Symphony twenty-four times.

Composer Converse winds up the list of this year's home-bred triumphs. Converse, who lives in Westwood, very early in the season presented to us his stirring tone poem which was written for Miss Beata Malkin, soprano, and the orchestra, as suggested by Dr. Koussevitzky. Mr. Converse has produced fifteen contributions for the Symphony since 1899.

Ruth Posselt

In the nineteen-year-old Ruth Posselt, who lives in Medford and who resembles the blonde Marion Davies (and in truth suggests more of Hollywood than of Bayreuth, of German descent though she may be), this country may herald, as one of those great rarities in the musical scheme of things, a really fine woman violinist. All hats should be doffed to Mrs. Alvan T. Fuller and to Mrs. Franklin W. Hobbs, her patron saints. And likewise is commendation due A. Ondricek, her first music teacher, who brought her talent to the point where it seemed only just and necessary that someone serve judgment on her accomplishments.

Ruth Posselt

May 33

Piller of the Symphony suggested the celebrated Georges Enesco as one of the better people in America who could positively determine whether or not the child's genius was worth cultivating. Accordingly, an appointment was arranged with Enesco for an hour's examination in New York. After her performance, Enesco said to Piller, 'Tell Mrs. Hobbs and Mrs. Fuller that the girl's playing merits anything they may wish to do for her.'

And Thibaud, when he was in Boston, on hearing Miss Posselt recognized that something out of the ordinary stood before him. After these two appraisals of her genius had been handed down, her munificent Boston patrons sent her to take lessons of Thibaud in Paris. Eventually he arranged several concerts for her throughout Europe; probably her appearances in Holland were as brilliant as any.

This year she has an engagement to fulfill in Berlin on April 20, and thereafter remains in Europe for an extended period — in fact her concert tour extends into the Far East, nor does she expect to return to this country for three years. And when she does play again in Boston we shall hear a violinist who certainly was endowed at the start with intelligence, a confident stage presence, brilliant technique, and a remarkable bow arm which is the most striking feature of her playing, with the net result of a tune so forceful as to approach the volume of the best of men violinists.

A New RADIATOR that goes in the wall and OUT OF THE WA

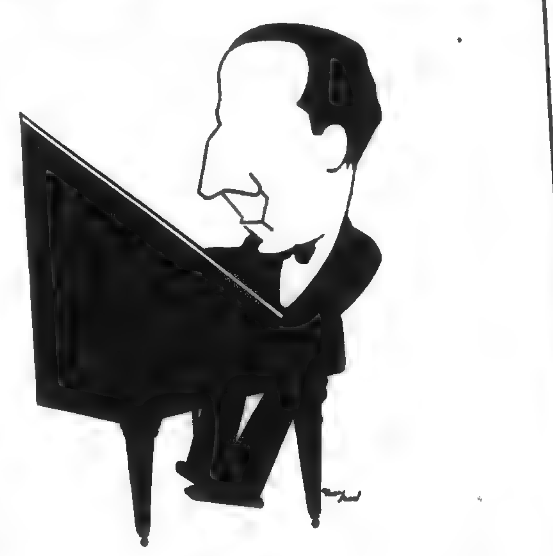
. . . without Sacrificin

Amiable Qualities of R

In the development of the new Weil-McLain Raydiant "Concealed" Radiator, Science makes the most important improvement in years to the comfort of "concealed" radiation. You have never seen a radiator like it. It is an entirely new product. It represents an outstanding achievement in "concealed" radiation because it emits, in addition to convection heat, a great volume of amiable, comfortable, radiant warmth into the lower, or occupied portions of rooms where this warmth can be felt and enjoyed.

When installed, this Raydiant "Concealed" is recessed into the wall

---



the lessons abroad with Schnabel and with Cortot in Paris. There was his brilliant Toch Concerto performance in Paris under Koussevitzky, and there were recitals in Berlin, Madrid, and Barcelona.

We heard him in a two-pianoforte part with Fiedler and the orchestra at one of the Symphony concerts two or three years ago, a piece by Carpenter, — 'The Skyscrapers,' I think, — and it seemed as if there were a wizard at those keys. The composition was fearfully difficult technically, with tempi and rhythms mightily involved. But the slight Spanish-American with the shiny waves in his sleek dark hair put the performance over with sparks flying, and Fiedler playing second piano was also entirely adequate. An unusual *tour de force* with speed unbridled, two pianos going full tilt and the orchestra rushing with them like the larger driving wheels of a locomotive. They had the audience holding its breath, wondering if all three forces could sustain the fiery episode to the last note — which they did.

Sanromá is unmarried and lives in Boston with his parents, to whom he is devoted. On the first warm Friday afternoon after rehearsal he goes bounding out of the stage door toward his apartment, wearing neither hat nor coat, a music case under his arm as if school were out and only the hours of play lay ahead. Call him a light-heart then, if you will, and in truth, while he is studious and true to his profession, he is not overly so. Life to Sanromá is just one great bowl of cherries. But there is no denying that he takes his place with the foremost of the younger generation of pianists.

Piller of the Symphony

But that which did please me beyond anything in the whole world,' said Mr. Pepys of *Pepys's Diary* fame, 'was the wind-musick.' Pepys, himself a flageolet player and noted for his urbanity and his clubbability, would have found double accord in a friendship with Boaz Piller, for sixteen years the contrabassoonist in the Boston Symphony Orchestra.

Music may be the universal language of mankind, but whenever a soloist of repute comes to town, Symphony Hall turns the visiting virtuoso over to Piller, since his highly developed qualities as interpreter and guide can be well capitalized on such occasions, for, like most Dutchmen, he is a well-languaged individual who speaks or has knowledge of almost every known tongue. He is even conversant with patois, brogues, and dialects, and very likely would not be fazed by Esperanto, Volapük, Ido, or sign language. A bachelor, he makes an excellent sort of unofficial glad-hand man for the Symphony, is a good mixer, — definitely the walnuts-and-wine type, — and usually can tell you where Garbo is playing.

March 33

A collector of everything imaginable, he is seen at most auctions, and, like so many Symphony men, lives in an apartment in the Fenway, where he has his fine collection of pewter, first editions, and old pictures. The autograph collection shown at Symphony Hall's Fiftieth Anniversary was his.

DID HIS BEST BY SIBELIUS

If you attended many of the Symphony concerts this season, you will remember that Sibelius was a most frequently presented name of the year. It seems that it was Koussevitzky's intention to put forth an entire cycle of Sibelius symphonies in 1932–1933. Seven of them he did present, and eight there would have been had not the Finnish composer cabled in March that he had been unable to complete symphony number eight in time for this season's presentation in Boston. Consequently, the eighth is now scheduled to be heard at one of the first concerts next fall.

Although London audiences are well acquainted with Sibelius, who was born in the year 1865, America knows him but slightly. But Boston always has been called the one 'Sibelius town' in the country. Practically no other orchestra besides the Boston Symphony consistently renders his works. This winter Koussevitzky decided that Sibelius deserved to be even better known here.

Sibelius has always stood apart as a lonely figure who has apparently sought with some difficulty to bring the ideas 'which are immensely real to him' into touch with other minds. His struggle for expression has sometimes been likened to that of Beethoven. With the exception of the 'Valse Triste,' which is so widely popular and which gave at once a wrong version of the composer's genius, Sibelius's contributions have appeared to be as utterly unadorned and unornamented as a Doric column. At least so it appeared until Koussevitzky, through his magnificent orchestra, courageously and boldly laid before Boston audiences the work of a man who in his own impressible way has treated the legends and national epic of Finland as did Wagner the Teutonic.

Koussevitzky penetrated deeply into this music, vibrated in sympathy to what he found there, and in those strange scores brought forth all the profundity of its meaning, all its simple majesty.

Dr. Serge Koussevitzky, who made us take Sibelius and like him

June 33

Music has been served, Boston has been served, Sibelius is appreciated, for those listening were stirred and moved with the realization that the grandeur of a remarkable intellect, the beauty of a lonely soul, had been revealed to them.

A BRITISH ESTIMATE OF SERGE KOUSSEVITZKY

Of that gifted handful of musicians, the great international conductors whose careers are spent for the most part in profitably rolling their reputations round the world, few have hitherto borne Russian names. There is, of course, a possible explanation: less than any European nation has Russia at any time willingly consented to share her artists with other countries, and it may be due only to the accident of circumstance that one of the greatest conductors of today should be at the same time a world-figure and a Russian. . . .

In 1924, Koussevitzky was invited to fill the post of conductor of one of the oldest and most celebrated orchestras in America, the Boston Symphony Orchestra.

Founded in 1881, with that youthful veteran Georg (now Sir George) Henschel as its first conductor, the Boston Symphony Orchestra has made distinguished musical history in the United States for half a century. Amongst its conductors, after Henschel, have been Arthur Nikisch, Wilhelm Gericke, Karl Muck, Pierre Monteux, and now Koussevitzky. For many years it was indisputably the finest orchestra in America, and under its present chief still holds its own against formidable rivalry without effort.

Although Koussevitzky took first to conducting at an age much later than does the average student, he is none the less a born conductor, and there are those who declare that he and Toscanini are in a class by themselves. However that may be, none will question his right to be regarded as heir-in-chief of the great modern tradition of conducting exercised and bequeathed by Nikisch. He has many of the Nikisch characteristics, a marked lyrical bent and a love of sonority, a habit of directing by marking the metre rather than by indicating the beats, and a knowledge of the score that not only penetrates to the soul of it, but engraves it on the brain.

His repertory is enormous; as an instance, during his first two years at Boston he conducted fifty-two concerts without repeating a single item in any of the programmes. His taste, too, is catholic in its widest sense. He based his first preferences upon the three B's (Bach, Beethoven, and Brahms), nourished them on the composers of his native Russia, and has since extended them to embrace practically everything, classical or modern, which is scored for orchestra, provided it is written with sincerity, and deports itself with dignity. His publishing activities alone (he founded and has long directed the Edition Russe de Musique) are ample proof of his broad enthusiasms and modern sympathies.

—From the programme of the Festival at Queen's Hall, London, at which Koussevitzky conducted the British Broadcasting Company Orchestra on May 15, 17, 19.

A BRITISH ESTIMATE OF SERGE KOUSSEVITZKY

Of that gifted handful of musicians, the great international conductors whose careers are spent for the most part in profitably rolling their reputations round the world, few have hitherto borne Russian names. There is, of course, a possible explanation: less than any European nation has Russia at any time willingly consented to share her artists with other countries, and it may be due only to the accident of circumstance that one of the greatest conductors of today should be at the same time a world-figure and a Russian. . . .

In 1924, Koussevitzky was invited to fill the post of conductor of one of the oldest and most celebrated orchestras in America, the Boston Symphony Orchestra.

Founded in 1881, with that youthful veteran Georg (now Sir George) Henschel as its first conductor, the Boston Symphony Orchestra has made distinguished musical history in the United States for half a century. Amongst its conductors, after Henschel, have been Arthur Nikisch, Wilhelm Gericke, Karl Muck, Pierre Monteux, and now Koussevitzky. For many years it was indisputably the finest orchestra in America, and under its present chief still holds its own against formidable rivalry without effort.

Although Koussevitzky took first to conducting at an age much later than does the average student, he is none the less a born conductor, and there are those who declare that he and Toscanini are in a class by themselves. However that may be, none will question his right to be regarded as heir-in-chief of the great modern tradition of conducting exercised and bequeathed by Nikisch. He has many of the Nikisch characteristics, a marked lyrical bent and a love of sonority, a habit of directing by marking the metre rather than by indicating the beats, and a knowledge of the score that not only penetrates to the soul of it, but engraves it on the brain.

His repertory is enormous; as an instance, during his first two years at Boston he conducted fifty-two concerts without repeating a single item in any of the programmes. His taste, too, is catholic in its widest sense. He based his first preferences upon the three B's (Bach, Beethoven, and Brahms), nourished them on the composers of his native Russia, and has since extended them to embrace practically everything, classical or modern, which is scored for orchestra, provided it is written with sincerity, and deports itself with dignity. His publishing activities alone (he founded and has long directed the Edition Russe de Musique) are ample proof of his broad enthusiasms and modern sympathies.

—From the programme of the Festival at Queen's Hall, London, at which Koussevitzky conducted the British Broadcasting Company Orchestra on May 15, 17, 19.

BLANK PAGE

BLANK PAGE

Shipman's Scrap Book
FOR DUPLICATE ORDER NUMBER
911

END OF VOLUME

END OF REEL

PLEASE

REWIND